

Melody Maker

NOVEMBER 1, 1958 Over 114,000 Copies Weekly EVERY FRIDAY 6d.

DICKIE VALENTINE HITS OUT

IS THIS THE WAY TO TREAT A DISC STAR?



Dickie Valentine—Hopping mad!

SONG star Dickie Valentine this week sounded off on a new—and angry—note.

The chunky £700-a-week star is on the warpath. Target: The Decca Record Co. Valentine criticises Decca for:—

1. The non-release of some of his "singles";
2. "Almost non-existent" exploitation;
3. The year's delay in the issue of his latest LP.

What has sparked off this outburst? The fact that Decca have only just issued his LP "With Vocal Refrain By... Dickie Valentine." He made it 12 months ago.

DISAPPOINTMENTS

"These disappointing delays are becoming more frequent," complains Dickie. "And some of the records are never issued at all. Last August, I dashed down from Oxford overnight to record 'Belonging To Someone.' It is still lying on a shelf somewhere. And now it's been done by several other artists."

NON-EXISTENT

Exploitation? "It's almost non-existent," he says. "I don't seem to be mentioned in adverts or shop-window displays. I haven't heard my records played in Decca's programme over Radio Luxembourg."

Another grouse is that he does not have the same arranger, A/D and orchestra on his sessions. "They keep on changing. It's bad

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FAREWELL TO ELLINGTON



London's musicians said farewell to the Duke Ellington Band at a private party held at the Flamingo Club on Friday night. Among the musicians who played for Duke between 11 p.m. and 4 a.m. were (above) Ellington (conducting) Jimmy Hamilton and Bill Le Sage, pianist-chorusist with the Tony Kinsey Quintet. The Duke and his men left for their Continental tour on Monday.

TOMMY EDWARDS TOUR IN NOVEMBER?

TOMMY EDWARDS, American singer who hit the best-sellers with "It's All In The Game," is likely to be in Britain in November.

London agent Harold Davison confirmed at press-

time the story revealed in the MM on October 18 that British dates for Edwards were being set up by Jack Green, of the Willard Alexander office in New York.

"Tommy would appear on TV and possibly make personal appearances," added Davison. Edwards's MGM recording of "It's All In The Game," has topped the American Hit Parade for the past six weeks. It entered the MM's Top Twenty list in No. 13 position,

and has now jumped to fifth place.

And Paul Anka is back in December

New York, Wednesday—Paul Anka is returning to Britain for TV dates in "Saturday Soiree" and "Sunday Night At The London Palladium" on December 13 and 14.

He is also likely to make personal appearances. The 17-year-old Canadian star has just returned from a highly successful Japanese tour.

Anka will be in Belgium during the latter part of November and starting on January 14, he will play a week each in Antwerp and Brussels, followed by a week's tour of Germany. He is also set for Sweden in May.

THE BRIGHT LIGHTS

Ruby Murray has been set for the "Saturday Spectacular," this week-end and BBC-TV's "New Special," on November 8.

THIS WEEK—in the MM

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BASIE BAND FOR FESTIVAL HALL

THE Count Basie Band will open its third British tour at the Royal Festival Hall on February 7.

The band, with singer Joe Williams, will tour Britain for 15 or 16 days but the full itinerary has not yet been fixed.

From Britain, Basie will go to the Continent for three weeks. There have been no changes in the line-up since the band left London in November, 1957.

Shopping Stars

Joan Regan and Billie Athony star in Sunday's edition of ATV's "Music Shop." Today Johnson is the resident host.

MELODY MAKER
Perry



NO-AMERICAN MAN BAND

from Page 1
Ronnie Scott to join
unique feature of the
that Barber's tour of
will also be handled by
who are opening a New
Pendleton. Executive
of the NRP, told 'the
have been worried for
about British groups
at this end of the
exchanges.
and Lewis
were really successful
at the exchanges so far
way Britain's Ronnie
America's John Lewis
As a result, how is
nationally known and
ed as a "New Star" in
"Down Beat" poll.
the aim of the NRP is
the development of
we felt this type of
would be a great bene-
musicians."

ish Six added jamboree

the Ash Sextet has been
the album bill that
at the Jazz Jamboree
Montreal, Quebec,
ber 23.

secretary of the
Social and Benevolent
tells the MM that
are selling rapidly but
still available.
Council.
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audience-participation
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NEW YORK
HOLLYWOOD

JACKIE GLEASON MAY BRING BAND TO BRITAIN

From **BURT KORALL**

NEW YORK, Wednesday—Jackie Gleason is reportedly making plans to tour the world with his own jazz group next summer—at the conclusion of the TV season. Gleason has already set up an extensive schedule calling for an opening engagement at the Plaza Hotel here in New York followed by dates in Las Vegas, various European capitals and a possible finale in Moscow.

Trans-Atlantic
BILLIE HOLIDAY says she will move to London after her divorce is final. Last week George Freedley, who has written songs for Sarah Vaughan and Valerie Carr, signed to handle all her business affairs.

Jottings
MAHALIA JACKSON is set to play her first dramatic role in "A Raisin in the Sun," in which Sidney Poitier makes his Broadway debut. Judy Garland is dickering with Metropolitan Opera House officials for a one-night concert this spring. Coral Records signed touring artist Jimmy Ray Anthony is to play Jimmy Barney and Bobby Troup to portray the Red Nichols pianist in the film "The Nicholas and Anna Biography" "Five Pennies."

HOLLYWOOD HEADLINES FROM HOWARD LUCRAFT

PAT BOONE SINGS 'MARDI GRAS'

HOLLYWOOD, Wednesday.—Pat Boone will sing numbers from his film "Mardi Gras" at the Royal Variety Performance on Monday. Pat arrives at London Airport on Saturday at 1:30 p.m. (BOAC Flight 682). With him will be his wife Shirley and manager Jack Spina.

TOMMY SANDS

TOMMY SANDS is opening a rock-'n'-roll school in Hollywood. Gary Crosby was involved in a brawl at the Beverly Hills Hotel, at a party given for poet Carl Sandburg.

EDDIE FISHER

EDDIE FISHER is reported as saying that there's no chance of a reconciliation with Debbie Reynolds. He didn't attend his daughter's birthday party last week.

HARRY JAMES

HARRY JAMES has signed to make a South American tour at \$15,000 a week with extra money for TV appearances. The Warren Covington Tommy Dorsey band has recorded "I Want To Be Happy" in their "Tea For Two" style.

SAMMY DAVIS, JR.

SAMMY DAVIS, JR. cut 108 individual greeting tapes to disc jockeys to plug his

At Royal Variety

"Anna Lucasta" film... They say that Elvis has a teenage fraulein teaching him German on his leave day... Frankie Laine's "I Believe" has hit the three million mark.

RAY ANTHONY

RAY ANTHONY is now being seen around with Rhonda Fleming... It's reported that Nat "King" Cole's pay for

'Tom Dooley' is right on target

From **REN GREVATT**

NEW YORK, Wednesday.—The hottest record in America today is "Tom Dooley" by the Kingston Trio, on Capitol.

In roughly three weeks, the disc has come from nowhere to the top of the charts. And it's different too. The three 21-year-olds who comprise the group have spent much time in Hawaii and the disc has a catchy Polynesian flavour, plus a feeling of calypso.

The group's first release was an album. In answer to pressure from disc jockeys and juke box dooleys as a single. It is now headed for the million mark.

Duo for Colony

VINDY and Lindy, a duo which clicked here a few weeks ago with "Language of Love," have been signed to appear soon at the Colony Restaurant in London. Deal is being set by the William Morris Office.

Hit-disc barrage

ONE of the heaviest barrages of hit potential discs in many months broke this week, led by such artists as Elvis Presley, The Everly Brothers, Chuck Berry and Pat Boone. Watch Presley's "One Night in the Moon," Addem's "I Got My Problems" and "Love On My Mind."

Chuck Berry has "Sweet Little Rock and Roll" — very much his hit hit "Sweet Little Sixteen" — while Boone's "Whole Lotta Loving" and the standard "Cocaine" are his current hits.

Other hot ones are the Four Preps' "Cinderella" and "Giddy Up and Go," the new arrangement of "The World Is Waiting for the Sunrise" and "Warsaw Concerto" theme with lyrics by the late Marty Robbins.

Add to the list Marty Robbins who makes a great punch with "Ain't I The Lucky One" and "The Last Time I Saw My Heart" and Little Anthony and the Imperials with "So Much" and "Oh Yeah."

Tommy Steele in Belfast

TOMMY STEELE will make his first appearance in Belfast tonight (Wednesday) when he plays two concerts at the Ritz Cinema. His first live show in the theatre's 22-year history.

BRADFORD—Pianist Jack Thorpe has assumed control of Derek Harper's Band.

LEICESTER—Club 57 at the Lido Club has reopened with the Boaz Valley Jazzmen.

WORKSHOP—The Panama Jazz Band's appearance each Monday at the Swan Inn.

BUNDEE—The city's Jazz Club has had its name band session with Bruce Barber and the Jamban Band on Sunday, November 30.

BIRMINGHAM—The University Rippon Club's first jazz band ball of the new term will be held on Wednesday, November 12, and will feature the Fairweather-Brown All-Stars and the Jazz Cougars.

