NOW! FOR THE JAZZ POLL 1959

NOVEMBER 22, 1958

Over 114,000 Copies Weekly:

EVERY FRIDAY 6d.

'West Side Story'

See centre pages YES

CHOULD musicians be "graded" on the lines of an 11-Plus school exam?

This perennial question among musicians, bandleaders and band bookers flared up again last week.

COURT CASE

It arose from a recent court case when a musician unsuccessfully sued for breach of contract after being replaced during the

early stages of band rehearsals.

Main talking point in band circles now is:

Should there be an "ability test" before admission to the Musicians' Union?

Should there be a grading system according to proficiency after admission?

In the case of the replaced musician, there was no question of lack of ability. The Judge, in fact, stated: "I think he has a great ability and I have no doubt that he is a perfectly competent musician."

Back page, col. 2

Now it's 'Cha-Cha Pop Pop'



Wyatt Earp rides into IN EARP SHOW

Earp-actor-singer Hugh O'Brian—opens with his own of Dodge City for the first half western Variety Show at the Odeon, Tottenham Court Road, on December 26 for Experiment | City saloon in the second half. | British disc fans know Earp from his HMV LP "TV's Wyatt Earp Sings" which was issued the Christmas season,

Lined up as additional attractions are The Fraser Hayes Four and Group One. Lavish settings inside the Odeon will depict the exterior

This will be the first time that the Odeon has been used as a Variety theatre. "If the experiment is successful, we may stage further shows in the future." says L. B. Fancourt, of the Rank Organisation.

The Wratt Earp show will run until January 10. O'Brian will also make two

Earp Sings" which was issued in June.

Only the best for 'Jazz Jamboree'

Sunday's "Jazz Jamboree" at the Gaumont State, Kilburn, promises to be a rell-out.

Alf Morgan, secretary of the Musicians' Social and Benevo-lent Council, told the MM on Wednesday that all 5s, and 10s. tickets have been sold but a few 15s and £1 seats still remain.

They can be obtained from the MSBC, Suite 5, 116, Shaftesbury Avenue, W.1.

at EMI's Abbey Road Studios. They cut "You Go To My Head" and "Cha-Cha Pop Pop" and the release date is scheduled for December.
Look out next week for a
special MM supplement on
cha-cha. For the latest cha-cha news, see page 9. ATISHOO!

But Frankie may be fit for Sunday

As we closed for press on Wednesday. Frankie Vaughan was in bed nursing a cold.

But he expects to be fit enough to appear as scheduled at the De Montfort Hall, Les-cester, this Sunday.

Next month, he flies to the Continent for an appearance in Brussels with film star Gina Lollobrigida on December 15.

The previous night, Frankle appears at the Danish Royal Command Performance in Copenhagen.

PAMOUS conductor-com- | musically directed the scores for poser Stanley Black has been appointed Musical Director of the Associated British Picture Corporation. He takes up his assignment at Elstree Studios on Decem-

A spokesman for the Corpora-tion said: "Mr. Black will per-sonally supervise all music for films made under our banner. He will also write some of the musical scores and liaison on our behalf with recording companies, music publishers and orchestra bookings."

60 films

He takes over at Associated British from Lou Levy, who

died last year, Stanley has composed and

over 60 British films including "The Naked Truth," "Now And Porever," "The Man Who Wouldn't Talk," "These Dan-gerous Years," "My Teenage Daughter," "Wonderful Things" and "The Trollenberg

MM discovery

Stanley Black, who is 45, broke into the musical business by winning a Mitony Maken arranging competition in 1929,

For the past 14 years he has been a musical director for Decca and his LP sales total over one and a half million.

He makes his last appear mos on the ATV series "Counter-points" this Sunday. He will be succe sled by Bill McGuille.

THE RIVERSIDE



Shirley Bassey and Ted Heath were two of the stars who travelled down to the BBC's Riverside Studios at Hammersmith on Saturday to appear in "Six-Five Special." They are putured above during a lunch-break in rehearsals.

CRICKETS LOSE **BUDDY HOLLY**

New York, Wednesday.— Buddy Holly has broken with the Crickels and with manager Nor-Wednesday .man Petty, and plans to work nencelorth as a single and per-haps also set up his own pub-lishing house in New York. He will continue to record for Coral, as will the Crickets, who are currently revamping their act with a new lead singer.

British songwriters win U.S 'Oscar'

Jos Henderson and Jack Fish-Joe Henderson and Jack Fishman have won a top American award for their hit number "Why Don't They Understand?" Eronicast Music Inc.—the U.S equivalent of the Performing Right Society—has picked it as one of the top pop songs of the

The songwriting partners have been invited to a dinner at the Hotel Pierre. New York, on December 9 for the presentation.

STOP

"6.5" will be cut to half-hour and adopt new format at end of year. This was the unconfirmed report at Wednesday midnight. New disc policy likely, with Russell Turner still producing. It will be followed by new Francis Essex half-hour

NEW YORK, Wednesday. The executives at Columbia Records are quite excited over a new LP by Michel LeGrand. It will be released in January both here and in

It features arrangements by LeGrand on tunes written by jazz composers—for example, "In A Mist" (Bix Belderbecke), "Nuages" (Django Reinhardt) and big and small band tracks.

From BURT KORALL

Miles Davis is the chief soloist on four tunes, one of which is interpreted by a rather unusual

instrumentation — Miles' harp and rhythm. Other top drawer soloists showcased include Ben Webster. John Coltrane, Phil Woods, Gene

Quill and Jimmy Cleveland.
Columbia feels the experiment
will do much for the reputation
of LeGrand in the jazz field.

Singing Champ

WORLD middleweight cham-pion Ray Robinson will make his singing début on tele-vision in late December or early

DISC 'DOUBLE' WA

NEW YORK, Wednesday. -Veteran drummer Cozy Cole is not only the most talked about pop maker of the week, but probably the most recorded as well.

Brazil's top composer Villa Lobos has composed the music for Mel Ferrer's "Green Man-sions," which stars Audrey Hep-burn and Tony Perkins.

STEPHEN LONGSTEET is writing the biography of Paul Whiteman and the story of the musicians of the Whiteman era . . The haunt of The Beats, in the film "The Beat Generation," features the singing of Cathy Crosby (Bob's

Sinatra attracts

trouble-Says NIVEN

HOLLYWOOD, Wednesday.—David Niven, eye witness to the Sinatra-photographer melee, reportedly stated: "Nothing at all happened but I must say he (Sinatra) certainly does attract

REN GREVATT

charts, Cole has suddenly With "Topsy, Parts 1 and been represented on the 2" still riding high on most market with follow-up re-

From-

HOWARD

LUCRAFT

curvaceous daughter) and the music of Louis Armstrong.

IN view of the current craze and the forthcoming season they're asking, in Hollywood, if "Silent Night Cha Cha" is next up . . . Drummer Gene Gammage replaced guitarist Herb Ellis in the Oscar Peterson Trio.

Two music scholarships in the name of Eddie Cantor were established by Eddie Fisher at the Brandeis University...
"The Gene Krupa Story," which stars Sal Mineo as the famous drummer, goes before the cameras on January 5.
Gary Crosby has a starring rôle in the forthcoming "Holiday for Lovers."

DEBBIE REYNOLDS recorded
"The Mating Game" which
is the title song for her new picture . . . Raoul Levy, in Hollywood to discuss the projected
Bardot-Sinatra film "Night in
Paris," is reported as saying:
"Brigitte has more picture offers
than she could ever make right

cords on two entirely different labels.

Both carry the same title—"Caravan, Parts 1 and These are on Grand Award label and on Felsted. The Felsted disc was cut by British jazzster Stanley Dance.

Now Love Records, which had the "Topsy" hit, has come up with its own follow-up—"Turvy,

Parts 1 and 2."

Spokesmen for Love condemned the two competing discs as being of inferior sound quality and relics from the past, unfair to Cole as he is today.

TOMMY EDWARDS

Talks go on

MANAGER Harry Steinman says he is still hoping the right deal can be made to bring Tommy Edwards to Britain late

this month or during December.

Meanwhile, Edwards's followup disc of "Love Is All We
Need" is bidding fair to move
right up to the top of the trade
charts with "It's All In The
Game."

JACK SCOTT

Headed for Britain

JACK SCOTT—the red-hot Carlton Records artist—will soon make the British scene.
The artist, whose disc of "My True Love" is selling big in both Britain and the U.S., is expected to fly to England for TV appearances before the year is out. ances before the year is out.

MIKE PRESTON

Rush-hour TV

RITAIN'S Mike Preston arrived in New York early this week on his first visit to the Preston States.

London is getting heavy action on his disc of "A House, A Car, A Wedding Ring."

During his two-week stay he is making an unprecedented nine TV appearances and is doing at least 65 radio interviews.

LITTLE RICHARD

Pick of the pops

"Brigitte has more picture offers than she could ever make right in France. Besides, she's beautiful, she's engaged and she doesn't need the money. So if Frankie will come to Paris it is tres bien by Mademoiselle Bartes bien b

A SMALL-TOWN ballroom this weekend begins a new policy of "star names." It is the Embassy Ballroom, Bacup (Lancs), and the first star booked is Glen Mason who sings there tomorrow (Saturday).

Others booked include Ronnie
Aldrich and the Squadronaires
on Saturday, December 6.
Responsible for the new policy
is Bunny Baker, recently appointed leader and manager of

the ballroom. MANCHESTER. — Bob Turner, currently sharing percussion in the NDO with Vernon Leigh, has

NEWSBOX...by Jerry Dawson

joined the Johnny Roadhouse School of Music as drum tutor.NDO guitarist Dennis Newey will appear with Ken Sykora in the BBC "Guitar Club" on December 13 December 13.

LIVERPOOL — Saxist Jack Channon has joined Hal Graham at the Risito.

NORTHERN IRELAND.—Eddle Calvert makes his first ballroom appearance in Belfast on Monday at the Floral Hall.

SCARBOROUGH. — Hedley Ward has been re-booked for next summer season at the Spa Baliroom.

NORWICH. — Brian Green — currently leading at the Samson and Hercules—has re-formed his original Dixleland group for work in the Cellar Club, Tombland.

WEST CORNWALL.—Glen Loze and his Band have been re-booked for 1959 at the Kenegie Hotel and Country Club.

LEICESTER. — Local singing group "The Glyn Thomas Trio" has been booked to appear in "Six-Five Special." The trio comprises Glyn Thomas, his wife and his 19-year-old sister Pat.

(Times: GMT)

SATURDAY, NOVEMBER 22: ATURDAY, NOVEMBER 22:
11.30-13.0 A 1: Bolling, Monk with Blakey, Ella-Duke.
415-4.45 p.m. Z.: Swing Seronade.
6.30-7.0 DL: Steve Race.
7.18-8.0 T: Mathle, McKinley, etc.
8.16-9.0 T: Jazz from the 1920s, '30s, '40s and '50s.
9.0-0.45 W: Jazz Time.
9.10-9.56 P I: Jazz Microgrooves, 9.20-9.35 P 4: Dizzy Gillespie.
10.5-12.0 J: D-J Shows.

SUNDAY, NOVEMBER 23:
7.16-8.0 p.m. T: Peggy Lee, Heffl,
Pee Wee Hunt.
8.16-9.0 T: Pepper Mulligan, Giuffre,
MJQ, Red Allen, Hackett.
9.10-10.0 S: For Jazz Fans (news
break 9.30).
11.6-12.0 E: Jazz Discs.

MONDAY, NOVEMBER 24:

5.0-5.10 p.m. B: Erroll Garner. 7.15-8.0 T: 5 by McIntyre, B.G.,

Shearing.

8.15-9.0 T: 4 by Basic '30s, Miles D., Webster, Holiday, Rogers, Jamai.

