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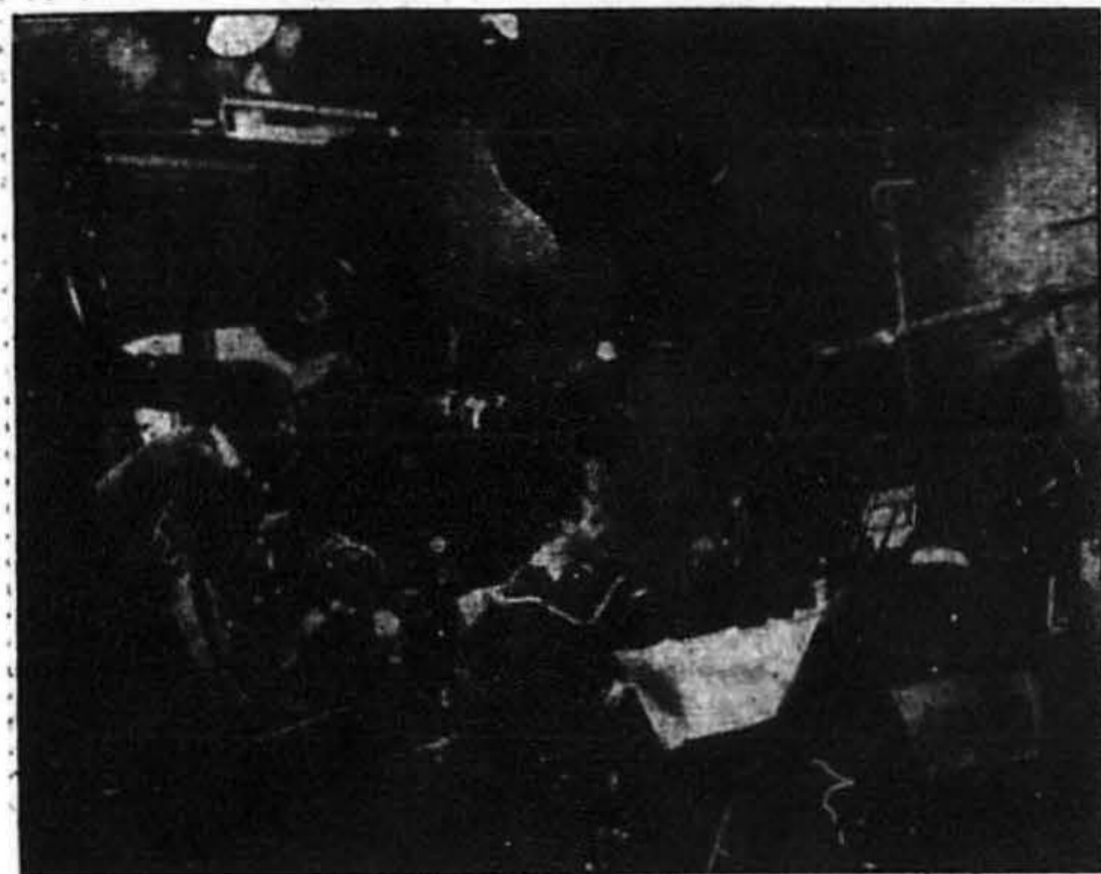
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FEBRUARY 11, 1956

EVERY FRIDAY—6d.

## BASIE FOR BRITAIN ON

### Heath disc session filmed



A film camera crew swings into action to "shoot" members of the Ted Heath band at Shepperton Studios. Ted and the boys are featured, with Dennis Lotis, in the George Minter production "It's A Great Life," which is directed by Val Guest. Our picture shows a Decca recording session being re-created for the film. A feature on the film appears on page 3.

## AUTUMN CAMP TOUR

THE fabulous Count Basie band is definitely coming to Europe. Scheduled for a two months' tour of the Continent starting on September 1, it will play American bases in Britain.

Agent Bert Wilcox, who will be handling all British dates for the American outfit, told the MELODY MAKER: "If there is a commercial tour for the band we shall be handling it."

Despite rumours of a Basie exchange with a British group, Bert denied that any such discussions have yet taken place or have been contemplated to date.

### Praised by critics

The band will be booked into U.S. bases in this country by the Wilcox agency.

"The money involved is pretty large, but there are already several U.S. camps interested," he added.

Bert handled negotiations to bring the Basie band over last year, but plans fell through.

The Basie group, hailed by American critics as the greatest the Count has had, carries on his tradition for rocking, swinging big bands.

## Band star, race driver dies at 39



JOHNNY CLAES, Belgian racing driver and former bandleader, died in Brussels on Friday, aged 39. He had been seriously ill for two months, and was awaiting an operation.

Claes was born in London. His father was Belgian, his mother Scottish. Educated here, he was studying at the Regent Street Polytechnic, when he began playing trumpet—taking lessons from Nat Gonella.

After leading semi-pro bands in North London, Johnny joined Fred Stanley's band. In the middle 'thirties, he worked at the Nest and other night clubs, and later went to the Continent with American singer and trumpeter Valaida Snow.

Page 2, Col. 1

## Paris stages biggest trad. festival

PARIS, Wednesday. THE biggest New Orleans festival ever to be held in Europe will be staged in Paris some time in the middle of March.

I understand (writes Henry Kahn) that Jazz Magazine has

### FIVE-DAY WAIT FOR 'PAPA' VALENTINE

SINGER Dickie Valentine will not see his baby daughter until she is five days old.

For Dickie is appearing in "Aladdin" at the Theatre Royal, Newcastle, and will not be able to see his wife until late tomorrow (Saturday).

He will spend Sunday with her and return to the North the next day.

Dickie's wife, Elizabeth, gave birth to their daughter on Tuesday night at the London Clinic. The baby will be christened Kim Elizabeth.

### BBC bans 'Golden Arm' recordings

The BBC has classified as "unsuitable for broadcasting" the music and recordings of "The Man With The Golden Arm."

Recordings affected are instrumentals by Ted Heath and Eddie Calvert and a vocal version by Sammy Davis, Jr.

Said a BBC spokesman: "The decision was made because of the association of the music and recordings with the film of the same title, which deals with drug addiction."

### Altoist killed in fall from flat

Lloyd Clerk, Jamaican alto player with the Bert Quarmby Band, was killed when he fell from a window of his third-floor flat at Susex Gardens, Paddington, on Saturday.

### GIRLS' BANDS SWOP

Seventeen-year-old girl trumpeters Rene Amyes, of the Gracie Cole band, and Norma Hughes, of the Ivy Benson outfit, exchange chairs on Monday. Rene Amyes played her last date with Gracie Cole at the Victoria Hall, Hanley, on Sunday.

taken the vast Velodrome d'Hiver, which holds 30,000 people, to stage the festival.

Some 15 orchestras from all over Europe will be invited, and at least two British New Orleans bands will be included.

Jazz Magazine also hopes to bring Kid Ory over to provide the spotlight.

Ory was supposed to have come to Paris last year, but for reasons which have still not been made clear, he did not turn up.

### MAXINE GETS HER TV SHOW SPOT



Vocalist Maxine Daniels makes her BBC-TV debut next Friday (17th) in "Forces' Request," together with Denny Boyce's other singer, June Robinson. Maxine has broadcast with the Boyce band five times, made three solo "Midday Music Hall" airings, recorded for Radio Luxembourg and appeared twice on ITV. Her Orleane recordings with the band of "Our Love Affair" and "Play Me Some Music For Crying" have just been released.

There is every hope, however, that he will be in Paris for the festival.

### Goodman names his Waldorf band

NEW YORK, Wednesday.—The final line-up of Benny Goodman's new band, opening February 9 at the Waldorf Astoria, is:

Jimmy Maxwell, Mel Davis, Fern Caron (tpts.); Urbie Green, Rex Peer (tbs.); Walt Levinsky, Al Black (altos); Budd Johnson (tnr.); Sol Schlinger (baritone); Hank Jones (pno.); Steve Jordan (gtr.); Mousie Alexander (formerly with Marian McPartland and Sauter-Finegan) (drs.); and Irv Manning (bass).

The singer is a 23-year-old discovery named Mitzl Cottle, from McDonald, Pennsylvania, whom Benny picked from scores of applicants.

A Carnegie Tech. graduate, Mitzl plays piano and trumpet.

### Preager band airs

Following its ITV screening from Hammersmith Palais on Wednesday, the Lou Preager band has a Home Service airing on February 25.

## Kentons expect baby—and Ann quits singing

PRE-BRITISH tour news from the Kenton camp is that Mrs. Stan—singer Ann Richards—is expecting a baby in September or October.

### NEW TENOR FOR DON

Tenor change in the Don Smith Band, resident at Wimbledon Palais, brings in Rex Morris, who takes the place of Bobby King this Monday.

Bobby leaves to join the Carl Barriteau Band.

Rex, who was with Frank Weir, will be heard in the Don Smith broadcast on Saturday next (18th). Other name bands he has played with include Vic Lewis, Ken Mackintosh and Tony Crombie.

### HEATH TOUR GETS BOOST ON U.S TELEVISION

NEW YORK, Wednesday. TED HEATH and his Music were given a well-received, if short, pre-American tour boost when the Bob Hope Show was televised nationally last night.

The band's spot on the show was disappointingly brief, playing only one two and a half minute number, "Malaguena."

Typical of American reaction was Gerry Mulligan's comment: "The band sounded clean and impressive but was insufficiently heard."

Other British musical personalities in the show included Yana and the George Mitchell Singers.

### Stars to appear for MSBC funds

Alma Cogan, Dick James and bandleaders Tommy Whittle, Paul Fenouillet and Norman Burns are among stars who will be appearing at a special gala evening to aid the Musicians' Social and Benevolent Council's funds at the New Vaudeville Club, 146, Charing Cross Road, today (Friday).

Musicians are invited to come along to the club, for which a 2.30 a.m. extension has been requested, and have a blow.

Ann, who was vocalist with the Kenton orchestra when she married the boss in October last year, stopped singing recently.

Two concerts by the Kenton outfit at the Town Hall, Torquay, on Easter Monday, are being presented by the Torquay branch of the RAF Association.

A big feature of the Kenton concerts will be the "Kenton Story In Music," tracing Stan's music from

the start of his career as a bandleader to the present time.

### DISPUTE UNSETTLED

The continued dispute in the printing industry has again made it necessary to reduce the MELODY MAKER to eight pages.

In order to give our readers as nearly as possible the same amount of editorial matter as in a normal issue, all advertisements have again been omitted, with the exception of those relating to Situations Vacant and Engagements Wanted.