BRIGHTON—Vocalist Mari- anne Yates has left the Bill Collins Orchestra to Regent Ballroom to get married.

BRISBANE—Don Rendell, Bert Cousins and the Michael Garrick Quartet are among modern jazz acts appearing at the Fairweather-Brown Hall, Harlow New Town, on November 10.

Jerry Dawson

Dates with the Stars

(Week commencing November 2)

Billie ANTHONY, Sunderland
Week: Empire, Chiswick

Tommy DALLI
Week: Hippodrome, Brighton

Johnny DUNCAN
Week: Empire, Sunderland

Morton FRASER's Harmonica
Week: Empire, Newcastle

Max GILBY
Week: Empire, Shrewsbury

Nai GONELLA
Week: Hippodrome, Birmingham

Peter GROVES Trio
Week: Empire, Middlesbrough

Edmund HOCKRIDGE
Week: Empire, Liverpool

Michael HOLLIDAY
Week: Gaumont, Worcester

David HUGHES
Week: Hippodrome, Birmingham

Danny PURCHES
Week: Empire, Newcastle

Mary SCOBOME
Season: Palladium, W.

Jevee SHOOK
Week: Hippodrome, Birmingham

Tommy STEELE
Tuesday: Odon, Nottingham

Thursday: Gaumont, South- ampton

Friday: Gaumont, South- ampton

Saturday: Gaumont, South- ampton

Diakle VALENTINE
Week: Hippodrome, Man- chester

Frankie VAUGHAN
Saturday: Town Hall, Bir- mingham

Healy WARD Trio
Season: Victoria Palace, W.

Muddy Waters
Sunday: Mardi Gras Club, Liverpool

by **VIC LEWIS**

Doubtful
If this doubtful principle was operated consistently, who would ever get the chance of hearing a Bach organ recital, or any worla- r, if non-popu- lar, musical form?

Rock-bottom
It is to this rock-bottom level that entertainment is sinking over here. And those who control the business behind the scenes—the recording A & R men, the agents, radio and TV producers, disc jockeys, music publishers and, let's face it, certain sections of the musical Press—seem quite content to let it happen.

BERT WEEDON
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Stop these insults to teenagers

They deserve a better deal

I'm a little tired of hearing teenagers described as hysterical morons. It doesn't take much thought to discover that they are more to be pitied than blamed. This mass of teenagers is a deprived generation—victims of wartime evacuation, retarded education and, in those war years, often bereft of parental guidance.

The real culprits are those who would turn a deprived generation into a deprived generation. The hapless adolescent is high-pressure sales drives the target of the powerful machinery of commerce keeps an assiduous eye on the youngsters, prepared to exploit them by pandering to undeveloped judgement.

It was the adult world that propagated the cult of the delinquent in films. Businessmen bombard the kids with sadism, horror and sex. Is it surprising that so many of the youngsters are mere fad followers without the ability to tell the good from the bad? I've seen the depressing effects of this youth exploitation of the young in dance halls. The girls flock around the young toughs who are the "queen" boys and are scared to open their mouths.

We've all noticed the deterioration in the field of popular music. Any thinking person knows that the idols are the large-scale creation of self-seeking wire-pullers with little sympathy and less artistic discernment. Of course, the stock excuse is that the kids set what they ask for. That's nonsense.

The truth
The truth is that the teenagers don't really know what they want until they get it. And if ever enters their heads.

I've questioned some of them. "Why do you like Presley?" they'll echo. "He's lovely. We all like him."

Try to pin them down to high-minded words of vocal ability and they just haven't thought of it. Here is the fact, the manner in which the musical side of the performance. Here's the latest fad and they want to share it.

I've studied the young fans in the States. Kids come into rock concerts, dressed in their sad uniform of jeans, windbreakers and sweaters. In one hand, they clutch a huge bag of popcorn, in the other a bottle of coke.

While the ads are on they chatter incessantly paying not the slightest heed to the music. Their favourite comes on. Then they stop talking and get up in a storm of squealing and whistling. They don't hear the performance—any of it. It beats me why they bother to go at all.

Grotesque
As is the situation is grotesque. How ridiculous it is when a cockney singing American folk songs in a fake accent can become a star! And at the same time English pop songs are pushed entirely out.

Publishers turn away good songs because they have little chance of getting them recorded. They don't want to risk good singers unless they can capture the attention of the young audience first. Happily, there are exceptions. David Jacobs is one disc jockey

who manages to inject some good records into his programmes without losing popularity.

There are artists of sound principle like Frankie Vaughan who do a clean show and stand for something decent. And whether or not you like David Whitfield's singing, you must concede that he is thoroughly British.

In the theatre, plays are still staged on dramatic merit. TV features producers still struggle to make programmes reflect the

lowest tastes of adults is bad enough—it's a far worse crime to abuse the minds of the young.

Exaggeration? Just examine the situation. We now have hour-long TV shows that are an insult to intelligent teenagers. No-charge guitar bashers by the dozen; "vocalists" that are regarded as bad jokes by the professional musicians who have to accompany them. No attempt to give kids a chance of hearing decent music, thus enabling them to make comparisons.

"G.S. Special" started off as a bright idea—a magazine-type programme that would include rock-'n'-roll and skiffle, but which would also interest them in artists of the calibre of contemporary pianist Fats Domino. Celebrated sportsmen were to be introduced by Freddie Mills.

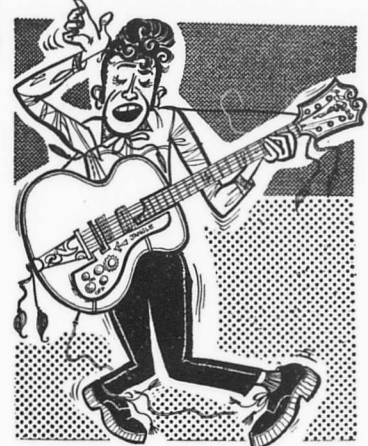
This promising policy was discarded in favour of banality and buffoonery. It is tragic that the high-minded BBC should sink to this kind of thing. Bands are pushed off the air on the excuse that they "no longer draw."

Do they really complacently accept the fact that the men in control of our music business have no qualms about turning Britain into a musical 50th State of America?

When profits are at stake, some of them would be quite prepared to abandon any sort of national representation at all.

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'three chord guitar bashers and bawlers of gibberish'

The kids deserve a better deal than that. It has gone on long enough and what we need is a campaign to stop the rot. I've a few constructive ideas of my own. Probably others who deplore the low state of the business also have suggestions.

Let's get together and see if we can do something to improve matters.

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—and something else NEW!

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The Jud Conlon Singers "Scene of the Crime" 7N.25002 (45 & 78)

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★ ★ ★ ★ ★

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Everlys in!

IT'S all change at the top. After a five-week run at No. 1, Connie Francis' "Stupid Cupid" / "Carolina Moon" has been dropped by the Everly Brothers' "Bird Dog." Unexpectedly, this, for it faced some heavy competition in the top four.

It looks now as though Presley's King Creole won't make it, for not only has it dropped two places but a new challenger has moved up—Tommy Edwards' "It's All In The Game," now at No. 5.

This may also indicate fading interest in Cliff Richard's "Move It," which this week at No. 3.

On the upgrade, too, is the "Oh Boy!"-boosted Hoos Moon—in the No. 9 spot in only its second week in the chart!

Marino Marini is now out in front in the Come Prima and Volare sales battle and some dealers have hinted that it would have been even higher in the lists if supplies from the wholesalers had been forthcoming.

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Peer Little Paul	2-8	TV Any Love	1-4	Oh My Heart (W)	4-7
Donna Loren	3-6	It's A Wonderful World	5-8	Out Of My Dream (W)	4-7
Donna Loren	3-6	It's A Wonderful World	5-8	Out Of My Dream (W)	4-7
Donna Loren	3-6	It's A Wonderful World	5-8	Out Of My Dream (W)	4-7
Donna Loren	3-6	It's A Wonderful World	5-8	Out Of My Dream (W)	4-7

DISC JAZZ, Small Bands

John D. Williams	3-6	East	1-4	Oh My Heart (W)	4-7
John D. Williams	3-6	East	1-4	Oh My Heart (W)	4-7
John D. Williams	3-6	East	1-4	Oh My Heart (W)	4-7
John D. Williams	3-6	East	1-4	Oh My Heart (W)	4-7
John D. Williams	3-6	East	1-4	Oh My Heart (W)	4-7

