Make

NOVEMBER 2, 1957

World's Largest Sale

EVERY FRIDAY 6d.

RICKETS Anka away

(" Diana ") Anka has now been fixed.

- Here are the dates: Trocadero, Elephant and Castle.—December 7.
 - State, Kilburn.—8th.
 - Week at the Empire, Liverpool .- 9th.
 - Gaumont, Bradford.— 15th.
 - Odeon, Newcastle.—16th. Odeon, Glasgow.—17th.
 - Manchester.— Odeon. 18th.
- Birmingham .-Odeon, 19th.
- Gaumont, Cardiff.—20th. Odeon, Nottingham.— 21st.
- Regal, Edmonton.—22nd.
 Supporting acts will probably be the John Barry Seven, the Bob Cort Skiffle Group, the Bob Cort Skiffle Group, the Four Gitsom Sisters, singer Billie Anthony, and comedian Dickie Dawson. same time were Debbie Reynolds, Billy Williams and Lawrence Welk, the latter for selling a million LPs.

Christmas

AMERICA'S latest singing rave, the Crickets, are headed for Britain.

Under the ægis of Lew and Leslie Grade, the vocal-THE full 16-day tour of Paul Instrumental quartet will start a British tour soon after Christmas.

Money-spinner

The Crickets-Buddy Holly (gtr.), Jerry Allison (drs.), Niki Sullivan (gtr.) and Joe Mauldin (bass)—have an average age of 19 and all come from Texas.

The group's "That'll Be The Day" is Number Two in the MM's list of top-selling discs and has already sold a million copies in America.

Golden disc

Bob Thiele, A&R Chief of America's Coral Records, this week presented the quartet with a golden record to commemorate the feat.

Other artists honoured at the

Soon after Stars go dancing



Judy Garland and her comedian Alan King seen dancing at the Tin Pan Alley Ball last Thursday. Now turn to Page 20, which is packed with pictures of the stars at the Ball.

MUSICIAN of the Year, Top Band—and now Royal Band!
Count Basie has won this triple honour by being chosen to appear with his Orchestra in the Royal Variety Performance at the London Palladium on Monday, November 18 ber 18.

This is the first time that an American band has been honoured. In April the Basic Band attracted Princess Mar-garet to the Royal Festival Hall -and she stayed for the second performance.

British singers and Instru-

MARIO LANZA will make his British debut be-fore the Queen at the Royal

Variety Performance on November 18.

Because of his selection, he has cancelled out of ATV's "Sunday Night At The Palladium" on Novem-ber 10. American film star George Sanders will take his

Marlo's British TV debut will now be on Sunday, November, 24.

mentalists are well to the fore in this "pick of the pops" presentation. And several are making their first appearance. These are Ronnie Hilton, Teddy Johnson, the Three Kaye Sisters, Dennis Lotis, Frankie Vaughan. Vaughan. Other "firsts" are that 1957

Page 8, Col. 4

ERIC

DELANEY

SATAT TERRETARDING CALL TO THE CONTRACT OF THE

Plus CAB KAYE **VICKY ANDERSON** Plus . The

HEDLEY WARD TRIO

Plus DAVID **JACOBS**

Plus

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MANCHESTER

Tickets, at 3s., 4s. 6d., 6s., 7s. 6d., 9s, and 10s. 6d., can be obtained from the Box-Office or Lewis's, Ltd., Manchester

BIG BAND FOR 6-5 SPECIAL

THE Musical Director of BBC - TV's "Six - Five Special," Andre Gersh, is to formsa large jazz group for the December 14 edition of the show.

Andre, playing tenor and possibly alto as well, will lead a 14- or 15-piece, playing in the Ray Anthony-Les Brown style. The personnel has not yet been

TALENT SPOTTING

JAZZMEN LAUNCH NEW JAZZ CLUB



Celebrating the opening of the new seven-nights-a-week Picoa-dilly Club. Demman Street, W., are (1.-r.) Mick Mulligan, George Melly, Wally Fawkes, Sandy Brown and Mulligan trombonist Frank Parr, The Club is open until midnight every night and will run all night every Saturday.

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MM 211/57

NEWS FROM **AMERICA**

The moving NEW YORK, Wednesday,— Jerry Lee Lewis, whose disc "Whole Lotta Shakin' Cannonball

NEW YORK, Wednesday. The Cannonball Adderley Quintet has broken up-at least the time being. Julian Accerley is going out on a concert tour with Miles Davis.

Famous Place

PAMOUS composer W. C. Handy, whose 84th birthday is on November 16, received yet snether honour last week.

LEONARD From FEATHER

The Common Council of Yonkers, NY, where Handy lives at 19 Chester Drive, near Minerva Flace, voted to change the name of Minerva Place to W. C. Handy

That Swing Man . . .

CARROLL DICKERSON, the violinist-bandleader whose orchestra backed Louis Armstrong under Satchmo's name in 1929, died last week. He was 62. Dickerson was known as "That Bwing Man From Swing Land" on NBC radio in the '20s.

.. the Tune Man

WELL-KNOWN composer and bandleader of the 1920s and 1930s. Abe Lyman died last week in Beverly Hills, California. He was 60.
Some of his songs included "I Cried For You" and "After I Say I'm Sorry."

I'm Sorry.

Footnote: In 1929 Lyman brought his 14-piece band to London and appeared at the Palladium before a seven-month ongagement at the Kit Kat Club.

THE Prime Minister, the Rt. Hon, Harold Macmillan will open the new Manchester Uni-versity extension tonight (Fri-

the cabaret. She is travelling from Chester where she is ap-

Pearing in Variety.

Music will be provided by the bands of Sid Phillips and Vic

CLEETHORPES, — Norman Fields is now planist-entertainer at the Sunnyside Club. He re-

day).

JERRY LEE MAY

Goin' On" is fast climbing the British best - selling

developed by Memphis based disc man Sam Phillips of the Sun Label—the man who made the first Elvis Presley recordings.

No definite deal to send Lewis to Britain are yet in the works a spokesman for the William Morris Agency said they were thinking of a tour this winter or spring.

Diana Dors

Three TV spots

BLONDE bombshell Diana Dors was in town this week col-lecting a series of plugs for "The Unholy Wife," her current pic

release. She also did a brief singing spot on the Perry Como NBC-TV show and later in the week appeared in the CBS "I've Got a

Secret " show.

Finally, she did a filmed interview with Mike Wallace for his highly-rated " Mike Wallace Interview" show.

Reached at her suite in the Savoy Plaza, she told me she would start work on a new film on her return to Britain.

Ray McKinley

Extra three months

R AY McKINLEY, leader of the Glenn Miller Orchestra, has authorised three to four months

authorised three to four months
of additional bookings on the
Continent, after the band's visit
to Britain next February.

These may include appearances
behind the Iron Curtain, according to booker Jack Green of the
Willard Alexander office.

Green will fly to London about

Benny Goodman

Chooses new singer
Winning out over several
dozen other contestants
for the job, Gloria Hudson has

MIDLANDS.—The New Creation Jazz Band led by Gordon Whitworth opened its own club at the Golden Cross, Birmingham, on Wednesday. . . . Newcomers to Stourbridge's Stour City Stompers are banjoist Graham Emberey and drummer Colin Homer. . . Birmingham Jazz Record Society meets every

COGAN TO SING FOR

PRIME MINIS

night.

Jazz Club

ballroom.

REN GREVATT

charts, is thinking about a trip to Britain.

Lewis was discovered and Lewis was discovered and Sarah Vaughan and Charlie

Ray Anthony

Rock-'n'-roll

BANDLEADER Ray
More Mamie Van Doren,
broke into the headlines this
week via Acapulco, Mexico.
The pair were dining
during a vacation in the
resort town, following their
recent visit to Europe.
When a nearby male onlooker made a remark about
Miss Van Doren's plunging

neckline, a scuffe immediately ensued between Anthony and the admirer. The battle continued for about five minutes with the two rolling around on the floor. During the engagement, the lady left the scene and sat it out in the powder. and sat it out in the powder room. The battle ended with no decision.

Betty Smith

First U.S release

First U.S release

ONDON RECORDS has released a pair of British-cut singles this week.

First is the disc debut of skiffler Betty Smith who vocalises and plays tenor sax. The "A" side of the disc is "Blue Ridge Round My Heart, Virginia."

Joan Regan and Max Bygraves team up on the other London release of a comedy song from the show "Pajama Game," called "74 cents."

Italian jazzmen t Carnegie Hall

States. Renato Carosone and his Sex-tet will make their debut here in Carnegie Hall concerts. Saturday and Sunday January 4

Friday at the Beehive Inn. Bull

Street. Treasurer Harry Jordan gives a recital on Earl Hines to-

LUTON.—George Woolhouse, formerly with the Backwater Skiffle Group, has joined the Luton Jazz Band as vocalist for the weekly session at the Delta

BOGNOR.—A £2million, 4.000-capacity Butlin's Holiday Camp scheduled to open next autumn will have two theatres and a

SOUTHAMPTON. — Drummer Mike Hutton has joined the quintet led by Margaret Mason at the New Park Ballroom. He

replaces Rod Crump.

ONG famous for providing a been signed to sing with the pool of operatic talent to the world. Italy is sending its first jazz contribution to the mation-wide tour of college campuses and cities.

Teo Macero

Carnegie recital

A VANT-GARDE jazz composer
Teo Macero has scheduled a
concert for the Carnegie Recital
Hall on November 9.
It will feature his compositions

and such Jazz stars as Art Farmer (trumpet). Eddle Bert (trombone). Macero (tenor). Don Butterfield (tuba) and Lou Mucci (trumpet).

BURT From KORALL

Also on the Macero agenda is a performance of his composition "Fusion" over CBS radio on January 5.

Buddy De Franco

Wait for it

CLARINETTIST Buddy De Franco's upcoming Mode date has been cancelled.

De Franco will have to do a final album under his contract to Norman Granz's Verve label before he is free to record elsewhere. BRISTOL.—Local skiffle cham-pions the Johnny McEllin Group have just had their first EP re-YORKSHIRE.—The Ideal Ball-room, Bradford, celebrated its 23rd birthday on Saturday.

where.

Ben Webster

At the Bohemia

CAFE BOHEMIA, always a modern stronghold, has recently started to book groups with roots in the swing era. In the last two months, the Buddy Rich Group, the Paul Quinichette-Buck Clayton unit, and the Benny Powell-Frank Wess Group have played at the lazz nitery

wess Group have played at the jazz nitery.

This Monday, Roy Eldridge came in with a quintet featuring tenorist Ben Webster—another product of the swing era.

Booker Ed Smollett assured me he is not changing the club's policy, but merely "spreading it out a bit"

(Week commencing Nevember 3)

Billie ANTHONY Week: Empire, Nottingham

Shirley BASSEY Week: Empire Newcastle Max BYGRAVES

Season: Palladium, W. Jim DALE Week: Empire, Chiswick

DEEP RIVER BOYS Week: Hippodreme, Filstel

Terry DENE Sunday: Hippodreme, Dudley Week: Empire, Edinburgh

Nat GONELLA Week: Palladium, Edinburgh

The GOOFERS Season: Palladium, W.

GROUP ONE Week; Hippodrome, Mar-

chester Russ HAMILTON

Theatre Royal, Hanley

Ronnie HARRIS

Week: Hippodrome, Brighton Colin HICKS

Week: Empire, Sunderland Ronnie HILTON Week: Hippodrom€, Man-chester

Les HOBEAUX Week: Empire, Edinburgh

Edmund HOCKRIDGE Week: Empire. Glasgow Joan REGAN Season: Palladium, W.