8.30-9.0 I: MJQ in Baden-Baden.

9.30-9.55 J: Big Band Sounds.

9.30-10.30 app. K: Negro Folk Music.

TUESDAY, NOVEMBER 25: 7.15-8.0 p.m. T: Belafonte sings the Blues, Miller, J.D., B.G.
7.35-8.0 K: Harry Arnold Jazz Show.
8.15-9.0 T: Garner, J. C. Higgin-botham, Simeon, Stitt,
9.30-9.55 J: Modern Jazz 1958.
9.30-10.0 N: Jazz Programme.
10.40-11.30 DL: Baker's New Dozen.

WEDNESDAY, NOVEMBER 26: #EDNESDAY, NOVEMBER 26:
5.30-5.55 p.m. P I: Modern Jazz 1958.
6.15-6.45 DE: Jazz Session.
7.15-8.0 T: James, Jo Stafford.
8.15-6.30 P 2: Bix-Trumbaeur, S.
Vaughan-Miles D., Louis.
8.15-0.0 T: Sonny Clark (15 mnts.),
Elia Louis, Basie-Rushing, etc.
8.30-0.30 P 3: Jazz for Everyone.
9.20-10.0 Q: Miles Davis.
10.5-11.0 O: Jazz Journal.
11.10-12.0 I: Elia sings Ellington.
11.30-12.15 a.m. T: Repeat of 8.15.
HURSDAY, NOVEMBER 27.

THURSDAY, NOVEMBER 27:

7.15-8.0 p.m. T: Miller, T.D., Prado, Hi-Lo's, Shearing-May.
8.15-9.0 T: Basie-Williams. Henry Allen, Bill Harris (guitar).
9.30-10.0 F 4: Art Tatum.
10.0-11.0 P: Ellington.
10.40-11.30 D L: Jazz Club.

FRIDAY, NOVEMBER 28: 4.10-4.45 p.m. P 2: Pearl Baily, Basic. Basic.
7.15-8.0 T: Sinatra, B.G., Riddle.
8.15-9.0 T: Noone-Hines, Conden,
Terry-McGhee, Allison, Collette.
8.30-9.0 B-258m.: The Real Jazz.
9.5-9.25 C 2: Romance in Jazz.

9 15-9.45 N: Jazz Programme. 9.15-9.45 P 2: The Living Jazz. 9.30-9.55 J: Stars of Jazz. 10.15-11.0 C 1: Jazz Programme. Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTF France 1: 1-1829, 46.39. 2-193 B: RTP France 2: 280, 218, 318, 369,

Belgian Radio: 1-484, 2-324, 3-267, 4-198,

SWP B-Baden: 295, 363, 195, 41,29. APN: 344, 271, 547, SBC Stockholm: 1571, 255, 245,

306, 506, 49 band. Monte Carlo: 205, 49.71, 40.82. BR Munich: 375, 187, 48.7. SDR Stuttgart: 522, 49.75.

HR Prankfurt: 506.
RAI Rome: 355, 290, 269, 41.81.
Europe I: 1622.
VOA: 7.15 and 8.15: 49, 31, 25, 19. 16 metre bands. 11 30: 1734 (LW). Luxemburg: 208, 49.26. W:

Y: SBC Lugano: 568.6. Z: SBC Geneva Lausanne: 363, 31.

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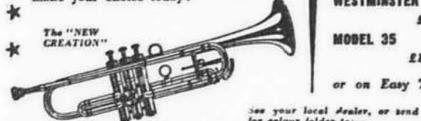
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They call me an artist in Britain because I love the people. I told her we did, but that if she wanted to stay in the States, "Then I shall visit them every day," said Billie. She went on: "Then I shall visit them en a singer, they call me an artist and I like that." Billie, of course, has a problem In New York. Site annot sing in cabarets because the police, rather and an air as a rather and I like that. "Then I shall visit them en a singer, they call me an artist and I like that." Billie, of course, has a problem In New York. Site annot sing in cabarets because the police, rather and planted. "The said Billie she want of the problem is a Britain because I love the people. I a shall visit them en a singer, they call me an artist and I like that." Billie, of course, has a problem In New York. Site annot sing in cabarets because the police, rather supplies, took sway her licence to perform-where drink and planted. Billie of course has a problem In New York. Site annot sing in cabarets because the police, rather annot sing in cabarets because the police. The said somewhat the said somewhat the said somewhat the said somew

Olympia. She was a disappointment, says Kahn.



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JAZZ AUDIENCES CAN BE CRUEL

WHAT price the jazz boom? I'm not talking now about record sales or box-office returns. I want to take a long hard look at the current state of jazz appreciation, the healthiness of which we are apt to take for granted.

It's true that if we look back at the pre-war years, when jazz was something savoured and discussed by a small minority in Hot Record Societies and Rhythm Clubs, the change is quite startling.

Packed clubs with mem-bership running into thou-sands, thriving concert circuits, a glut of jazz recordings of every kind the now familiar scene in countries all over the world can never have been en-visaged by the pre-war fan in his wildest dreams.



by Humphrey Lyttelton

But is the patient really en-joying such brimming health as Switzerland."— and for such brimming health as Switzerland, read Germany, his outward energy and sparkle—the Netherlands. Scandinavia suggest? In the past few years—and—any other country where there have been disturbing

symptoms. Among the wide jazz public everywhere, the division be-tween New Orleans or Dixieland jazz on the one hand and all other forms on the other has actually deepened with the passage of time.

In Switzerland this month a promoter with a catholic taste in jazz told me sadly: "It is impossible to sell modern jazz

jazz is promoted on a large scale

Now, I am as suspicious as the next man of self-con-sciously avant garde experi-ments in jazz. But I cannot think that it is a sign of health in jazz appreciation when the great weight of public approval falls upon the familiar and the conservative.

It's beginning to look as if, in the short space of 40 years, jazz has thrown off its adventurousness and is settling lumpily into the pattern set by "straight"

Let's turn to another aspect of the scene, spotlighted in recent news items. Duke Ellington booed in Paris, Billie Holiday hissed in Milan, audiences for American jazz artists falling off in Britain and Denmark.

TRADITION

Some may regard all this as a healthy indication of the critical liveliness of the jazz audience. To me, it indicates a startling lack of sense of pro-

portion and balance.

In Eddie Condon's "Treasury of Jazz," Nat Hentoff writes "Because of the youth of the jazz audience and its predominantly non-intellectual habit of mind, the jazz audience is an inordinately cruel ence is an inordinately cruel one, more cruel than the public for any other art form.

Despite the torrent of words now turned out on the subject of jazz, critics have so far failed to instil into the jazz audience a sense of tradition With the result that generation succeeds generation, each one obsessed with the present, each one equipped with a set of household names of those currently "in the news" and utterly ignorant of the past.

The result? Ellington is criticised because he doesn't sound like Basie, Coleman Hawkins is criticised because he doesn't sound like Stan Getz (and vice versa), and artists like Lester and Billie are thrown on the scrapheap.

No, before we start congratulating ourselves on the present state of jazz appreciation, we should all go back to school and start learning something about the subject. Designed and built by REGENTONE

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An objective critic considers the RT50

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U.S. drummers will always lead the field

WHAT will you order?" asked a prosperouslooking Eric Delaney as we took our seats in the select restaurant. Round us hovered three dignified waiters with menus as big as placards.

"Oysters? Salmon fumée?" murmured one waiter.

"Fish and chips," I

"Blimey!" exploded

Eric, forgetting where he was. "If I'd known that was what you wanted, I'd have taken you to Southend, where you could have eaten 'em out of newspaper."

Fish and chips was what I wanted, how-ever, and fish and chips was what I got. The gastronomic prob-

lem settled, we got on

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I saw the Duke's band many times," he told me. "I travelled to Nottingham and Southampton especially. What always impresses me about these concerts is that

any British drummer can learn from any American drummer.

Delaney

in an interview with

MAURICE BURMAN

But what I like about all American drummers is that they have minds of their own. We categorise things—they just play. "For example, the other

night at a jazz club, Clark Terry and Paul Gonsalves played 'Volare.' Imagine that! I mean, Imagine 3 if these fellows want to play

on a wood block, they do "And that's the difference. We are too set - we'll never catch up with

l ones

the Americans.

"Woodyard, now, is a great rhythm drummer — he gets so many dif-ferent tones out of a single cymbal. can't

say who's the rummer answered my query.
"There isn't such a thing they're all dif-ferent." He re-sumed munch-

ing his steak.

Why is the
dance band business in
such a state?" I asked.

"I don't know. I wish I were clever enough to know."

"How is it affecting you?

"It isn't. Full stop."
"Why did you disband,
then?"

"Because for four years I had been playing in the same style and I wanted a change. I did a radio series a few weeks back with a different sound and it was a complete flop— I don't mind admitting that. Now we are back where we started and doing

very good business.
"We work five days a
week. We are at the
Astoria every Sunday
working for Rank, have a radio series and some TV

radio series and some and shows coming up."

"Any ambitions?"

"I have a lot, but they always seem to get squashed," he replied. "I wanted to be principal percussionist in a symptopy orchestra...." phony orchestra ...

"... I thought you were a jazzman!"
"Which just shows how English you are. Why English you are. Why can't you combine the two if you can read?"

A music publisher came over to say hello.
"I used to work for him," said Eric. "He was a horrible fiddle player.

The music publ smiled and withdrew. publisher "Talking about horrfble players," I said, "you took my place in Geraldo's

band...." He broke in, "and "Yes," he broke in, "and for three years I swore I'd never speak to you if we ever met. I heard nothing but 'Maurice did this' and 'Maurice did that,' and I'll tell you this—I can play timps better than you."

SOPHISTICATED Las Vegas! Where the cream of the entertainment world plays to the richest in the land. Where fortunes are sometimes won, often gambled away (Lost Wages, they also call it) by those for whom life can hold few surprises. Las Vegas . . . has been taken for

Plunged into the atmo-sphere of Civil War. By two disc jockeys. Demanding the freedom of a man condemned to be hanged.

None other than our old Capitol Records friend, Tom Dooley!

Alarming

IN mid-October, deejays Jerry
Dexter and Bob Salter
broadcast appeals to their listeners to help save Dooley from
the gallows. The response
amazed not only them—but the

Governor of Nevada also. Who found himself the recipient of signed petitions requesting a new trial and asking that Dooley be released until

And when a prominent law-yer named Harry Clayborn, City Attorney for nearby Henderson, Nevada, volunteered to provide Dooley's defence, the affair assumed alarming pro-

Pro-Dooley factions clashed with anti-Dooleyites. Consti-



tuents lobbied local politicians. Sheriff W. E. Leypoldt was outraged.

BUT Dooley's trial went on-resulting in acquittal . . . in the broadcasting studios of the two deejays.

And the interesting point about it all is that—nearly 50 per cent. of the Las Vegas population believed that Tom Dooley really was languishing in Clark County Isli mysocial in Clark County Jail, wrongly accused of murder.

There are red faces today in sophisticated Vegas. . . .

Personality

DERSONALITY" commercials. That looks like being the new trend. Instead of those anonymous housewives and nameless "open-air-type" young men, we may shortly find stars of stage, screen and radio urging the merits of perfeet whiteness and satinsmooth shaving gear.

Why? Because recent in-creases in Equity rates now make it worth engaging pro-minent personalities for these

(OLD studio fees: £7 minimum for up to three commercials, plus £2 for each additional commercial. NEW studio fees: £7 minimum for one commercial, plus £2 for each additional commercial.

(Repeat fees: Half as much again as the old rates.)

Which is why the advertising firm of C. J. Lytle sought an associate director of television mis wa the business-and around found him in the person of Ambrose.