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Melody Maker TOP TWENTY

WEEK ENDED OCTOBER 25, 1958

This Week	Last Week	Title	Artist	Label
1	(4)	BIRD DOG ACUFF ROSE Other disc—Paul Robi (Solo)	Everly Brothers	London
2	(1)	STUPID CUPID/CAROLINA MOON	Connie Francis	MGM
3	(3)	MOVE IT R. F. Wood	Cliff Richard	Columbia
4	(2)	KING CREOLE SEVENTEEN SAVILE ROW	Elvis Presley	RCA
5	(9)	IT'S ALL IN THE GAME BLOSSOM	Tommy Edwards	MGM
6	(8)	COME PRIMA (MORE THAN EVER)/VOLARE (NEL BLU DIPINTO DI BLU)	Marino Marini	Durium
7	(7)	A CERTAIN SMILE Robbins	Johnny Mathis	Fontana
8	(6)	BORN TOO LATE CHAPPEL	Poni-Tails	HMV
9	(15)	HOOTS MON SOUTHERN	Lord Rockingham's XI	Decca
10	(5)	VOLARE (NEL BLU DIPINTO DI BLU)	Dean Martin	Capitol
11	(13)	WESTERN MOVIES ALHMORE AND BETHWOOD	Olympics	HMV
12	(11)	POOR LITTLE FOOL COMMERCIAL	Ricky Nelson	London
13	(14)	COME PRIMA (MORE THAN EVER)	Malcolm Vaughan	HMV
14	(-)	MY TRUE LOVE SOUTHERN	Jack Scott	London
15	(12)	MAD PASSIONATE LOVE DUCHES	Bernard Bresslaw	HMV
16	(-)	MOON TALK LEADS	Perry Como	RCA
17	(20)	SOMEDAY (YOU'LL WANT ME TO WANT YOU) LEADS	Jodie Sands	HMV
18	(-)	TEA FOR TWO CHA CHA CHAPPEL	Tommy Dorsey Orchestra	Brunswick
19	(10)	WHEN SOUTHERN	Kalin Twins	Brunswick
20	(-)	SUMMERTIME BLUES CINEPHONIC	Eddie Cochran	London

STORER SUPPLYING INFORMATION FOR RECORD CHART
LONDON—Solo For Records, E.10; London Records, E.1; Parlophone Music, E.6; A. & B. Triple, E.15; W. A. Gable, S.W.6.
GLASGOW—Solo For Records, E.10; London Records, E.1; Parlophone Music, E.6; A. & B. Triple, E.15; W. A. Gable, S.W.6.
BIRMINGHAM—Solo For Records, E.10; London Records, E.1; Parlophone Music, E.6; A. & B. Triple, E.15; W. A. Gable, S.W.6.
SOUTH SHIELDS—Solo For Records, E.10; London Records, E.1; Parlophone Music, E.6; A. & B. Triple, E.15; W. A. Gable, S.W.6.
NORWICH—Solo For Records, E.10; London Records, E.1; Parlophone Music, E.6; A. & B. Triple, E.15; W. A. Gable, S.W.6.
SHEFFIELD—Solo For Records, E.10; London Records, E.1; Parlophone Music, E.6; A. & B. Triple, E.15; W. A. Gable, S.W.6.
SOUTHAMPTON—Solo For Records, E.10; London Records, E.1; Parlophone Music, E.6; A. & B. Triple, E.15; W. A. Gable, S.W.6.
WOLVERHAMPTON—Solo For Records, E.10; London Records, E.1; Parlophone Music, E.6; A. & B. Triple, E.15; W. A. Gable, S.W.6.
WYBURN—Solo For Records, E.10; London Records, E.1; Parlophone Music, E.6; A. & B. Triple, E.15; W. A. Gable, S.W.6.

Britain's 20 top tunes	America's top discs	The jazz's top discs
1. (4) COME PRIMA (MORE THAN EVER) (F) (2-1) ... Sterling	1. (1) UITS ALL IN THE GAME ... Tommy Edwards (MGM)	1. (1) MY FAIR LADY (LP) ... Elyth Mann (Vogue)
2. (1) VOLARE (NEL BLU DIPINTO DI BLU) (F) (2-1) ... Hobson	2. (2) TOSNY ... Coy Cole (Love)	2. (3) CHRIS BARRY IN CONCERT—Vol. III (LP) ... (Fye-Nite)
3. (2) TRUDIE (B) (2-1) ... Henderson	4. (4) TOM DOOLEY ... London Trio (Capitol)	3. (2) ELLA SINGS THE DUKE ELLINGTON SONG BOOK—Vol. 1 and 11 (LP's) ... (Fye-Nite)
4. (2) CAROLINA MOON (A) (2-1) ... Lawrence Wright	5. (11) TO KNOW HIM IS TO LOVE HIM ... Trudy Barnes (Mercury)	4. (7) DAVE DIXON (LP) ... Dave Strubek (Fontana)
5. (5) WHEN (A) (2-1) ... Southern	6. (6) CHANTILLY LACE ... Big Brother (Decca)	5. (5) THE ATOMIC MR. BASIE ... Count Basie (Columbia)
6. (6) BORN TOO LATE (A) (2-1) ... Anglo-Fry	7. (8) TEA FOR TWO CHA CHA ... Tommy Dorsey Orchestra	6. (10) GETZ MEETS MULLIGAN ... Stan Getz and Gerry Mulligan (Columbia-Crisp)
7. (6) MAD PASSIONATE LOVE ... (A) (2-1) ... Aldon	8. (1) THE END ... Earl Grant (Decca)	7. (4) MR. ACKER BILK MARCHES ON (EP) ... (Fye-Nite)
8. (1) STUPID CUPID (A) (2-1) ... (A) (2-1) ... Aldon	9. (10) SUSIE DARLING ... Bobbi Luke (Decca)	8. (6) "PAL JOEY" (LP) ... Andre Previn (Vogue)
9. (9) TULIPS FROM AMSTERDAM (F) (2-1) ... Cinephonic	10. (13) LONESOME TOWN ... Ricky Nelson (Imperial)	9. (8) JOHNNY HODGES AND THE ELIJAH ... (Columbia-Crisp)
10. (14) YOU NEED HANDS (B) (2-1) ... Lakeland	11. (2) BIRD DOG ... (Fye-Nite)	10. (1) SUEH SWEET THUNDER ... (Duke Ellington (Philips))
11. (11) MOON TALK (A) (2-1) ... Leads	12. (1) QUEEN OF THE HOP ... Bobby Davin (Astor)	
12. (8) RETURN TO ME (A) (2-1) ... Southern	13. (9) TEARS ON MY PILLOW ... (Imperial)	
13. (12) ON THE STREET WHERE YOU LIVE (A) (2-1) ... Southern	14. (1) THERE GOES MY HEART ... (Imperial)	
14. (13) POOR LITTLE FOOL (A) (2-1) ... Commercial-Imperial	15. (7) ROCKIN' ROBIN ... Bobby Day (CMA)	
15. (1) BIRD DOG (A) (2-1) ... Acuff-Rose	16. (14) YOU CHEATED ... Shields (Dol)	
16. (1) BORN TOO LATE (A) (2-1) ... (2-1) ... Anglo-Fry	17. (1) THE DAY THE RAINS ... (Imperial)	
17. (1) LITTLE BERNARDETTA (B) ... (2-1) ... Anglo-Fry	18. (1) HIDEAWAY ... (Imperial)	
18. (1) MOVE IT (B) (2-1) ... (2-1) ... Anglo-Fry	19. (1) CALL ME ... (Imperial)	
19. (1) IF DREAMS CAN BE TRUE ... (Imperial)	20. (1) THE BLOD ... (Imperial)	
20. (1) ALL I HAVE TO DO IS DREAM (A) (2-1) ... Acuff-Rose	21. (1) THE DAY THE RAINS ... (Imperial)	

How Dickie turns the clock back



● Dickie Valentine

DICKIE VALENTINE could jubilantly give a "V for Victory" sign over his new LP, "With Vocal Refrain By... Dickie Valentine."

Here is that rare occasion when a eulogistic sleeve note (by Mark White) is fully justified by the goods in the packet.

Dickie is heard singing choruses of a selection of well-chosen oldies against swinging—and I use the word in its widest sense—accompaniments from Ronnie Aldrich and the Decca Dixielanders augmented with a regular brass section plus bass saxophone and tuba.

Ronnie Aldrich also wrote the arrangements.

Ken Mackintosh says we are in for a spate of chart-staying pop. However, it is not to decay that Old Cha Cha Feeling by Ken Mackintosh and his Orchestra. This swinging effort could

Kwela is, of course, already a hit in the States. It is a similar idiom, over and over making a definite encore. (London HLE878)

pop discs by Laurie Henshaw

HAVING A BALL
Says Mark White: "We decided to take some of the great, but in some cases lesser known, songs of yesteryear and let Dickie and the band have a ball!"

Well, ball everyone has. And it even put Ken alongside TD in the list of LPs of the week. (HMV 45-POP343)

Bobby Day

WE'RE back in the rock groove with Bobby Day's "Rockin' Robin."

Day, a really uninhibited young American, once sang as a choir boy in his local church at Fort Worth, Texas. But I doubt whether he sang with the fervour he reveals on "Robin."

This mixture of rock and

Dean Martin

AFTER Tommy Dorsey's "Tea For Two Cha Cha" I suppose we are in for a spate of chart-staying pop. However, it is not to decay that Old Cha Cha Feeling by Ken Mackintosh and his Orchestra. This swinging effort could

EP session

DEBBIE REYNOLDS: What a Good A Galt; carolins in the Morning; Am I in Love; The Tender Trap (MGM-EP709).—Debbie has an appealing voice that reflects her personality. Easy listening.

GLENN MILLER: In the Mood; A String of Pearls; Moonlight Serenade (RCA-1063).—Four memorable Miller recordings.

Dean Martin

DEAN MARTIN'S The Madigan and Once Upon A Time make pleasant listening after a surfeit of rock. Maybe Dean has an attractive timbre to her voice. And she certainly knows how to project a song.

Now, please—may we hear some more of Johnny Windburn? With his own group.