Marion RYAN Week: Hippodrome, Manchester

Cyril STAPLETON Week: Hippedrome, Man-

chester THREE KAYE SISTERS

Season: Palladium, W. THREE MONARCHS Season: Prince of Wales, W

Dickie VALENTINE Week: Empire, Liverpoel VIPERS

Week: Empire, Chiswick Marty WILDE Week: Empire, Sunderland

YANA Week: Empire, Glasgow Jimmy YOUNG Week: Palace, Leicester

Harry Belatonte

Science fiction

HARRY BELAFONTE Mailed a new picture this week.
It is called "End of the World, and is concerned with three people left on earth after atomic warfare. Harry will act and sing.

Jottings

In a few words

THRUSH Morgana King is having a successful run at the Red Carpet. . . Eddie Costa and Miss Terry Pollard will scen appear at the Composer. Eath are planists who double on the pollar will stee their contrasting styles will draw in the people. . . Riverside and Prestige Records are putting out albums at 16; speed. . . Les Jazz Modes are appearing at Newark is jazz nitery "Sugar Hill."

Basie reunion

Basie reunion

Prestige is doing an altum called "Basie Reunion." It spots Paul Quinichette (tenor), Shad Collins (trumpet), Freddle Green (guitar), Jo Jones (drums), Water Page (bass) and Nat Pierce, (piano). The advanced pressing of Miles Davis's Columbia album has the critics flapping. The writing was done by Gil Evans, the same arranger who fashloned the historical Davis Capitol recordings of a decade ago.

The "Jazz For Moderne" package—Mulligan, Chico Hamilton Quintet, Lee Konitz, Miles Davis, Helen Merrill, and George Shearing Quintet opens tour in Boston, plays Toronto on Monday, makes an Eastern swing, and comes to Carnegie Hall ch. November 22.

NEWSBOX . . . by Jerry Dawson

WISBECH.—Two dances for King's Lynn altoist Derek Cubitt

realised a total of £27. Derek broke both legs in a car accident in August.

TUNBRIDGE WELLS.—Band bookings for the Assembly Hall include Laurie Gold (November 9), Eric Winstone (23rd) and Ted Heath (December 14). . . New Entertainments Manager is Kenneth Lowe, who has been at Cheltenham for five years.

BRIGHTON. — Russ Hender-son's Trinidad All Steel Band is at Hove Town Hall on November 14.

HASTINGS. - Ronnie Aldrich and the Squadronaires are booked for the East Sussex Arts Ball at the Pier Ballroom tonight (Friday).

WORTHING.—Mr. J. D. Pickles, manager of the Regal Cinema, Redruth, for 11 years, started as manager of Worthing Pier Pavi-lion on Monday.

SCOTLAND. — The Kordites have been offered two short seasons in Scotland—in Glasgow and Aberdeen—when they finish their current tour with the Dave King Show at the end of Novem-

Here's the tape recorder for YOU! says JACK JACKSON

And who should know better than the popular maestro of the mag-netic tape, the man who bewitches millions on TV and Radio with his special brand of record magic? Get a Walter yourself and start rounding up mur own records—voices, music, sound effects—your Walter 303 will bring them back to life.

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At the celebration ball after- cently returned from a 22-week wards. Alma Cogan will star in season in Jersey leading a trio.

Bee your local dealer, or write for full details of the "New Creation" and other Besson Trumpels to:-

Once again "Melody Maker" readers have voted Kenny Baker Britain's No. I Trumpet Star, a position he has now held on 10 successive occasions-in every poll, in fact, since 1945. He is quick to praise the "New Creation" Trumpet which he has played over these years and which, he says, has aided him immeasurably in developing the amazing technique we know so well today. You can hear kenny every Friday at 10.40 p.m. in the B.B.C. Light Programme, Listen to his impeccable performance and note how his "New Creation" responds to every demand he makes of it.

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How he came to work here is a long story that has been frequently told. He was a GI who married British. His wife was taken ill over here and Johnny rushed over to aid and comfort.

He may not have even thought about trying to break into our world of song had not the picking seemed so rich and easy. He got to see things that way when he play the guitar so he gave was selling clothing on his me an audition. That same was selling clothing on his father-in-law's stall in Huntingdon market.

He bought a copy of the MELODY MAKER to give the matter closer attention. Running his eye down the club columns, he came to a name he knew. That's how he happened to walk down the stairs to Humphrey Lyttelton's basement club.

ODDITY

He felt an oddity from the start, because he didn't care for jazz; more so when he found himself the target of many stares.

"Chris Barber was playing there that night. The



first thing he said to me runs through many of the was: 'Don't you look like songs. Lonnie Donegan?

"That's who they thought I was."

And coincidence piled on coincidence.

Donegan had left the Barber band so recently that his seat was still warm. told Chris I could sing and week-end, I joined the

Duncan looks, dresses and

"I heard jazz, too, and skiffle—though we didn't call it that.
But I loved the country songs best. There was heart in them All those famous singers were bound together more than any others you meet. When Jimmy Rodgers died his wife gave his Rodgers died, his wife gave his guitar to Ernest Tubb. She knew who Jimmy would have liked to carry on the tradition.

Talking to Duncan, you get the impression that his concep-tion of skiffle is more that of the fan fringe than the jazz die-hard's.

"It took me a long time to Best Sellers. take to jazz," he admits. "Play- Though the

ing with Chris Barber, I got to like it. I've even got records at home now."

INTENTIONS

ENTENTIONS

Duncan's own future record output is not to be assessed solely on "The Last Train To San Fernando" and "Blue, Blue Heartaches," his twin Best Sellers.

Though the fans call his music skiffle, he calls his accompanying unit The Blue Grass Boys. That title is also a statement, of his musical intentions, "Don't get me wrong. I like skiffle—but I aim to introduce a broader pattern of music. After all, Country and Western is really nothing but a modification of skiffle.

"I think British audiences are going to like it. Folk are pretty much alike all the world over." Though the fans call his

American accent

speaks a lot less like an American than many a British singer. He'll lapse into a "cain't" occasionally. but he's rather proud of his lack of accent.

ACCENTS

"Back home they speak so slowly that you fall asleep waiting for them to git to the point. I travelled a lot, singing and playing before I was drafted. I got a trick of picking up some of the local accents. Up in the Midlands they call me the Luckney Hill-Billy."

But his roots are planted back in the Southern States. "I heard country music right from when I was a kid and I love it. There are some wonderful artists that



Where does the BBC's

WAS prompted to reply to MU Assistant Secretary Harry Francis's letter 12/10/57 regarding Jazz ecord programmes, but reprinted from doing so on the grounds that my feelings grounds that my would be unprintable. feelings

But now we have Mr. Roger Banks (19/10 57)—no doubt a fully paid-up MU member— dopting the same narrow-minded attitude.

Aren't there enough "live" band broadcasts already without iepriving the neglected jazz fan of his meagre ration of real jazz—just two half-hour programmes per week, and until recently only one?

The motions

Almost any hour of the day between 6.30 a.m. and midnight Mr. Francis's boys go through the motions of playing dance music and (when they can muster the energy) jazz, but unfortunately there just aren't enough British bands in the Heath-Dankworth class to maintain the interest of the listener. Consequently, he is obliged to tune elsewhere for his music—to VOA, Luxembourg, Paris and the AFN. Almost any hour of the day

If the BBC's first duty is to the listener, and not the Musicians' Union, they must give more air-time to top-rate ecorded jazz and dance music—at least until the quality of our own bands improve.—
If. W. Prime. Tring, Herts.

Naive

MR ROGER BANKS'S closing BBC, more British boys in 'live proadcasts, even if we never hear Louis again "—is going a little

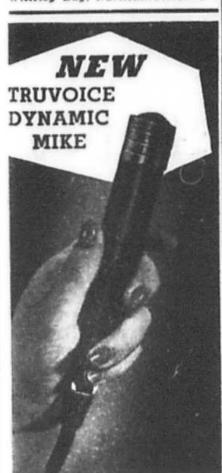
What everyone seems to forget is that the BBC is not a charitable institution. It does not exist to provide work for musicians. It exists to provide a service for listeners.

Since entertainment is part of that service, Mr. Banks must be rather naive if he imagines that British musicians (with a few notable exceptions) provide anything like the entertainment of American Jazz records.—C. H. Lunn, Huddersfield, Yorks.

Neglected

WHY is there not more recog-nition of some of the top-class palais bands? Here in New-castle we have the excellent George Evans 16-piece outfit, which packs the Oxford Galerles every night of the week.

Surely the BBC could spare half-an-hour per week for these bands to broadcast.—G. Spink, Whitley Bay, Northumberland.



ALL PURPOSE MICROPHONE

A new pencil-slim, precision-built pressure microphone. It's omnidirectional in p.ck-up and does not obscure the performer from any angle. The rugged construction will stand up to knock-about work and the smooth gold and black lustre anodised finish is comfortable to handle

THREE WAY USAGE

Hand held 2. On floor stand with unique quick-release clip for "wander" or audience participa-tion work.

Table base stand. The new mike, available in high or low impedance, can be seen at all good dealers, or feelfet £8.8.0

Selmer "14 CHARING CROSS ROAD.

ON the strength of Count Basie's first London concerts, I'd judge his "new" orchestra potentially greater than its predecessor.

In round figures (and the figures in this band are a good deal slimmer than they were) the changes amount only to three men-involving four chairs. But these, plus fresh

arrangements, have made a substantial difference to the whole presentation.

The band performs with even more life and fire than it did in April. Eddie Davis is a valuable addition, and a keener sense of enjoyment is communicated to the audience.

It would not be true to say the band played better, section for section, at the opening concert last Thursday than when it was here before.

concert last Thursday than when it was here before.

For a time I found myself missing Reunald Jones's perfectly controlled lead and slow shakes. The brass didn't hit with quite the old confidence. (Who would expect it to do so with two "week-old" members and a lot of new material?). But soon I was converted to the altered sound, with its promise of greater flexibility.

Team and solo work generally reached the expected high standard, the tone of the ensemble from pp to ff was something to marvel at—and every number was swinging.

was swinging.
Through all but the loudest choruses could be heard (or perhaps sensed) the inspiring pulse of Freddy Greene's guitar—the metronome with a heart—and, as before, Eddie Jones, Sonny Payne and Basie himself completed an alart unflavour pleted an alert, unflagging rhythm team.

Max

Jones

reports

Basie's familiar "Blee-Bop Blues" opened the programme at 11.37 p.m. It was a swift kick-off—taken faster than on the record and with Eddie Davis back as tenor sololst—which revealed a few of the band's qualities.

NEW ONES

Then came a couple of new ones: Jimmy Mundy's "Love Me Baby"—good writing for reeds and trombones, nice soft playing, solos from Newman and Basie—and Neal Hefti's "Roller Coaster," with more biting saxophone passages and short bursts of Davis's tenor.

A Fowlkes baritone showcase,

A Fowlkes baritone showcase, ing Is Here," brought a pretty Frank Foster arrange-ment and a drop in tension. "Duet," a good-humoured Hefti

"Duet," a good-humoured Hefti blues exercise for two muted trumpets versus band, was faultlessly performed by Thad Jones and Joe Newman. Hefti's "Little Pony," spot-ting fast Foster, "Cherry Point," and "Fantail" (Wess on alto), a rich Davis version of "Too Beautiful," and a drum feature closed the first half.

WILLIAMS

What happened after the break must be quickly described.
"Why Not" (Thad Jones and
Wess's flute forward) was followed by Buster Harding's
"Rails" (presenting Basie and Jones's bass), the mid-tempo "Low Life" (muted Newman and exciting tenor by Davis and

and exciting tenor by Davis and Foster), a Basie boogie, and Hefti's lovely "Lil' Darlin'."

