VED HEATH and his Music are definitely set to make their American debut with a concert at New York's Carnegie Hall.

Ted told the MELODY MAKER: "The concert will take place on March 28 or 29—at the begin-

ning of our tour.
"We then travel 1,600 miles to San Antonio, Texas, for the second of the string of dates that will take us through 15

"Nat 'King' Cole, June Christy and the Four Freshmen will be touring as featured attractions with the band, but I will not be taking my own vocalists out there.

"I am, however, taking along arranger Johnny Keating in appreciation of the work he has put in for the band.

Jazz experiment

at Cambridge

Tito Burns Productions, Ltd., present something new for British jazz fans when the Cam-

bridge jazz festival week opens

Tito has hired the New Theatre, Cambridge, and will present twice nightly shows by

top traditional and modern groups throughout the week.

The featured bands are those of Ken Colyer (Monday), Rita Reys (Tuesday) with Tito as guest star, Alex Welsh (Wednesday), Tommy Whittle (Thursday), Freddie Randall (Friday)

and Tubby Hayes (Saturday).
Terence Stallard's S and D

Productions has been taken over by Tito Burns Productions. Stallard has joined Tito as general booking manager.

LIZ WEBB SIGNED Lizbeth Webb has been signed to star in "Jubilee" a new period musical which starts re-hearsals early next month.

Next month

wo-way

on Monday.

Back Page, Col. 4

N Friday, January 27, Eddie Calvert will take up his Golden Trumpet at the Royal Albert Hall, and play to what may well be the most star-studded audience of his career. He will be playing at the Melody Maker's great "Night Out With The Stars" Ball, and his appearance there will undoubtedly prove to be the climax of an event that will go down in Show Business

JANUARY 21, 1956

history. It is the night when every available notability will be present to dance to the music of Joe Loss and his Orchestra and singers from 6.30 p.m. until midnight.
And the night when the
Grand Finalists will be chosen from the 3,000 en-trants to the MELODY MAKER'S

Climax

nationwide search for up-

and-coming vocal talent.

The climax to this event will be when Palladium and Columbia Records star Ruby Murray steps up to pre-sent the swards to the man and girl selected as the winners by panels of famous personalities in the field of radio, records, Variety and television.

Peter Millen will be comthe preliminary when contestants pering rounds,

Back Page, Col. 3

February 14.

Alma takes over Petuls Clark's
Tuesday-night spot, which is due
to end its long run on Febru-

to end its long run on February 7.

Comments Alma: "My planist, Stan Foster, will be doing the arrangements, and a session orchestra is being formed."

"Aladdin" is due to end its run at Chiswick tomorrow (Saturday).

Dankworth to Kenton

Altoist Rex Ruttley, who left the Johnny Dankworth Orches-tra in November, has joined Roy Kenton at the Ritz Ballroom, Kingsbury. He replaces Gordon Severn, who is forming a group at Liverpool's Grafton Rooms.

From Henry Kahn

DARIS, Wednesday. -Lionel Hampton and his 26 musicians arrived by plane in Paris on Monday. They are to tour France, Germany, Switzerland, Austria and Spain.

They were met at the airport by Claude Luter, news photographers and a mob of fans.

Before opening at the Olympia yesterday (Thursday) for an Glaser that the State Departmee-week stay, Hampton made a round of the Paris clubs.

Hampton sidemen new to Said Lionel: "I'd like to go."

Europe include Eddie Preston (tpt.), Fats Morris (tmb.), Curtis Lowe (bari.), Ric Bower (alto), Dave Gonzales (tpt.), Oscar Dennard (pno.) and vocalist Laura Pietre.

Among familiar faces were Eddie Chambles (tnr.), Enly Brooks (tpt.), Wallace Mackie (gtr.) and Al Hayse (tmb.).

Before leaving America Hampton was told by Joe Glaser that the State Department was keen that he take his

on Tin Pan Alley I'IN PAN ALLEY will get its own "plug" in a new series starting on BBC-TV on February 6.

A BBC spokesman told the MM: "The idea of the show is to present the leading music news and gossip of British publishing houses, together with personalities, interviews and song revivals.

EVERY FRIDAY-6d.

RAISE TV RATES

THE Musicians' Union has rejected an offer of new rates for television shows made by the BBC in November

General secretary of the MU. Hardie Ratcliffe, told the MELODY MAKER that the new proposals were "not accept-He said the BBC were first

approached 18 months ago and a number of meetings ended in deadlock. Following an agreement with ITV, the Union had been trying to get the BBC rates in line with those paid by their commercial rivers.

their commercial rivals.

The London branch of the MU has asked the executive to tell the BBC that if agreement is not reached members will be withdrawn from all BBC-TV on January 31.

Pete Bray touring The ELYSEE with French band

Drummer Pete Pray, who quit the Johnnie Gray band after two years, has left London for Paris to join the large French group led by Jacques Helian.

On Tuesday, Pete was scheduled to leave with the band on a two-month tour of one-night-stands throughout Europe and North Africa.

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"There is no regular format, but there will be two regular spots—a British tune of the week and a "first performance" in which we hope to be able to announce the first performance of a new pop song that will come on the market."

There is no regular format, report published last week in a contemporary—the new Tin Pan Alley show is not supplanting his "Off The Record." It will, however, take the place of "Hit Parade."

Commented Jack: "Naturally enough—after a 12 months' run

of a new pop song that will come on the market."

Resident singers are Dennis Lotis Shani Wallia, the Kentonea and the George Mitchell Singers. The concert orchestra is conducted by Stanley Black.

Jack Payne asks the MM to point out that—contrary to a Commented Jack: "Naturally enough—after a 12 months run—it is possible that "Off The Record" may be given a rest."

Says the BBO The Record "will certainly run until the end of March. There is no question of it being affected by the Tin Pan Alley programme."



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THE BBC Northern Orchestra (53 strong) and the BBC Northern Variety Orchestra (30 strong) will join forces on Tuesday and again on January 31 to present two programmes dedicated to the music of George Gershwin, with the title "I Got Rhythm." Vilem Tausky will conduct the

A NEW outlet in Britain for the American Mercury and Emarcy labels is provided by a long-term contract between Mercury Records and the Pye-Nixa group.

The previous arrangement between Mercury and Oriole Records has ended.

The previous arrangement between Mercury and Oriole Records has ended.

The previous arrangement and Oriole Records has ended. Niza group.

The previous arrangement between Mercury and Oriole Records has ended.

LMA COGAN, currently starring in "Aladdin" at Chiswick Empire, gets her own weekly show on BBC-TV on

Roy Eldridge.
Although not currently with
Mercury, some of Frankle
Laine's best recordings are in the
Mercury catalogue. British jazz and pop fans will get regular releases under the new contract. The first issue will be on the market within a

Back Page, Col. 3

combined orche tras from the original Gershwin scores. In parts the augmented NVO will as usual be conducted by Alyn Ainsworth. Semprini solo

Semprini will be solo pianist, singers will be Carole Carr and Edmund Hockridge, and among the works to be played are "Rhapsody In Blue," "The Second Rhapsody," "I Got Rhythm," "An American In Paris" and "Porgy And Bess."

Each of the programmes will be heard in the Northern Home Service at 7.30 p.m.