The accompanying musicians also include Dick Cary (piano), Al Casanueva and Jimmy Boney (bass), and Ernie Casner (trumpet). All offer sterling contributions.

Titles: We Could Make Such Beautiful Music Together; Will I Find My Love Today; You'd Be So Nice to Come Home To; Am I in Love; The Very Thought of You; I've Got My Eyes on You; I'm a Fool for You; Autumn Leaves; Sleep Peaceful. (Capitol 45-CL14943)

Perez Prado

PEREZ PRADO is obviously trying to do another salsa score. The future will tell. (HMV DL1192)

Betty Johnson

THAT sign of the times, the Hula Hoop, is enshrined in song by Betty Johnson who gives Hula Hoop a vocal whirl.

A slow rock beat backs Betty's pleasant voice on One More Time. (London HLE875)

Earl Grant

EARL GRANT sounds a bit like Nat King Cole on The End, a ballad that again gets celestial treatment.

Hunky Dunky Doo is a 12-bar blues doped up with electronic organ, guitar and tenor effects. The best is there all right. (Brunswick 65762)

SONGWRITERS

by Hubert W. David

LAST week I emphasised that you needed to be a professional musician to tackle television jingles—but you do not necessarily have to be the best songwriter in the world, for jingles do not conform to any accepted style.

What appears on the television screen has to make an immediate impact in a short time it is before your eyes, so every line must be a punch line—there is no saving it up for the finish. There just isn't the time to play with, for as you view, the seconds are burning up the advertiser's money.

Commercial television has become big business. Statistics are only available up to the end of May this year, but in a six month period the soap and detergent firms spent £2,100,000 on commercial television alone! This is in addition to all their usual advertising out-lets.

One of first

The chocolate group, comprising chiefly Cadbury's, Rowntree's and Fry's spent over £500,000 in the same period, while Guinness at £120,000, and Bunting Holiday Camps, with £157,000, were keen contributors to the TV. The latter's Steve Race was one of the first in the field as a writer of these TV dashes some three years ago, and his Sunburst Bread and Oxo jingles have been extensively used.

Long delays

With his Jubilee Stout Ad. he contrived a melody from five different kinds of drinking glasses. The glasses were taken from his own sideboard cupboard and the hands you saw on the film strip belonged to Jack himself. Originality pays! He is inclined to rack at the long delays often occasioned when the advertising agent needs to refer some particular point back to the manufacturer. Jack says by the time he gets the OK he knows the jingle so well he is convinced nobody is going to take the slightest notice of it.

But of course they do, for commercial television has developed into the miracle of the century and many fortunes are going to be made in the next few years.



SONGQUIZ

EIGHT questions have already appeared. Questions 9 and 10 are below. Next week will see the last set of Questions. DO NOT SEND IN ANSWERS TO ANY OF THE QUESTIONS UNTIL ALL 12 HAVE APPEARED.

QUESTION 9: Say what song QUESTION 10: Describe one of the set formations on which most popular songs are written.

Autocrat
JOHN GREY & SONS (LONDON) LTD.
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Domenico Modugno here to top in Sunday TV



DOMENICO MODUGNO, the Italian singer who "made a bomb" out of "Volare," is flying to Britain for the star spot in this weekend's "Sunday Night At The Palladium" TV show.

EARTHA KITT IN PALLADIUM TV—AFTER ALL!

EARTHA KITT has exercised a woman's prerogative and changed her mind. The second-will-no-one-be-won't song star has now definitely accepted an offer to star on ATN's "Sunday Night At The London Palladium" on November 8.

Changed plans
Eartha originally had to cancel her proposed ATN date owing to Stateside commitments. "But she has now managed to make other arrangements and will definitely be starring on the Palladium show as planned," a spokesman for the agency told the MM this week.

Eartha also appears on ATN's "Star Time" on November 13. Cliff "The Hit" Richard is on the same bill.



Anne Shelton dances with Jimmy Linn.



Marion Ryan and MM Advertising Manager John O'Brien.

HUMPH SAXIST BEATEN UP

JOE TEMPERLEY was beaten up by three Teddy boys while appearing with the Humphrey Lyttelton Band at Newcastle on Friday.

Joe told the MM: "I was waiting to go on for the last session when three Teddy Boys approached me. One of them leaned over and asked, 'Do you want a fight?' 'No, of course not!' Before I could say any more they began hitting me about the face."

Hospital treatment

Joe underwent hospital treatment for his lip, head lacerations and a bruised hand before the band's concert the next day.

Mystery: Why do Newcastle police and the management of the Oxford Galleries deny all knowledge of the incident?

Some thirty amateur songwriters from all parts of the north attended the first open forum of the Manchester Songwriters' Club and the Songwriters' Guild at Manchester's Grosvenor Hotel last week.

Chairman was St. John Harman. Representing the Guild were Freddy Roberts, Eric Spicer, Hubert W. David and Guido secretary Vic Knight.

Similar forums are proposed for Leeds, Dublin and Brighton

NEW RESIDENTS
New resident group at the Jack Of Clubs, W. is the Al Dukardo Trio. Al (pno.) leads Noel Papp (bass, rpt.) and Oscar Dunning (str.).

More dates for the Marty Wilde tour

More dates have been set for Marty Wilde's Variety tour. After next week at the Theatre Royal, Norwich, he will play week at the Metropolitan, Edgware Road.

Marty then has a week of one-nighters at Workop (November 18th), Newbwell (19th), York (18th), Nombwell (19th), Pontefract (20th), Burnley (21st) and Scunthorpe (22nd).

He follows with weeks at Sunningdale Empire and the New Theatre, Cardiff, before starting rehearsals for his pantomime at Stockton.

Leader introduces the 'Cybalet'

Redcar Pier Ballroom band leader Danny Mitchell—who pioneered the Groupie Group in the North—has installed a new electronic instrument in the ballroom.

Called the Cybalet, and described as sounding and operating like a harpichord and electric guitar, it was specially imported by him from the Brussels Fair.

Jazz location

The National Jazz Federation opens its third jazz club at the Falcon, Falconwood, Kew, on Wednesday. Featured at the opening session will be the jazz-makers, co-led by Ronnie Ross and Allan Ganley.

YOUTH HAD A BALL AT THE DORCHESTER

THE Younger Set had a ball at the 1958 Tin Pan Alley Ball at the Dorchester Hotel last week—the 12th to date.

"There were fewer bald heads and grey hairs around this year," says a TPA regular. "The young stars were definitely out in force."

The Belle who was missing

ONE belle who missed the Ball was singer Shirley Douglas. Four hours before it was due to start, Shirley had a row with her fiancé—24-year-old skiffler Chas McDevitt. Reason?

He had shaved off his beard! Explained Shirley on Wednesday: "The thing that annoyed me was seeing a beardless Chas without any prior warning. I made it up with him over the weekend but I think that he should grow it again."

Commented Chas: "I lopped it off because my fiancé I look too old."

Another shock came for Chas when promoter Arthur Fox heard about it and said that he may cancel his pantomime booking at Stockton. He claims that he has booked "Chas McDevitt as known."

Footnote from McDevitt's manager Bill Varley: "I think the easiest way out would be to persuade Chas to grow a beard again."



Alma Cogan and Tomi Dalll.

Back to Brighton

Syd Dean and his band return to their old haunt, Brighton's Regency Hotel, on November 6 to play at a dance in aid of the Cancer Relief Fund.



Six officers of the MPOPA get together. They are (l-r) Percy Hiron (Dr.), Tommy Hudson (Robbins), Bill Ward (Lawrence Wright), S. P. Matthews (Association Auditor), Frank Blackburn (F. D. & H.) and Sid Colman (Ardmore & Beechwood).

Leeds jazz club gutted by fire

Club Columbus—the only seven-night-a-week jazz club in Leeds—was gutted by fire early on Saturday.

The club had been open only six weeks and had built up a membership of some 700. Many local musicians lost instruments in the fire, including Graham Baker, leader of the resident modern jazz group, whose 2500 tubes were destroyed.

NEWS SPOTLIGHT

DICKIE VALENTINE is in line for a two-week cabaret date in South Africa after his pantomime season as Wishee-Washee in "Aladdin" at Finsbury Park, London.

Currently at Sheffield Empire, Dickie plays weeks at Manchester, Leeds and Newcastle before starting pantomime rehearsals.

PETULA FOR PARIS
Petula Clark opens a three-week season at the Alhambra, Paris, on November 14.

Stars of a package show which was opened on Monday at Workop on November 16 will be Marty Wilde, the John Barry Seven and Nancy Whiskey. From Workop the show visits Wombwell, Scunthorpe, Newark, Pontefract, Burnley and York.

Debut Quintet is at the Johnny Dankworth Club tomorrow (Saturday). Pete (p.t.) leads Duncan Lamont (p.t.), Terry (pno.), Kicky Fernandes (bass) and Art Morgan (drs.).

First jazz club in Redcar was opened on Monday at the Park Hotel with a long Johnny Rogers 10-piece star. Jimmy Platt and Roy Bannister leads the resident group.

After eight years at the Dorchester Hotel, Cyril Grantham (also, Claydon, Wex.), opens tomorrow (Saturday) at the Regency Hotel, Wex. Leading Susan Knight (str.), Freddy Jamson (p.t.), Ron Loughhead (pno.), Johnny Wright (bass) and Geoff Hoyle (drs.).