# IVOR NOVELLO AWARD FOR DOLLIMORE

## Johnny Claes

From Page 1  
He remained in Holland, playing for a few months with Coleman Hawkins and the Johnny Fresco band. Back in Britain, he joined Teddy Joyce and stayed until Joyce died.

Then Carlo Krahmer asked him to front a band at the Palm Beach Club, and this was the beginning of Johnny's Claes-Pigeons, which subsequently played at the Montparnasse, Nut-house, Panama and Slip-Inn during the early 'forties.

After the war he went to Brussels to devote himself to the family import business. For a time he ran a club at Blanckenbergh, but by 1947—when he married a Belgian girl—he had given up trumpet.

From '48 onwards, he interested himself more and more in racing. He formed the Ecurie beige, and competed regularly in Grand Prix, sports car races and rallies all over the world.

### Talent-spotter

When Johnny was last here for the Jazz Jamboree in October he discussed the possibility of his returning to British dance music. Carlo Krahmer, who worked with Claes for many years, told the MM: "Johnny was the hottest trumpet player of the late 'thirties, despite his technical shortcomings."

A list of the musicians who passed through the Claes-Pigeons illustrates his uncanny knack of finding young talent:

"Dave Wilkins, Jerry Alvarez, Reg Owen, Harry Hayes, Duggie Robinson, Derek Neville, Reg Dare, Spike Hornett, Keith Bird, Ronnie Scott, Aubrey Frank, Kenny Graham, Art Thompson, Tommy Pollard, Ralph Sharon, Bernie Fenton, Norman Stenfalt, Lauderie Caton, Charlie Short, Coleridge Goode and vocalists Benny Lee, Billy Campbell and Irene King."

RALPH DOLLIMORE'S "Big City Suite" (Mills Music) has been awarded an "Ivor" as the Outstanding Swing Composition of 1955. An "Ivor" has also gone to Jack Payne for Outstanding Services in the Field of Popular Music.

These announcements were made on Tuesday after a committee of judges had met to decide on the Ivor Novello Awards for outstanding contributions to the field of popular music.

### Six classes

Music publishers had been invited to submit works for consideration in six categories. Runner-up in the Swing Composition category was "Fanfare Boogie" by Max Kaye and Brian Fahey (Berry Music).

The Year's Outstanding Popular Song was (1) "In Love For The Very First Time," composed by Jack Woodman with lyrics by Paddy Roberts (Essex Music); (2) "Man In A Raincoat," by Warwick Webster (Peter Maurice).

## Jack Payne honoured

The Year's Most Successful Popular Song, based on sheet sales and performance generally, was found to be (1) "Everywhere," by Tolchard Evans and Larry Kahn (Bron); (2) "A Blossom Fell," by Howard Barnes, Harold Cornelius and Dominic John (John-Fields).

The Year's Outstanding Comedy Song: "Got 'n Idea," by Paddy Roberts and Jack Woodman (Ascherberg, Hopwood and Crew); "The Income Tax Collector," by Michael Flanders and Donald Swann (Chappell).

The Year's Most Effective

Musical Play Score: (1) "Salad Days," by Julian Slade and Dorothy Reynolds (P.D. and H.); (2) "The Water Gipsies," by Vivian Ellis and A. P. Herbert (Chappell).

The Year's Outstanding Piece of Light Orchestral Music: (1) "The Dam Busters," by Eric Coates (Chappell); (2) "John And Julie," by Phillip Green (David Toff).

No award was made for the Year's Most Outstanding Concert Ballad owing to insufficient entries, but the judges voted a special individual award to Haydn Wood for his work in this field.

Runners-up in each category will receive a certificate of honour, and these, together with the specially designed "Ivors," will be presented in a programme to be televised by the BBC on March 11.

## A city gives way for Sunday jazz

WHEN Chris Barber's Band appears at Dundee's Caird Hall on March 4, it will be the city's first Sunday jazz concert since the war. And all because the local Police Committee has waived the long-standing rule that 33 per cent. of Sunday concert profits should go to charity.

In 1953 a Sunday concert booking for Frank Sinatra was cancelled because of the charity clause.

Frankie's agents were willing to donate "some of the money" to charity, but the city fathers stuck to their guns and demanded their cut.

Frank eventually appeared at a Monday night show.

Just over a year ago a Guy Mitchell concert was called off for similar reasons.

### Three band show

Now the rules have been dropped and Scottish Jazz Presentations of Glasgow have booked Caird Hall for a band show featuring Barber's Jazzmen, the Clyde Valley Stompers and Chick Duncan's Dixielanders from Perth.

Alex Welsh and his Dixielanders play at Dundee Jazz Club's session at the Glennan School of Dancing this Sunday (12th).

On February 25, Aberdeen University Jazz Band takes the club stand, followed by the Nova Scotsians from Edinburgh on April 1.

April 15 sees Ken Colyer's group at the club. Resident groups are Mike Jacob's Band and Chick Duncan's Dixielanders.

## ROSEMARY WILL GUEST ON BBC-TV

SINGER Rosemary Squires, who makes her record debut this month with "Band Of Gold," will be featured in BBC-TV's "Off The Record" on February 13.

Although Rosemary has made appearances on ITV, this will be her first date on a BBC television programme.

Other attractions on the programme include singers Lita Roza, Jill Day and Ronnie Carroll, comedian Benny Hill, guitarist Bert Weedon, the Sid Phillips Band, the resident George Mitchell Singers and the Stanley Black Orchestra.

Rosemary makes a return appearance in A-R's "Chance Of A Lifetime" on February 15. She previously appeared on the show in November last.

## British market for jazz encyclopaedia

New York, Wednesday.—"The Encyclopaedia of Jazz," which went into a second 10,000 edition less than six months after its publication in New York, will be available in England through Arthur Barker, Ltd., 30, Museum Street, London.

It will be the complete American edition, with only the cover changed.

## Skylark injured—but the show goes on

THE Skylarks vocal trio, Sylvia Morris, Margaret Leggett and Gwen Rose, were reduced to a duo for their appearance on ITV's Jack Hylton show last week.

On her way to rehearsal, Sylvia slipped on the icy pavement and dislocated her hip.

Margaret and Gwen carried on with the show. The Skylarks are at present touring with the Arthur English-Eddie Gray show, which will be at Brighton next week.

### New singer

Also in the show is a 22-year-old singer-impressionist, Larry Turner, who got his break when he was heard in cabaret by Chesney Allen.

Larry has worked at Great Yarmouth with the Neville Bishop Band Show, and appeared solo in cabaret and at American camps.

## NEWS IN BRIEF

FREDDY GOULBERT has resigned as honorary treasurer of the MPCPA, to become treasurer of the Tin Pan Alley Ball.

Singer Edric Connor will give lectures on Negro spirituals at the Canford Summer School of Music, starting on August 12.

A Howard Baker orchestra will play its eighth season at Broadreeds Holiday Camp, Selsey Bill, from May until September.

The Chicagoans, led by George Ogilvy, resident group at the Condon Club, Edinburgh, will appear opposite the Alex Welsh Dixielanders at the Eldorado Ballroom, Leith, on February 18.

The Dave Carey Band, resident group at the Streatham Jazz Club, has cut a further three titles for the Tempo label.

Two Victor Feldman compositions—"Evening in Paris" and "Groove 42"—are to be published by Esquire Music.

Leonard Smith, former artists manager for Columbia and commercial manager of Philips, has been appointed artists manager of Nixa's classical section.

Dennis Hunt, the blind pianist from Birmingham, airs in "Piano Playtime" on February 25.

Johnnie Gray's Band of the Day has had its contract at the Casino, Amsterdam, extended.

Maltese accordionist Camilleri, who has been in Australia for the past three months, returns to England next Saturday.

Patti Lewis leaves England next week for Holland, where she is to appear on radio and television.

Burl Ives is featured in "The Lonesome Train" on the Home Service on February 16.

The Londonaires, vocal and instrumental trio, air in "Henry Hall's Guest Night" tonight (Friday). The group has been accepted for commercial TV.

## DRUMMERS ESCAPE CRASHES

WHILE on his way to the Thanet branch MU annual ball at Margate last week, drummer-leader Ray Davis escaped with bruises and a sprained shoulder when his car skidded on the icy roads and hit against a tree.

On his way to the same event, another drummer, Al Collins, from the Pat O'Neill Quartet, had to beg a lift from a friend when his own car slid into a wall and was badly damaged.

## WHO'S WHERE

(Week commencing February 12.)

Ronnie ALDRICH and Squadronaires  
Sunday: Coventry  
Monday: Scunthorpe  
Tuesday: Thirsk  
Wednesday: Bangor  
Thursday: Nuneaton  
Friday: Town Hall, Wembley  
Saturday: East Kirkby

Vis ASH Quartet  
Sunday: High Wycombe (afternoon)  
Sunday: Flamingo Club (evening)  
Saturday: Royal Festival Hall

Ray BURNS  
Week: Hippodrome, Brighton  
Ken COLYER and Band  
Sunday: Pavilion, Liverpool  
Monday: Studio 51  
Tuesday: Jazz Club, Barnet  
Wednesday: Jazz Club, St. Albans

Friday: Southampton  
Saturday: Jazz Club, Wood Green

Johnny DANKWORTH and Orchestra  
Sunday: Victoria Hall, Hanley  
Tuesday: City Hall, Cardiff  
Thursday: City Hall, Hull  
Friday: Palais, Stockton  
Saturday: Unity Hall, Wakefield

Eric DELANEY and Band  
Sunday: Alfreton  
Tuesday: Welling  
Thursday: Norwich  
Saturday: Boston

Nat GONELLA  
Week: Hippodrome, Ipswich  
Tubby HAYES and Orchestra  
Friday: Wellington  
Saturday: Royal Festival Hall

Harry LEADER and Orchestra  
Saturday: USAF Camp, Burtonwood

Terry LIGHTFOOT Jazzmen  
Monday: Humphrey Lyttelton Club, W.I.  
Tuesday: Jazz Club, Harrow  
Thursday: Jazz Club, Dartford

Saturday: Royal Festival Hall

Malsom MITCHELL and Orchestra  
Friday: Gainsborough  
Saturday: Oxford

Sid PHILLIPS and Band  
Sunday: St. George's Hall, Bradford  
Tuesday: University College of Wales, Aberystwyth  
Friday: Park Prewett Hospital, Basingstoke

Saturday: East India Hall, Poplar

Edna SAVAGE  
Week: Hippodrome, Wigan  
Dave SHAND and Band  
Saturday: Weston-Super-Mare

Anne SHELTON  
Week: Empire, Finsbury Park  
Frankie VAUGHAN  
Week: Empire, Glasgow

Hedley WARD Trio  
Week: Regal, Hull  
Frank WEIR and Orchestra  
Sunday: Cambridge  
Wednesday: Leyton  
Thursday: Cambridge  
Saturday: Rushton

Alex WELSH and Dixielanders  
Sunday: Dundee  
Monday: Kilmarnock  
Tuesday: Glasgow  
Wednesday: Montrose  
Thursday: Partick  
Friday: Cowdenbeath  
Saturday: Leith

## BOBBY KEVIN QUILTS RABIN BAND AFTER 16 MONTHS

BOBBY KEVIN, drummer with Oscar Rabin at the Strand Lyceum for the past 16 months, has left to concentrate on freelancing.