And why I found Ammy (sans dressing-gown and pyjamas in the early hours of 6 p.m.) surrounded by some of the top TV names and sundry millionaires at a Café Royal celebration party on Monday.

PRS and cons

REACTION in New York to the new Performing Right Society ruling for American

publishers setting up in business over here is one of alarm and indignation.

Particularly criticised is the PRS demand that 20 per cent. of such a company's revenue must come from British songs,

"Where do you find that number of writers?" they ask. In Britain, a spokesman for the PRS told me this week. there has been no great protest

from the publishers—though
"one or two people have expressed their disappointment."
They include Fred Jackson,
recently of Mills Music (London), whose new firm of Planetary-Kahl is affected by the tary-Kahl is affected by the ruling. Told that the PRS sees no reason to change its opinions "at present." he intends approaching PRS chairman Sir Arthur Bliss.

Swig and swing

THE Carnation Milk company in America has made a deal with Columbia Records whereby the consumer has only to send 50 cents and three milk can labels to get a special Duke Ellington-Mahalia Jackson EP, containing numbers from a re-

cent Columbia LP.
You could almost call it "canned" music.

Local power

SHOULD an applicant be given an ability test before admission to the Musicians' Union? Is it practicable?
I checked with New York to find out how the American Federation of Musicians oper-

ated on this score. But the AFM, I learn, has no established procedure. It is left largely to the local branches (of which there are over 700). These locals have the power

to demand an audition by the musician. And this can be as easy, or as difficult, as the board may care to make it.

However, an AFM spokesman

described the Federation as an "open" organisation, with a low initiation fee of only 50 dollars (app. £17)-as opposed to some craft unions which have high fees in a deliberate attempt to limit membership rather than risk a lessening of work opportunities due to a large labour force.

Not so

IT is quite untrue that, at next year's Tin Pan Alley Ball, it will be the turn of the discjockeys to entertain the band-leaders, artists and music publishing industry.



" American drummers have minds of their own," says Eric Delaney.



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Four Brothers

DETAILS: Woody Herman's Orch. featuring Herb Stewart, Zoot Sims, Stan Getz, and Serge Chaloff. Comp. and arr. Jimmy Giuffre. Rec.: Hollywood, 27/12/47. Duration: 3 min. 15 secs. Columbia DB.2532

WE got off to a bad start. Those first sides for Columbia were all made in Hollywood in a studio where something was wrong with the board. All the things we made were muffled. They had to run them through an echo chamber to use them at all. No-one there will forget how the records sounded when they were played back . . . pale imitations of what

they were played back . . . pale imitations of what actually happened."

In view of those remarks by Woody Herman (from Shapiro and Hentoff's "Hear Me Talkin' To Ya"), it seems incredible that so disappointing a session should have made jazz history. Yet listening to "Four Brothers" one would hardly know that eleven years have passed. Development has not merely been slow in big-band jazz; it has been virtually non-existent. Despite the recordist's troubles one can still feel the impact of that five-man trumpet team, the drive of Don Lamond's brass-conscious drum work, the compact warmth of Jimmy Giuffre's tenor-lead scoring.

CREDIT TO GIUFFRE

Much credit is due to Giuffre. Before the second Herman

Herd had even been formed, he, Stan Getz, Zoot Sims and Herb Stewart had teamed up in Hollywood, using the particular form of close, low scoring which was to provide the world with its first distinctive saxophone sound since Glenn Miller (and, apart from Billy May, its last).

May, its last).

Despite the novelty of the sax scoring, it was not principally the "Four Brothers" ensemble which made the record a hit. There were two other major factors.

The first was the modern jazz public's unquenchable thirst for tenor saxophones. There is something special about Adolph Sax's middle child. A jazz concert audience will listen avidly to a succession of repetitive or vulgar solos on the tenor, which it would accept on no other instrument.

"Four Brothers" offered no fewer than three tenor saxmen for the price of one, plus a rather tenorish baritone.

More important in the success of the brothers, however, was the new school of tenor playing they exemplified. The mellow, horn-like sound of Stan Getz found an immediate response among jazz listeners, in rebellion against "hot" tones and the disreputable associations of pre-war jazz.

FRESH AS EVER

It was the third of four stages in jazz tone. Initially, tones had been rough because the players had no means to do better. Then came a period when roughness was cultivated for its own sake, in imitation of the self-taught pioneers.

After the Second World War came revolt. Jazz must be made respectable: "a professional world fit for heroes to live in." Having saved democracy from its enemies, the next objective was to save jazz from itself.

The fourth (and perhaps final) stage is with us at last. The roots of jazz are now so remote as to be forgotten by the younger players, especially in America. Acceptance by intellectual circles has quelled the desire for revolt. These days the jazzman may play—and sound—as he feels.

"Four Brothers" has done its job. Significant in ensemble as well as solo development, it remains as fresh as ever.

What now? The Kenton interlude is over. Basie has brought perfection to the style he ploneered 20 years ago. Ellington's contribution is to Ellingtonia rather than to the broad stream of jazz. Who will carry the development of ensemble jazz a further stage?

More than once in the past the answer has been Woody Herman.

More than once in the past the answer has been Woody erman. Grateful for earlier triumphs, we await with interest and impatience—the pioneer work of one more Herman Herd. NEXT WEEK: "I've Got My Love To Keep Me Warm," by

Les Brown.



Lewis-stated discontent



Music-art, trade or profession?

ERE'S a question that concerns fans and musicians equally: Is music an art, a profession -or a trade?

It could produce a few ribald answers nowadays and certainly some conflicting opinions.

Music, at best, can be art. It should be a profession and most musicians prefer to think that it is.

Yet in the eyes of the Musi-cians' Union, the instrumental-ist is regarded for practical purposes as a tradesman-regard-less of his skill.

The MU makes no bones about it. Its main preoccupation is wages and working conditions.

Today, almost anyone who owns an instrument can become a musician (on paper, of course) by joining the MU. All it takes is the entrance fee and two signatures from MU mem-bers to back an application.

Eavesdropper

I know one man who holds a Union card, has attended secret meetings, purely to eavesdrop. To my knowledge he has never played an instrument.

In theory of course, entrants are vetted by their proposer and seconder. In practice, who cares? The Union's counterattack on price-cutting has been to enrol the cutters and make them demand the MII. make them demand the MU minimum rate for the job. No question of ability enters into it.

This is a sterile policy at a bands are being time wnen pushed out of employment by closing dance halls and off the air by more and more bad

MM better pop music campaign

Yet the MU sits smugly on a rising membership, casting a disapproving eye at the deplorable state of pop music. It rejects any sort of artistic responsibility, ignores the serious dilution of musical standards over the years among the raph over the years among the rank and file and shrinks from taking any sort of initiative above the level of the pay packet.

Thinking musicians know that the tradesman approach has reduced their status.

The utter charlatan is lumped together with the skilled instrumentalist. Membership makes only two real demands: keep up your dues and don't work under the minimum rate.

Vic Lewis stated his discon-

tent a couple of weeks ago in lasting out at bad pop music.

"I'd like to see the MU impose a compulsory test of musicianship." said Vic. His words must have been echoed fervently by many musicians who take their calling seriously take their calling seriously.

Surely the time has come for the MU to think seriously about it? There are difficulties, admittedly, and the introduction of such a scheme would be bound to produce anomalies.

Attempts have been made in the States to maintain musical standards -and sometimes with laughable results. Erroll Garner be in trying to grade bandonce said that he wasn't leaders. A test of musicianship allowed to play in New York there could provide a lot of

Nevertheless, something can and should be done. How? The MM's Jerry Dawson weighs in

with some practical suggestions.

1. Every MU applicant should prove that he has been able to earn a living as a mustcian over a given period or sub-mit to a simple audition. Ap-proved cases could be granted a Class 3 card.

2. After a year's membership he could apply for a stiffer test, the passing of which would give him a Class 2 rating.

3. After a further period, he would be qualified to try for Class 1 status

Class 1 status.

Quality

Obviously Dawson has in mind minimum wage rates and scheduled jobs for the three separate categories. He also feels that semi-pros need a defined place in the scheme of things. Give them a choice of jobs without endangering the full-time player

And he visualises Class 1

And he visualises Class 1 bands that would have to use a given percentage of Class 1 instrumentalists.

would " Bookers exactly what they were buying in terms of quality—and bandleaders would have some guarantee of a man's ability.

"Musicians would work to attain the highest rating, thus raising the overall standard of musicianship. The MU mem-ber would have prestige and dignity.
"Better musicianship would
"Better musical appre-

ciation on the part of the

The biggest snag of all might because he couldn't read music! laughs and a few red faces!

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TOP 10 LPs Melody WEEK ENDED NOVEMBER 13, 1938 Melody Maker TOP 20 POPS

This week	Last week	Title	Artist.	Label
1	(1)	SOUTH PACIFIC	Soundtrack	. RCA
2	(2)	MY FAIR LADY	Original Cast	Philips
3	(5)	KING CREOLE	Elvis Presley	. RCA
4	(3)	COME FLY WIT	H MESinatra	Capitol
5	(4)	ELVIS'S GOLDEN	N RECORDS	RCA
6	(6)	KING AND I	Soundtrack	Capitol
7	(8)	DEAR PERRY	Perry Como	. RCA
8	(-)	SONGS BY TOM	LEHRER	. Decca
9	(-)	PACK Up Your Tr	oubles Russ Conway C	olumbia
10	(-)	STARDUST	Pat Boone	London

Lord Rockingham

IT'S been quite a week in the singles chart, with a new No. 1 and three new entries, two of them by artists who already have hits in the list.

The top spot has gone to the Lord Rockingham XI's "Hoots Mon" after only four weeks, thereby pegging Tommy Edward's "It's All In The Game" at No. 2 and pushing the Everlys' "Bird Dog" down to third place.

Lonnie Donegan leads the newcomers at No. 13 with his version of Tom Dooley. This boy could be the success of the Christmas season as his Skiffle Party is

also doing well and looks like getting a

place among the top dogs very soon.

At No. 19. Cliff Richard's High Class
Baby looks like repeating the success of his first disc, Move It, and right behind him comes Connie Francis with yet another oldie, I'll Get By, one of the tracks of her "Who's Sorry Now" LP.

Malcolm Vaughan's More Than Ever has

crept up to No. 6-only one place behind the Marino Marini version that's been leading the field with this one for a long time. Also moving fast is Conway Twitty's It's Only Make Believe at No. 7. This one has already hit the target in the States. Surprise of the week has been the sud-

den decline of the Poni-Tails' Born Too

Late, last week at No. 10, this week—out!

South Pacific still leads the LP chart, but things have been happening lower down the list. Songs By Tom Lehrer has crept back, together with two new entries, Russ Conway's Pack Up Your Troubles and Pat Boone's Stardust.

Shelly Manne's My Fair Lady must be one of the most popular jazz discs ever. It first entered the jazz chart over six months ago, and is still leading the field with plenty to spare.