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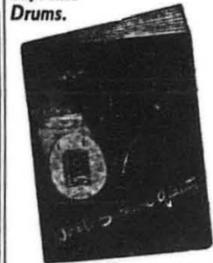
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MU PROBE

BRADFORD leaders Bert Bentley and Peter Baynes are D carrying on their crusade against the local Musicians' Union branch which barred them from appearing opposite name bands.

The branch said last week that action against Bentley's Astorians and the Cameo Club Band, led by Baynes-for em-ployment of non-union musicians—had been threatened for years, and added;

Now we are going to enforce It."
In reply, Bentley has called for an immediate inquiry into the running of the Bradford branch, and has told the MM: "I am determined not to join the Union while there is discrimination going on."

A member?

Peter Baynes claims that the Union permitted tenor saxist Colin Freear, a non-member, to play with the Arthur Jackson Band opposite Victor Silvester's Orchestra on the night following one of the bannings, and said: "I think the whole thing wants reviewing."

Jackson refused to comment. Bradford branch secretary, bandleader Haydn Robinson, says Freear is a Union member.

Freear clears up the mystery Peter Baynes claims that the

Freear clears up the mystery by saying: "I have never been a member and never will. After the dance I left the Arthur Jack-son Band and joined the Cameo Club group."

Les Bayliss moves to Asteria

Les Bayliss and his nine-piece orchestra open at the Astoria. Hyde, near Manchester, on Wednesday. They succeed Alf Lee and the New Astorians.

Saxist - vocalist - violinist Les

led his own group at the Pier Pavilion. Teignmouth, last summer, and has since been featured with Phil Moss at the Ritz. Manchester, where he will be replaced by Nat Whitworth (tnr.).

Missing MU: new group

LEDS leader Lestino—Len Marsh—who disappeared from his relief group post at the Majestic Ballroom three weeks ago, has not been traced, and his group has been replaced with a quartet fronted by guitarist Bill Shearer. Shearer.

Lestino's quartet—which was employed directly by him— worked out their notice on Saturday.

The new line-up is completed by Harold Hyman (pno.), Gordon Clayton (bass) and George Goodier (drs.).

Meanwhile, resident leader at the ballroom. Sid Wilmott has replaced pianist Laurie Helloway with Jimmy Stewart. Holloway joins Les Moss at Sheffield.

EIRE BAND GETS U.S CLUB DATES

Dublin leader Johnnie Butler, who leaves for the States with his band and "Miss United Ire-land" in March to lead the St. Patrick's Day procession in New York, will play at several clubs

there.

He appears at the Garryowen
Ballroom on Broadway, in Jersey
City, and the Country Club,
Washington, DC.

PEDDY BOYS start in the music business on Sunday when the Kyrle Hall Young Edwardians open their own modern club at the hall in Sheep Street, Birmingham, to raise money for new sports

raise money for new sports
equipment.

The Maurice Fifer Quintet
—resident unit at the city's
Swing Shift—will play at the
weekly Sunday sessions.

HULL—The Crescent City
Jazz Band has moved from
the Abererombie Hotel to
new premises in Baker
Street.

WILTSHIRE, — Tonight
(Friday) the Ice Box
Modern Jazz Club reopens
at the Spirit Vaults, Chippenham. Ronnie Scott is
guest artist.

FORTSMOUTH. — The
Boyal Navy came to the
pescus of the Tanner Slaters
last week, when the girls
last week agreed to a
lunch - time

show aboard

HMS Fieetwood, but were
without an
accompanist.

Royal Marine
bandsman John

Royal Marine bandsman John Spence, 19, filled the breach on piano. and played so well that the singers told him: "Oome and see us when you're demobbed." SOUTHAMPTON.—Southampton Rhythm Club has meved to the Portswood Hotel.

NENT.—The Blue Dolphing Dance Orchestra has signed for the summer season at Sellinge Dance Hall... Pianist Vic Rawlings and his Band have secured the summer resident stint at the Marine Hotel. Tankerton.

LIVERPOOL.—Jack Schiller Quartet will soon complete its first year at the Park Ballroom, Birkenhead.

Jerry Dawson

cots jazzman to join CLARINETTIST Ian Arnott Turk Murphy

who left Edinburgh for Canada six months ago, is joining the American traditional group led by West Coast trombonist Turk Murphy.

Ian, a protegé of Sandy Brown, has been playing in Toronto with Stu Eaton's Jazz Band, which in-cludes three former members of

(Week commencing January 22) Rennie ALDRICH and Squadronaires Priday: Pump Room, Bath Saturday: Windmill Ciub, Rush-

Vie ASH Quartet

Ash Quartet
Sunday: Ardwick Hippodrome,
Manchester
Wednesday: South-West Essex
Technical College, Walthamstow Priday: Canterbury Arms, Ku-

Gracie COLE and All-Girl Orchestra Sunday: Palace, Reading Priday: South Elmsall Saturday: Arden Ballroom, Bed-

worth
Ken COLYER and Band
Sunday: Cook's Ferry
Edmonton

Monday: Cambridge Tuesday: Luton Wednesday: Walthamstow Priday: Parnham Saturday: Mack's, Oxford Street Johnny DANKWORTH and Orchestra Sunday: Castle Cinema, Merthyr

Priday: Victoria Hall, Hahfax
Saturday: Palais, Lowestoft
Eric DELANEY and Band
Sunday: De Montfort Hall,
Leicester

Priday: Queen's Hall, Burslem Baturday: Festival Hall, East Nat GONELLA

Sunday: Jass C'nb Wood Green Week: Palace, Chelsea Tubby HAYES and Orchestra Sunday: Hippodrome, Manchester Monday: Newark

Saturday: New Theatre, Cambridge KENTONES Week: Theatre Royal, Portsmouth The KIRCHIN Band

Sunday: Hippodrome, Coventry Wednesday: Borough Hall, Staf-Thursday: City Hall, Hull Friday: Palais, Stockton Saturday: Unity Hall, Wakefield Harry LEADER and Orchestra

Sunday: Redear Week; Green's, Glasgow Bobby MICKLEBURGH and Band Sunday: Hereford Tuesday: Cheltenham Saturday: Derby Saturday: Derby ilcolm MITCHELL and Orchestra

Tuesday: Lyceum, V Wednesday: Leyton Saturday: Bridlington Mick MULLICAN and Band Eunday: Malvern Thursday: Padgate

the Sandy Brown group from Edinburgh—Stu Eaton (tpt.). Archie Sinclair (tmb.) and Ai Imry (banjo).

Murphy heard the band in Toronto and was so impressed with Ian that he telephoned him from Pennsylvania two days later with the offer of the job.

Before leaving Scotland, Ian worked with the Kenny Jack Jazz Band, the Ayrshire Jazz Band, and Bob Craig's group. Three months ago he was in Chicago, where he sat in with trumpeter Muggsy Spanier, He hopes to join Murphy

Within the next week or two.

Playing mostly in San Francisco, the Murphy outfit has recently made extensive tours throughout the States and Canada.

EIGHT BANDS FOR TRAD CONTEST

FIGHT bands have already entered for the second Scottish traditional jazz band championship at St. Andrew's Hall, Glasgow, on March 18.