Before joining Oscar, he was with the Ken Mackintosh Orchestra for five years, being one of the outfit's founder-members.

His successor in the Rabin band is Freddie Potter, who has recently been with Chris Curtis at the Trocadero Restaurant.

Tenorist Gray Allard has also left the Rabin band. He has been replaced by Roy Sidwell.

## 'Hopefuls' get TV chance

A TALENT contest linked with the ATV "Music Shop" programmes is being organised. The winners will appear with "Music Shop" stars at the Empress Theatre, Brixton, on March 4.

The concert is designed to give first-hand experience to the artists who have passed their auditions for "Music Shop."

There will also be a popularity poll of the artists who have appeared in the programme.

### New names

The poll will be open to readers of the MELODY MAKER as well as the concert audience, and is meant to assist sponsors, some of whom may provide prizes.

Potential contestants and readers who want tickets should write to Alpha Productions, Dorset House, Old Burlington Street, London, W.1.

Continuing to present new names to viewers, "Music Shop" tomorrow (Saturday) features

### Terry gets airing

Terry da Costa, who sings with Phil Mose at the Ritz Ballroom, Manchester, will be heard in the Northern Home Service at 6.35 p.m. on Tuesday in "Reginald Dixon's Half Hour."

vocalists Eileen Taylor and Dickie Bennett. Both will be making their TV debut.

Eileen recently left the Sid Phillips Band and is now resident at the Cote d'Azur Club, Soho.

Dickie waxed "Dungaree Doll" and "Can't We Be Partners" for Decca this week.

## ELLA, OSCAR FOR LONDON?

JAZZ AT THE PHILHARMONIC regulars Ella Fitzgerald and Oscar Peterson may feature in a London concert this year.

Impresario Norman Granz, who leaves for his European tour with JATP next week, said here that he was investigating the prospects of a date in Britain.

Granz added that there was a chance of Ella and Oscar appearing in Edinburgh and Manchester.

They would fly here after the unit's Continental dates. This would be some time in March—depending on the confirmation of bookings in Italy.

Granz, who said he hoped an intimate venue like the Royal Festival Hall could be booked, admitted that he "laid an egg" on his last British tour, but did not anticipate a repeat of last year's partly-empty halls.

"Oscar's records have been selling well in England since

their introduction there on the Clef label. And Ella has had an exceptionally good reaction to her part in *Pete Kelly's Blues*."

It was to take part in this film that Ella left Britain earlier than scheduled last year, with the result that two concerts were cancelled.

Jazz At The Phil starts its tour in Oslo on February 18. It then plays Stockholm for two days,

following up with Gothenburg, Copenhagen and Malmo.

The unit is in Paris on Sunday, February 26, and goes on to French provincial towns, Switzerland, Germany, and possibly Italy.

At last reckoning, the line-up included Dizzy Gillespie, Roy Eldridge, Flip Phillips, Illinois Jacquet, Peterson, Gene Krupa, Ray Brown, Herb Ellis and Ella.

## Calvert and partner —for first time

ALTHOUGH they have collaborated for some years as song-writers, Eddie Calvert and pianist-leader Gordon Rees will appear together on the stage for the first time on Sunday, February 19, at the Adelphi Theatre, Slough.

Gordon is currently leading at the Adelphi Ballroom, Slough, and will join Eddie on stage for one of their hit songs, "My Son, My Son."

Eddie has been touring Scotland this week with Edmundo Ros, Alma Cogan and Gerry Brereton.

On Monday, the "Man With The Golden Trumpet" will be appearing before the Queen Mother at a concert organised by the Concert Artists' Association, at London's Scala Theatre.

## ALL MOD. CON.

The new Yorkshire jazz club—Studio 20 in Leeds—is one of the best equipped clubs in the North.

Among its amenities are a radiogram and records, TV lounges and buffet bars. Bob Barclay's Yorkshire Jazz Band will be in residence Wednesdays, Fridays, Saturdays and Sundays.



# BACKSTAGE AT THE HEATH FILM



WHEN we found the Sound Stage, it was a barn-like building, lofty and littered with strange appurtenances. "We don't normally film here," said the man. "But the set is supposed to be the Decca recording studio. So we're using the Sound Stage." He beamed for our approval.



The expressive face of Johnny Hawksworth (top of page) registers bemused stupefaction for the camera under the spell of French star, Mylene Nicole. He told us earnestly: "I wasn't acting!"

Producer George Minter (above) drops in for a word with Ted and Mylene. Today's scene is now in the can. The smiles are genuine.

We picked our way through the crowd towards the blaze of light. Electricians peered down from the catwalk, musicians pondered on the sidelines or derided. "Quiet!" shouted the director. His commands were echoed, sometimes embroidered, by a flurry of assistants. "No talking! No moving about!"

We gazed dumbly at the strange confusion of a film rehearsal until the threads of order became apparent. In this shot, Ted Heath auditions the pretty French singer. She stands by the piano and gives out with the bewitchery, but Ted, leaning across the piano, devotes full attention to a vocal score. He's intent, you might say, on seeing that she sings the right notes.

Not that she's singing at all, noticeably. We get the playback from loudspeakers, and the voice that we hear is that of Diana Coupland with slight Gaelic inflection.

Visually, this could be a bit static so the musicians, attracted by the goings-on, are supposed to pick up their instruments and move into camera range: Hawksworth on bass, Eddie Blair on trumpet and Henry Mackenzie on clarinet.

The song ended, they move silently away. Heath, smiling benevolence, invites the girl to dinner. She dithers a bit but finally assents.



★  
IT'S the fourth take of the same scene. They've rehearsed it a dozen times. But as the slapper boy moves into action (above), Heath still contrives his screen smile. It's A Great Life!

The day lengthens into yawning inactivity—for a jazzman. Don Rendell (left) gazes sombrely at the complications of production. The cigarette helps, but it's still a drag. "Wonder who's playing at the Flamingo tonight?"

Decca recording session (film version). The band (below) mimes to the playback while the camera trains on the unseen Dennis Lotis. He, too, sings against his already recorded voice. Matching of movements is important. On an earlier take, he ran out of breath in the last few bars. "Meant to count sixteen bars," he grins—"but I ran out of fingers!"

(Pictures by Ron Cohen)



Casual vocalist (Dennis Lotis) strolls on to the set—Director's instructions—and watches the "new singer" audition. Needs encouragement and displays a yellow sweater. They're shooting this in colour—and, of course, there's ribbing from the musicians.

## Double take

Simple enough on paper—but the film men really work on it. Grouping is important. There are chalk marks for individual positions and other marks for subsequent moves.

And when the girl turns to smile on Hawksworth he has to respond bashfully. For this Johnny has just the face, a fact tartly commented on by some colleagues.

Stops and starts are frequent and the minutes tick by with nothing in the can. A paltry two and a half minutes of film footage is reckoned to be a hefty daily average!

There seem to be scores of technicians and other folk who also serve though only stand and wait. Like ex-Tony Crombie singer Johnny Grant. He's stand-in to Dennis Lotis. Also among the onlookers is a figure once familiar in Tin Pan Alley—Pat Halpin, who has a small part.

We were introduced to the Third Assistant Director, who was the absolute double of band-leader Johnny Kerrison. We remarked on it.

"Are you kidding," he said "I am Johnny Kerrison. This is my fifth film."

## Urgency

Johnny still plays at the Café de Paris, gets to bed in the early hours of the morning and crawls out again to report at the Shepperton studios a few hours later.

The shouts for quiet take on a new urgency. This is a take. The air fairly tingles with anticipation. An assistant leaps in to dab a brow shining with perspiration. The sound is on, the camera turns, the actors speak. Director Val Guest crouches watchfully behind the camera, then suddenly explodes with

"Cut!" Conversation spills over the set again.

The bewildered grimace of Hawksworth passes before us, muttering. He's lost his music. (Later in the afternoon, he mislaid his pipe—most unfortunate, since he'd been smoking it in an earlier part of the scene.)

After lunch, they filmed the recording session—though not immediately, of course. Johnny Grant took up his stance at the back of the band while they measured the light, the distance and prepared for rehearsal. Then Dennis Lotis stepped in.

Lotis is seen dallying with the fair Mylene Nicole as the band starts to record. A few bars before his entry, he makes a desperate dash around the band to reach the mike, the camera racing in to follow his progress.

Again, he sings against the pre-recorded play-back.

"We have to add the castanets yet," remarks Ted. "I think we're getting Jimmy Blades down to dub them."

Ted and Moira Heath wrote this number and two others specially for the film. And they sound good.

## Exacting

Lotis is singing his chorus for the umpteenth time, but he isn't through.

It's an exacting business. For example: they'd shot one half of a scene a few days ago and the continuity girl noted that a tweed overcoat hung behind a door. When the cameras were ready to take the second half

the overcoat had disappeared. Naturally, it belonged to Dennis Lotis, who was on his way home. We never discovered how they got around that.

One man on the set was completely fascinated by drummer Ronnie Verrell. "Have you noticed him when he plays?" he asked. "Sheer epilepsy..."

We step back respectfully as a pleated skirt swirls past and a whiff of perfume wafts back an "Excusez-moi." We've been noticed by the star.

Nice to play the film fan in company. One hardened jazzman gazes after her sentimentally.

"She's a little darling," he says.

**TONY BROWN**



It's hot under the arc lamps. Between shots, Ted gets a "refresher."



Director Val Guest explains his conception of the next scene to Ted Heath.



The camera moves in for a close-up. Musicians are attentive, silent.

# Mailbag

BRITISH jazz lovers have every cause to be proud of Vic Lewis and his fine orchestra. We send them back to you with much regret, but grateful for the wonderful thrill of having met them and heard their music.—*Wilf Lowe, Durban.*

I RECENTLY saw Pete Kelly's Blues, and I was greatly disappointed. I expected a first-class film interspersed with good jazz. Instead I sat through a show which had no story whatsoever, and the only good jazz came from the Negro portion of the cast.