000	
(8)	HOOTS MON Lord Rockingham's XI Decca
	IT'S ALL IN THE GAME Tommy Edwards MGM
0.0010000	BIRD DOG Everly Brothers London
	A CERTAIN SMILE Johnny Mathis Fontana
30.5	COME PRIMA/VOLARE Marino Marini Durium
	MORE THAN EVER Malcolm Vaughan HMV
	IT'S ONLY MAKE BELIEVE Conway Twitty MGM
	STUPID CUPID/CAROLINA MOON Connie Francis MGM
1,504.51	MOVE IT Cliff Richard Columbia
	KING CREOLE Elvis Presley RCA
100000000000000000000000000000000000000	LOVE MAKES THE WORLD GO ROUND Perry Como RCA
	TEA FOR TWO CHA CHA Tommy Dorsey Orch Brunswick
170 173	TOM DOOLEY Lonnie Donegan Pye-Nixa
(17)	SOMEDAY Jodie Sands HMV
(15)	MY TRUE LOVE Jack Scott London
	SOMEDAY/I GOT A FEELING Ricky Nelson London
	COME ON, LET'S GO Tommy Steele Decca
	WESTERN MOVIES HMV
1/15/5	Columbia Columbia
	I'LL GET BY Connie Francis MGM
	(2) (1) (4) (6) (9) (16) (7) (8) (11) (12) (17) (15) (14) (18) (13) (13)

TOD 10 IA77 DISCS

	IUI IU UNLL DIOUU
1 (1)	MY FAIR LADY (LP) Vogue
2 (2)	CHRIS BARBER IN CONCERT Vol. III (LP)Pye-Nixa
	ATOMIC MR. BASIE (LP)Count Basie Columbia
	JAY AND KAI PLUS SIX (LP)Jay Jay Johnson, Kai Winding Fontana
5 (4)	MR. ACKER BILK MARCHES ON (EP) Pye-Nixa
6 (7)	ELLA SINGS ELLINGTON SONG BOOK I and II (LPs) HMV
7 (5)	CLARENCE WILLIAMS JAZZ KINGS (EP) Fontana
8 (6)	ELLA SINGS ELLINGTON SONG BOOK III and IV (LPs) HMV
9 (-)	MODERN JAZZ QUARTET (LP) London
	THE MOST HAPPY PIANO (LP) Erroll Garner Philips

ALL STORES SUPPLYING INFORMATION FOR RECORD CHARTS

LONDON—Reg. W. Reed. Ltd., S.E.15; Forle's. W.C.2; A. R. Tipple, S.E.15; Rolo For Records, E.10; Popular Music Stores, E.5; W. A. Clarke, S.W.5; Leeding Lighting, N.1; Imbobs, W.C.1. MANCHESTER—Hime & Addison, Ltd., and Record Rendervous; Duwe Wholesale, Ltd., 1; H. J. Carroll, 18. BIRMINGHAM—The Diskery, 5; R. C. Mansell, Ltd., 5. GLASGOW—McCormack's, Ltd., C.2. CARDIFF—City Radio (Cardiff: Ltd., LIVERFOOL—Beaver Radio, Ltd., 1. BELFAST—Atlantic Records. PLY-MOUTH—C. H. Yardley & Co. PORTSMOUTH—Weston Hart. Ltd. HULL—Sydney Scarborough, Ltd. BOURNEMOUTH—Beales. BOLTON—Engineering Service Co. WEST MARTLEPOOL—Hoggelt's, Ltd. CRAWLEY—S. C. Withers. MIDDLES-BROUGH—Sykes Record Shop. EDINBURGH—Bandparts Music Stores, Ltd., 1. BLACKWOOD—Glyn Lewis. TORGUAY—Paish & Co., Ltd. SOUTH SHIELDS—Saville Bros., Ltd., SLOUGH—Hickies. NEWCASTLE—J. G. Windows, Ltd., 1. LEEDS—R. S. Ritchen, Ltd., 1. BRIGHTON—Dobell's Record Shop, 1.

Britain's 20 top tunes

THIS copyright list of the 20 bestselling tongs for the week ended Movember 15, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

1. (1) COME PRIMA (MORE THAN EVER) (F) (2/-) .. Sterling (4) A CERTAIN SMILE (A) (2/-) Robbins

(2) VOLARE (NEL BLU DIPIN-TO.DI BLU) (P) (2/-) Robbins

& (6) IT'S ALL IN THE GAME (A) (3) TRUDIE (B) (2/-) Henderson

(5) CAROLINA MOON (A) (2/-) 7. (7) BORN TOO LATE (A) (2/-)

2. (9) BIRD DOG (A) (2-) Acuff-Rose 0. (10) YOU NEED HANDS (B) (2/-) Lakeview

14. (19) MOVE IT (B) (2'-) B. P. Wood (11) STUPID CUPID (A) (2/-)

18. (15) ON THE STREET WHERE YOU LIVE (A) (2.6)

Chappell 17. (-) SOMEDAY (A) (2'-) Duchess 18. (14) POOR LITTLE FOOL (A)
(2-) Commodere-Imperial

19. (-) HOOTS MON (B) (2-) 20. (17) IF DREAMS CAME TRUE

(A) (2'-) Dominion A-American; B-British; F-Others. (All rights reserved.)

Series No. 2

Series No. 4

They Didn't Believe Mc

It Had To Be You

Don't Be That Way

My Melancholy Baby

Miss Annabelle Lee

Ragtime Cowboy Joe

A Broken Doll

Shine On Harvest Moon

Blue Moon

Poor Butterfly

Top Twenty publishers and other versions

HOOTS MON (Southern). IT'S ALL IN THE GAME (Biccoom)-Nat "King" Cole (Cap); Barry Kendali (Emc). BiRD DOG (Acuff-Reec)— Paul Rich (Emb).

A CERTAIN SMILE (Robbins) -Jones Boys (Col); Andy Rus-sell (RCA); Paul Rich (Emb). DOME PRIMA MORE THAN EVER (Sterling) - Jackie Dennis (Dec); Joe Loss (HMV); Robert Barl (Piu); Edmund Hockridge (P-Nix); Toni Dalli (Col); Norrie Paramor (Col); Jackie Rae (Pon); Eve Boswell (Par); Ted Heath (Dec); Barry Ken-

dali (Emb). VOLARE (Robbins)-Ronald Chesney (HMV); A'an Dale (MGM); Charie Drake (Par); Rikki Henderson (Emb); Joe Loss (HMV); Dean Martin (Cap); McGuire Sisters (V-Cor); Domenico Modugno (Ori); Nei-son Riddie (Cap); Lita Roza (F-Nix); Anne Shelton (Phi); Cyril Stapleton (Dec); Jammy

Young (Col); Ted Health (Dec),
IT'S ONLY MAKE BELIEVE
(Prancis Day & Hunter)—
Jammy Starr (Lon).
STUPID CUPID (Aldon)—
Maureen Evans (Emb).
DAROLINA MOON (Lawrence

Wright)-Billy Vaughn (Lon); Guy Luypaers (Bruns); George Hamilton IV (HMV); Maureen Evans (Emb). MOVE IT (B.P. Wood)-Hal

Burton (Emb). Savile Row) - Johany Worth (Emb).

LOVE MAKES THE WORLD GO ROUND (Chappell). TEA FOR TWO CHA CHA (Chuppell). TOM DOOLEY (Pict).

SOMEDAY (Leeds) - Billy Parrell (Phi). MY TRUE LOVE (Southern)-Paul Rich (Emb). I GOT A FEELING (Commo-

dore-Imperial). COME ON, LET'S GO (Brees)-Ritchie Valens (P-N;x). WESTERN MOVIES (Ardmore Beechwood) - Johnny Worth

HIGH CLASS BABY (Kalith). Hunter)-Joe Loss (HMV); (HMV); Liberace (Phi); Billy Welliams (V-Cor).

(Emb).

America's top discs

As listed by "Variety "-Issue dated | 11, (13) QUEEN OF THE HOP November 19, 1958.

1. (4) TO KNOW HIM IS TO LOVE HIM .. Teddy Bears (Dore) 2. (3) IT'S ONLY MAKE BELIEVE

(2) TOM DOOLEY (MGM) Empton Trie (Capitol)

4. (1) TOPSY .. Cory Cole (Love) S. (b) BEEP BEEP

Playmates (Rouktte) 6. (9) I GOT STUNG

Elvir Fresley (RCA Victor) 7. (7) TEA FOR TWO CHA CHA Tommy Dorrey Orchestra

(Decca) (5) IT'S ALL IN THE GAME Tommy Edwards (MGM)

8. (6) CHANTILLY LACE (15) ONE HIGHT (Mercury) (10) LONESOME TOWN Ricky Nelson (Imperial)

13. (11) THE END Earl Grant (Decca) 14. (-) THAT OLD BLACK MAGIC Louis Prima and Keely Smith

(Capitol) 15. (-) PROBLEMS Eberle Brothers (Cadence) 16. (-) MEXICAN HAT ROCK

Applejacks (Cameo) 17. (16) CALL ME Johnny Mathis (Columbia) (-) A LOVER'S QUESTION

15. (-) SMOKE GETS IN YOUR EYES Platters (Mercury) (-) A PART OF ME

(-) THE WORLD OUTSIDE Four Coint (Epic) Elvis Presley (RCA Victor) | Reprinted by permission of "Variety"

Bugles for Beiderbecke

by Charles H. Wareing and George Garlick

The story of Bix Beiderbecke whose brief career spanned a bizarre period of American social history, an era of parvenue ostentation-short skirts and speakeasies - bootleggers and bath tub gin. He was the master of style at once propulsive and melodic and was soon the most widely discussed jazz musician of his time. His story is inextricably woven into the musical backcloth of the period, the so-called 'Jazz Age,' and that story is here set down in full for the first time with valuable new material concerning his principal associations.

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Love is the Sweetest Thing My Blue Heaven

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To Somebody Else) NOW READY

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SINATRA -through the ages!

"THEFrank Sinatra Story" LP traces the Sinatra recording career from 1939 -when he was a vocalist with Harry James - to 1952.

This is obviously a "must" for those who cherish fond memories of Sinatra's earlier efforts.

Titles (with recording dates in parentheses) are: All Or Nothing At All (1939); Ol' Man River, If You Are But A Dream (1944); You Go To My Head, Put Your Dreams Away (1945); How Deep Is The Ocean, Begin The Beguine (1946); I Concentrate On You, I've Got A Crush On You (1947); April In Paris (1950); Castle Rock (1951); Birth Of The Blues (1952).

An Oscar for Benny Green's informative and well-written sleeve note, which succinctly covers the Sinatra career.

(Fontana TFL5030)

Jo Stafford

THE beaty Hibiscus is delivered with Jo Stafford's customary vocal perfection. This one could put her back on

Jo. with husband Paul Weston, gets a composer credit for How Can We Say Goodbye. This is a reflective ballad.

(Philips 45-PB876)

Domenico Modugno

MODUGNO'S own version of Strada 'N' Fosa is sung with this artist's unaffected simplicity and sincerity. It remains to be seen whether this will prove another "Volare," though. Backing is the equally listen-able Lazzarella.

(Oriole 45-ICB5001)

Joan Regan

OAN REGAN makes a telling HMV debut with the stirring ke Me In Your Arms, which I knew back in the early 'thirties as "Nothing But A Lie." Backing is the more sedate Love Like Ours.

(HMV 45-POP555)

Ricky Nelson

LONESOME TOWN already a hit in the States, is one of those soulful numbers that



Ricky Nelson



should immediately register with Lonnie Donegan love-lorn teenagers. Ricky whips it up à la Presley on My Babe. (London IILP8733)

Bobby Darin and Don Lang

A MERICA'S Bobby Darin and Britain's Don Lang are fight-ing for a key spot in the best-sellers with their respective versions of Queen Of The Hop. The Darin version is already a hit in the States. (London HLE8737.)

Bobby's backing is Lost Love, a number one identifies with Harry Belafonte.

Don Lang encores with La-Do-a-Da. He could score with Da-Da. He either side.

(HMV 45-POP547)

The winner!

CONGWRITER Robert Grafton's Coming Out
Party, the number that won
the recent MM Max Bygraves
Song Competition, gets a
spirited workout from Max
and the accompanying Eric

Rogers group,
Ideal for the party occasion, this.
My Ukulele is a soft-shoe styled number that goes

with an easy swing. (Decca F11077)

West Side Story

DHILIPS have been quick on tne Dan L retense AIL West Side Story, the latest American musical import. (See

The music by Leonard Bernstein brilliantly echoes and underlines this drama of American street gang warfare. But the tunes themselves need to be taken in the context of the show

as a whole.