Some good, hard tenor—in an organless "Paradise Squat"—gave a further hearing to the impressive Eddle Davis, before Joe Williams emerged for six songs sung farther behind the

beat than ever.

"Allright, O.K.," "Roll 'Em.
Pete," "The Comeback" and
"Smack Dab In The Middle" are old stuff. They were splen-didly done, but I think Williams could be treated to some new blues for Christmas. "Gee, Baby," arranged by Foster, was fresh to us as Williams inter-preted it. It made a powerful impact, and was a nice example hands-in-pocket showman-

Just before 1.30 the programme was officially ended by "One O'clock Jump." But the applause was so insistent that Basic obliged with "The Moon, which brought altoist Marshall Royal and trombonist Benny Powell to the soloist's mike for the first time.

The spirit and attack evidenced at this concert, where the band had to fight against dud amplification, proved that Britain is in for another roaring Basie tour.

and Tony Brown tells why he's tops

THERE'S no doubt that through years when lesser band-leaders have dismissed rhythm guitarists as "passengers." Basic permits his guitarist to be heard—actually reduces the last trip to this country. Whereas those who heard Kenton and the rest were intrigued or thrilled, according to their taste, it thrilled. Basie that made musicians' jaws sag. The Count really shook them.

Jack Parnell sagged most eloquently. "Help!" he said. Last Sunday I heard Basie' band for the first time in the flesh. Unquestionably, it's the best band I've heard in my life.

Greatness

I'd just come from hearing some very creditable British bands at the Jazz Jamboree. The difference between the Basie performance and theirs -and probably that of any other white band in the world -is the difference between the Good and the Great.

There's no secret about the greatness of the Basie band. It is compounded of musicianship, discipline, jazz feeling and musical taste.

Many bands have each of these qualities in varying degree In the Basle band. musicianship, discipline and jazz feeling are equal to musical taste. It's as decepmusical taste. tively simple as that.

Relaxed

others befuddle Whereas themselves in preoccupation with "progressive" harmonic development or reduce them-selves to the last gasp in the strenuous effort to swing, the Basic musicians just play-and the relaxed, unflurried result is

The baritone player strolls out to play a dead straight chorus against an uncomplicated yet sensitive accompaniment from the band.

A musician

To so many more "progres-sive" musicians, this kind of thing is strictly for Victor Sil-vester. But Basie's instincts are not fogged by such irrele-He does vant considerations. what he feels is right.

The Basic rhythm section is celebrated. He has used guitarist Freddit: Greene

minimum volumes to a level where the real tone of the guitar licks through.

Judged by the false standards that have obtained over here for so long, all this is demodé in the extreme. But Basie is a musician rather than a fashion follower. fashion follower.

And that is, perhaps, why he is today the leader of what is acknowledged to be the world's pre-eminent band.



Choice of THREE models—each Selmar value and Selmer guarantee—developed b≠ designers who are "in-touch" with top brass men.

Invicta or Lincoln trampet purchased beingen Nov. 1st and Nov. 30th, 1957, your retailer tall supply a free set of Styratone mutes

STERLING

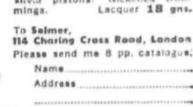
New valve action with spring in floating sleeve. Third valve tuner. Nickel silver sleeve. Third valve tuner. Nick trimmed. Double reinforced bell. Lacquer 29 gns.

INVICTA

New model. Nickel silver slide casings. Braced Bell. Fast valves. Nickel silver pistons. Lacquer 21 gns.

LINCOLN

Slick design with comfort grip. Crisp tons, medium bore. Handlapped nickel sliver pistons. Nickelled trim-Lacquer 18 gns. mings.





I NEVITABLY, the MM's first Jazz Critics' Poll drew a certain amount of rude comment. Most of the readers we have heard from, however, demand to know more about the results in each section.

The lower placings are probably almost as important as the one-two-three positions, because the critics concerned hardly looked on the poll as a

LIAVING nothing but scorn I for the character who scurries off the field of play and then turns round on the touchline to barrack his comrades still embroiled, I will measure carefully my comments on the MM Critics' Poll results.

I didn't contribute because I gave up largescale record reviewing some time ago and I have not had time since to listen attentively to what is going on. But let me say here and now that the addition of my choice would, in almost every case, have underlined the existing results, so far as the first placings are concerned.

The thing that strikes you smartly between the eyes when you scan the summary of polltoppers is that, with the exception of four cate-gories-Miscellaneous Instrument, Small Combo,

Vocal Group and New Star—the winners might have been taken from a 1937 poll.

There will be plenty of people, on both sides of the Atlantic, ready to point a finger of derision at this and to suggest that

our critics are bogged down in the past.

We need not blush. The only slightly shaming thing is that, to make it more easily digested, the judgment of our critics has to be presented in the frivolous formula of a popularity poll.

In the circumstances, and with a few exceptions, I thought





the name's the same

The A

IS FOR APRIL: month which modern jazzmen too fast a tempo.

B is for BACH, traces of whose work are mistakenly detected in modern jazz compositions whenever any kind of ounterpoint is used.

CIS FOR CANADA, of jazz-producing countries.
Maynard Ferguson, Oscar
Peterson . . . then who?

I IS FOR DYNAMICS. DId you ever hear a band (a) swing more, (b) play more quietly on occasion than the Basie Band? And why don't other bands play pianissimo

Is for EPs. Why do no one interrupted on Hamp's second visit . . . when he shared the stage with Dankworth.

Is for EPs. Why do no one interrupted on Hamp's second visit . . . when he shared the stage with Dankworth.

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Is for EPs. Why do no one interrupted on Hamp's second visit . . . when he shared the stage with Dankworth.

Is for EPs. Why do no one interrupted on Hamp's second visit . . . when he shared the stage with Dankworth. LP-type programme Don't we pay enough

Chords

F IS FOR "FOOLS RUSH excellent chord sequence for jazz purposes, but hardly ever used.

I is FOR INTERRUPTION, at Lionel Hampton's first London concert — remember?

Alan Clare?

L IS FOR HERMAN LEONARD—greatest of all the jazz photographers.

N IS FOR NOTHING: the thing that Chet Baker plays a lot of. O IS FOR ODD—the Duke's taste in

P IS FOR PUBLIC—without which there is J IS FOR JINX. When will two-thirds of its income on purchase tax (of any record do justice to which a small proportion goes on records), and will do anything for a visiting American

K IS FOR KIRBY SEXGreatest Little Band in
America," and still much too
good to be forgotten.

America, and still much too
good to be forgotten.

America, and still much too
goof, quipped Woody.)

Main drawback to its use as a verb: it isn't a verb.

Inflated prices

G IS FOR GOOD RID.

drum solo. May I live to see the day.

the jazz photographers.

M IS FOR MAINSTREAM.

Most jazz terms are ambiguous: this one is meaningless. Mainstream Jazz is bonist, Benny Powell, lucky if he gets 32

● The Basie band, pictured during its current tour. "Did you ever hear a band swing more and play more quietly on occasion?" asks Steve Race. On page 5 Tony Brown, analysing the band's greatness, makes the same point. "Basie permits his guitarist to be heard—actually reduces the volume to a point where the tone of the guitar licks through."

November 2, 1957. MELODY MAKER-Page 7.



Hall (58), Nicholas (15), Scott (11), Benny Goodman (10), Omer Simeon (10), George Lewis (8), Sidney Bechet (6) Jimmy Hamil-

Ernie Caceres (3). Cecil Payne Mitchell (5), Jimmy Woode (5).

(2). Willard Brown (2). Ronnie Drums

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Hines (38), Garner (29), Monk Roach (12), Kenny Clarke (10), Bud Powell (8), John Lewis Buddy Rich (6), Jimmy Crawford

(5), George Wettling (5). Hampton (58), Jackson (44), Feldman (6), Red Norvo (4), Tyree Glenn (2), Cal Tjader (2). Cool customers catered for

Misc. Instrument Wess (21), Bechet (20), tuff Smith (12), Julius Jatkins (6), Ray Nance (5), Marlowe Morris (4).

Big Band

Ellington (58), Basie (51), Gillespie (6), Ted Heath (3), Lionel Hampton (2), Claude Boiling (2), Stan Kenton (1), Johnny Dankworth (1). Small Combo

MJQ (58), Armstrong (21), Hamilton (11), Miles Davis Quintet (8), Dave Brubeck Quartet (5) Max Roach Quintet (4)

Ellington (35), Wilkins (16), Strayhorn (10), John Lewis (10), Sy Oliver (7), Quincy Jones (7), Neal Hefti (5), Gil Evans (4). Composer

Arranger

Ellington (50), Lewis (21), Hefti (5), Strayhorn (4), Dameron (3), Tristano (3), Dameron (3), Tristano (3), Albam (3), George Russell

Male Singer Rushing (32), Armstrong (30), Turner (29), Sinatra (15), Torme (6), Joe Williams (5), Broonzy (3), Hibbler (3).

Female Singer Pitzgerald (49), Holiday (25), Jackson (18), McRae (8), Vaughan (7), Washington (6), O'Day (5), Tharpe (3), Jackie Cain (3).

Vecal Group Hi-Lo's (13), Freshmen (11), Ward Singers (11), Mills Bros. (10), Five Blind Boys (7), Accidentals (4), Modernaires (3).

New Star Braff (17), Newborn (14), Sam Woodyard (4), Johnny Woods (6), Clark Terry (5), Windhurst (4), Donald Byrd

They do, in fact, lean over slightly the other way—and there's no harm in that.

Since the critic's job is to judge and not to gamble, it's turbed on their pedestals.



Garner, Brubeck to Peterson?

Earl Hines to

Armstrong emerges with a clear lead despite recent American criticism while apparently the clarinet is regarded mainly as a traditional jazz instrument -not one vote for De Franco!

illegiance to style, which is surely as it should be. One thing puzzles me-how does one pick out a top bass player?-K Saunders. Watford.

Travesty

Congratulations to the critics. After the promodernist travesty of a few weeks ago, it was good to see such names as Lionel Hampton and Coleman Hawkins at the and Coleman Hawkins at the op of the sections.

But is Louis Armstrong still I worthy of the trumpet crown?
-Roger F. Bufton, Kiddermins-No Muggsy?

SHAME on your 25 critics

Spanier, still as great as ever.— Harry Ball, Tulse Hill, London, S.W.2.

Reason, please

in his three best trumpeters that Jazz immortal Muggsy

Not one of them included

oing so. Is it his long associa- Arbroath, Scotland.

If critics can honestly say

It seems more like a poll for why not vote for Reunald Jones 1937 and not 1957.* I think the as the best trumpeter because MM readers' choice in their poll he is one of the most respected was of a much higher standard leaders and led a wonderful than that of the critics.—S. T. trumpet section in the Basie band that was here in April? *See Humphrey Lyttelton's And Hooker may be a superb jazzman, but surely the idea of

YOUR Critics' Poll makes instrument: and the best in interesting reading.

In the trumpet section Louis Armstrong emerges with a lear lead decrease.

In the trumpet section Louis N.W.8.

does for the Basic

Reliable MM

THE public showed better judgment than the esoteric. know-no-wrong critics.
In most cases, selections in the

Old-timers dominate the saxophone section—but is Charlie Holmes still playing?
On the whole personal preOn the whole personal preput into this category.—S. B. put into this category.—S. B. Britt, Bromley, Kent.

Pholke music DMIRABLE as Steve Race's

choice generally is, I really

A travesty

DID not think I would live

to see this day! The gentlemen of the musical and national press, on whom we rely for guidance and good taste, have voted Louis Armstrong the second greatest male singer in the world, second only to Jimmy Rushing. This is a travesty. Where do

the real singers like Sinatra and Formé figure in this? Have the critics never heard of them? Who knows, in the next critics' poll the top male singer in the world may be Shorty CAN any of the critics who Rogers or even John Lewis. Pervoted for guitarist Freddie sonally, I shall never believe a Greene give me a reason for critic again!—James H. Bell,

(Other letters on page 5.)