Anyone with the faintest idea of what jazz is all about could not have failed to notice the difference between Ella Fitzgerald's fine solos and the funeral in contrast to the tame "Dixieland" as played by Matty Matlock's group.—*Jan McKenna, Cawehill Road, Belfast.*

HAVE you heard Louis Armstrong's "Pretty Little Missy"? The tune is based, more or less, on the chords of Perdido. While Louis sings, the rest of the group play a riff which can also be heard on "Perdido" by Gillespie and Parker (Jazz at Massey Hall, Vol. 1).

Can it be that the old is being influenced by the new?—*F. McIlvenna, Baldoak, Herts.*

AS president of the only fan club for Frank Sinatra in Britain I am distressed by reports in some papers that Frank's fans are organising a big welcome for him when he arrives in England in April, and that there is to be a demonstration at London Airport.

I would be grateful if you could tell your readers that I would never associate myself or my club with such an undignified and unladylke stunt.—*Trudie Morris, London, S.W.19.*

AFTER listening to the distorted noise broadcast in a recent British Jazz, I feel that some sort of apology is owed by the BBC to the Mick Mulligan Band.

I may be thinking too highly

of the band, but I am sure that no combination and positioning of instruments could possibly result in such an unbalanced and distorted sound without the aid of the BBC!—*D. M. McGuire, Durham Moor, Durham.*

COULD someone point out to the BBC that if it was to broadcast one of Kenton's forthcoming concerts, thousands of fans in the British Isles would be delighted that our national radio station had for once given us something we really wanted to listen to?

This is too much to hope for, though. Someone at the top will say, "Who is Kenton?"—and we will have another programme of interminable light music.—*Brian Fookes, Worcester Park, Surrey.*



Gerald Cohen pictured in New York with Count Basie— from the former's private album.

# IS THE JAZZ GOOSE DYING?

A FEW weeks ago, I quoted the views of Jack Parnell on the unhealthy state of the one-night stand business. "Too many bands chasing too little cash," declared Jack. Dance-promoter Gerald Cohen got in touch with me very promptly after that appeared. "You got very close to the truth in that article," he told me. "But there's a lot more to be said—much more."

Now you and I might not agree with everything that Mr. Cohen believes—but, as a man who is regarded as one of the leading band-bookers in the country, his opinions must be given very serious consideration.

"There aren't too many bands," he says. "Merely too many of the wrong sort. They try to foist their conception of jazz on to a dancing public, too often with little regard for tempo. They make sounds that, right as they may be from a stylistic viewpoint, are incomprehensible to the majority of customers."

"The Trade Press has a lot to answer for," Mr. Cohen goes on. "Musical papers are forever encouraging bands to play jazz, decrying those that don't. It is about time that they applauded bands for attempting to fulfil their primary function at dances—playing dance music."

You and I may contest that last statement, feeling that a bandleader should carry full responsibility for his own actions. But could there be a grain of truth in it? Is there too little emphasis on what could be termed the functional side?

Gerald Cohen's point is that the bands which get the raves in the papers often leave the provinces cold.

"I've argued with so many of the younger bandleaders about it," he admits. "They seem to think that the crowds have some sort of knowledge of jazz."

"If they were as close to the subject as I am, they'd realise that the enthusiasts can be misleading."

## Randall 'bop'

"In one Yorkshire town—and this is bound to sound like a wild exaggeration—the favourite 'bop' band is Freddy Randall's. Tell the boys and girls that Freddy hardly plays bop and they say: 'Well, maybe, but we can live with it.'"

When Vic Lewis tried to present Kenton music in the ballroom, I warned him that it would flop. Ask Vic now. If anyone's tried, he has.

The hundred or so youngsters who crowd round the front of the stand are the vociferous minority. They don't keep a band in business.

Nor do the packed London jazz concerts give the true picture. London is a huge area. Thirty jazz fans from each district will practically fill a hall and convince a bandleader that jazz can enjoy a nation-wide sale.

"Out in the Provinces, there just isn't that kind of concentrated support. There, you have to please the 'locals'—and, believe me, jazz fans are still in a

## JACK PAYNE'S Just For The Record



small minority," continued Mr. Cohen.

"But don't think that I am personally against jazz. I've given many of our more progressive bands their first outing in the Provinces, sometimes knowing that my chances of breaking even financially were slender."

"In my line of business, I believe in taking the rough with the smooth—and, anyway, there is an inevitable demand from a small section of enthusiasts to hear the latest 'name' band. I feel that I have a duty to bow to such requests occasionally."

"That apart, I have visited America and listened to some fabulous jazz—the Basie band, Russo, Mulligan, Shorty Rogers, Les Brown and others. Most of the jazz groups there, however, play in clubs and mostly for listening."

"Our touring bandleaders have a different situation to deal with. Ted Heath didn't become a financial draw until he acknowledged that. Today, if music for dancing is required, the Heath band will play it—and because it succeeds so admirably in that respect, it can also get a hearing for its jazz specialities."

Gerald Cohen told me of the more obstinate leaders—those who refused to face facts. "What about my musicians?" said one. "Surely they must have some say in the type of music we play?"

## Stay at home

Oh, yes. And they will also have plenty to say about a slender pay packet. From his musicians' viewpoint the most important duty of the bandleader is to keep his band in business. But he isn't likely to succeed in this if he allows his musicians to dictate musical policy.

Mr. Cohen confirmed a belief of mine that the bands who fail to satisfy their customers actually reduce takings for the bands which follow them.

"Remember that many of the youngsters come in from outlying districts to hear the big attraction. On top of the entrance fee, there are fares and other incidentals like refreshments to be taken into consideration. And the youngster who is escorting his girl-friend isn't spending mere shillings, but a couple of pounds or so."

"Suppose such a couple makes the trip, only to be disappointed by the much-boasted band. Will they be eager to go to all the trouble and expense the next week, or the week after?"

"No. More likely they will wait for the band they really enjoyed. Until it comes around again, they'll settle for the cinema or theatre—or stay at home and watch TV!"

## Bad impression

It does seem to follow, therefore, that some bands have failed to pull the customers in not so much because of their own deficiencies, but because of the bad impression left by others.

The band touring business is not, Mr. Cohen emphasised, really in an unhealthy state. There is still a potentially vast audience for the entertaining dance band. The bands themselves are at fault and have been almost killing the goose that lays the golden eggs.

"But it still lives," he concluded. "With a little careful nursing it would soon get back to normal."

Is it too much, I ask, to expect our bandleaders to take the necessary steps?

# Songsheet

By Hubert W. David

I AM continually being asked why we cannot introduce individual lyric writers to composers, and vice versa, for the purpose of collaboration. Much as our Songwriters' Advice Bureau would like to give this service, I am afraid there are many snags. In the first place, we hesitate to print your names and addresses in this column—for, if we do, sooner or later you will be pestered by the Song Sharks.

These gentlemen purport to publish your song—provided you contribute a sum of money towards the cost of publication. This is not publishing at all in the strict sense of the word.

In an endeavour to further the collaboration between writers, our Bureau started a register several years ago, listing authors' and composers' requirements, but it was found then that a great many would-be songwriters can only write in one style.

## SONGWRITERS!

This coupon enables you to get 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 February 25, 1956, for readers in Britain; until March 25 for foreign and Colonial subscribers.

Collaboration can only come by trial and error.

As our own idea of a register was not practical, we enlisted the aid of two organisations which, in the past two years, have done much to bring writers together. You cannot become a full member of the Songwriters' Guild of Great Britain until you are admitted to membership of the Performing Right Society, but you can become an associate. This gives you the right to have your name included in the Guild's quarterly bulletin, and there you can state your own requirements. You should get in touch with secretary Victor Knight, The Songwriters' Guild, Ltd., 32, Shaftesbury Avenue, London, W.1.

The other organisation which has done so much for unknown British writers is the Close Harmony Songwriter Club—and you may be interested to know that this splendid little club, run so efficiently by musical director Eddie Payne, brought together Fred Mitchell and Ken Last, who won our Lisa Roza radio Luxembourg Song Competition with their number, "I'll Be Near To You."

If you want to write to Eddie Payne about your own wish for collaboration, address your letters to him c/o The Close Harmony Songwriter Club, "Edgevale," Willsons Road, Ramsgate, Kent.



● Steve Race's column and Laurie Henshaw's Platter Chatter have been unavoidably held out of this issue. They will be back next week.

# GIANTS OF JAZZ

No. 12  
By  
**STANLEY  
DANCE**



To some, Lester Young is the Trojan Horse of jazz, dragged into hot and happy Troy by Count Basie and his carefree men. To others, he is a voice crying in the wilderness, a herald of glad, cool times to come. To others again, he is the lonely signpost at the meeting of the ways, indicative of both, but committed to neither.

Whatever view you hold, the fact remains that in the jazz story Lester is one of those key figures whose style, nurtured in one era, profoundly influenced the course of the next.

We can look back now and see how the brilliance that was Louis's leapt out of King Oliver's orchestra like a Roman Candle's fireball, to presage the next decade's solo idiom. And we can now see how Lester's revolutionary approach to sound, tone and phrasing was full of implications of the shape of things to come.

# LESTER YOUNG

Lester had the background. Born in New Orleans in 1909, his experience went all the way back to King Oliver, with whom he worked a year. After a phase in Kansas City, he took Coleman Hawkins's place with Fletcher Henderson in 1934, to the inevitable dismay of Hawk's admirers. Returning to Kansas City, he joined Basie for the second time in 1936, and an epic four-year partnership began.

Basie, and what stimulated Basie was Lester. No matter how much the band played, there was always that duo feeling between these two.

The driving, extrovert, rhythmic kick was not entirely Lester's way. He needed the inimitable Basie rhythm behind him to ensure the initial lift and subsequent freedom to fly (and never since has he been afforded such security).

### Soaring

Once away, however, soaring, his improvisations were to a considerable degree independent of the necessity to emphasise the beat audibly, although his musical heritage ensured that it was always implied.

Hawk had gone to Europe in 1934, but he had left behind the

memory and influence of the style he had perfected during his decade with Fletcher Henderson. His was the big sound, with the rich, sensual tone, warm vibrato, incomparable rhythmic power and unlimited imagination that assure him a place amongst the First Five of Jazz Giantry with any unbiased assessor.

His seemed the ideal way of playing tenor, and with the exception of Bud Freeman, the Chicagoan whose tone approximated Lester's, all the leading tenor players drew inspiration

from him. One of his disciples was Herschel Evans, who played in Basie's band.