New 450 dancers will open in the ballroom, accommodating before Christmas.

Death occurred on Monday, after a long illness, of Mrs. Rex Connelly, wife of Campbell Connelly, managing director Rex Connelly.

The funeral took place yesterday (Thursday) in Bourneville.

Formerly with Metro Music, look over from Les Cyril as exploitation manager for the Keith Prowse Music department and its associate company, the Buck Ram Music Firm. Mrs. Connelly's funeral has joined Melcher Music.

BBC Television took viewers to the Strand on Saturday when "Six-Five Special" visited the famous Lyceum Ballroom. Pictured above: leader Ken Mackintosh and his singer Shirley Westers. Tomorrow's bill includes Marty Wilde, Don Revie, Vince Eager and Craig Douglas.

GRAHAM STEWART OFF TO DENMARK

The Graham Stewart Seven leave today (Friday) for a sixteen-day tour of Denmark. The band opens tomorrow in Aarhus and plays nine one-night-stands throughout the country before ending with six days at the Montmartre Club, Copenhagen.

Graham (tmh.) leads Alan Bacon (p.t.), Alan Cooper (p.t.), Johnny Parker (pno.), John Bacon (bjo.), Jim Bray (bass, sou apbone) and Tony Scriven (dr.).

The Seven have signed a contract with the Lewy Dutton office. They were formerly handled by the Co-Laure Agency.

U.S. wants Heath for fifth time

TED HEATH and his Band arrived back in Britain on Monday after their fourth triumphant tour of the States. And another is on the cards.

In one sense it was our first trip. Ted told the MM shortly after arrival. Move it is the first time we have been over without any American stars travelling along with us.

We could never be really sure who was leading the people in. Now we know. We can go it alone.

We played 21 dates. We were immediately offered 18 return engagements at better money. Those will probably take in the South and Florida.

The hacking of the Decca disc in Sunset Boulevard. Betty airs in "Workers' Playtime" on November 11.

Betty Smith hopes for U.S. hit No. 2

Singing band leader Betty Smith, whose "Bewitched" disc recently reached the American best-sellers, hopes to have a follow-up with "Begin the Beguine" which was released this week in the States and in Britain.

The backing of the Decca disc in Sunset Boulevard. Betty airs in "Workers' Playtime" on November 11.

MORE SELL-OUTS FOR ROBESON

Paul Robeson continues his second British concert tour at the Victoria Hall, Hanley, today (Friday).

He then sings at Leeds (November 2), Cardiff (8th), Edinburgh (6th), Dundee (8th) and Glasgow (11th).

His next London appearance is at the Royal Albert Hall on November 30.

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Melody Maker

NOVEMBER 1, 1958 EVERY FRIDAY 6d.

Disc stars again for Blackpool

BLACKPOOL summer show bosses are now busy signing disc stars for their 1959 season.

This week Ronnie Hilton was signed for a 22-week season at the Queens Theatre.

And Edmund Hoekridge is to return to the North Pier, where he starred last summer.

And this Bernard Delfont presentation will also include the Mudiars, the Three Monarchs, and comedian disc star Charlie Drake.

Frankie Vaughan?

Frankie Vaughan's name has been linked with the Hippodrome Theatre, but his manager Paul Chav could not confirm this on Wednesday.

"At the moment Frankie has a film commitment starting early in May which extends to the end of June," he said. "I doubt if Frankie could fit in a summer at Blackpool—but don't write it off. You may well be right."

NOW BILL HALEY WRECKS BERLIN

BERLIN, Wednesday. — Bill Haley is leaving a trail of riots across Europe.

After the recent trouble at the Olympia, Paris, Haley's concert at Berlin's Sportplatz on Sunday ended with 30 members of the audience and two policemen injured.

Chairs smashed

Hundreds of chairs were smashed by a crowd of 600 teenagers who also destroyed the concert piano, the whole microphone system, several loudspeakers and many lights in the Kitz arena.

The police, using clubs, arrested 16 teenagers while the sportsman's assistants defended themselves with fire hoses.

Said Haley afterwards: "It was the worst thing I have ever seen. Worse than anything in the States."

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Send for brochure to Rosetti of Fitzroy Court, London, W.1. Models from 16 gu. to 100 gu. All can be fully electric.



Above is the Hoyer Esquire—supreme at £34

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NEXT CRAZE? IT'S CHA-CHA

CHA-CHA—the new craze—reached another success this week.

Within four hours of Harold Davison's announcement on Wednesday of the formation of Britain's first Cha-Cha big band, his office was inundated with phone calls from bookers and recording executives.

The new band, André Rico

New band's success

and the Cha-Chaeros, will comprise five trumpets, four saxes, piano, bass drums and a three-piece Latin-American rhythm section of conga drums, bongos and timbales.

André Rico, who plays bass

and piano, has been a "back-room boy" of Britain's Latin-American scene, as arranger and composer, for the past ten years. He has been rehearsing the new band three days a week for the past month.

Inundated

Said Jack Higgins, of the Pavilion office, on Wednesday: "Since we announced the band this morning we have been inundated with calls.

"We had intended to launch the band some time in December but it will now make its debut at the Majestic Ballroom, Swindon, on November 13.

"Two major record companies are most interested in the band. Frankly we have been surprised at the big reaction."

SHIRLEY BASSEY FOR WEST END

SHIRLEY BASSEY—as hinted in the MM last week—is to star with American comedian Archie Robbins in an ambitious twice-nightly London revue. It will be presented in mid-November by Folies Bergere's producer Jimmy Laurie.

Negotiations have been going on this week for a suitable theatre. Robbins starred with Shirley for two months in Sydney during her tour to Australia.

Next June, Shirley goes to Las Vegas to appear in a cabaret for a month at the Sahara Hotel.

FRANK SINATRA 'PRESENTATION'



TOMMY STEELE IN 'OH BOY!' SHOW

TOMMY STEELE will fly from Belfast tomorrow (Saturday) morning to appear in ABC-TV's "Oh Boy!" at 6 p.m.

He will close the TV show singing his latest Decca recording, "Come On, Let's Go."

Also in the show is a new singer from Ceylon, Bill Forbes, who has been appearing at the Breadbasket Coffee Bar in Soho.

Frank Sinatra met the Queen on Monday. Occasion was the Royal premiere of the new Danny Kaye film "Me and The Colonel" at the Odeon, Leicester Square, held to raise money for the British Empire Cancer Campaign. Pictured in line with Sinatra were the Queen, Kaye's co-stars Nicole Maury (half hidden) and Kurt Jurgens and Mrs. Jurgens. Sinatra flew back to New York on Tuesday.

'New Look' Band

Trumpeter Dave Reynolds has reorganised his Marlborough Jazz Band.

New members include drummer Jim Garforth, from the Mike Peters Band, and Greg Potter (bjo) and Dave Cutting (mb.) from the Dave Reynolds Band.

DISC FIREWORKS

The Guy Fawkes edition of ATV's "Jack Jackson Show" on Wednesday will include British Donegan, Terry Dene, Spike Milligan and Tony Osborne.

NEXT WEEK BANDLEADING FOR BEGINNERS

First of TWO Special SUPPLEMENTS
By JOHNNY DANKWORTH

DICKIE VALENTINE

From Page 1

for an artist. It means you have to fit yourself to the accompaniment. It should be the other way round.

"Every performer should be associated with a distinctive sound. Like Sinatra. You can detect his records by the backing almost before he starts to sing. That is how it should be done. Decca executive Dick Rowe. We never hold up releases we regard as topical. The Nipper Dixieland presentation of Dickie's LP made it acceptable at any time.

"Exploitation is economically tied up with the reaction of wholesalers and the public. Valentine is not alone in his criticism of recording company operations. In a spot check on Wednesday, the MM was given these comments on other disc firms. The only difference: The firms said they remain anonymous. Exploitation Department is ridiculous. Their plan seems to be to shoot out singly each month's releases to de-stress and hope that at least one item will pick out at least one record. It just doesn't give British artists a chance in the international disc wars.

"Pre-Nika artist said: "Exploitation is generally good but shop publicity could be improved."

"Laurie Henshaw reviews the Valentine LP on Page 7.

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INSIDE: 'BANDLEADING FOR BEGINNERS'

Melody Maker

by Johnny Dankworth

NOVEMBER 8, 1958 Over 114,000 Copies Weekly EVERY FRIDAY 6d. 4-page Supplement

500 BBC MUSICIANS SAY: 'Volare' star in Town

END THIS AWFUL SILENCE!

FIVE hundred BBC staff musicians are walking around in fear of the sack. And they have been doing so for the last seven months.

They include members of the Northern Dance Orchestra, whose days are rumoured to be "numbered."

HUSH-HUSH ATTITUDE
But a hush-hush attitude on the part of the BBC and the Musicians' Union continues to keep everyone in the dark.

The MU says: "No comment." The BBC says: "No decision has been made." And adds: "It's one of those scare stories that gets around."

But rumours persist that wholesale sackings are in the offing.