The abow, organised by the

Jazz-classics talks start at Brighton

A series of 12 weekly lectures comparing jazz with the classics started at the Friends' Centre, Brighton, on Monday.

Given by Jasper Rooper, Oxford University lecturer, they start with present-day music and will work back to the 19th Century.

Century.

Clasgow), the Eagle Jazz Band (Glasgow), the Eagle Jazz Band (Glasgow), the Eagle Jazz Band (Change), the Vintage Jazz Band (Clasgow), the Eagle Jazz Band (Clasgow), the Eagle Jazz Band (Clasgow), the Eagle Jazz Band (Clasgow), the Crescent City Jazz Band (Edinburgh), Bob Craig's Jazz Band (Edinburgh), and Peter Davenport's Jazz Band (Edinburgh), and Peter Davenport's Jazz Band (Edinburgh).

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I HEAR *YOU* KNOCKING

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N 1933, I'm pretty sure that Benny Goodman's musical tastes were those of a jazzman who was beaten and discouraged by the commercial life then prevailing at American radio stations, and the complete lack of appreciation anywhere for the great improvising jazz artist.

Benny was comparatively out of touch, in those days,

Benny was comparatively out of touch, in those days, with what was happening in the Harlem world; and he had very little use for the type of music that was represented, let us say, by the Casa Loma Orchestra, the various Dorsey combinations, and so on Because of a girl-friend that he had at that time, Benny crazy about Eddy Duchin's band. Needless to say, Benny didn't like that music at all; but he felt that there was just no point in trying to play the kind of music that he had been brought up with.

Chicago tastes were very, very different, I guess, from New York tastes, and there wasn't really the opportunity in New York to get around to places equivalent to the South Side, as there had been in Chicago.

In general, Benny had the attitude of a fairly slick professional musician, one who had lost hope and interest in by JOHN HAMMOND

Then, about a comple of months after Tendy Wilson came to New York, Benny met

reddy.
Teddy had come to New York under, I guess, rather amusing circumstances. I used to listen to the radio late at night, and ene night I tuned in to the broadcast of a band that was playing at the Grand Terrace in Chicago, I heard some plano playing that just knocked me right out of my seat. Earl Hime's band was on vacation, and this other band—I den't even remember its name now—was remember its name now-was playing there.

I found out, soon enough, that the planist's name was Theodore Wilson.

At that time, I was very much interested in Benny much interested in Benny Carter's band in New York, and Benny had a rather stiff plano player. I talked to Benny, and he said he had known Teddy Wilson. The question was how to bring Teddy to New York. Well, I was doing a bit of "angelling" for the Carter band, so I provided the dough for Benny to go out to Chicago and bring Teddy back.

Teddy got here just in time for the first of Benny Carter's record dates for English Columbia. In mid-October, 1933 You can imagine the



MARIE BRYANT

Britain remembers her for her recording of "Tomato"—made recording of "Tomato"—made when she was appearing here as a singer; Hammond remembers her as the captain of a sizzling chorus line in Los Angeles.

impression he made on me, hearing him in person—because Teddy was a revolutionary planist for the early 30s.

The first few record dates, for Benny Carter and with small groups such as the Chocolate Dandles, helped Teddy to eat during those first few months in New York. At some time or other, I played some of these records to Benny Goodman. He was, as I recall, fairly interested; but the first time I was able to get Benny and Teddy together on a record session was in 1834.

By this time, I had made all the contracted sides for English Columbia and had a new affiliation as recording director for Irving Milia. Mills had an agreement with American Columbia to record in their studies and lease the masters to them. On one of these sessions, a fairly memorable one, Benny had Teddy on plane and they made a great record of "Moonglow."

Benny and Teddy hit it off, musically, right from the

musically, right from the

Actually it was not until Actually it was not until about a year after the "Moonglow" session that the Benny Goodman Trio first got together at Mildred Balley's house. (On that occasion, it was Carl Bellinger, not Gene Krupa, on drums.) Of course, that led to the first Goodman Trio session in the summer of 1935, and subsequently to Teddy's being hired to go on tour with the Trio as an adjunct to the orchestra.



Some months after that, Lionel was added to make it a quartet. Lionel Hampton was somebody I happened to hear at the Paradise Café in Los Angeles. That was in 1936, I thought Lionel was reasonably spectacular. The Paradise was a terrible joint, but I remember there was a wonderful four-sirl chorus line, of derful four-girl chorus line, of which Marie Bryant was cap-

It was during Benny's second engagement at the Palomar that we went to hear Lionel. By this time, the precedent had been set and it was considered possible to add was considered possible to add another Negro musician, in the capacity of special, added attraction and not as a regu-lar member of the orchestra. That was how Lionel came to join, and, of course, he re-mained with Benny until

MEXT WEEK: Goodman the trumpeter, Goodman blows tenor-and a meeting with Charlie Christian,

Those swinging young men





RAZY, man! has been the jazz fans' cry eyer since the war; now the craziest jazz act ever has turned up in Paris from that craziest of cities, Las

But I mean crasy in the literal sense, and even the name of the act—the Goofers—bears

the act—the Goofers—bears me out.

What is the act? A group of musicians turned acrobats, jazzmen who blow their horns standing upside down, hurtling across the stage on flying trapeses, and so on.

All the men are ex-Louis Prima musicians — Jack Holliday (pno.). Turn Terry (bass), Jimmy Dell (tmb.), Frank Nichols (tpt.) and Jimmy Vincent (drs.). Some played with Tony Pastor, Art Mooney and Charlie Spivack. They still play not—although they admit that inversion of the person does not necessarily improve the music. Equally, they insist, it does not necessarily hurt it.

The crowds at the Lido, on Paris's Champs Elysées, love the act. Especially when Tom Terry (above) and Jimmy Dell (left) get swinging—on that trapeze.

"As lazz musicians," Jack Holli-

rapeze.

"As jazz musicians." Jack Holliday told me, "we decided to form an act that would give the public something visual as well as aural. We tried out one or two gags, including a trapeze—then, one day, when Terry was fooling around up there, someone handed up his bass and he began to play." bass and he began to play."-Henry Kahn.

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FATS WALLER AND HIS RHYTHM (EP)

Ain't Mishehavin' (d); Blue, Turning Grey Over You (b); Moppin' And Boppin' (c); Honeysuckie Rose (a). (HMV 7EGS145.)

(a) (Am. Victor 7755)—Waller (pho.); Gene Sedrie (thr., cht.); Her-man Autrey (tpt.); Albert Casey (gtr.); Charles Turner (base); Slick Jones (drs. vibes). 9/4/37. New

Terk.

(b) (do. 10651)—same personnel.

9/6/37. New York.

(a) (do. 6215) (d) (do. 6216)—
Waller (pno., vocal); Gene Perter
(inr., cli.); Benny Garter (ipt.);
Alton Moore (imb.); Irving Ashby
(gtr.); Slam Stewart (bass); Zutty
Singleton (drs.), 23/1/43. Hollywood

RECORDED with an interval of nearly six years between them, these titles show that the irrepressible Fats was—in addition to his great planistic abilities—a jazz composer of note. All four tunes here are his; all four are good ones.