The rivalry between Herschel and Lester probably pushed both of them further in their respective directions than they might otherwise have gone. Herschel has been overshadowed by Lester, and as a result of his early death it is not always realised how great an artist he was, but the invention, the virtual creation of Lester, was more readily apparent when contrasted with the approved and recognisable style that Herschel played.

Compared to the big sound of the Hawkins tradition, Lester's was diminished and light. He used far less vibrato. Where Hawk was all power and confidence, Lester was cool and detached.

In respect of tempo, his melodic invention was always strange and haunting. On a jump number, he would impose a weird mood while a ballad would be transformed into a nostalgic song, searching and mysterious. His phrasing was astonishingly varied rhythmically, often lagging in a fashion new to the time and unique to himself. All of these qualities in the music are reflections of Lester's unusual personality.

Those who know him well will tell you that Lester is no grabber or boaster, but essentially a gentle soul, a lover of beauty, of beauty as he sees it in beings, values and things. Quick-witted, hip to everything of moment around him, experience has shown him the wisdom of detachment.

He lives in a world of his own, accepting the fact that his highest, most idealistic values are out of reach. His fellow musicians were quick to sense the maturity of this acceptance, and of its expression in his music. The young strive, with heat,

anxiety and impatience, for the impossible, whereas Lester, like a wistful lover, is content to sing about it.

Consistency of outlook and single-mindedness of approach spring from this acceptance and his desire to come to terms with life. We may be sure that many aspects of life would be unacceptable to Lester from choice, but that intuitive insight into cause and effect has him practising tolerance while observing critically.

A sensitive person like Lester undoubtedly suffered much initially from those who compared his sound unfavourably with Hawk's. It is a tribute to his artistic integrity that by 1940 he had compromised not at all.

In fact, in an era when the tenor sax became the paramount solo instrument, his style was more influential than Hawk's, earning him the nickname of "President" and its affectionate abbreviation, "Pres"—and even affecting a singer like Billie Holiday, who tried to improvise in the same way.

### Admiration

Charlie Parker admitted admiration, but denied being influenced. That may be. Yet when the artificial attitudes of bop, physical and musical, were introduced, many had already been demonstrated with casual innocence by Lester.

He has made it quite clear where he stands in a typically disarmingly firm statement: "Bop can be pretty, but I play swing tenor." So he does, and so his disciples like Dexter Gordon, Allen Eager, Paul Quinichette, Gene Ammons and the late Wardell Gray have done, whenever the rhythm sections permitted.

That Lester likes more than a "listening beat" from his accompanists is evident from the superiority of his work with rhythmic sections containing such swinging musicians as Count Basie, King Cole, Johnny Guarneri and Teddy Wilson.

His cat-footed walk, his eccentric but unstudied stance, his hat, his exciting contributions out of a personal dream on a roaring JATP stage, his water-pistol duels at Birdland, all go to form the legend of the giant and genius that is Lester Young the President. On an inspired Clef sleeve, David Stone Martin showed Lester and that famous Tower of Pisa. Lester was leaning the opposite way to the tower. No copy-cat he!

**LESTER YOUNG**  
on LP and EP recordings  
BRUNSWICK (all with Basie)  
LAT8023; LA3530; OE9015.  
COLUMBIA: 3309001; 3303015;  
SEB10008; SEB10017; (in  
"The Jazz Scene") 3309007;  
(with Teddy Wilson) 3351034.  
MERCURY: M25015.  
PHILIPS (with Billie Holiday  
and Teddy Wilson):  
BR8032; BR8061.

## Marian McPartland talks—

# About Don Shirley



ABOUT three years ago, during one of my appearances at the Blue Note in Chicago, I met several musicians who were raving about a new pianist playing in a tiny room called the Streamliner, on Clinton and Madison Streets.

So one night, after our last set, Frank Holzfiend and I went over there to hear Don Shirley.

I don't know what I expected to hear; what I did hear was not exactly jazz, but I was intrigued beyond words by the clever re-arranging of show tunes and good standards into flowing classical interpretations, played with delicacy and taste by Don and his fine bassist, Johnny Patez.

This was a perfect blending of classical forms with popular melodies. I had never before heard such arrangements of tunes like "Dancing On The Ceiling"—where the harmony and treatment became at times

Chopinesque, at times reminiscent of Rubinstein—"No Two People"—a cleverly contrived contrapuntal interpretation for piano and bass—"Funny Valentine"—played with infinite tenderness, and here and there a flash of Debussy-like harmonic structure—and the brilliant and exciting medley of tunes from *New Faces*, running the gamut from symphonic style to swing.

I was completely thrilled with Don's music, and at the time I remember Frank Holzfiend predicted a brilliant future for him. That was two years ago and now Don has been in New York many months, and is fast becoming the most talked-about musician in town.

The first Cadence LP, by Don and bassist Richard Davis (which Steve Race reviewed in the MM last April) sold fantastically, by the way, and his second is doing well.

I think Don's forte is the completely musical approach he brings to each tune, seldom straying from the melody, but enriching the harmony, and adding flowing bass lines for Richard Davis.

Richard, a tall, handsome man, and long-time bassist with the Chicago Civic Orchestra, sets the finest sound from his instrument I have ever heard.

He is just as much at home in the occasional departures from "arco" to playing with a "beat," which is amazing for a musician who had never attempted anything even faintly reminiscent of jazz until he joined Don at the Embers.

Don was born in Kingston, Jamaica January 27, 1927. His first piano teacher was his mother who, recognising her son's precocity, sent him to study

with Mittolovski in Leningrad. Later he took piano, organ and composition from Dr. Thaddeus Jones and organist Conrad Bernier, and made his debut with the Boston Symphony Orchestra in 1945.

He had originally intended to become a priest, but renounced this intention in order to continue his courses at the University for his Doctor of Liturgical Arts degree.

After getting his degree, he went to Chicago and began a two-year stint at the Streamliner, where he was an immediate success.

Don says many of his ideas for arrangements are inspired by the Gregorian chants he learned while studying for the priesthood. He believes that jazz music has to go through a dignifying process before it will be accepted by people everywhere as an African art form.

"Too many people still associate jazz with narcotics and mental and financial instability," he says, "and this must be changed."

He believes that Duke Ellington, Stan Kenton, Bill Finegan and Eddie Sauter are prominent among those who have brought dignity to the profession and shown how jazz can be expanded and developed into new and different forms.

With a Doctor's degree in Music and Psychology, Don's greatest ambition is to branch out with his kind of music into the concert field. "But first," says Don "I want to learn to swing like Count Basie!"



## RADIO COMMENTARY



KENNY BAKER

ALMOST before the last chord from the Kenton band has stopped echoing round the walls of the Albert Hall, the BBC will be moving in to prepare for the first of this year's Festival Concerts two days later, on March 13.

Many of us will be attending both shows and we will have a rare change for comparison. Last week I heard three bands which will be appearing at the

Festival—Ted Heath, Baker's Dozen, and the Squads, on Monday, Tuesday and Wednesday, respectively, all at 11.15 p.m.

On the whole they promise good things. Heath, apart from a slight heaviness in ensemble, was in great form. Best number was a scintillating, exciting arrangement of "One O'clock Jump," with all sections leaping, particularly the rhythm.

There are not many British bands I'd go out in the cold to hear, but Baker's is one of them. Free from programme restrictions, the band plays tunes that evoke memories in the old 'uns and delight the young 'uns.

It is a rare band and if the Light Programme wants to recapture listeners at a Saturday night peak time, it would not be a bad thing to put this band on.

The Squads, on the other hand, were disappointing. Main faults were the over-loud, ragged brass and trite arrangements.

New singer Ken Kirkham has good possibilities, though.

—Maurice Burman

# JAZZ on the AIR

(Times GMT)

**SATURDAY, FEBRUARY 11:**  
 11.30-12.0 midday A 1: Holiday. Vaughan, Ella, Bechet at Olympia.  
 12.30-12.45 p.m. C: Outch Swing College.  
 2.50-4.15 C: Mainly Modern.  
 4.15-4.45 P 1: The Living Jazz.  
 4.30-5.0 Z: Swing Serenades.  
 6.0-6.15 A 1 2: Gospel Singers.  
 6.45-7.30 M: Roy Eldridge.  
 9.0-9.30 J: Music From Hollywood.  
 9.30-11.0 and 11.10-3.0 a.m. I: Edelhagen, Combo, New Discs, etc.  
 10.5-11.0 J: Artie Shaw Story.  
 10.5-11.0 F 2: Harry James.  
 10.30-11.0 W: Swing Club.  
 12.0-1.0 a.m. E-Q: Heath, James, Les Brown, etc.  
 1.5-2.0 H-Q: Hollywood—New York.

**SUNDAY, FEBRUARY 12:**  
 10.30-11.25 a.m. J: Sunday Syn-  
 onation.  
 8.45-9.10 p.m. S: N.O. Jazz.  
 9.15-9.55 S: Jazz Requests.  
 9.25-10.0 C-377m: For Jazz Fans.

**MONDAY, FEBRUARY 13:**  
 9.15-9.55 p.m. S: West Coast  
 Bop  
 9.30-10.0 B: Jimmy Rushing, by  
 Panassa.  
 9.45-10.0 J: Blues For Monday.  
 10.30-11.0 J: Cool Castle.  
 10.45-11.0 DL: Tony Crombie.

**TUESDAY, FEBRUARY 14:**  
 4.30-5.0 p.m. C: AVRO Jazz Club.  
 9.15-9.55 B-250m: The Real Jazz.  
 9.15-9.55 S: Jazz Concerts.  
 10.5-10.45 A 1 2: Jazz Today.  
 10.30-11.0 DL: MIM Note, by  
 Peter Leslie.

**WEDNESDAY, FEBRUARY 15:**  
 9.0-9.30 p.m. F 3: Jam Session.  
 9.15-9.55 S: Jazz in Europe.  
 9.20-9.55 G: Austrian Combo.  
 9.30-10.0 K: For Jazz Fans.  
 9.45-10.0 J: Dixieland.

**THURSDAY, FEBRUARY 16:**  
 3.30-4.0 p.m. K: Jazz For Youth.  
 6.35-7.5 L: Jazz Session.  
 8.15-8.45 DE: Freddy Randall.  
 8.30-9.0 F 2: For Jazz Fans.  
 9.15-9.55 S: Middle Period Jazz.  
 9.20-10.0 I: Jimmy Giuffrè.  
 9.40-10.0 F 4: Luncheon.  
 10.25-11.0 C: Jazz.  
 10.35-11.0 H 1: Bop.