For those who have seen the show, this makes a perfect memento.

(Philips BBL7277)

Stylemasters

THE Stylemasters vocal group give a melodious workout to that tuneful Jimmy McHugh oldie, You're A Sweetheart. Another oldie, Carolina In The-Morning, provides the encore. (Capitol 45-CL14953)

John Barry Seven

THE beaty, cha-cha-styled Farmgo—already an "inperson" speciality of the John Barry Seven—could put the group into the best-sellers.

Bee's Knees, in similar idlom, again puts the accent on beat. (Parlophone 45-R4488)

Big Bopper

THE Big Bopper's Chantilly
Lace is already a hit in the
States. This is corny but cute
stuff, with the villainous voice
of the Bopper proclaiming that
he likes Chantilly lace, a pretty
face and a pony tail.
A somewhat weird disc in a
way—but one obviously destined
to be a hit here, too.
"Big Bopper," incidentally, is
the nom de plume of a young
singing discovery and dee-jay

THE delicate tracery of Joe Bushkin's piano playing always makes an immediate appeal. Even when playing with such a ribald outfit as Muggsy Spanler's Ragtime Band. Bushkin retained his musical artistry and sensitivity.

One could almost describe his approach to jazz as "classical." Technically, this is so—but, unlike so many "legit" pianists who turn to jazz, Bushkin has never failed to reveal his innate feeling for the jazz idiom.

This is again evident on his latest I.P. "I Get A Kick Out Of Porter." As the title indicates, these are all Cole Porter tunes. And I can think of no better combination than the sophisticated Porter and the equally sophisticated—musically speaking—Joe Bushkin.

A final word of praise for the beaty arrangements scored by Kenyon Hopkins. These put the seal of merit on an immaculate I.P.

Titles: I Get A Kick Out Of You; I've Got You Under My Skin; Night And Day; Begin The Beguine; Get Out Of Town; In The Still Of The Night; So In Love; Love For Sale; Let's Do It; Where Have You Been; What Is This Thing Called Love; Just One Of Those Things. (Capitol T1030.)

from Texas named Jake Richard-

son.
Purple People Eater Meets
Witch Doctor is gimmicked up
with those speeded-up tapes. (Mercury 45-AMT1002)

Jimmy Lloyd

IMMY LLOYD, who comes from Trinidad, offers an effective song setting of Street In The Rain, otherwise "Strada" N' Fosa," by Domenico Modugno. The End is one of those reverential songs that sound as though they have been recorded in a cathedral. Jimmy and the Wally Stott Orchestra and Chorus handle it with the requisite dedication.

(Philips 45-PB871)

PYE-NIXA rushed to "cover" the rival Capitol recording of Tom Dooley with a Lonnie Donegan version. Now it's jumped into the Hit Parade at number 13.

Lonnie is credited with the words and music of Rock O' My Soul. I hardly feel the lyric could have taxed his abilities overmuch.

(Pye-Nixa 7N15172)

Marty Wilde

MARTY WILDE, who seems to be scoring with his self-appointed doomy vocal rôle, offers another disc in sombre yein with The Fire of Love and

No One Knows,
These should appeal to those
who enjoyed "Endless Sleep." (Philips 45-PB875)

Johnny Nash

TEXAS-born Johnny Nash may be HMV's answer to Fontana's Johnny Mathis. There is something of the Mathis vocal quality in Nash's Midnight Moonlight.

The beaty Almost In Your Arms (from the "Houseboat" film) could put the Nash boy in the Hit Parade.

the Hit Parade.

(HMV 45-POP553)



L-r: Teto (gtr.), Angelo (drs.), Marini (pno.) and Ruggero (bass).

Marino Marini's box of tricks

THE proud possessors of three French Golden Discs, one Italian, and one to come from Belgium, the Marino

Marini Quartet started a week in Variety at the Palace Theatre, Manchester, on Monday.

This is the only recording group so far which has been able successfully to reproduce "in the flesh" the identical sound one hears on its records.

In fact, says Marini, in his delightful broken English:

"The sound, it is better on the stage than in the studio. The sound engineers do not understand like I do."

Electronics engineer

He is not being big-headed. He is a qualified electronics engineer and it was he who designed the "magic box" which, ever by his side, enables him to mix and control the input of sound from the group's four vocal microphones and the

The guitar, played by Toto, is in itself a masterplece of intricate design having 18 built-in microphones in three banks of six (three mikes to each string), with which Toto is able to produce the tone of the violin, organ and varying

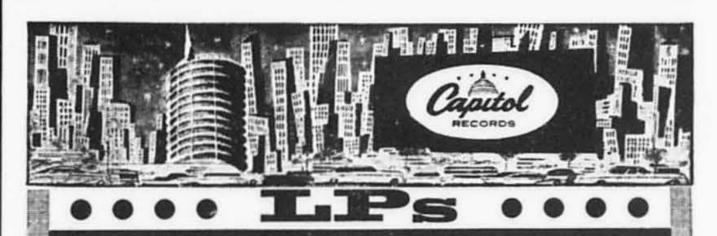
The "magic box" is also the echo chamber—a result which is achieved by recording the single note as it is played, on to a tape, varying the pitch by use of tremolo, and feeding it back into the main output.

THE GROUP DOES NOT USE ANY PRE-RECORDED

EFFECTS.

The boys travel to London this Sunday to make still another appearance in ATV's "Sunday Night at the London Palladium."—JERRY DAWSON.

and the state of t



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West Side Story set for Pictures from IT DORSEY ORK MAY SWAP WITH

OH, BOY! MD WEDS



Eel Pie tribute

to Pete Wells

Brian Woolley's Jazzmen are

to play a tribute at Eel Pie Island, Twickenham, on Satur-

day, November 29, to their trom-bonist Pete Wells. He and his wife were killed in a car crash

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all who aspire to play better.

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quality

Two nunared quests-including the resident stars from ABC-TV's "Oh Boy!" show—turned up at the wedding of "Oh Boy!" MD Harry Robinson on Monday, Harry is pictured with his bride—heiress Ziki Arnot—after the wedding at St. Philip's Church, Kensington.

KAYE SISTER IN CAR FOG SMASH

Carol Kaye-one of the singing Kaye Sisters-narrowly escaped injury when her car was in a colhision with another car in fog near Coventry on Monday. Carol injured an arm, but an X-ray did not show any fracture. This week she has been ap-pearing at the Coventry Theatre with the arm in a sling.

Band send-off

GUITARS

To kick off a series of weekly record sessions, the Ken Colyer band will play a lunch-time session at its club on December 1.

Several other bands are to take part. The Woolley Jazzmen raised £80 for the Wells' orphaned baby at the recent benefit in Nottingham.

A sensation in the

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and other fretted instruments.

musical world!

is the Black Rose Model P5/72

two years Says Jerry Dawson

WEST Side Story," the latest American musical import, will run in London for at least two

That is my prediction after the show's sparkling first night at Manchester Opera House on Friday.

I prefer a lighter theme than vicious juvenile delinquency for

PRIZE-WINNING CHRYSANTHEMUM

FROM the costly space age of "Mister Venus," the Prince of Wales has had to "turn back" to 1913 for a show to keep the cash registers happy.

The show is "Chrysanthemum" and its backcloth is the

warring teenage gangs in New York, portrayed with all the bitage of ragtime, suffragettes, "White Slave" traffic and opium a battle for "territory" between the American "Jets" and Puerto Rican "Sharks." It's a gay and tuneful addition to the West End and getting the best from it is Pat Kirkwood and

husband Hubert Gregg. Pick of the Robb Stewart numbers is "Is This Love?", "Love Is A Game" and "Saturday Night." The story and lyrics are Neville Phillips and Robin

Impresario S. A. Gorlinsky is reported to have lost £20,000 on "Mister Venus." "Chrysanthemum" should bring his money

The only light relief was the tenderest of love atlairs between Tony of the "Jets" and Maria, sister of the "Sharks" leader. And even this ended in an ugly death scene—a strange finale for a musical.

The entire production and lighting—by Jerome Robbins sets a new high in stage direction and choreography. The music is completely in character -at times tender and flowing, at others wild, brash and discor-dant. It is played by a bunch of musicians—directed by Lawrence Leonard—as talented and recarsed as the show's cast.

HARRY GOLD FOR **GREEN'S SEASON** A CKER BILK was an easy winner in the annual poll among members of St. Albans Jazz Club.

my musicals—but once "West Side Story" arrives at Her Majesty's Theatre on December

12 it will be a must for everyone interested in the theatre.

Stark tragedy Far from being a musical

comedy this is stark tragedy with music, played with a tenseness that communicated itself to the

audience within minutes of the

curtain rising.
Its theme is life among the

terness of racial intolerances in

Death scene

MMEDIATELY after stage-managing Sunday's "Jazz Voting for their favourites among the bands who have played at the club, the members awarded the Bilk Band 294 votes with Chris Barber second with 164. lamboree" presentation at the Gaumont State, Kilburn, Harry Gold travels to Glasgow to open Remainder of the ten most popular groups were Ken Colyer his two-week season at Green's (3rd). Humphrey Lytte:ton (4th), Alex Weish (5th), Mick Mulligan (6th), Cy Laurie (7th), Sandy Brown (8th), Graham Stewart (9th) and Terry Lightfoot (10th). Playhouse the following day.
Playing clarinet, soprano, alto,
tenor, baritone and bass saxes, he will front a 14-piece band com-prising Tommy Smith and Harold Shields (tpts.), Eddle Star attraction at next Wedscorge Wilde Bill Kirkpatrick and Alan Doniger (altos), Laurie Gold and Albert Gay (tnrs.), Dankworth to play Alan Poston (drs.), Tony Stone (bass), Albert Gordon (pno.), Betty Taylor and Donny Keith (vcls.).

Green's Playhouse is followed by a tour of one-night-stands in

HUMOUR IN JAZZ

Jazz lecturers at the ICA.

The Johnny Dankworth Orchestra has been booked to play at a charity dance at the Sherwood ooms, Nottingham, on Monday All proceeds will go to "Old

-the Newsvendors' Bene-The band will be featured in Wednesday's edition of Alan Meiville's BBC-TV series "A-Z."

Dover Street, W., on Wednesday, will be Vic Bellerby on "Artie Shaw" and Brian Harvey on "Humour In Jane"

Barber Band,

TEDDY JOHNSON and Pearl Carr have been booked to spend next summer at the Pavilion, Torquay. Appearing with the husband and wife singing team will be comedian Nat

Jimmy left London on Friday after his second Brit-Rushing 15h tour. He appears with the Duke Elling-

"Bandbox" on Sunday

obtainable from your local Ronnie will be the guest star at the next monthly meeting of "Jazz At The Icebox" at the AN EXAMPLE OF OUTSTANDING CALYPSO Cello Model

with the big tone at 11 Gns. or 31/- deposit and 12 monthly Fraser Southsea, this Christmas.

Bert has been booked for a Christmas Day broad-weeden cast in the Light Pro-gramme's "Up Spirits" (10.30 a.m.). He can be seen every Tuesday in AR-TV's "Lucky Dip" and on alternate Sundays in ATV's "Slater's Bardart."





MM cameramen were busy last weekend shows on BBC and ITV. At the London P Ron Cohen found American song at Williams rehearsing with Shani Wallis a "Sunday Night At The London Pallas

...and the BEC-TV channels



raing Ron Cohen sau these neware The Kingpins—a Yorkshire vocal th Tito Burns and his Six-Fivers. They and Brian Oldroyd. Other stars in the Wilde, Ronnie Carroll, Don Lang, the Heath Band.