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BRUBECK BANNED

that the Dave Brubeck Quartet were booked for a London jazz club were this

RENDELL SIX TO TOUR

THE Don Rendell Sextet is to tour Britain with the tour Britain with the Medern Jazz Quartet.
The MJQ, voted the world's best small group in both the MM's Readers' and Critics' Polls, is due to open its tour at the Royal Festival Hall on November 30

The Rendell group will play for about 40 minutes to open the

programmes.
Line-up of tenorist Rendell's group is Bert Courtley (tpt.), Eddie Harvey (tmb., pno.). Ronnie Ross (barl.) Kenny Napper (bass) and Phil Seamen (drs.).

Irene Miller at Jack of Clubs

Former Jack Parnell vocalist Irene Miller on Monday joined Prank King's Band at London's Jack of Clubs.

She comes in for Jan Allen.
now singing in Madrid.
Drummer Art Morgan is
another newcomer to the King
band.

GARY MILLER DEPS FOR WHITFIELD

Singer Gary Miller hurrled from London last Friday to take over from Asian-flu victim David Whitfield, who was topping the bill at Bristol Hippodrome in "Light Up The Town."

Ike man bekika

"When Jayne Mansfield arrived in Britain. I was the character in the press photographs...in the background." Exclusive!

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wood publicity man, the man who knows all about ballyhoo. He plans it!

When the star of a film is guaranteed anything up to a million dollars, although the producer himself may

* Those fantastic

Hollywood salaries!

make a loss-well, there's something cockeved somewhere!

PICTUREGOER, now on sale,

tells you about the Hollywood

producer who has the courage

to take a public kick at those

** You'll feel very

*** What a man!

GOER, now on sale!

sorry for Terry Dene

and for his Dad and Mum when you

read PICTUREGOER's Disc Parade.

Fame can bring real trouble and worry.

is Peter Van Eyck. Girls who see him on

the screen say "Ooh!" but brother!...when they meet him in person they say "Ooooh!"

-and so will you! Meet him in PICTURE-

fabulous star prices!

REPORTS from America week denied by the National Jazz Federation.

The NJF are promoting Brubeck's 16-day concert tour of Britain which opens at the Royal Festival Hall on Febru-

'Untrue

According to reports from America, Brubeck was to play four days at Jeff Kruger's Flamingo Club at the end of the

Comments NJF Deputy Secre-tary Jack Higgins: "It is quite untrue. Brubeck is under exclusive contract to us for the

BIG SALES

WHEN it comes to selling to musicians, you can't beat the Melody Maker.

In fact, as Fred Della-Porta, of Premier Drums, dis-covered, the demand can sometimes be an embarrassment.

He writes: "I am so sorry that we have had to cancel the space we booked for next week's issue in which to ad-vertise our '250' pedal.

"As you know, we have made a few announcements of this pedal in the MM. So fantastic have been the sales that, despite our enormous production on this model, we are again out of stock.

"We shall be advertising it again as soon as we have some to sell."

THE "MELODY MAKER" IS THE MUSICIANS' PAPER.

After 26 years...

Wally Fryer is to leave South Parade Pier, Southsea, after 26 years as MD.

tour and there is a barring clause which would prevent the group from working in any clubs."

Poll winners

No statement could be obtained from Jeff Kruger at press time, as he is on a business trip to

America.
In the recent Melody Maker Readers' Poll both planist Brubeck and his altoist Paul Desmond were voted the world's best on their instruments.

TORONTO TELEGRAM

The Hush-Hush Duke

Duke Ellington and his Orchestra played near Toronto this week, but it was a well-kept secret.

Only people who knew about it were the guests and staff of the Bigwin Inn, a northern Ontario summer resort hotel.

Ellington says he has hones

Ellington says he has hopes of making a cross-Canada tour in the near future.

Ancient and Modern

THE Traditional Jazz Club a concert called "Classics In Dixieland," featuring the Imperial Jazz Band, on Saturday at the Museum Theatre. On Monday, "Jazz For Moderns" tends to bring in a production of "The Drunkard."

stage will be groups headed by George Shearing, Chico Hamil-ton, Miles Davis, Gerry Mulli-gan, plus the Australian Jazz Quintet and singer Helen Merrill.

Toronto debut

SINGER - PIANIST Matt Dennis made his first Toronto appearance on Mon-day, when he began a two-week Town Tavern stint. He will be followed by Bud Free-man (November 11) and Billy Taylor (November 18).

TIN PAN ALLEY HAS ITS (YEARLY) NIGHT OUT



American publisher Irving
Mills visited the Tin Pan
Alley Ball last Thursday
during his current trip to
Britain. With Mr. and Mrs.
Mills at one of Mills Music's
tables are Winifred Atwell,
British General Manager
Fred Jackson, TV personality Josephine Douglas,
MM Editor Pat Brand and
Miss Peter Lorinser.

HOLLYWOOD

— City of Fear

You can be as brave as you make

believe you are! That's the feel-

ing in Hollywood. The pace is killing. Yes, killing! PICTURE-

GOER, now on sale, tells you

about the nightmare existence

that caused a \$3,500-a-week ex-

ecutive to shoot his brains out!

... that caused the tragic

ending to the career of

James Dean.

Eve Boswell flying home for operation

EVE BOSWELL returns to London today (Friday) from her season at Berns Restaurant, Stockholm, and the following day enters Harley Street Clinic for an appendix operation.

She will be in hospital for two weeks, followed by a week's convalescence, and then starts chearsals for her pantomime season at Manchester Palace which opens on December 17.

Missed show

Eve will miss her four-week season at the Dudley Hippo-drome which starts on November 11. Pat Kirkwood will deputise. The show is completed by Ken Dodd, Charlie Cairoli and the Hedley Ward Trio.

SHOOTING

EEDS police were called out last Friday night for a disturbance during the Variety act of Johnny Dun-can and his Blue Grass Boys at the Empire Theatre.

Youths tossed pennies from the gallery and poured an inky liquid on patrons in the seats below. No arrests were made,

Monkhouse for U.S

Comedian Bob Monkhouse comedian Bob Monkhouse leaves for a fortnight's visit to the States this Sunday Immediately following his appearance on ATV's "Sunday Night At The London Palladium." Travelling with him will be Sydney Grace, an executive of the Lew and Leslie Grade Office. lie Grade Office.

PRESLEY 'CLEAN CP'

Hollywoon, Wednesday.—Fol-lowing a Monday concert here, Elvis Presley is reported to have been asked by police and the vice squad to "clean up" his per-

GOODBYE (1)

Jack White leaves West End Astoria

JACK WHITE and his 11-piece band tomorrow (Saturday) say "goodbye" to the Astoria. Tottenham Court Road, after 21 years' residency there.

Jack told the MM: "We took over from Joe Loss back in 1936 and have been there ever since."

Future plans: "We shall carry on with our broadcasts and private engagements." added Jack. Taking over at the Astoria on Taking over at the Astoria on Sunday is a seven-piece band led by saxist Jimmy Simmons, who was formerly with Eric Winstone. Oscar Rabin and Eric

Delaney. Jimmy (alto, clt., bari.) leads ohnny Evans (tnr.). Harry Johnny Evans (tnr.). Harry Buckles (tmb.), Norman St. Pierre (tpt.), Freddy Adamson (drs., vibes), Vivian Malkin (bass) and Jack Chivers (pno.).

GOODBYE (2)

Vanguard Jazzmen -final date

BRIGHTON'S Vanguard Jazz-men made their farewell appearance at the Vanguard Jazz Club at the Montpeller Hotel on

Saturday.

The band is breaking-up following the resignation of founder-members Les Jowett and Stuart Emsley.

Their decision is due to dif-ferences of opinion regarding style and lack of support since style and lack of support since the loss of club premises. The band was originally known as the Les Jowett Seven.

From Page 1 O

phenomenon, Tommy Steele, who will appear with his Steel-men, and Norrie Paramor's Big Ben Banjo Band.

Also on the bill will be "Miss how Business" herself—Judy Garland.

Gordon Jenkins will step in to conduct the Palladium Orchestra

Mystery-man as we close for press is Jack Hylton, whose recreated band, comprising present-day star names, was a sensation in the RVP of 1950. His contribution to this year's performance is not yet disclosed.

Winifred Atwell's pianos will form part of the instrumental contribution to the bill, as will the artists.

the Goofers and Leo de Lyon.
And further comedy will be supplied by Harry Secombe, Bob
Monkhouse, Tommy Cooper,
Dickie Henderson, Alfred Marks,
Max Bygraves, Arthur Askey,
Jimmy Logan, Ben Lyon, together with the Crazy Gang, who
will be making their fourteenth
appearance at this event.

Other British singers are Alma

Other British singers are Alma Cogan, Gracie Fields, Vera Lynn, David Whitfield, Dickie Valen-tine, the George Mitchell Singers

conduct the Palladium Orchestra for Judy's spot in the Royal show. He is currently conducting for Judy during her season at the Dominion Theatre, Tottenham Court Road.

Mystery-man as we close for press is Jack Hylton, whose recreated band, comprising present-day star names, was a sensation in the RVP of 1950. His contribution to this year's performance is not yet disclosed.

Winlifted Atwell's pianos will form part of the instrumental contribution to the bill, as will the artists.



JAZZ MUST



RADIO COMMENTARY by MAURICE BURMAN

THE FOUNDATION OF JAZZ IS THE 12 BAR BLUES, BUT THAT DOESN'T MEAN THAT NINETY-FIVE PER CENT. OF JAZZ MATERIAL MUST CONSIST OF THAT FORMULA. PARTICULARLY THESE DAYS WHEN THE COMMERCIAL MARKET HAS CRASHED INTO THE BLUES.

On the other hand, it isn't very inspiring to hear the moderns after ten

playing variations the tradi-

So it is a very good thing to note that both the Tony Kinsey and Allan Ganley groups, on "Jazz Club" last Thurs-

variations on "How High The Moon" and So the BBC tion alists doing the same thing with "The Saints,"

South the Saints," <u>jazzmen time</u> to develop



Tony Kinsey (top) and Allan Ganley are two British musicians who are making sure jazz won't stand still.





*** What a man!

is Peter Van Eyck. Girls who see him on the screen say "Ooh!" but brother!...when they meet him in person they say "Ooooh!"
—and so will you! Meet him in PICTURE-GOER, now on sale!

about the nightmare existence that caused a \$3,500-a-week ex-ecutive to shoot his brains out! ... that caused the tragic ending to the career of James Dean.





MARION AT THE

Muggsy's life to be film story

FILM CLIPS. . . Muggsy Spanier's film life story will be titled "Someday Sweetheart." HOWARD LUCRAFT . . Louis Prima is in "Rock reports from Hollywood Around The World."... Tommy Sands finished "The Singing

(Mrs. Louis Prima) is in Robert Mitchum's "Thunder Road." ... FOR GOLFERS Pat Boone says that, in future,

TO PETRILLO Pat Boone says that, in future, it will be all right for him to DISC DATA. . . . Eve Boswell's OUR Los Angeles MU Committee for



ELVIS SAYS

every slight movement of his had evolet long screams from the audience.

Muggsy

Victor Feldman will record a suite by Ken Napper. . . Pearl Bailey's new album is "Songs For Adults Only."

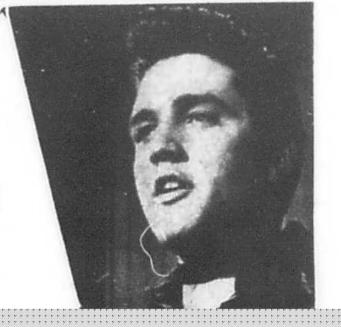
. . Page Cavanaugh has a new LP of Waller tunes called "Fals Sent Me."