**FRIDAY, FEBRUARY 17:**  
 2.30-3.0 p.m. I: Ellington's  
 Suites.  
 4.10-4.40 K: Jazz From USA.

5.30-6.0 R: Jazz Library.  
 9.15-9.55 S: Jazz Developments.  
 9.20-10.0 Q: Harlem Bands.  
 9.55-10.15 Z: The Jazz Pattern.  
 10.30-11.0 J: R-and-B Showcase.  
 10.25-11.0 H 2: As Thurs. 10.35.

**KEY TO STATIONS AND WAVELENGTHS**

A: RTP Paris-Inter: 1-1829m.  
 48.29m. 2-193m.  
 B: RTP Paris: 290m, 218m, 318m, 350m, 445m, 490m.  
 C: Hiverlum: AVRO / VARA 402m.  
 D: BBC: E-European 224m. L-Light 1500m, 247m.  
 E: NDR/WDR: 309m, 189m, 49.35m.  
 F: Belgian Radio: 1-484m. 2-324m. 3-276m. 4-198m.  
 G: Austrian Radio: 292m, 514m.  
 H: RIAS Berlin: 1-303m. 2-407m. 49.94m.  
 I: SWF Baden-Baden: 295m, 363m, 195m, 41.29m.  
 J: APN: 344m, 371m, 547m.  
 K: SBC Stockholm: 1571m, 256m, 246m, 306m, 506m, 49.46m.  
 L: NR Oslo: 1376m, 337m, 238m, 477m.  
 M: Copenhagen: 263m, 210m.  
 O: HR Frankfurt: 506m.  
 R: RAI Rome: 355m, 290m, 269m.  
 S: Europe I: 1647m.  
 W: Luxembourg: 208m.  
 Z: SBC Geneva/Lausanne: 303m.

F. W. Street

# NEWS

**SONG - PLUGGER** Fred Taylor, who for 30 years was associated with Francis Day and Hunter, died on Friday at his daughter's Manchester home.

In recent years he had worked in a similar capacity for Lawrence Wright, Chapells, Brons and Kassner's. He was cremated on Wednesday at Manchester Crematorium.

**GLASGOW.**—Jimmy Elliott has replaced Wilson Colquhoun in the sax section of Jack Chapman's Band at the Plaza Ballroom. Jimmy, who has just returned from a trip to Bermuda with Harry Margolis, was previously with Teddy Foster and Freddy Randall.

**PRESTON.**—Bandleader Leo Beers has resumed activities after being out of action with broken ribs. Jack McGrath (tr.), recently with Peter Fielding and Bob Miller in Leeds, is now leading his own band in the Fyde. Another new bandleader in the area is altoist Jackie Campbell, who last summer was with Charles Farrell at Blackpool Winter Gardens.

**BLACKPOOL.**—Although primarily a summer resort, Norbreck Hydro stages an average of four private dances a week during the winter, and pianist leader Jack Dalston presents an eight-piece



# BOX

room, Brighthouse, opened as a Sunday club last week-end. The drummer and bassist—both called Eddie Hopkins—who were members of the now defunct Lettino group at Leeds Majestic, have joined Arthur Plant in Dundee. Saxist Alf Carritt (another ex-Lettino member) is freelancing and gigging in the West Riding.

When Frankie Vaughan judged a National Association of Boys' Clubs area talent competition at the Southgate Hall, Bradford, last week, the Metronomes Orchestra accompanied the artists. The band is made up of NABCO members from Bolton, Jimmy Stuart (pno.), and Rex Greenwood (tmb.), replace Laurie Holloway, Dave Dorfman and Bobbie Bell in the Sid Willmot Orchestra at the Majestic Ballroom, Leeds.

**BRISTOL.**—Leader Arthur Parkman, whose band is resident at the Grand Hotel, is to broadcast in the West Region on March 2, leading a quartet on piano.

**DUNDEE.**—Saxist-leader Arthur Wallwork, who opened at Christmas at the Jm Ballroom, has at last fixed his personnel. He now leads Bert Schofield (pno.), Gordon Rostron (drs.), Jimmy Dower (bass), Peter Mills and John Perry (tpts.), Jimmy Armstrong (tmb.), Leo Hobson, Jimmy Murphy and Bill Watson (saxes).

**DUBLIN.**—At Easter, Peter Cusack is to replace Jimmy Mason as leader at the National Ballroom. Peter is currently at the International Hotel, Bray.

**LUTON.**—New manager at the Cresta Ballroom from Monday will be Mr. Kenneth Gray, who comes from the Plaza Ballroom, Belfast. He was previously at Fountainbridge Palais, Edinburgh, and the Royal, Tottenham.

**MIDLANDS.**—George Melly was to be the guest of honour at the first anniversary party of the Milenburg Jazz Club, Walsall, last night (Thursday). The Milenburg Jazz Band, John Richards Dixielanders and the Storyville Jazz Band provided the music. Hedley Ward and his Orchestra broadcast in "Easy On The Ear," a 20-minute Midland Regional programme tomorrow (Friday). Chris Barber's Jazz Band visits the Windward Theatre, Bearwood, for the first time on Sunday, March 11. Sid Checkley begins his tenth year as resident leader at the Abbey Hall, Erdington, Birmingham, tomorrow (Saturday).

# THIS TIN PAN NEEDS A POLISHING

LAST MONDAY'S "Tin Pan Alley Show" promised, on paper, something a little different (writes Tony Brown). On the TV screen, the treatment had a disappointing familiarity.

Here, surely, is an idea that calls for an informal, matey approach to match the rumbustiousness of its compeere, Billy Cotton.

Producer Francis Essex brought along many of his "Off The Record" tricks—the fitting undulating dancers, the clever double exposures.

A man CAN be blinded by his own science.

Nevertheless, the show gave opportunities to Shani Wallis and

with "I'm In Love For The Very First Time," she demonstrated that her talent cannot be disconcerted—even when she's turned upside down in mid-song!

Her vocal *joie de vivre* is so reminiscent of the younger Judy Garland.

**Corny staging**

Dennis Lotis also came off well—though the staging of his "Malaguena," with writhing syrens and horizontal klieg climax, was corny in the extreme.

The "TPA reporter," Jimmy Henney, may register better in future if he is given less to say.

For the rest we had the Kentones (one of our best vocal groups, though not given a chance here to boost their reputation), songs from Max Bygraves and Billy Cotton and a number from the *Boy Friend*.

Cotton, in fact, seemed much less aggressive singing than speaking.

Verdict? Still only a promise. Perhaps the next on March 5 will click into gear.

### Classified Advertisement Rates

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**ACCORDIONIST AND VIOLINIST** required; stationed England four years; musical duties only; Military Band, Dance Band, Salon Orchestra, which do many paid engagements. Only first-class performers should apply to Capt. Jarvis, Rhine Band Royal Tank Regiment, Bovington Camp, Dorset.

**ALL INSTRUMENTS.**—Emberbrook 391.

**ALTO OR TENOR Sax**, read/busk.—Details, Barrett, Foxhole, St. Austell.

**AMATEUR JAZZMEN**, Banjo, Trombone, Bass, anxious rehearse four times weekly; New Orleans only.—Box 3763, "M.M."

**AMPLIFIED BASS**, read and busk, vocals essential; good money; perm.—Tommy Millin Quartet, Paris, Edinburgh, Fountainbridge 1141.

**BAND** of the Royal Northumberland Fusiliers has vacancies for all instruments; also Boys between 15-16 years.—Apply by letter, The Bandmaster, Royal Northumberland Fusiliers, Palace Barracks, Holywood, Co. Down, Northern Ireland.

**BAND** of the Argyll and Sutherland Highlanders requires players, all instruments; also Boys, 15-17, for training as musicians.—Apply, Bandmaster, Stirling Castle, Stirling, Fife.

**BAND** of Oxfordshire and Buckinghamshire Light Infantry has vacancies for Woodwind, Brass, Percussion.—Apply for details to Brigade Bandmaster, 43rd Recruiting, Strensall Camp, York.

**BAND, THE ROYAL INNISKILLING FUSILIERS** requires musicians for SAXOPHONE and CLARINET; also Boys between 15-17 years, for training as musicians.—Write, Bandmaster, Warminster, Wilts.

**BAND**, 16/5th The Queen's Royal Lancers have vacancies for Boys and experienced musicians on regular engagements. First-class Band and Dance Orchestra. Band moving to Northern England late 1956.—Apply, Bandmaster Taylor, 16/5th Lancers, B.A.O.R. 16.

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# JAZZ DISCS

## "BUCK MEETS RUBY" (LP)

Just A Groove; Kandee; I Can't Get Started; Love Is Just Around The Corner. (Vanguard PPT1200)

Buck Clayton, Ruby Braff (tpcs.); Benny Morton (tmb.); Buddy Tate (tnr.); Jimmy Jones (pno.); Aaron Bell (bass); Steve Jordan (gtr.); Bobby Donaldson (drs.). 1954.

**RUBY BRAFF** is one of the most distinctive and reassuringly hot trumpet players to crop up in years. Buck Clayton is an acknowledged master; by now, I suppose, an old-guarder—and one who seems to improve with age.

Braff, with his full range, hot-and-cool tone and astounding articulation, is an accomplished young musician. The diversity of his approach—recalling now a supercharged Bix or Berigan, now Hackett, often Armstrong and even at times Gillespie—cannot obscure a refreshing originality of style.

Together, supported by an efficient band under so reliable a charge-hand as John Hammond, they could be guaranteed to make an interesting record. And "Buck Meets Ruby" is an interesting record, though with the talent on tap, I imagine an even better one was possible.

Side one brings the trumpeters together on a unison riff taken at a nice medium tempo. Clayton opens up with a gentle muted chorus which is succeeded by a swinging Braff solo, hotly phrased and full of the little "quotes" this player favours.

Jones contributes some rather moody piano before Clayton returns for an open chorus, followed again by Braff, who—for brilliance of ideas—has something of an edge on Buck here. There follows a four-bars-each exchange, still open and with Clayton going first, then the riff theme repeated for the close.

"Just A Groove" is a Clayton-Braff piece. The second title, "Kandee" (a Clayton original) is played with more resolute drumming.

After a light, lively piano solo, Clayton takes two choruses—one over band riffs. Tate's tenor comes next, in old-school style reminiscent of much big-band tenor of the early 'thirties, then some fancy, fast-moving Braff trumpet. Benny Morton, still possible to recognise by his somewhat fluffy tone, is the next soloist, and the rhythm men share honours before the riff ending.

Most of the second side is devoted to "Can't Get Started," which continues for more than 10 minutes.

The trumpets share the opening, with Buck leading. Braff plays the first solo following the tenor-and-piano chorus, once more displaying his command of breath-taking runs and simple effects alike.