NEW CHA-CHA BAND

of Britain's first Cha-Cha big band, Andre Rico has been offered a tour of America in exchange for the Tommy Dorsey Band.

America's Willard Alexander Office has asked for Rico's 16-piece Cha-Chaleros to make a tour of the States in 1959

DENNY BOYCE ON CHA-CHA KICK

BANDLEADER Denny Boyce is the agent for a new 14-piece Cha-Cha band which makes its offered a month's tour. Sweden also wants British Cha-Cha and the Rico band has been The band, fronted by Chico Arnez—pseudonym for multi-instrumentalist Jackie Davies—was signed this week by Davies—Character and the middle of March, but negotiations are under way."

Tomorrow (Saturday)

was signed this week by Denis Preston's Record Supervision.

anniversary ball at Luton's Crest.
Ballroom. From November 36,
the group will be featured every
Sunday at the National Jazz
Federation's Marquee Club, W. The line-up is Friddy Syer, Eric Benn, Norman Hunt and Alf Terry (saxes). Pete Pitterson, Danny Deans, Bill Turrell and Alan Jackson (tpts.). Kenny Powell (pno.), Bob Todd (bass). Alfredo (drs.), Alan Edwards (gtr.) and Lynne Godfrey (vels.). Negotiations are in progress for Good Music to handle original compositions by Rico including his "Learn To Cha-Cha," "Little Owl," "They Say This Is Love and "Cha-Cha Inferno." Since leaving the Edmundo Ros Band in 1955 after eight-anda-half years, Jackic has been fronting his own group at Lon-don niteries and several Mecca halls.

The Tops on TV

Jack Higgins, of the Harold Davison agency, told the MM "The unusual thing about the

suggestion is that it came from

America. They are really keer to get the Rico band."

Sweden, too

Chaleros are booked for the third

Peter Sellers, Shirley Bassey Gary Miller, Lita Roza and Mic-Mulligan are among the stars booked for ATV's "Jack Jackson



Decca-Valentine contract ended

"If that is the way you feel, it is no use trying to hold you to a contract," the firm told him

numbers and exploitation was

concerned. His grouse was front-

paged in the MELODY MAKER

Negotiations

"I expect to join them before the end of the year," he said on Wednesday. "They have made the a very good offer and at the

moment we are negotiating the

Valentine's Variety tour ends next week at Newcastle Empire.

After two weeks' holiday he will start rehearsals for his panto-mine at Pinsbury Park Empire.

Dates with

Wrek commencing November 23)

Week: Empire, Sunderland Shirley BASSEY Week: New Theatre, Cardiff

Morton FRASER'S Harmonica

Week: Empire, Glasgow

Week: Hippodrome, Man-

Sunday: Empress Ballroom,

Tuesday: Windsor Ballroom,

Redear Wednesday: Memorial Hall.

Thursday: Seaburn Hall.

Week: Empire, Liverpool

Week: Empire, Edinburgh

Desmond LANE Work: Empire, Chiawiek MUDLARKS

Week: Empire, Glasgow Joan REGAN

Week: Hoppodrome, Brighton

Week: Empfre, Chiswick

Season: Palladium, W.

Week: Empire, Bunderland Marty WILDE

Weck: Alhamura, Bradford

Week: Empire, Bunderland

Wirk: Empire Newcastle Malcoim VAUGHAN

Spa Ballroom,

Ballroom,

Whitley Bay

Eunderland

KING Brothers

Danny PURCHES

Harry SECOMBE

Dichie VALENTINE

Nancy WHISKEY

Priday: Bpa

Monday: Budfington

John BARRY Seven

Cang

MAX GELDRAY

Colin HICKS

Stars

terms of the contract."

Valentine is now negotiating

ith another recording company.

PHE Dickie Valentine-Decca Records three-year association ended last weekend when Decca agreed to Valentine's request for an immediate release from his recording contract.

in a letter.

DISC-STAR SHOW The contract was due to expire next March. Valentine asked for his release because he felt that he wasn't getting a "fair crack of the whip" so far as choice of numbers and exploitation was

DICKIE ATTENBOROUGH will introduce a personality Record Round-up " of stars as the cabaret at the Stars Ball at Grosvenor House, W., on Monday.

They will include Vera Lynn three weeks ago. chairman of the Stars Organisa tion for Spastics), Marion Ryan, Dennis Lotis, Harry Secombe and Gary Miller. The cabaret will also include an excerpt from "Expresso Bongo" with Hy Hazell and James Kenny. Some 800 show business personalities are expected to attend Proceeds will go to the SOS centre for spastic children at Bexhill-on-Sea.

Lennie Felix back with Wally Fawkes

Pianist Lennie Felix has re-joined the Wally Fawkes Troglo-dytes after his season at the Bamboo Club, Notting Hill Gate. Lennie has an airing, backed by Lennie Bush (bass) and Allan Ganley (drs.), in the BBC's "Bandbox" on Monday.

Dickie Valentine and Bob Monkhouse drew out harps, halos and wings from ATV's properly department last weekend. They needed them for this comedy sketch in the peak-hour "Saturday Spectacular" show. The two stars are pictured (above) rehearsing for the scene. Valentine returns as headliner to the show on December 13. His guest star will be David Whitfield.

Having a Ball?



Singers, artistes, bandleaders, publishers, in fact all the leading personalities in the entertainment world, will be sending their Christmas messages to our readers in the MELODY MAKER CHRISTMAS ISSUE.



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Jackley and TV's Terry Hall with Lenny the Lion.

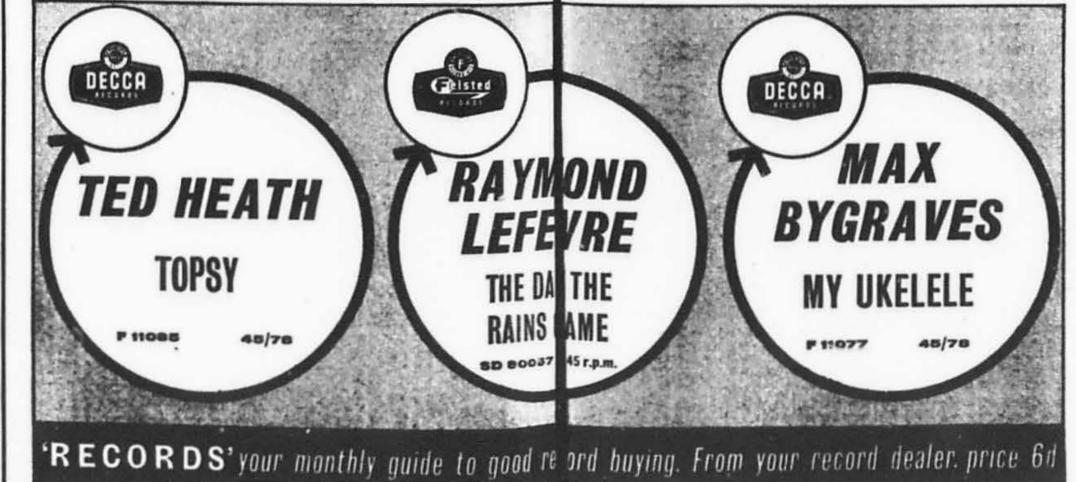
Jackley and TV's Terry Hall will
The Johnsons appear in the
BBC-TV's "Crackerlack" on
alternate Wednesdays and Teddy
is featured in ATV's "Music
Box" on Sundays,
Pearl appears in "The Ted Ray
Show" on BBC-TV tomorrow
(Saturday).

ton Band in Chicago next month. New, favourable H.P. Terms Britain in 1961.

struments within the reach of Kenny makes his BBC debut Ball The former Sid Phillips and Terry Lightfoot trumpeter re-opens his own jazz club at the Greyhound, Chadwell Heath on December 1.

Community Centre, Chippenham, on November 28.

Morton and his Harmonica Gang will appear in "Babes In The Wood" at the King's Theatre.



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VOTE

IT is MELODY MAKER Poll Time again. The time when we give our readers a chance of expressing their appreciation of the bands, musicians, singers, arrangers and composers whose work has given them the most pleasure during the past year.

As before, the Poll is being conducted in two sections. One for British artists, and the other to include artists of any nationality-British, American, Canadian, Swedish, French, Dutch, German, etc.

For this reason, the Voting Coupon is divided into two parts: WORLD and BRITAIN.

With two possible exceptions, the categories in which you are asked to vote are self-explanatory. But in the case of "Small Combination," it must be emphasised that this implies a group containing not more than nine musicians, including the leader.

Again, the "Musician of the Year" category is intended to indicate the individual (bandleader, arranger, composer, instrumentalist or singer) who, in your opinion, has contributed most to the advancement or status of jazz during the past year.

In every category, it must be remembered that only those who are currently active in the jazz scene are eligible for your vote. The British section refers ONLY to those actually working in Britain, i.e., a British musician permanently working abroad is not eligible.

ONLY COUPON

It is not necessary to fill in every section of the Coupon. If you have no particular choice in certain categories, just leave them blank.

All entries must be received by first post on Monday, December 8. THIS IS THE ONLY COUPON THAT WILL APPEAR,

Finally, the Poll is simple to enter. But it deserves serious consideration before any entry is completed.

This is because the votes of MELODY MAKER readers are, justifiably, regarded as representing the most authoritative guide as to what Britain considers the best in popular music.

The Poll is closely studied by such bodies as the BBC, the television and recording companies, band bookers and concert promoters, so that they may cater in the best possible way for the tastes of British fans in the months to come.

It is quoted all over the world,

So consider carefully before you put pen to paper. Once you have made up your mind, fill in the Coupon, and post it without delay to the address shown above. Votes which arrive after first post on December 8 will be ignored,

IMPORTANT-keep a copy of your coupon and watch for further details in next week's MELODY MAKER

HANKS to Frankie Vaughan for the wonderful performance he gave at the Usher Hall, Edinburgh, last Wednesday despite the fact that the amplifying system broke down at the beginning of his act.

I wonder how many other "top" recording stars would dare to ignore the microphone and still fill the hall with his voice? Thanks again, Frankie, and "Haste Ye Back" when we'll have the wires double checked!—Mrs. Frances T. Bird, Edinburgh.

LP WINNER.

EXCELLENT CHOICE

STEVE RACE'S choice of "Great Records of Our Time" is excellent. As there must be many unfortunates who do not know all the records in his list, I suggest that he broadcast them.

I have written to the BBC about it. If enough readers add their support, we should be able to get these discs on the air with Mr. Race to add his comments.—K. Stewart. London, S.W.14.

Start writing, readers.

THEY KNOW

CRITICS who say rock-'n'-roll keeps singers like Slim Whitman, Dickie Valentine and Rosemary Clooney out of the Hit Parade talk rubbish. Good ballads can get in-" Magic Moments." for example.

We teenagers know GOOD records when we hear them. AND BAD ONES!—Paul Barrable (aged 16), London, W.9.

Well said! LP WINNER.

THANKS, HUMPH

JIMMY RUSHING, most admirably sup-Pifteen, gave us a real treat last week on "BBC Jazz Club."

I would like to thank Humph for allowing us to hear so many numbers by the great blues singer .- J. R. Hendry, Aberdeen. Other bands please copy.

FOR MERIT

WHY not an award on similar lines to a Gold Record, for an artist getting a record into the Hit Parade on musical merit. Examples—Peggy Lee's "Fever" and Mel Torme's "Mountain Greenery."—M. Casey. Chesterfield.

■ LP WINNER.

FRIEND OF JAZZ

WE would be very grateful if you would print our thanks to a grand old man, Bob Nicholson, who died recently in hospital. He had many friends throughout the country who met him in his rôle of doorkeeper and caretaker of our club. Collections for his widow are being made at club sessions.—David A. O'Connor, New Orleans Club, Newcastle 1.