"Blue Turning Grey" and "Honeysuckle" were originally issued here as 12-inch discs and they have been "tailored" a trifle to fit this EP—but the cutting, which occurs at the end of each tune, is not too drastic and does not over-annoy. Waller plays some of the best plano of his career on "Blue Turning Grey"; he swings tremendously, accentuating the off-beat, as he takes a chorus in the bass register before switching his attention to the treble for one of his hottest solos.

"Honeysuckle" receives buoyant treatment. Fats plays two inimitable solos—the second, complete with whipped triplet phrases, being a winner. Slick Jones plays one of his rare solos on vibes here, and both Cedric and Casey make good use of their allotted space.

The other two titles were made as part of the soundtrack of the film, Stormy Weather, although unfortunately "Moppin'" was never used. It contains much splendid drumming by Zutty Singleton; a fine trumpet chorus from Carter; and a spirited ride-out that fairly lifts you out of your seat!

"Ain't Misbehavin'," one of Waller's bost tunes, has a lovely piano solo in medium swing tempo, plus the only vocal on this set. Drummers (and, in fact, all those interested in

rhythm) will do well to take note of the wonderfully sympa-thetic duet between drums and plano. Taken at double tempo, it is rock-solid.—S. T.

PETE JOHNSON

Climbin' And Screamin' (c); Let 'Em
Jump (g); Re-Pete Blues (b); B and
O Blues (c); Shuffle Beogle (a);
Pete's Blues (f); How Long, How
Long (Leroy Carr, J. M. Williams)
(d); Buss Robinson Blues (b), (All
Johnson except where otherwise
stated.)

(Lendon LP AL3549) (a) (Am. Solo Art R121), (b) (do. R124), (c) (do. R125), (d) (do. R126), (e) (do. R127), (f) (do. R129), (g) (do. R130), (h) (do. R131)—Johnson (pno.). 16/4-39, New York.

and ragtime pianists have been issued since Long-Play came to Britain that one might think there could be few valuable "historic" items left. Such is not the case, though.

This excellent Pete Johnson set, already included in our Christmas selection of outstanding 1955 releases, is very well worth having. It is not ancient music, as lazz goes, but is almost the oldest and rarest of Johnson's recorded music, and ranks with his best.

Dan Qualey, the onetime bartender who recorded Ammons, Johnson Lewis, Yancey, Lotton and Hodes for his own Solo Art label, knew all that was needed in the recording of blues menthe material here is convincing, reasonably varied blues, very nicely recorded for the time.

I notice more "meat" on my Solo Art 78 of "B. and O."/" Buss Robinson" than there is on the LP reissue, but this plays well enough for any but high-fidelity fanatics, few of whom (in my experience) seem to appreciate blues, anyway. Both the titles I already had sound like the same masters.

These were Johnson's first solo recordings. He produced six distinct pieces (all unmistakable Pete Johnson blues) and two repeats. Many passages resemble what we have heard from him since, and—in the case of "Climbin' And Screamin'—what he had previously recorded, since this is a solo variation of the "Roll Em Pete" he played with Joe Turner.

"Let 'Em Jump" is again a similar thing, another exercise on the same insistent bass figure. Both of them are bright, cleanly-played solos containing some most dynamic treble work.

"Re-Pete" gives us second thoughts on "Pete's Blues," a slower Johnson effort which builds up extremely well over five choruses of gripping, fundamental blues. The slow-medium "Buss Robinson" and faster "B, and O." are full of characteristically tuneful right-hand phrases; the latter, featuring a traditional walking bass, is very spirited and percussive playing.

"How Long." taken a good deal faster than Yancey plays it, loses something of its innate quality in a Johnson transformation which sounds faintly Waller

All these titles were released on Solo Art years ago. With the exception of the two "second thoughts," there is nothing too

repetitious about the music. It is blues piano with a pronounced beat, a fair level of imagination and the stamp of an authentic personality.—M. J.

DW

JONAH JONES SEXTET (LP)

Beale Street Blues (a); Sheik of Araby (vocal by Jonah Jones) (a); Down By The Riverside (vocal by Jonah Jones) (a); European Blues (a); You're The Cream in My Goffee (b); Wrap Your Troubles in Dreams (vocal by Jonah Jones) (b); J.J. Special; Stars Fell On Alabama (b).

(London Jazz Series LZ-N14003) (a) Bethlehem DBL181, Jenah Jenes (tpt.); Vie Diekensen (tmb.); Edmond Hall (clt.); George Clark (tnr.); "Pops" Foster (bass); Osis Johnson (drs.); Ken Kersey (pno.). (b) Bethlehem DB182. Personnel aame as (a) except Urbie Green and Milt Hinton replace Diekensen and Foster. Probably 1954. New York.

THIS is a kind of mainstream jazz with modern overtones, and would perhaps have been a greater success if Jonah had not swopped horses in midstream. Side One, with Vic Dickenson blowing away like pobody's his light policy and the policy and the policy and the policy are policy. plowing away like nobody's bus!

blowing away like nobody's business both in ensemble and solo, really goes; but the switch of trombones does not improve the reverse in any way at all.

I find Urble Green quite pleasant to listen to. He plays with taste and technique, but at present he hasn't got the swing to cope with either Jonah Jones or Edmond Hall as sidemen. He is probably more at home in a big band, such as the Herman group, whence he graduated, for he does not sound at home playing with such a group as this. The record opens with one of The record opens with one of the best tracks of the lot. This is a fine version of "Beale Street," with some most relaxed trumpet from Jones, a rousing trombone chorus, some nice piano, and a really swinging ensemble for a climax.

"Shelk" was never a favourite time of mine and this version

"Sheik" was never a favourite tune of mine, and this version has "st of the old corn still attached, with its vocal by

Jonah, plus repeat line from the band. There is, however, a good chase-chorus between clarinet and trombone and a humorous, free-blowing solo from Jones.

"Riverside" sounds unlikely material for a band of this description, but except for a not-too-good vocal, it turns out to be a very fine track. Taken at medium tempo, the number sounds very relaxed. And both Hall, in low register, and Jones contribute worth-while solos. Dickenson's trombone chorus is full of good humour as he attacks the number with abandon.

The last track on this side is an original by Jonah who opens and closes the proceedings. His last open chorus is played w 1 th splendid attack, and he receives wonderful

attack, and he receives wonderful assistance from Osie Johnson and Foster. Kersey contributes a neat solo, and Dickerson again

his wry humour with a dry-sounding chorus.

"You're The Cream" is taken at smooth tempo with a good opening muted solo from Jonah, nicely backed by drums and bass. Clark sounds out of his element here, while Green plays a pretty but rather ineffectual chorus. He plays much better on "Troubles," which again carries some good muted horn from the leader.

The other two tracks—except

The other two tracks-except for the rhythm, which remains excellent—are not up to standard. "J.J." is an up-tempo showcase for Jones and Green, who show off their technique but little else. "Alabama" is all Jonah It is a pretty time but little else. "Alabama" is all Jonah. It is a pretty tune, but I have heard him play much better than this.

A very praiseworthy record, with more bright patches than dull ones.—S.T.