Piano intervenes again before Clayton gets a "release" to play and, after further unremarkable solo work, a sizeable chunk of the chorus. This is good Clayton trumpet, temperate but with a real hot crackle in the tone. The performance goes out on his open trumpet, with muted Braff support; an agreeable, very unhurried affair.

This leaves time for only a short attack on "Love Is Just Around The Corner." Again, both trumpets are well presented, Braff delivering a lot of his favourite long runs with uncanny control.

There is nothing to grumble about on "Buck Meets Ruby," but I think many of the many who will buy it will wish that Buck and Ruby had spread themselves a bit more.—M. J.



## BUD POWELL (LP)

Tempus Fugue-It; I'll Keep Loving You; Celia (a); All God's Chillun Get Rhythm; Yesterdays; Strictly Confidential (b).

(Columbia-Clef 33C9016)

(American Clef MGCS52 a and b) Piano solos with Ray Brown (bass), Max Roach (drs.).

**ALTHOUGH** some of you may think I have strayed far from my usual jazz paths by reviewing these Bud Powell solos, I can assure you that I am completely captivated by both his style and extraordinary dexterity.

I am sure, on listening to these solos, that if there had never been a Powell there wouldn't have been half the modern pianists there are today.

His influence must have been tremendous, but while many have managed to assimilate his single-noted melodic line in the treble, plus his stabbing bass, few have been able to produce his pulsating beat. In short, after listening to his fast piano excursions, one is left with the belief that here is the originator of a style.

Some people see a parallel in his playing and that of Art Tatum, but to me, except for technical dexterity and a certain blithe spirit, they seem to have little in common.

Both are able to create flights of fancy that brain and fingers convert into swift torrents of sound, but while everything Tatum does is presented to the listener as a neatly packaged parcel, Powell is apt to leave one in the air, as if he were not quite sure himself how best to tie the knot.

Bud treats "All God's Chillun" to a fast and furious ride, attacking the piece from beginning to end with tremendous gusto. "Yesterdays" and "Strictly Confidential," with its locked chords, are both given essentially modern treatment. The rhythm in the left hand is almost non-existent, yet both pieces in some subtle way suggest an entirely rhythmic interpretation.

## ★

With "Tempus" time really does fly as Powell helps it along with flashing hands. He chords here at colossal speed, and for sheer agility this is a track that must be heard to be believed.

"I'll Keep Loving" and "Celia" are Powell originals. The latter, to my ear, has real beauty of composition and form, and must be among the best modern piano solos yet released here.

The great thing about Bud Powell is that, unlike many of his contemporaries, he doesn't resort to clichés; which is one of the reasons I can listen to him with such enthusiasm.—S. T.

## TOMMY AND JIMMY DORSEY WITH THE CALIFORNIA RAMBLERS

Sidewalk Blues (d); Clementine (v) (f); Up And At 'Em (b); Stockholm Storm (c); Third Rail (h); When Erastus Plays His Old Kazoo (e); Gheatin' On Me (a); I Ain't Got Nobody (g).

(London LP AL3545)

(a) (Am. Edison 10361)—May, 1925; (b) (do. 11158)—July, 1926; (c) (do. 11360), (d) (do. 11381)—October, 1926; (e) (do. 11799)—July, 1927; (f) (do. 11916)—September, 1927; (g) (do. 18198), (h) (do. 18199)—November, 1927. Orange, New Jersey. Collective personnel: Jimmy Dorsey, Bobby Davis, Freddy Cusick, Max Farley (reeds); Adrian Rollini (bass sax); Chelsea Quealey, Bill Moore, Frank Cosh (tpcs.); Tommy Dorsey (tmb.); Irving Sredsky (pno.); Ray Kitchingman (bjo.); Stan King (drs., kazoo); Arthur Hand (vln.) (g) and (h) only.

**ALTHOUGH** the work of the white New Yorkers is now classed by collectors as completely démodé, it must be admitted that this LP has charm, as well as being of some historical interest.

Many of the tunes featured are excellent jazz vehicles; the standard of musicianship is for the most part high; and the record as a whole has a nostalgic quality which will stir the memories of those who remember the bad old 'twenties.

Tommy and Jimmy Dorsey — "nostalgic"

The personnel, as taken from the sleeve (see above), are labelled "collective," and rightly so. But for any degree of accuracy to be claimed, this list would have to be much more comprehensive.

As an example, the saxophone section alone for the November, 1927, session, "Third Rail" and "I Ain't Got Nobody," is reported to have been: Pete Pumiglio (alto), Fud Livingston (alto, cit.), Fred Cusick (tnr., mellophone), and Spencer Clark (bass sax). The trumpet lead is probably played by Red Nichols, and Herb Well is on drums.

These are two of the best tracks. Spencer Clark's bass saxophone has swing, and the trombone passages are lively and extremely adroit. The player here may well be Tommy Dorsey, but it is interesting to report that when this record was played to

## JAZZ AT THE PHILHARMONIC (LP)

JAM SESSION GROUP: Jam Session Blues; The Trumpet Battle; The Ballad Medley—I Can't Get Started (solo); Young, Summertime (Shavers), Sweet Lorraine (Phillips), Talk Of The Town (Eldridge), Cocktails For Two (Carter).

(Columbia-Clef 33CX10009)

JAM SESSION GROUP: Cottontail. OSCAR PETERSON TRIO: Sweet Georgia Brown; Cheek To Cheek; C Jam Blues; Tenderly; Seven Come Eleven.

(Columbia-Clef 33CX10010)

GENE KRUPA TRIO: Idaho; Sophisticated Lady; Flying Home; Drumboogie. GENE KRUPA AND BUDDY RICH: The Drum Battle. JAM SESSION GROUP: Perdido.

(Columbia-Clef 33CX10011)

JAM SESSION GROUP: Benny Carter (alto); Lester Young, Flip Phillips (tnrs.); Roy Eldridge, Charlie

On record, you get but one facet of this composite whole and that is filtered through a couple of tin ears on the stage.

The guts, the fireworks, come through; but they are unsubstantial when you hear them in 1-D.

The trumpet battle is not as screechy as one might expect with Shavers around, and the high altitude duelling is comparatively clean. But the atmosphere, which was obviously dominant at Carnegie Hall, does not come through with the same zing as on subsequent studio duels between Roy and Diz.

The Ballad Medley, which finishes off the first record, brings us to more normal recording material.

Here, the recording mike helps rather than hinders. A large hall can so easily swallow subtle treatment of a snail; and this is music that stands and falls solely on the ability of the performer.

The first, in this case, is Lester Young, whose playing at the London concert disappointed me so much. But Carnegie Hall got a different Lester from London; a Lester who soloed nicely on "I Can't Get Started," but who underlined his inconsistency by descending to the level of the others in the jam session.

I am not disputing Lester's place in jazz (he is one of the Six Greats in my estimation)—and I don't want to reopen an old argument. But I personally happen to prefer Webster on ballads and Hawkins at speed.

And at the London concerts Lester was not playing well.

After all, the greater you are, the more is expected from you. And a man who climbs to the top of the tree cannot afford to take a false step.



Anyhow, back to the record, and the rest of the ballads, which are pleasantly played and wind up record number one.

And so on to record number two, which contains the highlight of the concert: Oscar Peterson's "Tenderly."

The whole Peterson set—only a Buddy Rich drum feature prevents it spanning both sides of the 12-inch LP—is good. But "Tenderly" is just one of those things.

On this night, in this number, the three musicians who comprise the Peterson Trio hit one of those rare, absolute peaks in musical understanding.

The cohesion between Brown and Kessel is fantastic; they form here one of the best rhythm sections ever recorded (Dickenson's Vanguard and the Basie Sextet LP just out are two more). Ray Brown's asexual delight as the sprightly duo bridge the gap between two Peterson phrases is certainly warranted.

This particular recording of "Tenderly" is probably one of Oscar's best tracks.

Gene Krupa has netted the highest sales for Clef since the label's arrival in Britain, so the last of these three JATP records will probably outstrip the others. Most of you will know what to expect: plenty of Krupa, quite a bit of Willie Smith and some Hank Jones.

Gene is getting tired these days (we noticed it particularly at Kilburn); he's not as fast as he used to be, and he often stumbles as he returns to the beat from a fill-in. But he's still a terrific character (we're missing that visual entertainment again) and swings like mad when, occasionally, he abandons the solo spotlight for a purely rhythmic rôle.

I like Willie Smith's fluent yet forceful alto; but for the most part, record three is drums, drums, drums—right through to a very short "Perdido" at the end.

If you went to that London concert, this will bring back many memories; if not, it'll give you an idea of what hit the old town on that Sunday three years ago.—M. N.



## By Max Jones, Sinclair Trail & Mike Nevard

Ed Kirkeby (who directed the band), he said that at this time neither of the Dorseys was a member of the California Ramblers.

Ed (who, incidentally, sings the vocal chorus on "Clementine") said that the trombonist on all the tracks, except the two mentioned, would be Abe Lincoln, and that the alto player to be heard on "Sidewalk," "Up And At 'Em," etc., is certain to be Bobby Davis.

The excellent trumpet on "Stockholm" is by Chelsea Quealey, who is also to be heard on the last chorus of "I Ain't Got Nobody."

Kirkeby was astounded to see that the sleeve stated that these sides came from Edison. He directed the California Ramblers during the whole of this period, and said they never recorded for that label.—S. T.

Shavers (tpcs.); Oscar Peterson (pno.); Barney Kessel (gtr.); Ray Brown (bass); Buddy Rich (drs.).

OSCAR PETERSON TRIO: Peterson (pno.); Kessel (gtr.); Brown (bass).

GENE KRUPA TRIO: Krupa (drs.); Willie Smith (alto); Hank Jones (pno.).

All recorded 1952 at Carnegie Hall, New York. Am. Norgran tape numbers MG01065-8.

**THIS** is the unit which, a few months after these records were made, broke the Ban and became the first American jazz group to play to the British public for 15 years.

By the time JATP reached London—for the MM's Flood Fund concert—several changes had been made in the line-up. But the unit on these records is basically the same as that which played the Kilburn State.

In the States, these three records—in a special presentation box and with pictures—comprised Jazz At The Philharmonic, Volume 15. Except for Ella Fitzgerald's spot, you have the complete 1952 Carnegie Hall concert. Here, the records are released individually, and can be purchased singly.

This volume is much the same as its predecessors. We start off with Norman Granz introducing the musicians for the initial jam session.

Peterson opens up, as he did in London, and sets a rocking example for the others to follow. There is nothing lethargic about Oscar's approach to the piano; he starts off with a bang and keeps it up right through.