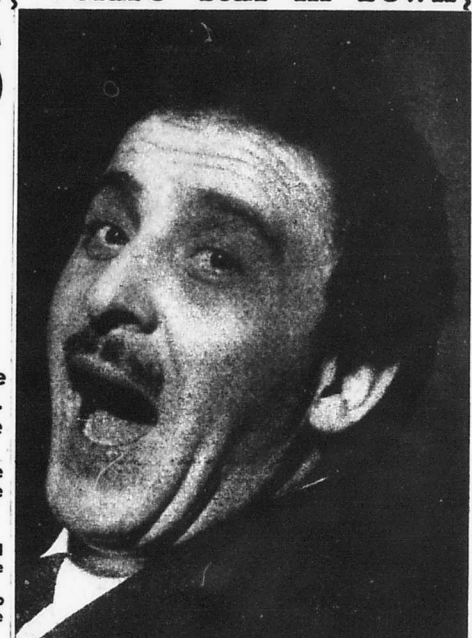
They were sparked off by the setting up of a five-man committee to advise the BBC on streamlining and economies.

COST PROBE
The committee looked into the necessity of the BBC retaining its 500 staff musicians at an annual cost of £500,000. A report was submitted Back Page, Col. 3

CHRIS BARBER FANS MAY GET PRIORITY



Chris Barber and his band have just finished Eddie Smith and Chris Barber. The band is shooting the screen version of John Osborne's "Look Back in Anger." Pictured on the set are British blues to arrange a special screening of the film's star, Richard Burton, bandleader the film for members of the Barber Fan Club.



DICKIE VALENTINE TO QUIT DECCA

DICKIE VALENTINE is quitting Decca—the label with which he won vocal stardom.

This week he told the Melody Maker that he had asked to be released from his recording contract. "I wrote to Decca over the week-end," said Dickie. "So far, I haven't had a reply."

Dickie's action follows his blast against Decca for the non-release of his "singles," "almost non-existent" exploitation and the 12-month delay in issuing his latest LP.

The Valentine outburst was exclusively frontpaged in the MM last week.

"No point" "There's no point in carrying on as things are," added Dickie. And as my contract expires in March anyway, they might just as well release me now.

"This is not the case of asking for release in order to join another company—though naturally I have had offers from time to time.

"Incensed" "I am still so incensed at the way Decca have treated me that I want to get away—even if never make another record."

Commented a Decca spokesman: "We certainly would not want him to stay with us if he was unhappy."

Rewards for Roy

AN ATV series and a recording contract with EMI have been awarded to Roy Castle, 26-year-old Yorkshire lad who woke up to find himself a star after Monday's Royal Variety Performance.

Sydney Grace, Lew and Leslie Grade executive, told the MM on Wednesday:

"In 20 years of show business I've never known a reaction like this. The phones never stopped ringing in this office all day yesterday. We were besieged by reporters and photographers."

ITN shot a filmed interview with Roy and telecast it this same evening.

The ATV fortnightly series will start on December 11, featuring Roy with Bruce Forsyth, composer of "Sunday Night at the Palladium."

Valentine protégé
One of the first people to congratulate Roy Castle after his "Royal" success was Dickie Valentine, who has "sponsored" Roy for the past two years.

Roy starts a fortnightly session at London's Astor Club on Monday.

Top LPs

THE MELODY MAKER—the first paper to print an LP Supplement—this week offers a new service to its thousands of disc-minded readers.

It is a list of the Top Ten LPs. This will be published each week in conjunction with the present MM Top Twenty chart of best-selling "singles." (See Page 6).

Sales of LPs are booming both in Britain and the States. SO KEEP IN TOUCH WITH TOP TASTES.

Stop Press, U.S.A. SKYLIFT TO PRESLEY

From HOWARD LUCRAFT

HOLLYWOOD, Wednesday.—RCA Victor is flying its engineers to Germany for Elvis to make an LP of hymns dedicated to his late mother. . . . Sinatra's next LP will be "Big Songs For Little Rooms" with backing by George Shearing. . . . Annie Ross has a new LP with the Gerry Mulligan Quartet. . . . Elmer Bernstein is doing a stereo album of the music from "Anna Karenina."

COLUMBIAN Army Archard Pennie set Danny Kaye with the top band leaders Bob Crosby, Bobby Troup and said: "Take me to your leader." Sammy Davis Jr. fell from the second story of a building on the "Foxy and Bess" set with no apparent injuries.

RICKY and Dave Nelson are expected to appear in "Blue Mustang" with Pop recording. Gary Crosby moved into Frank Sinatra's old two-bedroom flat on Wilshire Boulevard. Singer Molly Bee's current beau—musician Dave Gomerstein—flew with Molly and her ex—Tommy Sands—on the same plane to Honolulu.

"To make "Beat Generation" more factual, Ray Anthony is now playing Mamie Van Diver's divorced husband. All five Crosby sang "The Old Mill Stream" at a party at Romanoff's, a famous eatery in Beverly Hills. Bob Catton will reassemble his pre-war Bob Cats for a big jazz TV show.

Hofner FOR 8 OUT OF 10



LUXURY BALLROOM PLANNED BY MECCA

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Jazz enters the U.S Hit Parade

NEW YORK, Wednesday.—The latest pop chart trend? The answer: Jazz

"Topsy II"—the second side of a two-part record—is on top of many trade charts this week. It's by jazz drummer Cozy Cole on the Love label. "Topsy I" is also on many charts, only slightly lower in the rankings.

Also this week, two new entries hit the market of the old Stan Kenton tune "Intermission Riff." The flip of one, by the Bernie Lowe Orchestra, is another jazz classic "Sing Sing Sing" originally popularised by Benny Goodman.

The other record in question by the Mickey Leonard Orchestra and has Part I and II of "Intermission Riff."

CONNIE FRANCIS in top package. **DISC** jockey Ted Steele takes a leaf out of Alan Freed's book when he brings an all-star rock and pop show into the New York Paramount Theatre, November 26-30. Highlighters will be the Kaitlin Tynes Connors, Gacy Cole, Clyde McPhatter, Big Boy, Jimmy Cannon, Jerry Butler, the Jimmy Tonex, Dickey Doo and the Savells and others. Meanwhile, Freed is reading another top-notch line-up for his annual Christmas show, to be staged this year at the Brooklyn Fox Theatre, scene of his record-breaking shows in August.

THE PLATTERS Home again

THE Platters have returned after a tour of the States after an extended European tour. Tomorrow they are due to open their comeback engagement at the swank Flamingo Hotel in Las Vegas. It's the same Flamingo where the group first broke into the business prior to their first hit "Only You."

TONI CARROLL World-wide stars recently completed a successful engagement at London's Colony, has returned from a seven-day visit to Russia. The MGM star told me that the names she was asked most about by the Moscow citizens were Ella Fitzgerald, Louis Armstrong, Doris Day and Dave Brubeck.

MECCA are taking a 45-year lease on the dance hall which forms part of Coventry's new City Centre. The hall will cater for 2,000 people but is fitted out at a cost of £76,000. Mecca, which has the option of a further 45 years lease, will run the hall on a club basis, including Sunday nights.

BRISTOL—Max Bygraves, backed by the Sid Phillips Orchestra, comes to the Colston Hall this Sunday. John Roberts Six Orchestra, with recovery Sheila Southern, plays for Bristol Press Ball tonight (Friday). Roy Castle is to announce the cabaret act.

LEICESTER—Brian Woolley's Jazzmen will play at the Lancaster Hall on November 21.

LEEDS—The bands of Johnny Wadsworth, Johnny Adgeleston, Bertie Mann, and two Old Time orchestras were featured at the MU Benefactors Fund Ball last week.

LIVERPOOL—Former band-leader Sir Edward Parry is to return to the business after a long spell in hospital. From 1953-56 he was in charge of entertainment at the ODEON base at Britz Norton.

Ellington meets Hazel



Duke Ellington gets a hug from star American pianist—Hazel Scott last week as he serves for a cocktail party at the American Cultural Centre in Paris. The Duke was in Paris for two days of concerts at the Palais de Chaillot.

MEET THE STARS with REN GREVATT

PAUL ANKA

'Teen Commandments' A different disc on ABC-Paramount pairs Paul Anka, George Hamilton IV and Johnny Nash on a recitation of "The Teen Commandments." Jimmie Rodgers' new—"Bimboomy" and "You Underland." The Pont-Tails' "Close Friends" and "Seven Minutes In Heaven" both seem to make tracks.

The late Chuck Willis is represented on wax with the Duke he ever cut—"Keep A Driving."

JOHN LEWIS IN 'EXILE' FOR A MONTH

NEW YORK, Wednesday.—John Lewis, MD of the Modern Jazz Quartet, is going into "exile." He plans to "hole up" in his Long Island home for a month to catch up on his composing chores. John will write new material for the group and handle a few other commissions.

Art Pepper signs THIS week Contemporary Records' official handling of Art Pepper, one of the most individual of the modern alto players, had been signed to a long-term exclusive contract with the Marlboro Orchestra.

Swinging sessions A "JAZZBO" COLLINS—New York's bearded jazz deity—has his first weekly jam sessions at the Club 65 in Greenwich Village.

The 'king' sound ATLANTIC RECORDS' jazz executive Neuhil Ertgen and recording engineer Tom Dowd left for New Orleans yesterday to record "authentic" brass bands.

Billy Taylor returns BILLY TAYLOR, who first recorded for Atlantic Records in 1951, has returned to the label. Ertgen is, jazz A&R.