HIS LONGING

HOW I long to see the old Collector's Corner feature again-G. Knott, Bir-

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BECHET GETTING I ER SERIOUS ILLNES

SINCE Sidney Bechet appeared at the Knokke and Cannes Festivals, I heard no word of him until this week. Now I learn he is getting over a serious illness.

Dave Mylne, of Edinburgh, who has supplied a discography for Bechet's long-awaited autobiography, was the first to break the news.

Cassell's, who are publishing the book next year, confirmed that Bechet's condition was holding it up. A call to Paris brought these additional facts.

After playing the festivals and Brussels Exhibition, Bechet did 10 days on the Riviera, then went to the Atlantic resorts around Mediterranean.

There in Sentember, he became ill with bronchitis nearly losing his voice. He

There, in September, he became ill with bronchitis, nearly losing his voice. He was attended by specialists at St. Honoré les Bains, and is now back at his home

near Paris—yielding to treatment.

His proposed U.S. tour, along with all European dates, had to be cancelled. But it is said he will begin playing again in a few weeks, though he will do no concerts for the time being.

I know all readers with his contents to the time being. I know all readers wish him a swift and complete recovery.

Lucky in Paris

A FTER his three-day introduction to London, American saxophonist Lucky Thompson departed last Saturday on the four o'clock Paris plane.

He was unable, then, to say precisely what he would be doing in Paris. But when I telephoned him at his Rue St. Benoit hotel on Wednesday, he told me he was opening that night at the Blue Note Club.

For the first week, he said, he would be working with a French rhythm section. After that, he understood that the quartet would consist of Thompson, Oscar Pettiford, Kenny Clark and French pianist Martial Solal. This should be an effective team.

Thompson has been to Europe three times before. The duration of his stay is uncertain, depending on what materialises in the States.

depending on what materialises in the States, but Lucky says it "looks very doubtful" if he'll be home this year.

On the farm

HOME—for Thompson, his wife, Thelma, and children, Jade and Darrell—is now a 35-acre farm in Belleville, Michigan.

"We got it this year," says Lucky with understandable enthusiasm. "and so far I've devoted the year to running it . . . you know, growing fruit and vegetables, and we're going to have poultry. I've never had so much fun.

"Of course, I've been writing as well, also practising and studying—I always study to make myself as well equipped as I can.

"What do I write? Oh, songs and instrumental things, jazz and orchestral. Yes, I've recorded a few, and Sarah Vaughan did a song of mine once for Columbia, 'While You Are Gone.'

Gone.

"But I've had no luck with publishing, so at the moment I'm storing up material. Mean-

while. I've loved working outside, spraying trees and so on, cultivating a new slant."

Frozen out

THE farm is a major protec-tive move on Thompson's part. He has a low opinion of the business side of the mur'e business, and he doesn't keep BRIXTON. — CRAMER (Brixton), Ltd., comprehensive record and nusi-cal instrument stocks,—ta, Acre it to himself. E.C.1.-GRAHAM'S, 14, Exmouth

He reckons he was frozen out of New York club work for five years on account of word getting around that he was "diffi-cult." But he is still determined to stand up for his con-victions. The farm offers the security that nourishes his independence.

It would take this whole page even to summarise Thompson's objections to the set-up.

But among the things he most dislikes are the hastily thrown-together session (concert or recording) which allows the musicians no time to build up a group feeling; the mana-ger or club owner who tells you whom to hire for your band; and the recording official who

tells you how you should play.
"These vultures will do anything to tie you up-even pay you double money to bait the trap. When they have you, they

trap. When they have you, they tell you what to do, what to play, what to say, maybe.

"If you buck them over anything, they'll leave you on the shelf. Yes, they'll try to starve you. You have to be ready to take a beating for what you. take a beating for what you believe in."

Vultures

ONE of the reasons why U Lucky likes Europe is be-cause he feels he can study better over here.

Another is that "audiences, in the main, give you more of a chance." Yet another; the than in the U.S. "They have vulture situation is less serious

them here, too, but if you find them out, they don't resent it so much. Back home, when you protect yourself by pulling the covers off one, he sets the machinery in motion to hurt you. In France, you can catch a vulture and still operate."

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WORTH, Park Lane, Croydon. CHARLES-CROYDON JAZZ CLUB, Star Hotel London Road: MIKE DANIELS DELTA JAZZMEN. Next Friday: Ken

CY LAURIE Club: Cy Laurie Band,

DARTFORD: BILL BRUNSKILL JAZZMEN. — Bull Hotel.

EEL PIE Island, Twickenham: THE NEIL MILLETT JAZZMEN.

ERIC SILK'S SOUTHERN JAZZ-BAND, Southern Jazz Club, Masonic Hall, 640, High Road, Leytonstone. GRAVESEND: KENNY BALL JAZZ-MEN. — Co-op. Social Club.

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"OLD TIGER'S HEAD," Lee: Eric Hitchcock's Quintet, guests.

Admission free. PANAMA JAZZN HOUND," REDHILL. JAZZMEN, "GREY-

ROBIN'S RANT, Folksongs tonight: Robin Hall, Shirley Collins, guests.— Coronet Bar, Soho Street (off Soho Square). 2/6.

ST. LOUIS Jazz Club, Elm Park Hotel, Hornchurch (nearest station: Elm Park). Buses to hotel, car park adjoining: Ken Colyer Jazzmen, Next week; Teddy Layton.

STREATHAM DOLPHIN CLUB, 225. Streatham High Road (opposite Streatham S.R. Station), this Priday: The new Roy Stanmard Group and the new Mike Williams Group with Gary Luther and guest stars. Pres membership first night. Please come

SATURDAY e

AT THE CELLAR: CITY RAM-BLERS, Storyville Group. All-night section, 12-6.30 a.m.; JOHNNY JOHNSON JAZZMEN, JAZZ ENVOYS. PETE SAVORY JAZZBAND,

BECKENHAM: RAVE again with Eric Silk's Southern Jazzband.— Harvey Hall, Fairfield Road (off High Street). Thanks, Ashman, Bishop and Co.—fabulous!

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e SATURDAY-contd. e OROYDON JAZZ OLUB, Star Hotel;

CY LAURIE Club, Great Windmill Street, 7.16-10.45; Cy Laurie Band. DICK CHARLESWORTH, Kenyng-Becondary Modern School,

HARRINGAY JAZZ CLUB: DAUPHIN STREET SIX, EYERYBODY WELCOME! See Wed-nesday for address.

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WOOD GREEN: MR. ACKER BILK! 56) OLUB: Ken Kennedy Dixie-landers. — All Baints' Hall, Oakleigh Road, Whetstone, commencing 8 p.m.

e SUNDAY e

AFTERNOON, 3-6 p.m., CY LAURIE Club: Bill Brunskill Jazzmen. EVEN-ING, 7.16-10.46: Cy Laurie Band. APEX OLUB: Jeeves's Apex Jazz-men.—" Preemasons Tavern." Croy-don Road, Penge, 7.46.

AT THE CELLAR: CITY RAM-BLERS, Steve Benbow, Keith Scott. BALLADS AND BLUES, "THE HOOTENNANY," Horse Shoe Hotel (next Dominion Theatre). Tottenham Court Road: Ewan McColl, Pitzroy Coleman, Rory McEwan, Raiph Rinsler. Pirst anniversary party. Please come early. 7.15.

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e MONDAY

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KEW BOATHOUSE: Terrific LORD CHARLESWORTH with to sational RUDY MARSALIS. the trad-

WEST HAMPSTEAD, Railway Rotel: Art Oummins' Jasamen, Patti Clarke,

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GY LAURIE Club: Cy Laurie Band. MARROW JAZZ CLUB, British egion Hall, South Harrow; Ken

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• THURSDAY ACTON MODERN Jazz Club, presents Tubby Hayes.

AT THE CELLAR: JUBILEE CROUP Tony Pitt Trio. BLUES AND BARRELHOUSE,
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Alex, Korner and Cyril Davies.
Guests: Rory and Alex, McEwen.

CHELMSFORD JAZZ CLUB, Odeon Cinema Baltroom, Baddow Road, 7.36; Graham Stewart Seven. CY LAURIE Club: Brian Taylor

GUILDFORD, Wooden Bridge Hotel: MICKY ASHMAN'S Jazzband with DICKIE BISHOP.

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Haroid Baker (tpt.)
(d)—Personnel as for (a), except
Glenn (tmb.); plus Baker (tpt.).
All 28 and 29/3 57. USA. (Am. Roulette.)

TYREE GLENN is hardly the most original of musicians. On trombone his work with a plunger mute obviously stems from the late Tricky Sam Nanton, while much of his open playing stems from Vic Dickenson. As a vibist he owes a great debt to Lionel Hampton, without ever achieving the latter's tremendous swing. mendous swing.



Tyree Glenn

Despite his limitations, this mainstream album contains a lot of pleasant music, though the line-up is too limited to hold the

attention for more than a couple of tracks at one sitting.

Featured briefly on seven tracks is Harold Baker, so recently seen sitting in the Duke Ellington trumpet section. His solos here are all gentle and, at times, almost sweet.

The rhythm section swings

The rhythm section swings neatly with Hank Jones fitting its late Thirties conception surprisingly well.—Bob Dawbarn.

Outstanding

JIMMY RUSHING (LP)

"Little Jimmy Rushing And The Big Brass"

I'm Coming Virginia (a); Knock Me A Kiss (c); Harvard Blues (c); Mister Five By Five (a); Trav'lin' Light (b); June Night (a); It's A Sin To Tell A Lie (b); Rosalie (a); Jimmy's Blues (c) Someday Sweetheart (c); When You're Smiling (b); Somebody Stole My Cal (b).

(Philips 12 in. BBL7252-37s. 6[d.) (a) Rushing (voc.) with Mel Davis, Bernie Glow, Buck Clayton, Emmett Berry (tpt4.); Vis Dickenson, Dickie Wells, Urbie Green (tmbs.); Earl Warren, Banny Banks, Rudy Powell, Coleman Hawkins, Buddy Tate Coleman

(reeds); Nat Pierse (pno., celeste);
Danny Barker (gtr.); Milt Hinton
(bass); Je Jones (drs.), 20/2/58. New
York. (Am. Columbia.)

(b) — Same personnel except Dec
Cheatham, Frank Rehak, Osic Johnson replace Glow, Dickenson, Jones,
27/2/58. Do. (Do.)

(c)—Same as (b), 26/2/54. Do.
(Do.)

THIS is exciting, robust jazz singing accompanied in the way Rushing likes best—by a driving, brassy, Basieish big band. I would not put this LP with the finest Jimmy has made, but it is one of the year's outstanding vocal discs.

On the bright-paced numbers—

On the bright-paced numbers—
particularly Pierce's arrangement
of "Sin To Tell" and Clayton's
"Rosalle"—the singer shouts
jubliantly over sections which
bite into the scores with ripe tone
and stinging attack

bite into the scores with ripe tone and stinging attack.

The standard of individual playing is naturally high. Pierce, Hawkins, and Urbie Green deliver fairly kicking soles on "Rosalle"; Hawk shows his class also on "Trav'lin'," "Gal," "Sin To Tell" and "Smilling"; Tate, Berry, Clayton and Cheatham take off stylishly; and Dickie Wells slides and chortles with great distinction behind Rush on "Jimmy's Blues" and "Harvard."

"Jimmy's Blues" and "Harvard."

These two easy-swinging blues (both revived from Basic days), along with "Someday Sweetheart." "I'm Coming Virginia," "Rosalie" and "Sin." seem to my taste to combine the most affecting Rushing with the richest orchestral work.