REVIEWED BY SINCLAIR TRAILL **MAX JONES** and PETER LESLIE

RAY FOXLEY TRIO Hampstead Hunch (b); Kathry:-

(Tempo A118) RAY FOXLEY TRIO (EP)

Heliotrope Bouquet.(e); If I Could Es With You (f); Aunt Hagar's Blucs (c); Prog-I-More Rag (d). (Tempo EXA24)

(a) (Vogue 164), (b) (do. 155), (c) (do. 156), (d) (do. 157), (e) (do. 158), (f) (do. 158).—Foxley (pno.); Brita Parker (basa); Colin Bowden (drs.), 9/6/55, London.

SIX pleasant sides from one of our more talented traditional jazz pianists.

Although Foxley has yet to form a style of his own, he has evidently listened closely to records and has the ability to assimilate much from the masters. He plays the "Morton" style very well, and although Jelly Roll's delicate shadings are missing. Foxley, nevertheless, gives a sensitive performance of Frog-I-More."

I also like his competent "Heliotrope Bouquet." This beautiful old Joplin number is one of my favourite rags, and Foxley's playing of it is extremely capable and responsive. On the other two tunes on the EP. Foxley switches to his adaptation of the "stride" piano style. His left-hand work could be both stronger and neater, but his version of "If I Could Be With You" has much to commend it. He tackles his own two compositions on the 78 rpm with great confidence; but neither quite comes off, for neither tune seems harmonically strong enough to hold the interest.—S.T.

FATS WALLER (LP)

E Fiat Blues (a): Alligator Crawl (a):
Zonky (a): Grazy 'Bout My Baby
(b): The Spider And The Fly (b):
After You've Gone (b): Tea For
Two (b): You're The Top (a): Blue
Turning Grey Over You (a): Russian
Fantasy (a): Hallelujah (a): Do Me
A Favour (a): California (a): I've
Got A Feeling I'm Falling (a): My
Fate Is In Your Hands (a): Ain't
Misbehavin' (a): Poor Butterfly (c):
St. Louis Blues (c). St. Louis Blues (c).

(HMV CLY1042)

(HMV CLY1942)

(a) — Waller (pno. and voc.). 11/3/35. New York.

(b) — Waller (pno. and voc.); Jehn "Bugs" Hamilton (tpt.); Gene Sedric (cit. and tnr); Gedric Wallace (bass); John Smith (gtr.); Blick Jones (drs.). 2/8/39. New York.

New York.
(c) — Waller (pno. and voc.), 2/8/39, New

THIS is the second lissue of the hitherto unpub-lished recordings of

fitting companion piece to HMV CLP1035, recorded on the same

Much of this 12-inch LP is given to solo piano, and Waller does not waste a centimetre of space. "Zonky" receives a tremendous two-handed assault, and such old favourites as "Alligator Crawl" and "Blue Turning Grey" are re-made with fresh variations, "Halle ujah" really swings on the beat, and Waller parades the "best left hand in Harlem" on "Fee in I'm Fallin" and "Do Me A Favour."

"St. Louis" shows off a reflective Waller, and must be counted as one of his best piano arrangements; "Misbehavin" contains a hilarious vocal; "Russian Vantaus" and solo piano arrangements; "Misbehavin" contains a hilarious vocal;

arrangements; "Misbehavin" contains a hilarious vocal; "Russian Fantasy" again shows off his method of accentuating the off-beat to great effect.

The band sides are all very good. "Crazy," taken at tremendous tempo, really does swing like crazy, with the fine rhythm section giving wonderful support to Waller's plano. "Spider" is pretty hilarious and "After You've Gone" is another real swinger, with some splendid trumpet by Bugs Hamilton.—S. T.

BENNY GOODS AN AND HIS ORCHESTRA' (EP)

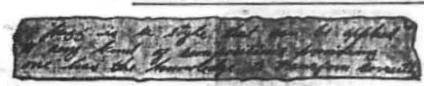
Swingtime In The Rockies (a); Sugarfoot Stomp (b); Changes (c); Big John's Special (d). (HMV 7EG8142)

(a) (Am. Victor 102217)—15/6/36. New York. (b) (Am. Victor 09579)— 7/7/37. Hollywood. (c) (Am. Victor 09689)—6/9/37. Hollywood. (d) (Am. Victor 023508)—28 5 38. New York.

I BOUGHT all four of these titles before the war—only to discard them from my collection when I learned enough sense (as I thought) to "see through" blatant swing music. I was wrong. Swing they may be—but they are better than a lot of the soi-disant jazz of 20 years later. The reed section's control of dynamics is wonderful; the precision and attack of the brass most enviable. And if the band lacks the relaxed swing of contemporary coloured groups, it achieves a nice, tight beat just the same.

the same. The first track on each side sounds dated, of course—but the other two (both arranged b; Fletcher Henderson) stand up very well, particularly the torrior Big John by brother Horsee Both these last titles will surprise you with the heat of Harry James's trumpet with the heat of Harry James's





CONCLUDING THE

NICHOLAS STORY

NICHOLAS STORY

WHEN Albert Nicholas
ended his long run
with the Armstrong-Russell
orchestra in 1939, he spent
eight months (rather appropriately) at Nick's, then
moved to the Village Vanguard as one of the ZuttyBingleton Trlo—with Eddie
Heywood on plano.
Nineteen-forty saw him
with Bobby Barnet's band
at Café Society Uptown, and
working off and on with
John Kirby ("The smoothest small group in the
world").

The following year, with
the USA in the war, Nicholas gave up music. For four
years he worked at other
things—among them a subway guard—and returned to
the claringt late in '45 with
Art Hodes at the Stuyvesant.
The next March he joined
Kid Ory's Oreole Band in
Hollywood, playing alongside
Ory and Mutt Carey.

Almost his last engagement before coming to France in 1953 was for six weeks with Rex Stewart ("Rex has some tough lips, man") at the Savoy, Boston. Now Nicholas plans to go home in the summer. "But," he says, "I'd like to come back and buy a place of my own outside Paris. "Over here, it's what you're putting down that counts. In the States it's different. It's what they write about you. They can

write about you. They can make a man overnight. Here, they like you and they respect human dignity. I ain't worried. I'm not trying to prove nothing. All I want's a good reed, I'm happy.

want's a good reed, I'm
happy,
"My children? They're
musical, yes, One plays
piano, and one, boy plays
clarinet. I wouldn't encourage them to take it up; I
had it rough enough."
Then, with a small Nicholas smile: "I'd go through it
again, though; you know
that!"