IT JIST BEEN WATCHING ELVIS
WATCHING ELVIS
HOUND DOG."

Ve never written a song
No. "ICTOR-HMV DOG."

Ye never written a song
No. "ICTOR-HMV DOG."

No. "ICTOR-HMV DOG." I can't play the guitar



The 27-year-old singer signed with the Derek Boulton Agency last week and on Sunday appeared in ATV's

Rabin Orchestra at the Strand Lyceum, and previously sang with the bands of Leslie "Jiver" Mutchinson, Stephane Grappelly, Paul Fenoulhet, Johnny Dankworth, Vic Lewis, Don Smith and Eric Delaney.

WRITE FOR THIS

NEW CATALOGUE

Hicks clicks with: "Bex Office" programme.

Mar'on recently left the Oscar

* teenagers, not me!*

Idol." . . . Singer Keely Smith

his Cabin Boys at Hulme Hippo- from nerves, received a day, having stepped in at the est moment for Terry Denewho is suffering from laryn-

· 企业企业企业企业企



Colin Hicks

* IN THE SHOW

This is the Carlton Kit tell vised recently in B.B.C "Jazz Session." Tranny Craig and his Carlton bit proved Make a point of secing an music shop. You'll find ou

TOLIN HICKS-16-year-old gits. The group strived proved once again that they have brother of Tommy Steele at the theatre exactly an no equal in the field of plano to brother of Tommy Steele at the theatre exactly an no equal in the field of plano to brother of the work due duettists. And Margaret Burton

Greenge Bartram.

THOROUGHLY

and appreciating Russian trainment (both musical totherwise) was afforded and otherwise) was alforded each theatregoes at the Grand - Theatre last week.

See page nine for another show review

京大京大京大方士



Tommy Sands and Lili Gentl

THE title of the LP is Ellington Quartet. And he was "Carroll Sings Harold there for a reason, Arlen." For my money, she who might question his versait. She's 22 - year - old Verdict? Proved "Chelsea at Nine" on Tues-

a vibrant personality, and to the mikes a sense of heat bringing in a 60-piece orchestra. and timing only to be expected from a girl with comparison with some British strong jazz affections (she's bands married to Monty Kaye, manager of the Modern

Jazz Quartet). totten girl of RCA records. This is only because she is, as et, unknown in Britain. She pens for a month at the Olymia Theatre in Paris on Novemer 13, and then—it British bookers don't clamour for her and vibe signature, there ain't no

 Stordahl gires aleay his urranice ments

could sing "Knees Up tility that he could hold his Mother Brown " and I'd buy own with any of the sessioncers. Diahann Carroll, who made And one of Miss Carroll's her British TV debut in numbers was added only minutes before transmission.

Illusion

She brought to the lenses SEE that one of the dailies credited Count Basic with

It only sounds like that in

Correction

AND while we're at it, let me His stor correct an impression reading created by one of the TV programmes.

Jerry Allen is not leading the world's largest aggregation. His constraint of the following the second second respectively. "64 000 Orchestra" really enly

That's life

T'S unusual (especially in the A august surroundings of the Dorchester Hotel: for the toast-D S. It's not often that Axel master to pray silence for: "That well-known black mar- office has notified the Songketeer, composer and musi- writers' Protective Association (counterpart of our Songwriters) And unusual, too, for the man Guild) of a change in the conquestion to greet ins guests tract covering their number

ne autobiography et Stanlet Peter Knight Orchestra singer, multi-instrumentalistthat evening was Dick Katz- and black-marketeer-on-fine-runpianist and manager of the Ray to-join-the-Free-Forces

'Herp Stamp Out TV." Just in case MILS MUSIC are looking

"The Sound of Love" Cole

Wrong

W.E. Will Make Love"—and we'll also make the headines. That seems to have been ne attitude of 24-year-old Russ

The fact that he might can

Hecame I can assure him to

Drastic EXERIAPS they've had enough

skiffle in Bradford. At any rate, some of the local "gentry have done their best to dissuade 1 13-ve ir-old boy from forming uch a group.

Eh?

46



M.M. Poll, 1957 by popular choice · Musician of Year Seconds three Small Combo sections

Trumpet

HUMPHREY

Englands inc

Rudy Miich



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THETONY KINSEY QUINTET

A 'Jazz at the Flamingo' Session Hisya: Lishin' the blues: The niystery of the 'Mane Celeste's I'm beginning to see the light,

> Pict's lament; Just gootin' LK 4207

· CHET BAKER

YOUR NOVEMBER JAZZ LPS

AND HIS COMBOS I get Chet

How about you: Office a while Chekelah; Alone togethe Chet: Dinabi-

PDL 85036

Tasty puddings' neipated blues.

CARMEN CAVALLARO at the Embers

Don't get around much any more. Crazy rhythm Just you, just me, Three little words. The continental I want you as I, happy, Take the 'A' train;



by Hubert W. David

F you think you can just walk in and join the Performing Right Society, you've got another think coming. But I get so many inquiries on the subject that I had better tell you something about it and explain your own position as a writer.

When I say you cannot just join the society, I mean it is not merely a matter of paying a subscription like a trade association or club-in fact members pay no subscription. You have to be elected by the general council, and the only deciding factor is whether you can show "reasonable performance" of your works

Single song

"Reasonable performance" can mean a single song—I am pleased to say our Songwriters' Bureau has helped a number of correspondents to join the PRS. Fred Mitchell and Mrs. Gee Largedon were admitted to the society on the strength of only one publication. Both songs were MeLopy Maker Song Competi-

The society, consisting of authors, composers, publishers and copyright owners, is run by an efficient team of executives who handle all day-to-day business. Matters of policy, both here and soroad, are referred to the general council (comprised of well known members of the music business).

43 years old

In the 43 years of its existence, the income of the PRS has reached astronomical figures. Without this income both publishers and songwriters would be in a pretty parlous state today for, until a few years ago, the major part of song revenue came from the sale of sheet music.

This source has gradually been drying up. Gone are the days of the million-copy best seller; since the end of the last war I can only recall one pop which topped the million—"Now Is The Hour." the Gracie Fields classic.

More important

Twenty-five years ago a sale of 500.000 or 750,000 copies was quite common and every so often along came the million seller. Today 100.000 is considered pretty good.

So the substantial fees received from "performance" collections made by the Performing Right Society are fast becoming the publisher's and writer's bread and butter.

Royalties from gramophone recordings have only partly com-pensated for the drop in sheet music sales and don't forget record sales can take a toss at any time. It happened in 1935 and can happen again.

So it is vitally important to all songwriters that the PRS should keep on progressing until it becomes the mainstay of the music pusiness.



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BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended October 26, derived from THIS copyright list of the 24 best-

| n in | formation | supplied by 20 leading record stores | * | Personal committee | a selling songs for the week ended |
|-------|-----------|---|--|-----------------------------------|--|
| This | Last | | | | October 26, 1957, is supplied by the Popular Publishers' Committee of the |
| wools | week | Title | Artist | Label | Music Publishers' Association, Ltd |
| 1 | (8) | PARTY | Eivis Preslay | RCA | (Last week's placings in parentheses.) |
| 2 | (2) | THAT'LL BE THE DAY Other disc Larry Page (Co | Orickets | Vogue-Coral | 1. (1) TAMMY (A) (2/-) Macmelodies |
| 8 | (4) | TAMMY Richard Hayman (Mer); (HMV), Dennis Lotis (Col. | Debbie Reynolds Pat Kirby (Bruns); Ames Brothers (K | Vogue-Coral Kathie Kay CA). | 3. (2) DIANA (A) (2/-) |
| 4 | (1) | DIANA | Paul Anka | Columbia | Robert Meltin |
| 5 | (8) | REMEMBER YOU'RE MINE | Pat Boone | London | SAND (A) (2/-) Francis Day |
| 6 | (17) | MAN ON FIRE Bing (Tosby (Cap); Jimm | Frankie Vaughan y Young (Dec). | Philips | 5. (5) WITH ALL MY HEART (A) (2/-) |
| 7 | (5) | WANDERIN' EYES Frankis Vanghan (Phi). | Charlie Gracie | London | 6. (6) ISLAND IN THE SUN (A) (2/6) Feldman |
| 8 | (11) | GOT A LOT O' LIVIN' TO DO | Elvis Preslay | RCA | (7) WANDERIN' EYES (B) (2/-) Broa |
| | (18) | BE MY GIRL | Jim Dale | Parlophone | 8. (15) MAN ON FIRE (A) (2/-) Robbins |
| | , | Johnny Madara (HMV); (Dec), | Frankie Brent (P-N | (IX); Don Pox | 8. (9) HANDFUL OF SONGS (B) |
| 10 | (T) | WHOLE LOT OF SHAKIN' GOIN' ON Deep River Boys (HMV) | Jerry Lee Lewis | London | 10. (8) AROUND THE WORLD (A) (2/+) Sterling |
| 11 | (2.0) | TEDDY BEAR | Elvis Presley | RCA | 11. (10) PUTTIN' ON THE STYLE (B) |
| - | (16) | | THE PARTY OF THE P | RCA | 12. (13) WHITE SILVER SANDS (A) |
| 18 | (13) | ISLAND IN THE SUN | Harry Belafonte Tommy Steele | Decca | (2/-) Southern |
| 13 | (13) | HANDFUL OF SONGS | | | 13. (11) LAST TRAIN TO SAN FER- NANDO (A) (2/-) Essex |
| 14 | (19) | WANDEREN' EYES | Frankie Vaughan | Philips | 14. (12) IN THE MIDDLE OF AN |
| 15 | (9) | LAST TRAIN TO SAN FERNANDO Ray Lang (Bruns). | Johnny Duncau | Columbia | ISLAND (A) (2 -) Motris 15. (19) THAT'LL BE THE DAY (A) |
| 16 | (10) | ALL SHOOK UP | Eivis Presieg | HMV | (2/-) Southern |
| 17 | (6) | | Pat Boons | Loudon | 18. (14) WE WILL MAKE LOVE (B) |
| | Con | Joan Savage (Coli; Gary) | | | 17. (17) I'M GONNA SIT RIGHT |
| 18 | () | SHORT PAT FANNY | Larry Williams | London | DOWN AND WRITE MY- SELF A LETTER (A) (2/-) |
| | (-) | PARALYSED | Elvis Presing | HMV | Maddex |
| | (11) | WITH ALL MY HEART | Petula Clark | Pye-Niza | 18. (20) REMEMBER YOU'RE MINE (A) (2/-) Belinda Music |
| | 122 | Dave King (Dec); Eve B Jodi Sanda (Lon); Jud; | g Scott (Bruns); | Savage (Col); Buddy Greco | AR COL BUE BUE LAVE (A) (9/1 |
| | | (Lon); Victor Silvester (| | _ | 29. (16) I'D CIVE YOU THE WORLD |
| | () | WATER, WATER Four records " tied " for 18th | Tommy Steels position. | Decoa | 21. (21) SCARLET RIBBONS (A) |
| | - | | ODD GHADS | | 22. () LET ME BE LOVED (A) (2/-) |
| * STO | RES SUP | PLYING INFORMATION FOR RECO | S F 15: Leading 1 | Lighting N 1 | Peanir |
| Popul | ar Mysalo | Storen, E. 6; W. A. Ularke, B. W. 6; D. | mnors, w.t.l. min | WALESTER | 23. (23) ALL SHOOK UP (A) (2/-) Belinda Music |

Duwe Wholesale, Ltd., I; H. J. ('arroll, 18. NEWCASTLE—J. G. Windows, Ltd., 1. GLASGOW—McCormack's, Ltd., C.1. WORTHING—J. W. Mansfield, Ltd. CARDIFF—Boyds. SLOUGH—Hickies. TORQUAY—Paish and Co., Ltd. SOUTH SHIELDS—Saville Brothers, Ltd. BOLTON—Engineering Service Co. EDINBURGH—Bandyarts Music Stores, Ltd., 1. HULL—Sydney Scarborough, Ltd. BLACKWOOD—Glyn A—American; B—British; F—Others. Lewis. BIRMINGHAM—R. C. Mansell, Ltd., 2. (All rights reserved.)