Bregman is to wed Hollywood singer BUDDY BREGMAN, MD of the Buddy Bregman Band with George Melly and Ella Fitzgerald, is to wed 22-year-old song thrush Anna Maria Bregman.

NEWSBOX... by Jerry Dawson ASHTON-UNDER-LYNE.—The Ray Ellington Quartet will appear at the Grosvenor at the Palais de Danse.

REGBY—The Rod Storrill Jazz Sextet opens at the new Regby Jazz Club—Club 11—last week.

BURY—Club Mainstream re-opened on Guy Fawkes Night at the Coach and Horses Hotel and Men featured the Rod Hamer Jazz Band.

LITON—The Klub Kaleidoscope—devoted to cha-cha-cha—will play at the Connaught Hall on Friday (November 7), with the Morris Quintet.

TENNESSEE WELLS—Reverend Albert Wells, who has been in the name-band since 1953, will play at the Hall features Sid Phillips on November 24.

Unmatched for Tonal Perfection Besson ACADEMY TROMBONES For rich tone and true intonation, "Academy" Trombones are unrivalled. This, coupled with the smooth-est ever slide action, fine appearance and exquisite workmanship throughout, make "Academy" the choice of today's leading players, including—

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Illustrated "Academy 403," £50.7.5.
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● Jack Good 'hot air'
● Victor Knight 'public-spirited'
● Vic Lewis 'compulsory test'
● Harry Francis 'the jungle'
● Russell Turner 'rock-star'

POP! Call a halt now

THE MELODY MAKER believes that the time has come to call a halt in the amount of trash consistently being fed to the public, under the guise of entertainment, with the excuse that "this is all they really want."

It believes in the intrinsic good taste of the public and that it does not want the type of song (and type of performer) with which it believes are daily being bludgeoned.

It believes that it would prefer to listen to talented artists performing worthwhile material—if it were given the chance. It believes that ninety-nine per cent of the profession and ninety-nine per cent of the music industry would prefer to deal in better material—if it were the chance.

Rebel

It believes the time has come for the public, the profession and the industry to rebel against the handful of men who are responsible for this lowering of musical standards: the managers, disc-jockeys, A&R men, agents and "talent scouts" whose sole ambition is to chase the gimmick in search of a quick profit.

That why such prominence was given last week to Vic Lewis's outspoken attack on the "improved standards of the Hit Parade" was immediate and heartening. It confirmed our view that most young people today are far from being musical morons.

Many feel that they have been deceived too long. From the profession itself, Lewis gets much support.

"The Lewis article," writes Victor Knight of the Songwriters Guild of Great Britain, "is the most public-spirited to appear in the history of the MELODY MAKER."

The "summing-up" was correct and masterly. Harry Francis, for the Musicians Union, made the comment: "It was admirable and completely right in principle. We are suffering from an overdose of importations from the jungle of American entertainment."

"I've a further opinion of public taste than some people. The kids have rubbish forced upon them—and above who clutter out the rubbish are largely controlled from America."

False

"The MU must be concerned with standards where they need the livelihood of members. If poor musicians are thrust into the top level of entertainment, then inevitably the value of the skilled player is diminished."

"We aren't too happy about the way big white-trash artists are used by recording studios to create false reputations for poor performers. We give voters there were adverse comments."

Says "65 Special" producer Russell Turner: "Far from pushing dance bands off the air, we have 54 first-class musicians in the studio every week—bands of the calibre of Heath, Dankworth and Delaney. We give voters the rock-beat as well. But the programme is aimed at

12,000,000 viewers—four times the teenage population." Jack Good, master-mind of "On Boy" was more acid. "Vic Lewis's article is a amalgam of all the fallacious arguments that have ever been levelled against rock-n-roll. He is correct, however, musical publication-filling hot-air. To square it against the facts would, I'm sure, be unfair to the writer's intentions."

Vic Lewis made the point that a campaign was needed to rally responsible opinion. "The Music Directors' Association would certainly wish to ally itself with any move to raise the standards of popular music," says MDA secretary Bertie Owen.

"My suggestion? A round-table conference composed of interested parties could be the first step."

Victor Knight puts forward the idea of a protest meeting to which parent and teachers' associations, youth club organisers, etc. could be invited.

"They should demand that recording and broadcasting companies stop this poisoning of youth immediately."

At the invitation of Metro Music readers, Vic Lewis offers his own suggestions.

"I'd like to see the MU impose a compulsory test of musicianship. And the Union should certainly take action to

stop members accompanying bad performers on radio and TV. I'd like to see the MDA revive the dance band championships they once gave incentive to young musicians."

I challenge the propagandists of trashy music to awaken to their public responsibility. The musical newspapers which print everything about the phony stars—except the fact that they can't sing!

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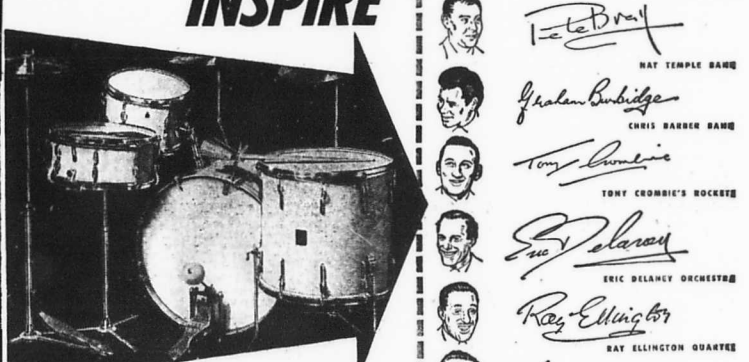
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- Ronnie Lord NEW CHURCHILL CLUB
- Peter Maynard THE GRAHAM STEWART SEVEN

Jazz ought to be a happy music!

JAMES RICHARD SKIDMORE was playing and talking with his dog. "You are supposed to be talking to me, Jimmy." With his back to me he pointed at the ceiling.

"There's something up there," he said, and it's going round and round. The careful notes don't fall on you.

I watched in silence. Finally he got up. "Hello, me old darling, me old nut," he said. "You're looking great. We've both been ill, haven't we? How are you?"

"Fine. What was the matter with you?" "Dumal slice. I had it for 24 years. Recently I had a major operation and I'm cured. It was difficult because my stomach muscles were over-bleeding through blood flow the tend."

He leaned back in the chair and lit a cigarette. "All my life," he said, "I had this cloud hanging over me and it held me back—you have to fit in to this business. But now I can't play better and have a much greater appreciation for life."

99 per cent. He smiled a crinkly smile. "And by the way, there's something up there. He looked up at the ceiling.

"Well, this is the happiest period of my life. I am musically happy and that's 99 per cent."

"The one per cent? That's taken up with parking problems and coppers."

"But the 99 per cent—well, Humph is the greatest fellow I have ever met. He's a gentleman as well as being a gentle-

These are hectic days for the inhabitants of No. 33, Margaret Street, London, W.1. For this is the home of the Performing Right Society. And the Society is under fire.

From the ballroom proprietors of Britain. What has happened? The Society has announced a change in its assessment of fees. Previously fixed according to capacity and price of admission, these are now to be two per cent of a hall's gross annual revenue.

And this, say the ballroom proprietors, is "monstrous," "monopolistic" and "extortionate." These terms were used this week when the Scottish Ball-

JIMMY SKIDMORE tells **Maurice Burman**



room Association, with the Association of Ballrooms and the North British Ballrooms Association, has interested parties, protested before the Performing Right Tribunal.

Why should we divulge our gross takings, they demanded. Suppose they leak to competitors? And why penalise an owner according to the success he makes of his hall?

"Why should 'non-copyright' nights (old time and country dancing) be taken into account? And isn't ballroom business bad enough already without increasing fees 5 or 6 per cent?"

It's the band **ONE** ballroom proprietor told me this week: "We are being assessed on last year's figures, but already it's down on last year—and there's no sign of things improving."

"Result: I haven't been able to book any name bands. Further, should I book a name band at, say, £50 for a night and make only £10 profit, why should I be assessed on what I've had to pay out to the band?"

Says Skidmore about the Lyttelton group: 'I think it is the best small band in the country.'

"How good is the band?" He thought for a moment and pulled on his lower lip. Slowly he said: "I think it is the best small band in the country. There was the Don Rendell Six, but that has broken-up."

Lyttelton's playing fit with the rest. "It does. It's surprising. True, he has been associated with traditional jazz, but he is playing really well."

In the past six years the 42-year-old, London-born Skidmore has fostered British material bands, including George Shearing, Kenny Baker, Parnell Lewis and Eric Dolphy. He is married, with a 16-year-old son, Alan, who plays tenor.

Began with Basie "He is over six feet, has thick black hair growing at the side, 'I use Omo' and looks like Cary Grant."

"What style would you call your own?" "I don't know. I latched on to jazz in 1934 with Basie's band. I liked Seven and Lester. Then in 1943 I tried to change to pop, but I wasn't young enough. So now I play the way I feel—sort of mainstream."

"I believe you invented the term 'nut'?" "Yes. It's a term of endearment, but the real reason is I can never remember Christian names."

"You called me 'nut'?" "That's right. What is your first name?" "You're supposed to be funny. Make me laugh."

He rubbed his hand all over his face and looked worried.