-MAX JONES

~~~~~

# IN bestowing the title "Giant Of Jazz" Morton upon a musician, it seems fitting that

the writer should state his conception of the art, even if in very loose terms.

To me, jazz is that popular music which apparently had most of its roots and early development in New Orleans, and which, even though improved and expanded, has not lost the essential elements which distinguished it when it was named "jazz music." It is within the general framework of this definition that Jelly Roll Morton stands out as a veritable Giant of Jazz.

Ferdinand Joseph Morton was born in New Orleans on September 20, 1885, so it appears that he and jazz were growing up at the same time and in the same place. Born in a musical family, young Ferd early became proficient on the guitar and

piano, on which he received some formal instruction. He became familiar with popular and classical music at home, while at his godmother's he came under the

influence of crude blues and honky tonk music. Seemingly he absorbed them all.

By the time he was 12 or 14 years old, he could play popular music, ragtime, the blues and honky tonk music, and by the time he was 17 he could play well enough to begin

To meet the competition of fast-playing ragtime players in his new environment, Morton decided that by using a slower tempo he could play more notes to the measure thus giving the

earning his living with his

to the measure, thus giving the music a "very good flavour."
With his knowledge of the blues and Spanish rhythm, he was able to develop a new style, which though syncorated was which, though syncopated, was a departure from ragtime.

Manifest genius

From then on Morton's genius manifested itself. He learned with ease anything he heard and proceeded to em-bellish it with his own ideas. Also, about that time. began composing numbers like
"Alabama Bound," "Jelly Roll
Blues," "New Orleans Blues,"
and "King Porter Stomp."
By 1907, Morton had an exten-

By 1907, Morton had an extensive musical stock in trade, a backlog of popular, ragtime, blues and honky tonk numbers, which he could play in their original form and also in his own style. He knew practically all the New Orleans pioneer jazzmen of the early 1900s, and was familiar with their work.

From about 1907 Morton did a great deal of travelling; north to Chicago, St. Louis and Memphis; west to Texas "from Dallas to El Paso"; further west to the Pacific Coast, He moved from Chicago in 1917 to the West Coast, and stayed there for five years.

stayed there for five years.

Jelly Roll's return to Chicago was one of the most important moves in his life, for he was soon making piano rolls and records, and such jazz classics as "Wolverine Blues," "Mr. Jelly Lord."

"The Pearls," "Kansas City Stomps." "King Porter Stomp." and many others, began to appear in published form.

Between recording dates he was

Between recording dates he was touring with his band. During the years 1923 to 1930, Morton made nearly 150 recordings, mostly of his own compositions. which appeared on many labels.

A monument

His work with Victor alone, beginning in 1926, entitles him to distinction in the jazz world. His band, trio and piano solo to distinction in the jazz world. His band, trio and piano solo recordings with this company remain a monument to Ferdinand Morton's outstanding ability as a planist, composer, arranger and leader, and his outfit merited the billing as Victor's No. 1 Hot Band.

After more than a quarter of a century, these records still convey the impression of spontaneity and freshness. They are a source of continuing pleasure for lovers of real jazz and an inspiration to a multitude of

inspiration to a multitude of ambitious young musicians seek-

ing to play the music.

Although there were constant changes in the personnels, the quality of the recordings remained high.

remained high.

The piano solos are good examples of advanced ragtime jazz playing, with both hands working in harmony, and with a full bass. Jelly Roll's left hand hever shirked, as the believed

great depression of the 1930s was largely to blame, but there were other reasons which had nothing to do with his music.

### The Lomax discs

The Lomax discs

The general framework of this able Giant of Jazz music."

It yelly Roll Morton stands able Giant of Jazz.

Soseph Morton was born in New prember 20, 1885, so it appears zz were growing up at the same e. Born in a musical family, proficient on the guitar and is some formal instruction.

In popular and classical music at iother's he came under the honky tonk music. Seemingly

ROY CAREW

ROY CAREW

ROY CAREW

Some to Washington to manage a night club that was doomed to fallure, and after three years he returned to New York, However, the stay in Washington was not a total loss: the Library of Congress recordings were made, thanks to Mr. Alan Lomax; four piano solos were recorded in a commercial studio, later issued on the Jazzman label; and the Tempo-Music Publishing Company was formed to protect and exploit Morton's numbers.

The Lomax discs

For several years Morton did nothing of importance musically, not move the most of fallure, and after three years he returned to New York, However, the stay in Washington was not a total loss: the Library of Congress recordings were made, thanks to Mr. Alan Lomax; four piano solos were recorded in a commercial studio, later issued on the Jazzman label; and the Tempo-Music Publishing Company was formed to protect and exploit Morton's numbers.

The Lomax discs

For several years Morton did nothing of importance musically, in 1936 he came to Washington to manage a night club that was doomed to fallure, and after three years he returned to New York, However, the stay in washington to manage a night club that was doomed to fallure, and after three years of congress recordings were fraged on the Jazzman and the Library found itself with well over 100 recording about early jazzmen and their music in New Orleans. Old New Orleans days were far in the past, but Morton brought them back as he played the plano and reminisced on the Jazzman and their music in New Orleans. Old New Orleans days were far in the past, but Morton brought them back as he played the plano and re

men was due for publication.

Eight sides were recorded by
Jelly Roll Morton and his New
Orleans Jazzmen. In spite of
nine years' absence and not too
good health, the old master had
not lost his skill; the records
were excellent, and were received
with acclaim.

were excellent, and were received with acciaim.

On his own numbers, "Winin' Boy Blues," "Buddy Bolden's Blues" and "Don't You Leave Me Here," Morton surprised with his vocals, giving a very creditable performance as a blues singer

able performance as a blues singer.

Morton's "New Orleans Memories Album," consisting of ten piano numbers, five with vocals, was recorded for General Records in December, 1939. For these sides also, Jelly drew on the old days for inspiration, and brought into the commercial field more polished versions of some of the Library discs.

### The jast records

Jelly Roli later recorded 12 small band sides for General, which were almed at the "Juke box" trade, but they missed the mark. These were the last recordings Ferd Morton ever made.