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Week ended October 26, 1957

| Week ended October 26, 1957 | | | | | London | Glasgow | Belfast | f'nches | ming | eweast | Liverpo | Cardiff | INTE |
|-----------------------------|------|--|----------------|-------------------|--------|---------|---------|---------|------|--------|---------|---------|------|
| This wook | Last | Title | Artist | Label | Lo | 5 | Be | NE. | B.u | Ne | E | Car | PO |
| 1 | 1 | JAZZ AT OBERLIN (LP) | Dave Brubeck | Vogue | 6 | 7 | 2 | 6 | 1 | 1 | 2 | - | 52 |
| 2 | 5 | THE LOUIS ARMSTRONG STORY | | Philips | 5 | 5 | 8 | 8 | 2 | - | 7 | 10 | 37 |
| 3 | 2 | A SWINGIN' AFFAIR (LP) | Frank Sinates | Capitol | - | 1 | 1 | 5 | - | - | 1 | _ | 36 |
| 4 | 6 | LOUIS ARMSTRONG PLAYS THE BLUES (EP) | | Parlophone | 1 | - | 9 | 10 | - | - | 3 | 3 | 29 |
| 5 | - | HAMPTON HAWES TRIO (LP) | | Vogue | 3 | _ | - | 1 | - | 5 | - | 7 | 28 |
| 8 | 16 | GEORGE LEWIS IN HI-PI (LP) | | Vogue | 4 | - | _ | 2 | 9 | - | - | 23 | 27 |
| 7 | 8 | CHICO HAMILTON QUINTET IN HI-FI (LP) | | Vogue | - | s | 6 | - | 3 | 8 | 5 | - | 25 |
| 3 | 6 | CHRIS BARBER IN CONCERT- Vol. 1 (EP) | | Pys-Nixa | - | - | 4 | - | 5 | 2 | 10 | - | 28 |
| 9 | 4 | MUSIC FROM "SWEET SMELL OF SUCCESS" (EP) | Chico Hamilton | Vogue | 7 | 3 | 10 | - | - | _ | 4 | - | 20 |
| 10 | 3 | MAINSTREAM OF JAZZ (LP) | Gerry Mulligan | Emarcy | - | 2 | _ | - | 6 | _ | 9 | - | 16 |
| 11 | 13 | UNFORGETTABLE FATS (EP) | Fats Wallet | HMV | 10 | 4 | - | - | | _ | - | 4 | 15 |
| 12 | 13 | HISTORY OF JAZZ-Vol. II (LP) | | Capitol | - | - | 5 | - | - | 6 | - | - | 11 |
| 13 | _ | KID ORY IN HI-FI (LP) | | Vogue | _ | **** | - | _ | - | - | - | 1 | 10 |
| 14 | - | JACKSON'S-VILLE (LP) | Mitt Jackson | London | 2 | _ | - | _ | _ | _ | - | - | 9 |
| 15a | 19 | MURDERER'S HOME (LP) | Aixu Lomax | Pye-Niza | 8 | - | - | - | - | _ | - | 6 | 8 |
| 15b | 10 | CONCERT BY THE SEA (LP) | Erroll Garner | Philips | - | 10 | 7 | - | - | - | 8 | - | 8 |
| 15a | - | WILBUR DE PARIS AND HIS NEW ORLEANS JAZZ (LP) | | Tempo | - | - | - | 3 | - | - | - | - | 8 |
| 154 | - | BASIE'S BACK IN TOWN (EP) | Count Basie | Columbia- Clet | - | - | - | - | - | 3 | - | - | 8 |
| 19a | - | JAZZ AT OBERLIN (EP) | Dave Brubeck | Vogue | _ | _ | - | 4 | - | - | _ | - | 7 |
| 19b | _ | LEE KONTTZ COLLATES (LP) | | Esquire | _ | _ | - | - | 4 | - | - | - | 7 |
| 19c | - | SOUVENIR (EP) | Sidney Bechet | Vogue | - | - | - | - | - | 4 | - | - | 7 |

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Beaver Radio, Ltd., 1; CARDIFF—City Radio (Cardiff), Ltd.

tWeek commencing November 31

Ronnie ALDRICH and Squadronaires Sunday: Civic Theatre, Poplar Wednesday: Batha Hall, Leyton Friday: Town Hall, Huddersdend Saturday: Seymour Hall, W.

Kenny BALL and Band

Monday: Greyhound. Chadwell Tuesday: Bloester Wednesday: Oardon, Slough Thursday: Jazz Club, Watford

Count BASIE and Orchestra Sunday: Hippodrome, Coventry Manday: Oily Hall, Newsayle

Tuesday: Gaumout, Esswich Ivy BENSON and Orchestra

Sunday: Burtonwood Monday: Victoria Hall, Annan Tuesday: Ploral Hall, Southpart Wednesday: RAP Station, Wilma-

Thursday: Palace Baltroom.

Songwriters

This coupon entitles you to free advice on any one song or lyric you may have written, or an answer to a songwriting query.

MS must bear name and address of the sender, and must be accompanied by s.a.a. Post to Songwriters' Advice Burgau, "Melody Maker," 189, Holborn, London, W.C.1. 189, High

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Friday: Buxton Saturday: Mersey View, Frodsham

Johnny DANKWORTH and Orchestra Sunday: Odeon, Canterbury Tuesday: King'a Hall, Aberyatwyth Thursday: Corn Exchange, Colcheater Friday: Aldermaston

Saturday: Coronation. Ramagate

Eric DELANEY and Band

Sunday: Regent Cinema, Redcar Wednesday: Drill Hall, Lincoln Thursday: Galety, Grimsby Friday: Floral Ballroom, Scarborough Siturday: Pavilion Gardens, Bux-

KIRCHIN Band

Week: Green's, Glasgow

LAURIE and Band Sunday: Wombwell Tuesday: Swindon Wednesday: Exeter Thursday: Barnataple Friday: Cy Laurie Club. W. Saturday: Cy Laurie Club. W.

Vic LEWIS and Orchestra

Thursday: Borough Hall, Stafford 13. (-) APRIL LOVE ... Pat Boone Friday: Floral Hall, Gorlston Saturday: Corn Exchange, Slea. 14. (20) AND THAT REMINDS ME

Terry LIGHTFOOT Jazzmen

Sunday: Mack's, Oxford St. Tuesday: Jazz Club. Peltham Wednesday: Jazz Club, Southall Thursday: Mack's, Oxford St. Priday: Civic Hall, Croydon

Alex WELSH and Band

Sunday (Afternoon): Jazz Club, Southend Sunday (Evening): Jazz Club, Wood Oreen Tuesday: Mack's, Oxford St. Priday: Clvic Hall, Croydon Saturday: Eel Pie Island, Twickenham

As listed by "Variety"-issue dated October 30, 1957.

1. (1) WAKE UP LITTLE SUZY Everley Brothers

2. (2) JAILHOUSE ROCK

Elvis Prestey 3. (3) CHANCES ARE

Johnny Mathia

4. (6) SILHOUETTES Rays 5. (10) MY SPECIAL ANGEL

Bobby Helms 8. (4) FASCINATION Jane Morgan 7. (9) BEBOP BABY Ricky Nelson

8. (6) TAMMY .. Debbie Reynolds 9. (11) HAPPY, HAPPY BIRTHDAY, BABY Tuna Weavers

(17) YOU SEND ME .. Sam Cooke 11. (5) HONEYCOMB

Jimmy Rodgera 12. (-) WUNNERFUL, WUNNERFUL

Delta Reese 15. (17) LITTLE BETTY PRETTY

ONE Thurston Harms

18. (-) PLAYTHING Nick Todd 17. (--) ALL THE WAY

Frank Singtra 18. (-) LIECHTENSTEINER POLKA Will Glahe

19. (12) MELODIE D'AMOUR

Ames Brothers 20. (-) JUST BORN .. Perry Como Two records "tied" for 9th position. Reprinted by permission of " Variety.



Gordon Jenkins



Julie London

HIS SECRET

Pop discs by

THE BOB MILLER MUSIC: The Sack Line The Scamp (Col. 45-DB4017).

Diano Marina (Parlo. 45-R4360).

GORDON JENKINS, his Orchestra and the Ralph Brewster Singers: "Night Oreams"—Moon Over Miami; Allah's Holiday; Drifting And Dreaming; How Are Things In Glocca Morra?; So Beats My Heart For You; To Each His Own/I Kiss Your Hand, Madame; Cherie; My Silent Love; Does Your Heart Beat For Me?; My Reverie; The Song Is Ended (Cap. T781).

GORDON JENKINS' sent-for-you-yesterday-here-youcome-today delayed-action style of plano playing has always appealed to me.

Gordon admits it is pretty easy to do; but it's a truism that the simplest things are often the most effective. It's the way he plays his single-note piano patterns that makes them so

appealing. This fetching style has been featured on several discs. The track of .. I'll Never Be The Same" on Jenkins' LP entitled " Heartbeats" was a representa-

example (MM 9/6/56).

(MM 9/6/56).

Now, Gordon follows through with another LP that provides plenty of scope for his distinctive plano technique. And on "Night Dreams" he has ingeniously orchestrated for full orchestra and vocal choir comprising the Ralph Brewster Singers.

The songs are all treated instrumentally; the choir merely "coe" as an integral part of the chestra. But the outcome is celestial-style music in the gilded manner of the top-flight Hollywood musicals.

To sum up: this is "mood music" that surpasses the best in the idiom. It leaves, for example, Jackie Gleason's efforts way behind.

The scoring of "So Beats My

way behind.
The scoring of "So Beats My
Heart For You"—a beautiful
Fred Waring standard that is
little known in Britain—coupled
with Jenkins's piano almost
makes this track alone worth the
price of the LP.

FRANKIE VAUGHAN and The Kaye Sisters: Got-Ta Have Something In The Bank, Frank FRANKIE VAUGHAN: Single (Philips PB751).

PRANKIE VAUGHAN'S teaming with the Kaye Sisters for "Got-Ta Have Something In The Bank, Frank" has proved quite profit ble.

Frank sings with his customary gusto and conviction, and the kaye Sisters provide an effective backing. The gimmicky reverse makes an adequate coupling.

JILL COREY: Love Love Me To Pieces (Philips PB748).

"L OVE "-not to be confused with the old song recorded by Judy Garland and Lena Horne-has a bouncy beat that could register. Reverse is corny but cute.

NAT "KING" COLE: Around The World; Fascination An Affair To Remember; There's A Gold Mine In The Sky (Cap. EAP1813).

A PLEASANT ballad selection rendered in Nat's usual cool

THE GOONS: Bluebottle Blues; The Ying Tong Song I'm Walking Backwards For Christmas; Bloodnok's Rock-'n'-roll (Decca DFE6396).

A COMPILATION of repre-sentative Goonisms. Strictly for the zany element.

CONWAY TWITTY: Maybe, Baby/ Shake It Up (Mercury MT173).

TWITTY is another of those school. The band backings are ponderous, but both should appeal to the not-too-discriminating.

THE PITCH PIKES: How Will I Know? Come Back To Me (Mercury MT171).