Flip is the first horn man to take the solo mike. His dry, gutty tenor barks out a pattern for the others to follow. The swinging insistence of one note repeated over and over again... and the crowd jumping to the ball.

Shavers, Carter, Kessel, Lester and Roy follow suit, with little deviation from Flip's original blueprint.

In the flesh, Jazz At The Phil is exciting and entertaining. Everything conspires to work on the emotions. The noise, the drive, the stark presentation; the magic names, and an audience alight with enthusiasm.

Bud Powell — "pulsating beat," says Trail.



# GILLESPIE FIXES BIG BAND LINE-UP FOR FAR EASTERN TOUR

**NEW YORK, Wednesday.**  
**TRUMPETER-ARRANGER**  
 Quincy Jones is getting ready for a world tour which could mean that another big American band may go behind the Iron Curtain.

He is busy building up a library for the band which Dizzy Gillespie will lead on the State Department-sponsored tour which starts as soon as Dizzy returns from his European trip with JATP.

### Bombay opening

The band—which Quincy helped to organise—opens in Bombay during the first week in April, and after touring the Far East, may wind up in Yugoslavia or Moscow.

## Quincy Jones signs as MD

Trumpet section in the group will be top veteran Indress Dawud Ibn Sulleman—under his original name of Leonard Graham, Emmet Perry and Quincy Jones.

### Only woman

Graham, who recently became a Mohammedan, has worked on 52nd Street with Sid Catlett and many other combos. Perry was formerly with Cootie Williams, Don Redman and Louis Jordan, while Jones—the band's MD—toured Europe in 1952-53 with Lionel Hampton.

Only woman musician in the band will be Melba Liston, 30-year-old former Gillespie and Basie trombonist, who recently gave up a government job to return to music. With Jimmy Cleveland and Frank Rehak, she makes up the trombone section.

Sax players so far signed for the band are Sahib Shihab (Edmund Gregory), who worked with Monk, Dameron, Gillespie and toured Europe with Illinois Jacquet four years ago; Jerome Richardson; Ernie Wilkins; Marty Flax and tenorman Lucky Thompson.

Walter Davis (pno.), Charlie Persip (drs.), Nelson Boyd (bass) and conga drummer Carlos "Potato" Voldez comprise the rhythm section.

Vocalists are Herb Lance and Dottie Saulters—both strictly commercial ballad and novelty singers.

## Back together again



It was an old comrades' reunion at the Gaiety Ballroom, Grimsby, on Thursday, when the new 12-piece Ronnie Scott Orchestra made its debut. Here Ronnie is seen with Tony Crombie (drs.) and Lennie Busi, (bass). Both Lennie and Tony were with Ronnie's original nine-piece band.

# Delaney gets top record contract

A RECORD figure for any band, £1,000, has been paid by Nixa Records as advance royalties to Eric Delaney, who has signed exclusively with the label.

## Top Tunes

THIS copyright list of the 24 best-selling songs for the week ended February 4, 1956, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. Last week's placings in parentheses.

- 1 (1) **BALLAD OF DAVY CROCKETT** (A) (1/5d.) Disney
  - 2 (2) **LOVE AND MARRIAGE** (A) (2/-) Barton
  - 3 (4) **WITH YOUR LOVE** (F) (2/-) Macmelodies
  - 4 (4) **SIXTEEN TONS** (A) (2/-) Campbell Connelly
  - 5 (8) **YOUNG AND FOOLISH** (A) (2/-) Chappell
  - 6 (3) **LOVE IS A MANY SPLENDORED THING** (A) (1/5d.) Robbins
  - 7 (6) **WHEN YOU LOSE THE ONE YOU LOVE** (B) (1/5d.) Bradbury Wood
  - 8 (9) **THE SHIFTING, WHISPERING SANDS** (A) (2/-) Peter Maurice
  - 9 (12) **LOVE IS THE TENDER TRAP** (A) (2/-) Campbell Connelly
  - 10 (10) **PICKIN' A CHICKEN** (B) Berry Music
  - 11 (7) **SUDDENLY THERE'S A VALLEY** (A) (2/-) Aberbach
  - 12 (11) **THE YELLOW ROSE OF TEXAS** (A) (1/5d.) Maddox-Valando
  - 13 (16) **ROCK AROUND THE CLOCK** (A) (2/-) Kassner
  - 14 (19) **ROBIN HOOD** (A) (1/5d.) New World
  - 15 (14) **MEET ME ON THE CORNER** (B) (2/-) Berry
  - 16 (17) **SEVENTEEN** (A) World Wide
  - 17 (15) **DAMBUSTER'S MARCH** (B) (2/5d.) Chappell
  - 18 (18) **ARRIVEDERGI DARLING** (F) (2/-) Berry
  - 19 (20) **BLUE STAR** (A) (1/5d.) Chappell
  - 20 (13) **TWENTY TINY FINGERS** (A) (1/5d.) Francis Day
  - 21 (22) **STEALIN'** (A) (2/-) Leeds
  - 22 (21) **OLD PI-ANNA RAG** (B) Lawrence Wright
  - 23 (24) **DREAMS CAN TELL A LIE** (B) (2/-) John Fields
  - 24 (—) **MEMORIES ARE MADE OF THIS** (A) (2/-) Montclare
- A—American; B—British; F—Others.  
 (All rights reserved.)

Eric's first recording for Nixa is expected to be released in March.

No replacement has yet been fixed for singer Derrick Francis, but Cliff Lawrence was a surprise guest attraction at a Manchester concert on Sunday. Eric has enlarged his reed section by signing alto-saxist Des Lumsden from the Ambrose Orchestra.

"This is purely a move to introduce more interesting tone colour," he explained.

### TENORIST LEAVES

Tenorist Brian Gray is leaving the Jack Parnell Orchestra soon after eight months to concentrate on freelancing.

### Sixth season for Ward group

HEDLEY WARD'S Radio Players, conducted by Norman Jager, will be playing at the Hotel Bristol, Newquay, next summer for the sixth successive year.

At Weston-Super-Mare, Trevor Brookes is to spend his fifth consecutive summer at the Winter Gardens.

Vernon Adcock is to be featured at Weston's Rozel Open-Air Concert Hall.

Another Midland outfit, Ronnie Hancox and his Orchestra, has been re-booked to appear at the Pier Ballroom, Eastbourne. It will be the band's fourth summer season in succession at the resort.

# Jazz war: Leaders see MU

TWO bands have complained to the Glasgow branch of the Musicians' Union alleging intimidation by Glasgow Jazz Club president Clifford Stanton.

They say that Stanton, who is also chairman of the Scottish Jazz Club Presidents' Committee, has refused to allow them to compete in the committee's jazz band championship unless they withdraw from the jazz band championship sponsored by the "Evening News" on March 17.

Bandleader Jim McHarg has replied to certain points made by Stanton in the MM.

Says McHarg: "Although I am president of both the Golden Leaf Jazz Club in Glasgow (membership 400) and the Oban Jazz Club I was not invited to join the Scottish Committee of Jazz Club Presidents on the grounds that only non-playing presidents were eligible. The fact that I am the only playing president in Scotland is rather suspicious. I have put the whole matter before the Glasgow branch of the MU and I'm waiting for their decision."

## LEADERS MEET THE SONGBIRDS



Bandleaders Jack White and Les Brown chat with vocalists Alma Warren and Marie Benson at the Trade Music Guild's Hit Parade Ball at the Empire Rooms, Tottenham Court Road, last week. The Les Brown Band was a featured attraction at the ball, which is held every year.

# JOE SAYE DEBUTS AT EMBERS CLUB

JOE SAYE, the blind pianist, who left for the States in December, was due to open with a trio at New York's Embers Club on Sunday.

Joe, who heard Victor Feldman's debut with Woody Herman at Basin Street recently, tells the MM:

"Playing opposite was the Modern Jazz Quartet with the great Milt Jackson.

"After only eight days with a top American band—and only four in New York—Vic underwent the ordeal of a supreme test of comparison and played—feature spots included—like a master.

"Yet he was aware of Jackson, and sat with me admiring and enthusing while the Quartet played their beautifully intellectual but under-projected music to an audience which showed little appreciation.

"Herman is now making Vic his number one feature; and I think there will be even bigger news about him very soon."

### WORLD JAZZ MEET?

VIENNA, Wednesday.—Reports here say that an international jazz festival will be held next spring or summer, but the only name mentioned so far is Lars Gullin, Swedish baritone star.

### MELODY MAKER

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# Inquiry riddle over bans

HAS an inquiry into the running of the Bradford branch of the Musicians' Union been held? This question is being asked throughout the West Riding.

The trouble began with the banning by the Bradford and Harrogate branches of three bands because they employed non-union personnel.

### Band withdraws

Later a fourth band—the Tommy Simms group from Bradford—left the Union as a result of the bannings, but leader Tommy remained a member.

The "rebels," led by banned leader Bert Bentley and Bradford ballroom owner Fred Robson, demanded an official MU inquiry into the branch run by band-leader Haydn Robinson.

Nothing more about the matter was heard until last week

when MM West Riding correspondent Stanley Pearson spoke to Robinson.

The official said that another band—the Modernaires from Bradford—would be refused permission to appear opposite the Vic Lewis band at Bradford this month because it employs non-unionists.

Robinson added: "I could say that an inquiry has been held and the rebels had their fingers

burned."

Local Union members were mystified about the inquiry. No one knew anything about it or the identity of the Modernaires.

MM Lancashire champions from Bradford are called the Modernaires, but leader Duggie Mason said, "These Modernaires aren't us."

MU area organiser Cyril Field has hinted that there may be an inquiry soon.

# STARS FOR MIDLAND ITV OPENING

BOB MONKHOUSE, Tyrone Power, Richard Hearne and Barbara Lyon head an all-star Variety bill, and Joe Loss and his Orchestra play for dancing at Birmingham Town Hall on the opening night of the ITV Midland transmitter next Friday (17th).

A vast new section of the British public will tune in to Channel 8 for the 7.45 p.m. opening.

### Shorty plays for three cartoons

NEW YORK, Wednesday.—Shorty Rogers, currently seen and heard as leader and arranger in Frank Sinatra's *The Man With The Golden Arm*, is providing a modern jazz background for some cartoons now in production in Hollywood.

Three original Rogers compositions are being soundtrack: "Martians Go Home," "Michele's Meditation" and "Blues Pattern."

After the news comes a Variety show, followed by Richard Greene in "Robin Hood," boxing from the Embassy Stadium, Birmingham, Lucille Ball in "I Love Lucy," and at 10.25 p.m. viewers join guests at Birmingham Town Hall for the opening ball, which will be attended by film star Janette Scott.