Morton continued to struggle in New York until November, 1940, when he was forced to give up. Adverse conditions had become too great for him. His health worsened steadily, and he went to California, thinking the climate would help him, but he died on July 10, 1941.

Morton's untimely death at the age of 56 removed from the jazz scene a unique character.

scene a unique character.

He came closer to symbolising the jazz era than any other man. His active participation in the progress of the art covered a period of nearly 40 years, and his contributions to the form were many and lasting.



Washington Jazz writer and music

publisher, personal friend of Jelly

Roll - pens this exclusive feature

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(Times: GMT) SATURDAY, JANUARY 21:

11.30-12.0 midday A 1:
Navarro, Gillespie.
2.5-2.35 p.m. C; Mainly
Modern.
4.0-5.0 J: D-J Shows.
4.30-5.0 Z: Swing Seronade.
6.45-7.30 M: Mary Lou WHHams, Andy Kirk.
7.30-8.0 J. Top Pops in USA.
9.0-9.30 J: Music From Hollywood.

9.3-9.30 P 4: Jazz Session. 9.30-11.0 and 11.10-1.0 a.m. 1: Daneing Round Europe. 10.5-11.0 J: America's Popular Music. 10.10-10.30 Y: Jazz 1956.

10.30-11.0 W. Swing Club. 11.5-12.0 J: D-J Shows (nightly). 11.5-12.0 E-H: Worner Müller Orchestra.

12.0-1.0 a.m. E-Q: Charlle Shavers. 1.5-2.0 H-Q: Hollywood-New

SUNDAY, JANUARY 22: 6.5-7.0 a.m. J: D-J Shows, 10.30-11.25 J: Sunday Syncopation. 5.30-6.0 p.m. B: Miller Air-

8.45-9.0 S: N.O. Jazz. 9.5-9.55 S: Jazz Requests. 9.25-10.0 G-337m: For Jazz 10.30-11.0 A 1 2; Jazz and

MONDAY, JANUARY 23: a.m. J: D-J Shows

(dally). 10.30-11.30 J: As above. 12.0-12.30 p.m. J: Martin Block (daily). 9.10-9.55 S: West Coast Bop.

9.35-10.5 Z: The Jazz Pattern. 10.30-11.0 J: Cool Castle. TUESDAY, JANUARY 24:

8.20-8.50 p.m. O: Austrian All Stars. 9.10-9.55 B: Jazz Concerts. 9.15-9.45 B-258m: The Real

10.5-11.0 J: Band OB; D-J 10.5-10.45 A 1 2: Joe Nowman, Urbie Green, Al Cohn, etc. 10.30-11.0 E: Hamburg Studio

WEDNESDAY, JANUARY 25: 9.0-9.30 p.m. F 3: Jam Session. 9.10-9.55 S: Jazz In Europe. 9.20-9.55 G: Getz Quintet, Baker Quartet, M.J.

Quartet, 9.30-10.0 P 4: Jazz Dises, 9.30-10.15 K: Jazz Forum, 9.45-10.0 J: Dixleland, 10.0-11.0 I: Edelhagen, 10.5-11.0 J: Band OB: D-J

Shows. 11.5-12.0 O: Getz. 11.10-12.0 I: Swedish Jazz Week (1).

THURSDAY, JANUARY 26: 12.3-12.30 p.m. A 1 2; Champs-

8.30-4.0 K: Jazz For Youth. 4.30-5.0 R: Jazz Library. 6.30-7.0 C: AVRO Jazz Club. 8.15-8.45 DE: Sandy Brown's Jazz Band. 8.30-9.0 J: Instrumental Mood.

9.10-9.55 B: Middle Period 9.45-10.15 I: Swedish Jazz

Week (2). 10.0-11.0 P; Bob Cooper and Boots Mussuili; Buck Clay-

10.5-11.0 J: Band OB: D-J Shows. 10.25-11.0 C: dazz Musie. 10.35-11.0 H 1: Instruments of dazz (0): Clarinet.

FRIDAY, JANUARY 27:

Week (3).
4.10-4.40 K: Simon Brehm's D-J Show.
9.10-9.55 B: Jazz Developments.
10.0-11.0 Q: Buddy de Franco.
10.5-11.0 J: Lee Elgart: R-and-

EVERY NIGHT: 7.0-9.0 T: This Is Music, USA. 11.3-12.57 a.m. A 1 2: Night Route, Midnight Onwards: Select from E. H. P. I. Q or R for Light and Dance Music.

KEY TO STATIONS AND WAVELENGTHS

RTP Paris-Inter; 1-1829m, 48.39m. 2-193m. RTF Parisien: 280m. 216m. 318m. 359m. 445m. 498m. Hilversum: AVRO/VARA:

BBC: E-European 224m. L-Light 1500m. 247m. NDR/WDR: 309m. 189m.

Radio; Belgian 2-324m, 3-267m, 4-198m. Austrian Radio: 513m.

RIAS Berlin: 1-303m, 2-407m, 49.94m. SWP Baden-Baden: 295m,

363m. 195m. 41.29m. APN: 344m. 271m. 547m. SBC Stockholm: 1571m, 255m. 245m. 306m, 506m,

Copenhagen: 283m. 210m. BR Munich: 375m, 187m, 48.7m. SDR Stuttgart: 522m.

49.75m. HR Frankfurt: 506m. RAI Rome: 355m. 290m. Europe I: 1.647m.

Washington: 20.9m, 41.47m. Luxembourg 208m. SBC Lugano: 568.6m. SBC Geneva / Lausanne:

# JAZZ on DURING A

STAN KENTON and his Orchestra will play three more concerts at the Royal Albert Hall during April. One takes place on April 8 at 2 p.m., the other two-both evening shows-are on April 12.

# **MYSTERY WORK TO** FEATURE WEIR & SYMPHONY ORK

"FAMOUS composer" in A writing a special work for soprano-saxist Frank Weir.

"I can't reveal his name."
Frank told the MM, "but the work, which features me with a symphony orchestra, will be performed some time this year."

Adds Frank: "Soon I hope to be featured on Decca—both with my present recording line-up of my present recording line-up of soprano, concert orchestra and choir, and with my 14-piece touring dance band.

"Decca have not wanted to confuse the issue by exploiting me both as a soprano sax soloist and as a dance band leader."

# Delaney Ork will step in for Dean

Eric Delaney and his Band will appear for two weeks at the Regent Dance Hall, Brighton, while Syd Dean and his Band take a summer holiday.

Eric will open on Tuesday, July 24, and stay until Saturday, August 4.

BOB H
Bob Heath Ted, has join ing depart Agency He Mills Music.

The last date marks Kenton's final appearance in Britain.

These extra concerts have had to be staged following the phenomenal demand for tickets that greeted last week's MM announcement that Kenton was playing two London dates—the opening engagement on March 11, and a follow-up on April 1.

Agent Harold Davison was compelled to present the second show as all tickets for the first were sold out within 48 hours.

### Phenomenal

Says Harold: "The response has exceeded my wildest hopes. It just shows the enormous public there is for this type of music. It is far wider than even I—with my experience of putting on jazz concerts—realised."

### Provincial dates

Additional Kenton shows announced this week take place at the Odeon, Liverpool, on March 18, at 130 p.m.—which immediately precedes the concert at Manchester's Belle Vue—Odeon, Southend-on-Sea, March 23 (two concerts), Davis Theatre, Croydon, on Good Friday (30th, two concerts), and Town Hall, Birmingham, April 7 (two concerts).

### **BOB HEATH MOVES**

Bob Heath, son of bandleader Ted, has joined the artists' book-ing department of Fosters Agency. He was previously with

# Club and disc dates

MANAGEMENT of London's newest traditional group, the Terry Lightfoot Jazzmen, has been taken by Ken Lindsay.

former manager of the Crane River Jazz Band.
The Lightfoot outfit, resident
at the Cy Laurie Club on Thursday evenings and Sunday afternoons, has a busy time ahead of

On February 13 it appears at the Festival Hall and has also been booked for the Ken Colyer Club this Monday (23rd), Hot Club of London (29th), and Humphrey Lyttelton Club (Pebruary 13).
Appearances outside London

se clubs a Barnet, St Albans, Pinner and Cheam, and it is scheduled to wax for Tempo on February 18.

### **TOP 24** TUNES

THIS copyright list of the 24 bestselling songs for the week ended January 14, 1956, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

1 (5) BALLAD OF DAYY CROCKETT (A) (1/6) 2 (1) LOVE IS A MANY SPLEN-SORED THING (A) (1/6) Robbins

3 (8) LOVE AND MARRIAGE (A) 4 (3) SUDDENLY THERE'S A

4 (3) SUDDENLY THERE'S A
VALLEY (A) (2/-)
Aberbach
5 (16) SIXTEEN TONS (A) (2/-)
Oampbell Connelly
6 (2) THE YELLOW ROSE OF
TEXAS (A) (1/6)
Maddox-Valando
7 (4) TWENTY TINY FINGERS
(A) (1/6) ... Prancis Day
8 (6) BLUE STAR (A) (1/6)
Chappell

9 (11) WHEN YOU LOSE THE ONE

YOU LOVE (B) (1/6)
Bradbury Wood
10 (7) ROCK AROUND THE CLOCK 11 (14) THE SHIFTING, WHISPER-ING SANDS (A) (2/-)

12 (8) MEET ME ON THE CORNER 13 (10) THE DAMBUSTERS' MARCH (B) (2/6) ..... Chappell 14 (17) SEVENTEEN (A) World Wide 15 (16) WITH YOUR LOVE (P) (2/-) Macmelodies