A NOTHER one in the con-temporary idiom. This interminable "aah-aahing" by background voices is beginning to wear on my eardrums.

Diamonds' "Little Darlin'." but O.K. for the "Jean-agers" (as Variety succinctly puts it).

MARTY WILDE: Honeycomb/Wild Cat (Philips PB750).

"HONEYCOMB" has already X could encore here. Wilde huffs and puffs in "Wild Cat" to X limited effect.

ANDY WILLIAMS: Lips Of Wine/ Straight From My Heart (London 45-HL-A8487).

BOB MILLER's band, resident the Streatham Locarno, makes its disc bow with this release.

For a palais band, the group plays with commendable precision and drive.

PLEAS Am parader appealin reverse. PLEASANT, relaxed singing by Andy could make a hit-parader of "Lips." This is more appealing than the gimmicky

JULIE LONDON: A Foggy Day; Don't Worry 'Bout Me Sometimes I Feel Like A Motherless Child; You're Blase (London RE-N1092).

of Julie London. But what happened to that opening note on "Foggy Day"? Someone's ear was turned when this track slipped by slipped by.

The backings by the Bobby roup Quintet are more arty Troup Quint than artistic.

musicians in the world is Hammond organist Jerry Allen. He and his trio undertake 16 TV engagements a fortnight.

Their weekly appearances in ITV shows are "Lunch Box" (every weekday),
"Rainbow Room"
(Wednesdays), "The
Carrol Levis Show" (Thursdays) and "The 64,000 Question (Saturdays).

Lunch Box" takes up most of Jerry's time. This show, a "must" for thousands of housewives in the Midlands, demands at least a dozen numbers from Jerry each airing.

But he is a jazzman at heart.

Favourites

The Modern Jazz Quar- x tet and Oscar Peterson x a r e t w o of m y x favourites," he admits. x a r e t w o of m y x favourites," he admits. x "But it's difficult to put x their kind of music x across to Joe Public."

Nevertheless, the 31-year- × old organist is doing a × good job spreading the × jazz gospel. ×

This is reflected in his fan â mail, which now includes x scores of requests for x him to repeat "beat" x numbers in future pro- x grammes.

Jerry is a lucky band- x leader. In Alan Gra- x hame (vibes), Ken Ingar- x

Focus on JERRY ALLEN and his trio

field (bass) and Lionel X Rubin (drums) he has a X group of musicians who X share his love for jazz.

At 15 Jerry suffered from x polio. One of the exer-x cises he did to get his x limbs working again was x to run his hands and feet x over the keys and pedals x of his organ. Now, it x seems, his hard work is x paying off.—G. B. XXXXXXXXXXXXXXXXXXXXX



Four of the busiest musicians in the world-top to bottom-Jerry, Ken, Alan and Lionel

xxxxxxxxxxxxxxxxxxxxxx

WILL you very kindly allow me to express, through the Meloby Maker, my appreciation to jazz musicians and to jazz enthusiasts who, at the Christian Action Midwight Jazz



Hampton

Matinée at the Royal Festival Hall on October 15, gave such powerful support to our De-fence and Aid Fund for the 156 accused and their families in the South African Treason Trial.

Trial.

We are deeply indebted to Lionel Hampton. Humphrey Lyttelton and Johnny Dankworth and the two bands, who all gave their services without remuneration; and also to all who came to the concert and so contributed to the Fund.

I would like also to express publicly my gratitude to Mr. Dennis H. Matthews, Secretary of the Visiting Orchestras' Appreciation Society, for all that he did to make the concert such an outstanding success.—L. John Collins, Chairman. Christian Action, 2, Amen Court, London, E.C.4.



Harriott wails —and swings

(From page 14)

All these tracks, including "Sugar" and "Lorraine," remind us that there was only one Waller, Henderson cannot match his vitality, nor his grasp of swing and tempo.

Too many pieces here accelerate, and some become boring to me. I think bass and drums could have added something to this session. Still, the idiom is pleasant and the music is definitely in the mainstream of jazz.—Max Jones.



'And it's all the more of a pity because this is one of the greatest jazz plane discs ever produced.

Before he went into the U.S. Army, in 1953, 25-year-old Hampton Hawes had hardly been heard of outside his home town of Los Angeles. But within the two years since he completed his national service he has become widely recognised as one of the most accomplished and exciting young planists to appear on the young planists to appear on the jazz scene.

It seems to be the thing these days to try to discover the sources of inspiration of those who get to the forefront in jazz. So it is interesting that Hampton Hawes attributes his to Charlie Parker.

I would be more inclined to describe him as a Bud Powell disciple. But as Powell counts such early stalwarts as Elling-ton, Basic and Tatum among his main inspirers, the inference seems to be that they must have played some part in Hampton's make-up, too.

Wherever the early promptings may have come from, however, Hampton Hawes's style is mainly the outcome of his own innately inventive, contemporarily edu-cated musical intelligence.

On this record you can hear it at almost every tempo and in almost as many moods and conceptions, including ad lib. ballad style. And with Hampton's superb technique and fine sense of jazz—including the blues—it never fails to be a thrilling experience.

cordings, but it has taken them an unconscionable time to issue this one—over two years, in fact.

'And it's all the more of a pity because this is one of the greatest jazz piano discs ever produced.

Before he went into the U.S. Army, in 1953, 25-year-old Hamp-

The scores are typically Mulli-gan—fluid, unencumbered by superfluous decoration, warm in feeling and in good taste. Also, Gerry's love of counterpoint keeps bursting forth.

Helping at least equally to make this one of the most successful big band presentations of the year are the performances the arrangements get. Many of the well-known men in the group take solos on one or more of the tracks and the clean, accurate, riding team work is also a treat.

Perhaps the outstanding

Perhaps the outstanding feature is the exhilarating playing of the band as a whole, sparked by Don Lamond's masterly drumming.—Edgar Jackson.

More jazz deletions

 Ronnie Chamberlain—see Ted Heath's "Sidemen." Johnny Dodds Washboard Band B 10082 Bucktown Stomp / Weary City Stomp Benny Goodman Trio



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Lienel Hemoton Orchestra

Christie's warmly humorous trombone comes through we but this is not one of his be-

but this is not one of his beefforts.

Bobby Pratt's trumpet feature
"Hey, Baby," is one of the highspots of the LP. The number is
an Ellington original and the
Keating arrangement holds
more than a hint of the Duke
Bobby opens with some fine
muted choruses reminiscent of
Ray Nance and ends with some
broad-toned open work.

"Idaho" presents Henry
McKenzle's coldly facile clarinet
hacked only by the rhythm, while
Hawksworth's bass is most effective on the very slow "Can't
Get Started."

For me the Frank Horrox verslon of "Love For Sale" is the
best thing on the whole LP. Not
only does his Garnerish piano
take top solo honours but his
arrangement showcases the
whole band swinging at its best.
Side 2 opens with Ronnie
Chamberlain's soprano—which
for some reason always reminds
me of haunted houses—on a
straight "Lover Man." the Lusher
feature, "Sidewalks" which must
be more than familiar to every
Heath fan by now, and a Bert
Ezard solo in the Harry James
tradition on "I'll Never Be The
Same."

Ellington's "Cottontail" provides a good booting vehicle for

Ellington's "Cottontail" provides a good booting vehicle for Red Price's tenor. His conception of the piece is highly reminiscent of Ben Webster's work on the original.



Frank Horrox track

CLUB

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Saturday, November 2nd ALEX WELSH AND HIS BAND

Sunday, November 3rd TERRY LIGHTFOOT'S JAZZMEN

Monday, November 4th JOHNNY PARKER AND HIS BAND

Tuesday, November 5th ALEX WELSH AND HIS BAND

Wednesday, November 6th HUMPHREY LYTTELTON AND HIS BAND

Thursday, November 7th TERRY LIGHTFOOT'S JAZZMEN

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Jackie Sharpe Quintet
Don Rendell Sextet

*SUNDAY (3rd) at 7-30:
Tony Kinsey Quintet
Don Rendell Sextet

*WEDNESDAY (6th) at 7-30:
"The Jazz Couriers"
Don Rendell Sextet

*WEDNESDAY (6th) at 7-30:
"The Jazz Couriers"
Don Rendell Sextet

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ANOTHER SENSATIONAL SESSION

ANOTHER SENSATIONAL SESSION
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DON RENDELL SEXTET
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with HARRY KLEIN.
Tony Hall emcees and introduces
tenor "discovery": Gerry Skelton.
Stay in the "come-early" groove!

(where Basic boys blew) underneath the Mapleton Restaurant Whitcomb Street, W.1

12-7 a.m.: All-night session: Alian Gan-ley Trio with Joe Harriott, plus many guest stars. SUN., 7.30-11:

First time here The new Harry Ktein Quintet. Swingtest foursome: Joe Harriott with the Allan Ganley Trio. Compere: Johnny Gunnell.

WED. 7.30-11: Sensational mld-week
sessions commencing Nov. 6:
Poll-toppers session:
Vic Ash All-Stars featuring
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Joe Harriott. Joe Harriott.

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Tues.: ALL-STAR JAM SESSION.
Wed.: ALAN LITTLEJOHN'S Band.
Thur.: DICK HECKSTALLSMITH Jazzmen.

. FRIDAY (TODAY) .

ABOUT 8.30: Peter Burman pre-sents DILL JONES TRIO with BUDDY FEATHERSTONHAUGH.— El Toro Club (1 min. Pinchley Road Station).

A BRIAN TAYLOR HOT SEVEN SESSION at SOUTHLAND JAZZ CLUB, St. Stephen's Hall, ENFIELD.

A BRUCE TURNER JAZZ COCK-TAIL at Mac's, 41. Great Windmill Street, 12.30-2 p.m.

FRIDAY-contd.

BIRDLAND,
Denglow Studios, Chadwell Heath,
7,0) This week: BILL LE SAGE,
PHIL SEAMEN, PETE BLANNIN, All-

CROYDON JAZZ CLUB,
Star Hotel, London Road, 8 p.m.;
TWO BAND SESSION!
JOHNNY PARKER'S JAZZMEN,
JOHN HOWLETT JAZZBAND.

CY LAURIE Jazz Club: GRAHAM STEWART SEVEN with ALAN ELSDON, 7 15-10.45.

DARTFORD: MICK MULLIGAN'S JAZZBAND with GEORGE MELLY. Bull Hotel.

EALING: The famous SOUTHERN STOMPERS,—"Pox and Goose" (Hanger Lane Station).

ERIC SILK'S SOUTHERN JAZZ-BAND, Southern Jazz Club, 640, High Road, Leytonstone,

HORNSEY JAZZ Club, Crouch JAZZ AT THE DORIC: DIZZY REECE QUINTET with TONY CROM-BIE, HARRY KLEIN QUINTET with JOE TEMPERLEY, Maurice Burman. 7.30. 4/-.—Doric Ballrooms, Brewer Street. W.1.

KENSINGTON, 45. High Street, 11 Modern jazz! Just Four Jazz Group.

MARYLANDERS JAZZBAND, Ebury Secondary School Hall. Ebury Road, Victoria.

PARK LANE Jazz Club. Croydon: DICK CHARLESWORTH JAZZBAND, NOMADS SKIFFLE, 7.45. Licensed

PICCADILLY CLUB, London's finest 13zz rendezvous: WALLY FAWKES AND HIS TROCS. Pull licensed restaurant.—5-7, Denman Street, W.I. Inquiries: Gerrard 4783. Sessions, Inquirles: 7.45-11.15.

SOCIETY JAZZMEN at the "BLACK BULL." Whetstone, N.20. 8-10.30.

SOUTH WEST Essex Jazz Society presents Bruce Turner Jump Band at the College.