The band, and arranger Jimmy Mundy, do a fine job on "Five By Five." but the singing lacks something. "Trav'lin" and "June Night" are likewise below Jimmy's best, though it is refreshing to hear this untypical material, and there are several fitting solo improvisations to redress the balance.

Many readers will have recently enjoyed some of these arrangements roared out by Rush and Humph's big band. They won't be disappointed by the all-American effort, either.—Max Jones.

American Jones.

Erratic genius

DIZZY REECE QUINTET (EP) " A Variation On Monk " A Variation On Monk: Sweet And

Lovely. (Tempo EXA84-13s, 7id.)

Reece (tpt.); Sammy Walker (tnr.); Norman Stenfalt (pnc.); Lennie Bush (bass); Phil Seamen (drs.), 29/11/57. London. (Decca for Tempo.)

DIZZY REECE is the enfant terrible of British jazz and his erratic genius has rarely been

heard at its best on record.

His new EP is a case in point.

At times he plays with remarkable originality only to follow with an unworthy cliché. Too often here he sounds tense and strained—vices I have never associated with him in the flexi-

strained—vices I have never asso-ciated with him in the flesh.

In support, Sammy Walker plays adequately and the boppish rhythm section fits the mood well. Incidentally, it is surprising how many British pianists are being influenced by Thelonius Monk when he seems to have had comparatively little effect in America.

Both these tracks tend to be overlong to hold the listener's interest throughout — "Sweet" runs for six minutes 20 seconds ful voice and swinging phrasing, and Reice's own "Monk" for five These are classics of vocal jazz.—minutes 20 secs.—Bob Dawbarn. M. J.



Ronnie Scott and Tubby Hayes - ideal partners

CAPSULE

BESSIE SMITH (EP) " Empress Of The Blues"

Cake Walkin' Babies; Lost Your Head Blues; Young Woman's Blues; There'll Be A Hot Time in The Old Town Tonight.

(Philips BBE12202-12s. 10(d.)

Time has taken nothing away from Bessie Smith; after more than 30 years you can still hear her out-singing all opposi-

"Young Woman's," one of her major achievements, has her verse and 32-bar chorus feelingly supported by Joe Smith, Bailey and Henderson. Smith is again a gentle, subtle accompanying voice on the 12-bar "Lost Your Head."

The others are two of her rare fast songs. "Hot Time," lusty but never frenzied, sports a good ensemble chorus. "Babies" is a ensemble chorus. "Babies" is a superlative example of her powerLOUIS PRIMA AND KEELY SMITH (LP)

"Las Vegas Prima Style"

Them There Eyes; Honeysuckle Rose; Tiger Rag; Embraceable You; I Got It Bad; Should 17; I Can't Believe That You're In Love With Me; White Cliffs Of Dover; Holiday For Strings; Greenbask Dollar Bill; Love Of My Life (O Sole Mio); Too Marvellous For Words.

(Capitel 12 in. T1010-33s, 8|d.)

You can count on Prima's Wit-nesses for a lively, varied programme, most of it played

forfissimo with unflagging bounce and showmanship.

This album—recorded live at the Casbar Theatre, Las Vegas—exhibits Prima's forthright, often funny singing and trumpeting, a lot of R&B tenor and trombone playing, a guitar feature, and duets by Prima and Keely Smith. It's not exactly jazz, but it won't put you to sleep.— M. J.

SEVERAL readers have written to say they don't think they will stand much chance of a prize in the Songquiz because their knowledge of the field is

still rather limited. Don't worry. I don't expect anyone to answer every one of the 12 questions correctly. It is

an overall knowledge of song-writing that is going to matter.

That is why I say there is not going to be just a right or wrong answer for each question. There will be a possible 10 marks for each separate question, making a top figure of 120. Where ques-tions are in two or more parts, points awarded will be split in proportion. Seven points out of proportion. Seven points out of 10 in each case could put you in the running, for I do not expect anyone is going nap on the lot.

At the suggestion of Jack Mosdell, of Richmond, Surrey, I am amending the prize list slightly.

A set of books on songwriting will now go to each of the two entries which get most marks, and similar prizes to the two sets of answers which show the most promise. These may not necessarily be bottom-of-the-class entries but those which make a brave attempt at every question.

The complete list of questions is as follows: 1.—What is the very first consider-

ation when you start to write a song? 2.-What are the three major features which contribute to a success-

4.—Describe how a lyric and a manuscript copy should best be presented before they are sent to some-one who is likely to be interested in your songs

5. -List the keys in which pop songs are usually written 6.-State what you know about the

copyright in a song: (a) in manu-script form; and (b) when published. 7.—Why should a songwriter belong (a) the Songwriters' Guild of Gi Britain; (b) the Performing Right Society?

8.-How can you collect broadcasting royalties due to you on manu-script works before you are elected to the Performing Right Society? 9 .- Say what you know about a pub. lisher's song contract.

10. Describe one of the set formations on which most popular songs are written 11 .- Give six styles of popular songs

which have been exploited in the past by Hubert W. David 50 years the snags about Christmas and Topical Songs?

Write out the answers clearly, marking them 1 to 12, and send to: MELODY MAKES SONGWRITERS' Advice Bureau, 189, High Holbern, Lendon, W.C.1, with the word "Songquia" in the bottom right-hand corner of your ful song?

3.—What do you understand by: (a) don't need to enclose the coupon adverse love interest; (b) correct Entries will be accepted up to first scanning; and how do you ensure post Monday, December 1, 1958.

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

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NAME

Maker

BASS—AND

says Lightfoot

TLE-THROWING fracas at Luton Jazz Club was described to the MM this week by Terry Lightfootwhose New Orleans Jazzmen were the target.

We were half-way through a number when something crashed on the stage," said Terry, "We took no notice until there was another crash and we realised we were being bombarded with bottles.

"They didn't just lob the bottles, they were thrown with force and one of them whistled past my head about two inches

People hit

"Fortunately no one on stage "Fortunately no one on stage was hurt but some of the people in the audience were hit—there were nearly 400 people in the club at the time.

"If one of these broken bottles had hit any of the boys in the band they would have been scarred for life."

Hooligans

As soon as members of the band left the stage the bottle-

"I don't think it was a deliberate attack against the band because of the playing," added Terry. "It was just some hooli-Terry. "It was just some there to cause

trouble."

Will Terry play in Luton again? "I am not scared," he said. "We will certainly accept any future bookings there."

STAPLETON BAND IN XMAS HOUR

CYRIL STAPLETON has cap-tured a peak TV spot on Christmas Day.

He and his Orchestra will ap-pear on ATV in an hour's show from 2 to 3 p.m. immediately before the Queen's Christmas

telecast.
Says Cyril: "Apart from a charity show spot last year, this will be my first appearance on commercial television."

Quest actists with the Stapleton orchestra will also be fea-

Eleven stars for Ken Moule suite

Ken Moule's jazz suite "Wind In The Willows" will be heard in the Light Programme's "Jazz Club" on December 4.

The line-up will be: Bert Courtley (tpt.), George Chisholm (tmb.), Nell Sanders (horn), Dave Willis (tuba), Johnny Scott and Roy Wilcox (flutes), Dougie Robinson, Art Ellefson and Ronnie Ross (saxes), Arthur Watts (bass) and Allan Ganley (drs.).

Spectacular Trio

Bernard Bresslaw, American singer Andy Williams and Jill Day are among the stars appear-ing in ATV's "Saturday Spec-tacular" this week-end.

"I took my bass to the party; but nobody asked me to . . . dance!" Well, hardly. For Bill Sutcliffe took his bass to the BBC-TV studios on Tuesday, and appeared with it on "Better Late!" with April Olrich. He had written a "Pas de Deux for Bass and Ballerina" specially for the occasion. It was a hectic evening for Bill. For the TV spot had to be squeezed in between his work for the London Palladium Orchestra and Maurice Smart's Band at the 400 Club.

Ray Ellington for top AR-TV show

The Ray Ellington Quartet has been fixed for a new fortnightly Alfred Marks TV show in the "Jack Hylton Presents" series which AR-TV will present from mid-December.

The Quartet's weekly BBC Light programme "Juke Box Club" has been extended for a further six weeks and is now due to finish on January 10.

Melody LEWIS MAY TOUR IN 'I'm not scared' NEW YEAR

NEW ORLEANS clarinettist George Lewis-idol of British traditional jazz fans-may tour Britain in

Negotiating to present him in Britain are both the National Jazz Federation and Manchester promoter Paddy McKiernan.

He will, in any case, make a series of concert appear-

ances on the Continent. In charge of the Continental tour is London agent Lyn Dutton who plans to present Lewis at 15 to 20 concerts in Germany and Scandinavia accompanied

by Denmark's Papa Bue Band.
Dutton told the MM: "If Lewis
is fixed for a British tour then he
will open on the Continent on

IT'S CHA-CHA! **NEXT WEEK**

The MM presents a FOUR-PAGE CHA-CHA SUPPLEMENT

February 11. If the British tour falls through, then he will start in Germany on January 15."

Lewis made his first British tour in April, 1957, with the Ken Colyer Band. Colyer had previously played with the Lewis Band in New Orleans.

On his return to America.

On his return to America. Lewis was taken ill with pneu-monia but for the past year has been leading his septet on America's West Coast.

NIXA CUT FIRST CASTLE DISC

atie, amash hit of the Royal Variety Performance, cut his first disc for Pye-Nixa on Monday.

Titles are "In My Heart" backed by "Mister Music Man." The disc is being released im-

Making it a trio

Hertfordshire jazz promoters Ken Landsay and George Peacey are to open their third club—the Hemel Hempstead Jazz Club, at St. John's Hall, Boxmoor—on December 5.

Opening attraction at the new club will be the Cy Laurie Band.

The Modern Way

The Ivor Mairants-John Lester Quartet has its first "Music In The Modern Manner" airing on November 28 (Light Programme).

STRINGING ALONG

The Diz Disley String Quintet this week took over the Monday night sessions at the Cy Laurie

ORCHESTRATIONS NOW READY OF THE ORIGINAL CHA-CHA-CHA (Pantuflas) Recorded by JOE LOSS (HMV), BILL McGUFFIE (Philips). NINO RICO (Oriole).

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decide on a musiciana com-(See also p. 3)

FOR MUSICIANS

From page 1

was here a question me to master an untime familiar and complicated piece of music. But the

of music.

But the case has revived the question of whether it would be practicable to classify the country's 29,000 MU members.

This week, the Melony Maker has taken an opinion poll as to whether musical "tests" would be practicable.

be practicable.

Here are some sample quotes:
VIC LEWIS: "I'd like to see
the MU impose a compulsory
test of musicianship."
JOHNNIE GRAY: "Such tests
would be a good thing for musicians and—more important—
bandleaders."

What about jazzmen? TED HEATH: "I'm against sts. What about the first-rate

FRANK WEIR: "An apprenticeship period of from one to two years would be desirable before full Union membership was granted."

BHILLY BUTLER (Manchester leader who provides bands on a big scales: "I am 100 per cent. for grading. Ability should be proved before Union member-ship is granted."

booked almost every touring band for one-night-stands); "Grading would help to raise standards. I often have to pay full Union rates for provincial bands which are not worth the money

CYRIL STAPLETON: "Tests would be ideal. But who would lay down the standards?"

Impracticable?

CHICK PURCELL (a pit must-cian for 25 years, and well-known Manchester teacher): "I'm all in favour of some kind of grading." NORRIE PARAMOR (Colum-bia A & R chief): "Tests would be desirable but impractic-able." Footnotes TED ANSTEY, Aststant General Secretary of the MU: "This question has cropped

up since 1893, when the Amaigamated Musicians' Union was formed. It has always been the view of the Union that any person that earns a fee from playing music should be eligible for membership. To restrict entrance to the Union on grounds of com-

petency would be against trade union principles.
"It is up to the employer to

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