18 (24) ARRIVEDERCI DARLING (P) 17 (12) HEY, THERE! (A) (2/-) Prank 18 (21) PICKIN' A CHICKEN (B)

19 (13) THE MAN FROM LARAMIE
(A) (1/6) ..... Chappell
20 — LOVE IS THE TENDER TKAP
(A) (2/-) Campbell Connelly 21 (20) NEVER DO A TANGO WITH AN ESKIMO (B) (2/)

Michael Reine 22 - YOUNG AND FOOLISH (A)

(All rights reserved.)

# **BBC** bans Janie disc—again

Show Band singer Janie Mar-den has had her second record-ing banned by the BBC within

The corporation first took exception to Janie's Decca record-ing of "Sincerely Yours"—theme

of the Liberace film.
On Wednesday, they announced that "Teenage Prayer," published by Southern Music, was considered unsuitable for

### **CLUB CLOSES**

Romford's only modern jazz club, Birdiand, has been closed down by the authorities following a breach of the licensing

### STAR-NIGHT

From Page 1

will sing to the accompaniment of Howard Baker's Embassy Quar-tet. Franklyn Engelmann will be introducing the stars present in special "In Town Tonight" spots.

And the night will also be the occasion for four of London's leading Dance Formation teams to compete for the Greater London Cup, to be presented by P. J. S. Richardson, chairman of the Official Board of Ballroom

Tickets have nearly all been snapped up by fans anxious not to miss this glamorous occasion, but immediate application may secure some at 15s. (Grand Tier Box seats), 12s. 6d. (Second Tier Box and Loggia Box seats), 8s. 6d. (Stalls), and 4s. (Gallery for onlookers only). lookers only).

These, together with details of the special Get-You-Home service after the Ball, can be had from the Box Office, Royal Albert Hall, Kensington Gore, London, S.W.1. applicants must enclose stamped and addressed envelopes

# TWO-WAY JAZZ

From Page 1

At a Press conference on Mon-day, Mr. G. E. Cross, Nixa general manager, said it was hoped that Mercury would eventually release British recordings from the Pye-Nixa series in the States. "It is definitely not going to be a one-way traffic," he added. Mr. Cross said that under the

new arrangement a number of new American artists would be introduced to British collectors.

# enter hospital

WALLY STOTT, "Goon Show" MD and accompanist on most of Philips' pop records, enters hospital on Mon-day. He is suffering from a kidney complaint and expects to be away from his radio and recording commitments for at least a month.

Wally's illness was discovered when he had a medical for a pilot's licence. He is a gliding and flying enthusiast.

**NEWS IN BRIEF** 

THE Ronnie Scott and Tony
Crombie bands will merge
into one group after Tony's last
date which is at Boston, Lincs.,
on January 28.
The present Crombie outfit will
re-form for a "British Jazz"

re-form for a "British Jazz" airing in the Light programme on February 13.

Over 50 years of Variety at Hackney Empire will end on February 4. The theatre is to be taken over for commercial television presentations,

Shirley Ryan commences a week in cabaret at the Stork Club, Streatham, on Monday. She is featured on ATV on February 8.

Pianist Bob Frances leaves the Dave Shand group this week to accompany Greek singer Kitza Kazacos for a Variety tour, ITV shows, and BBC airings. He can be heard on a Kitza MGM recording released this month, "There Is Always A First Time" and "You Should Know."

The Phoenix Jazz Band has taken over the Wednesday-night sessions at the Cy Laurie Club. The Laurie band has a 40-minute airing on the BBC Overseas programme on Tuesday.

Vocalist Neville Taylor follows up two commercial TV appear-ances later this month with a two-week engagement at the Aster Club from January 30. He has been re-booked at La Ronde.

After playing with Jack Nathan on and off since they were in the RAP together in 1940, trumpeter Leo Wright has left to join the orchestra for "Plain And Fancy" which opens at the Drury Lane Theatre on Wednesday.

Vocalist Lynne Godfrey has ended her long spell at the Club de la Côte d'Azur. Her place with the Derek Spanswick Band has been taken by Maxine Russell. Lynne opens with the Barry Morgan group at the Club du Faubourg this Sunday.

Percussionist Gilbert Webster is taking a studio at the Para-mount Musical Instrument Co., Shaftesbury Avenue, W., to teach modern drums, tympani, vibra-phone and xylophone.

Len Allen, former planist with Norman Burns, died in the West London Hospital, Hammersmith. on Monday.

Ronnie Aldrich and the Squadronaires will be the attraction at the Pier Pavilion on Whit Sun-day—the first of monthly name-band bookings.

### TED HEATH From Page 1

"I may be adding two extra brassmen—bringing the total up to 10—and I have approached

two prominent players."
Ted's next big engagement after the Stateside visit will probably be in Belgium or France. He is not playing at Blackpool or Torquay this summer.

Meanwhile he is starting work -with the band-on the filming of "It's A Great Life," at Shepperton studios on Monday. Ted, singer Dennis Lotis, and ex-Heath compère-vocalist Paul Carpenter have big parts in the production.

A replica of the Heath offices in Albemarie Street has been built on the set, and Ted is already rehearsing his part.

### SONGWRITERS!

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The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until February 4, 1956, for readers in Britain; until March 4 for foreign and Colonial subscribers.

# Arranger - composer - conductor Bruce Campbell will be taking over MD spot with "The Goon Show," but Wally will continue to write arrangements for the show and for Philips. At presstime, a deputy had not been fixed for the Philips con-cern, but A&R chief Johnny Franz told the MM; Only the best

"Whoever Wally designates to take over his work will be all right by me. I have so much admiration for Wally's work, I know he won't get anyone but the best."

Wally is entering the Harley Street Nursing Home, 35, Wey-mouth Street, London, W.1.

# Dave Toff opens new company

Publisher Dave Toff is following his successful exploitation of themes from the films John And Julie and Mr. Callaghan with a new company concentrating on musical themes from films, shows and TV productions. The new firm, Filmusic Publishing Co., Ltd., will first issue Dennis Lotis's theme song from his movie, The Extra Day.

Filmusic will be the third company under the Toff banner. Last year he contracted to exploit Doris Day film numbers with his Melcher-Toff firm.

### Southsea books Leon for second time

Jack Leon and his Orchestra have been booked for the sum-mer season at the South Parade Pier, Southses, for the second

## **Margolis back from** Bermuda season

After a nine-month season at the Elbow Beach Surf Club in Bermuda, Scottish bandleader Harry Margolis has returned to Glasgow's Grand Hotel.

But he may not stay long. He is negotiating with two hotels in Bermuda who are anxious to have the Margolis band back on the Island during the summer.

He has also been offered a radio and TV tour of South America by Spanish impresario Ricardo Deben.

While in Bermuda, Harry and his band broadcast on the island

### PAULINE SHEPHERD TAKES A BOW

Youth—in the shape of 16-year-old Nixa recording artist Pauline Shepherd—takes a bow in the TV show of that name this Monday as a result of her appearance in the "Jack Jack-son Show" last week-end. On Friday next (27th), she is in "Midday Music Hall."

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