SWAN, Mill Street, Kingston, to-night: JUST JAZZ GROUP. Next week: Lennie (Vibes) Best Quartet.

TONIGHT, FRIDAY, 1st: TERRY LIGHTFOOT CONCERT, Acton Town Hall, 8 p.m. Plus West Five Skiffle, "Rosella," Taffy Price. 3/-, 4/-, 5/-,

WALTHAMSTOW: Bob Whetstone's Stompers. -7.39, Common Gate, Mark-house Road.

SATURDAY

ALAN JENKINS' JAZZMEN at Richmond Jazz Club, 7.45. ATLANTIC: DAVE CAREY Jazz-

AT THE SKIFFLE CELLAR, 49, Greek Street, 7.30-11 p.m.: THE FABULOUS CITY RAMBLERS and the Boeweevils. Guest: "ZOM."

(next to Chislehurst Station), 7.30; Maybe we can't always get two col-oured pages, but in plain black and white we are delighted to welcome back tonight THE EUREKA JAZZ-BAND, who will be supported by seven skille groups. Candle bearers most welcome. welcome.

CLARION JAZZ CLUB, Wealdstone Labour Hall, Harrow, 7.30: Pat Hawes Band and Metropolitan Skiffle Group. COOK'S FERRY INN:

SUNDAY-contd. KENSINGTON, "COLEHERNE," RAGTIME BAND.

MITZ MITTON'S NEW ORLEANS JAZZMEN, 7.30. "Viaduet," Hanwell, PARK LANE Jazz Club, Croydon: SETH MARSH'S JAZZBAND, RED DEVILS SKIFFLE, 7.30.

PICCADILLY CLUB: WALLY
FAWKES TROGS.—5-7. Denman
Street. W.1. Sessions, 7.15-11.
QUEEN VICTORIA, North Cheam:
MIKE DANIELS DELTA JAZZMEN.
Listen. Jive. Licensed, 7-10 p.m. WALLY Denman

SOUTHEND JAZZ CLUB, Arlington

Hall, Leigh-on-Sea, 3-5:30 p.m.: ALEX. WELSH DIXIELANDERS, STAINES: CHARLIE GALBRAITH'S JAZZMEN.-Boleyn Hotel, 7.30. WOOD GREEN: ALEX. WELSH DIXIELANDERS.

MONDAY

A BISH is now a TOYN. BISHOPS-CATE lunchtime sessions now at TOYNBEE THEATRE, Commercial Street (near Aldgate East Station). TODAY: SANDY BROWN, THE ALBERTS, MIKE PETERS' BAND, 2/6 including membership.

ATLANTIC: BOB PARKER Band. AT THE SKIFFLE CELLAR, 49.

Greek Street, 7.30-11 p.m.: THE
BRYAN NEWEY GROUP and the
Track Gang. Also TALENT SPOTTING HOUR. 7-8 p.m. ALL SKIFFLERS WELCOME.

CLUB "2" presents jazz in all directions, 7.30-11 p.m., "King and Queen." Kimmeridge Road, Mottingham, S.E.9

CY LAURIE Jazz Club. 7.15-10.45: OWEN BRYCE AND HIS BAND WITH LYNN TRENT.

LEWISHAM TOWN HALL at 8 p.m.: A concert presented by Jazzshows featuring SANDY BROWN'S JAZZ-BAND, DICK BISHOP AND HIS SKIFFLE GROUP and NEVA RAPHAELLO. Tickets 3/-, 4/-, and

MARYLANDERS JAZZBAND, East Dulwich Hotel, Goose Green.

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AT THE SKIFFLE CELLAR, 49.
Greek Street, 7.30-11 p.m.: THE
EDEN STREET GROUP and the
Spiders. Also RUSSELL QUAYE'S
TALENT HOUR, 7-8 p.m. ALL
SKIFFLERS WELCOME.

BARNET JAZZ CLUB, Assembly Hall, Union Street (High Barnet Underground): Welcome return, KEN COLYER JAZZMEN.

BROMLEY, KENT, "White Hart,"
7.30-10.30: Mick Mulligan and his
Band, George Melly.

CROYDON JAZZ CLUB, Star Hotel, London Road: OWEN BRYCE and his

THURSDAY-contd. . ROUNDHOUSE, WARDOUR Barrelhouse STREET: Blues and Barrelhouse featuring Alex. Korner. Cyril Davies

and guests. TIM GARNER'S JAZZMEN, SOUTH-LANDERS SKIFFLE. - "Fox and Hounds," Sydenham

WALTHAMSTOW ASSEMBLY HALL at 8 p.m.: Jazzshows present HUM-PHREY LYTTELTON AND HIS BAND, Tickets 3/-, 4/- and 5/-, at

WATFORD JAZZ CLUB, United Ex-Servicemen's Club, St. Albans Road; KENNY BALL CHICAGOANS.

& HIS JAZZMEN

Going Places - November BBC, Lets Have a Ball BBC, Lets Have a Ball ... Fri. Acton Town Hall WOOD GREEN, Jazz Club ... Sat. LONDON, Lyttelton Club FELTHAM SOUTHALL ... Tues. LONDON, Lyttelton Club CROYDON Thur. COLCHESTER BROMLEY ... Fri. *** ... Sun. 10 LONDON, Lyttelton Club Thur. ... Fri. EEL PIE ISLAND ...
WOOLWICH ... SLOUGH LONDON, Lyttelton Club Wed. 20 ... Thur. 21 IPSWICH Fri. 22 Sat. 23 ... Fri. *** RUGBY Sat. 23
BRISTOL, Colston Hall ... Sun. 24
SOUTH HARROW ... Tues. 26
DAGENHAM Wed. 27
GRIMSBY, Gaiety Ballroom ... Thur. 28

See Club Calendar for fuller details.

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Friday, November 1 WALLY FAWKES' TROGS

Attractions booked include:

Saturday, November 2 MICK MULLIGAN and his Band with GEORGE MELLY

Sunday Navember 3

record

cover.

We're learning fast

LAST Sunday's Jazz Jamboree demonstrated two happy facts. The first is that the public is continuing to give this musicians' charity concert strong support, though any

novelty attaching to the event has long since disappeared.

Number two: there is very little wrong with the British dance band and jazz fraternity. There is nothing philanthropic about this opinion, nor have I ever approached the State, Kilburn, around midday on an October Sunday particularly well-disposed toward my fellow-men.

Yet there is always something about the Jamboree which grips me. This time it was the notion that, thanks to the organisers, upwards of 100 British musicians are permitted to play three hours of non-stop jazz to what is surely the most discerning audience in the country.

Solid endeavour from the bands: applause in the right places from the crowd. That ought to produce something worth hearing—and very often it does.

Chasing

Enough, anyway, to convince me that our jazzmen are under-Whatever they're pushing in Denmark Street, there is nothing musically rotten here.

Looked at from one point of view alone, the Jamboree should never be allowed to die. It gives those with wits to use a yearly chance of assessing just where we're at. Jazzwise, we're still chasing after the American ideal of course. But at least (and at last!) our musicians are travelling in the right direction and not chasing several different false prophets at one and the same time.

Since Britain came to be included in the American Grand Tour, there seems to have been a re-establishing of fundamen-

coming to something



L-R: Bill Jones, Dane Lindup, Dankworth,

TUES. 5th NOVEMBER at 7.45 p.m.

SKIFFLE SESSION No. 12

POB CORT SKIFFLE GROUP

and GUEST GROUPS and ARTISTS

Compere - KEN SYKORA

TUES. 19th NOVEMBER at 7.45 p.m.

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reports on the Jazz Jamboree

when trads like Mick Mulligan are able to take the stage in such company—and get away with it, And when Kathie Stobart can stand in with Humphrey Lyttelton with no embarrassment felt, nor in-tended, though stylistically they're years apart.

The bands are back on the solid foundation of precise and unanimous teamwork. Rhythm sections begin to play like sections again.

Swings!

The Dankworth band topped the bill and played some fairly complex stuff neatly, while Cleo Laine sang herself right into perspective as our most accomperspective as our most accomplished girl singer. Yet the band which sticks in my mind does so because of its rather unexpected excellence — Oscar Rabin's outfit, by trade a Palais band, but as polished and goahead as any at the show. And it swings!

it swings! There was Chisholm doing reverence to "The Lord," Jack

Teagarden, then going on to play in the deft and tasteful style that is all Chisholm. Our musicians are thinking for themselves.

Perhaps it was because the sun shone that morning, but every band sounded better. I enjoyed Tony Kinsey's playing more than I have before. He seemed to kick where he used to

Lyttelton begins to play like the emancipated jazzman he has become, though Tony Coe may have to live down everything that has been written about him



before one can judge him fairly. Let's just say that I particu-larly liked Don Rendell's Six and Ronnie Scott and Tubby Hayes-and have done with the cataloguing. The truth is, I enjoyed the whole show.

The best of the Americans can still show us a thing or two? Agreed. We're also showing the capacity to learn.

On this showing, our musicians have ashamed of. nothing to be

Right-a chat backstage at the Kilburn State-Don Rendell, Betty Smith. Humph.



3-D DISCS ARE

REFORE the end of next year you may very well be buying 3-D sound (stereophonic) gramophone records in disc form-and, of course, the new types of gramophone for playing them. Westrex (previously known as Western Electric) recently demonstrated in America their new "StereoDisk" records. English Decca promptly disclosed that they, too, had stereophonic discs and gramophones-designed by their brilliant chief recording engineer, Arthur Haddy, in conjunction with their associates, the:

"Teledise" concern.

Rushed

They rushed them over to the US just to prove that they were at least as advanced as the American product.

Both the Westrex and Decca systems are based on the same combined bill-and-dale and lateral-cut means of recording and reproduction.

Method

It seems that little more now remains to be done than for the remains to be done than for the gramophone industry to decide whose method to adopt, and so prevent two different ways of using the same system, necessitating two different types of records and players being put on the market.

Hitherto, the only stereophonic records available for home use have been on tape. The discs are not only much more convenient to use and store, but their cost, say Westrex, will be "substantially lower."

WATCH out for this picture in your local record shon! It is the cover of the Nixa LP featuring the MELODY MAKER Poll winners of 1957.

The disa should be on sale within two weeks and among the winners and runners-up recorded by Denis Presten are: Kenny Baker (tpt.); George Chishelm, Keith Christie and Don Lusher (tmbs.); Vie Ash (elt.); Bruce Turner and Joe Harriott (altos); Don Rendett and Jimmy Skidmore (tnrs.); Harry Klein and Ronnie Ross (baris.); Bill Le Sage (vibes); Dill Jones, Eddie hompson and Dave Lee (pncy.); Hawksworth, Johnny Bush and Sammy Stokes (bass); Allan Ganley and Phil Seamen (drs.); and singer Cleo Laine.

One side

Musician of the Year and winner of four other sections, Johnny Dankworth has composed one number, " Top Score," and arranged Duke Ellington's " Mood Indigo," which together make up one side of the record. Brought in to strengthen the brass for these titles were trumpeters Bert Courtley and Eddie

The second side presents tracks by a mainstream group comprising Baker, Chishelm, Turner, Thompson, Bush and Seamen; the Dill Jones Trio; the Vic Ash Quintet: Cleo Laine with Dave Lee; and the Den Rendeti Sextet.

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TUES, 12th NOVEMBER at 7.45 p.m.

DIXIELAND SHOWCASE No. 30

MICK MULLIGAN

and HIS BAND

Compere GEORGE MELLY

TUES. 26th NOVEMBER at 7.45 p.m.

JAZZ TODAY No. 24

with Ken Moule, Dave Shephord,

Bruce Turner, Allan Gan'ey,

Arthur Watts, Ken Sykora, etc.

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