Corny? Maybe "Come to our next concert," he said. "I don't know if I am corny, but I do feel that one shouldn't look like four pennorth of corn on the stand and one should have fun. Provided it doesn't interfere with the music."

Jazz is a happy music, and that's what I think is wrong with the ultra-modern jazzmen. All of us, I believe, are basically entertainers."

"Any ambitions?" "To keep alive. There's something up there, you know. (There wasn't anything up there, you know—only the ceiling.)"

on the beat



Another point made at the meeting was this: "It isn't what's played that attracts the public; it's the band that plays it."

Ominous **SAID** Mr. W. R. Grieve, QC, representing the North British Ballrooms Association: "Dance halls do not advertise that they will play 'Tip-toe Through the Tulips.' Nor do they advertise Bill Baxter and his Boys playing 'Tip-toe Through the Tulips.'"

"It is the band that is advertised." Adding, ominously that a result of the new ruling might be to cut down the size of bands.

The hearing is now adjourned until January 13, when the PRS will state its point of view.

'Impossible' **THE** Society is also under fire wishing to open up in Britain. Because of the new three-part PRS ruling, which states:

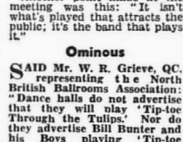
Before admission to PRS membership, firms must be (a) in residence for one year before receiving their first PRS cheque—which is dependent upon (b) their having published 24 numbers—from which (c) 20 per cent of the revenue stems from "home" products.

Why? **I** ASKED one who'd be publisher why American firms wanted to open up their own offices here instead of becoming subsidiaries to existing British firms.

He was demanding copies of he was demanding copies of "Mirage," "Duke's Joke" and "Lush Life"—which may soon form part of the Ellington library.

Then—at last—international recognition may come to this "musician's musician."

EH? **HOWARD LUCRAFT** asks if he's heard of the West Coast modernist who was making away because he refused to eat a square meal.



than it can on an American hit in Britain." Passed to you, PRS. (These are busy times, aren't they?)

Strange? **ONE** of the stranger phenomena of the Rock Age is discovered, it is not necessarily he who gets big-headed—it is usually the nonentity who has discovered him and appointed himself his manager!

Three for Duke? **THE** Ellington Band has left Britain. And with it have gone three British compositions, by Alan Clare.

And the man who has taken them away is Ellington arranger Billy Strayhorn (who, if he had written no more than the lyrics of "Lush Life," would be hailed as a genius).

Billy dropped into the Rake Club in Maddox Street, W. for a few minutes, during the Ellington tour, heard Alan play and stayed.

When Alan played the first of his own compositions, Billy cancelled all further appointments and asked for more.

Three-and-a-half hours later, he was demanding copies of "Mirage," "Duke's Joke" and "Lush Life"—which may soon form part of the Ellington library.

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DETAILS **Count Basie Orchestra: Wendell Culley (solo trumpet). Comp. and arr. Neal Hefti. Rec. Oct. 1957. Duration: 4 min. 30 sec. Columbia 33 SX 1084: 'The Atomic Mr. Basie.'**

Enthusiastic The audience was receptive and enthusiastic, listening attentively to the music, and registering its approval in the right places.

At an earlier stage in the concert I had wished for a seat nearer the front. When "Lil' Darlin'" began ("slow and oozing," in Barry Ulanov's phrase) I was glad to be sitting in row U, because in some curious way it was the right place to be at that moment.

Down on the stage, the Basie Orchestra seemed more of a unit, less a collection of individuals.

The music spread like a warm blanket over the rows of silent heads, until somehow the audience became almost a part of the orchestra. By the end of the number I felt the way Diana Dora feels when someone gives her a Golden God-wit.

When later, "The Atomic Mr. Basie" LP arrived, with its appealingly tattered cover but its magnificent musical contents, I rushed immediately to the record store and sat back to enjoy another bout.

I wasn't disappointed. On the contrary, given good sound reproduction equipment, Hefti's quiet masterpiece sounds even better on wax than in the concert hall.

Apology The Basie Band had previously been recorded in what sounded like a sewer, with such dire results that no self-respecting disc-jockey could bring himself to play a three-minute track without adding a three-minute apology.

I found that here the Basie concert sound had not only been captured but enhanced with "Lil' Darlin'" outstanding in recording which at one moment or another exhibits just about all the jazz qualities there are.

The form of the number is simple and direct, and the melody is a gem.

Exciting Jazz **THIRTEEN** Britons, plus one American last Friday added up to a most exciting jazz sound.

It was Jimmy Rushing's final London concert and, after some tipple and a few drinks, Rushing, Humph led on 15-minute solo group.

The line-up was Humph, soloist; Ray, tenor; Connie Kay, drums; and the rhythm section of Ray Charles (piano), Ronnie Scott (bass), and Keith Ingham (drums).

Let's hope this is one exciting performance that will be sufficiently for Humph to feature it regularly.—Bob Dawson (p.m.), Brian Brockle-hart.

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Great records of our time—8 by Steve Race

THEY ARE AS SUPERB AS JAZZ EXPERIENCE

I AM among those who believe that the present Basie Band is one of the greatest things that have ever happened in jazz. I like almost everything about it. I like the leader, an obvious inspiration to his men but never a solo-hog.

Count Basie's "Lil' Darlin'"

I like the fact that the band is dedicated primarily to the art of ensemble playing, and only secondarily to the showcasing of individuals.

I was sitting in the stalls at the Royal Festival Hall, about half way back, alternately thrilled by that tremendous ensemble, and—though I gather I was practically alone in this—exasperated by its drummer's attempts to force the tempo.

The music spread like a warm blanket over the rows of silent heads, until somehow the audience became almost a part of the orchestra. By the end of the number I felt the way Diana Dora feels when someone gives her a Golden God-wit.

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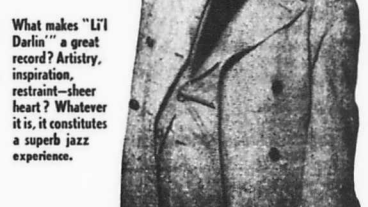
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What makes "Lil' Darlin'" a great record? Artistry, inspiration, restraint—sheer heart? Whatever it is, it constitutes a superb jazz experience.

The records so far **Django** (Modern Jazz Quartet); **Melancholy Blues** (Louis Armstrong); **Call Formia Suite** (Mel Tormé); **Singin' The Blues** (Bibi Stenderberg); **Boplicity** (Miles Davis); **Fever** (Peggy Lee); **Frankie & Johnny** (Erol Garrow).

NEXT WEEK: **Strange Fruit** (Josh White).

SONGS BY Hubert W. David

IN the very early stages of commercial television, Johnny Johnston founded J. J. Jingles, Ltd. He was in on the ground floor for at the outset the easiest form of jingle was presented with a singing group. Johnny—with his own group, the Keynotes—could have had no better set-up.

One of his first big successes was his famous "Seven or a Bourgeois," and it was Johnny himself who supplied the yawn! He has gone on to write and present the jingles in a variety of patterns, sometimes employing an orchestra of more than 40 musicians.

'Urge' created It is the mood suggested by the product which sets the pattern. In the case of Rael-Brook Toplin Shirts, for instance, a series of line drawings, using the words "Rael-Brook Toplin" as a vocal riff, with Johnny's group using an "urge" as an accompaniment.

So much so that when Johnny was chosen to write the jingles for prospective advertisers, the agent often remarked that "Rael-Brook" for this one. He has been successful in the past, as King Jingles, Ltd., is an offshoot of his company.

Songwriters This season entitles you to free advice on any one songwriting subject. Write for an answer to a songwriting question.

Bill marches on **ACKER BILK'S** Nite EP "Mr. Acker Bilk Marches On" is the latest release in the "Mr. Acker Bilk Requests" series.

Champion **Post** this coupon today for full details of all Champion Radios, Record Players.

Model 884 "SYMPHONIC" A player which has everything: a 4-speed automatic; turn-over cartridge for either stereo or monaural use, and two loudspeakers which can be contained inside the lid and positioned as required while in use.

Model 882 "BELGRAVE" An AM/FM/VHF Radiogram with provision for stereophonic adaptor. 499 Gns. (tax paid).

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Breathe into a Brillhart

Good players are relaxed players, and the quickest way to relaxed playing is with a Brillhart. By choosing Brillhart you gain the luxury of only having to breathe, not blow, to attain that modern relaxed style.

Write for leaflet giving full details and prices.

ALL GOOD DEALERS CARRY A WIDE RANGE

LOOKING FOR A GOOD REED? Ask your dealer for Brillhart

Sole Distributors to the trade: ROSE, MORRIS & Co. LTD. 79/85 Paul Street, London, E.C.2

RUSS HAMILTON **NEW RECORDS**

Things I didn't say
Strange are the ways of love

DOMENICO MODUGNO
Strada 'Nfosa
Lazzarella

Volare
(Nel Blu dipinto di Blu)

NINO RICO
and his orchestra
Rico Vacilon
Cha-Cha-Cha

ORIOLE RECORDS LIMITED

315-317 Oxford Street W.1

The Sound Sensation

... for party time!

STEREOPHONIC
Record Players and Radiograms

For the modern way of listening buy the Champion "Symphonic", a stereophonic Record Player at a price you can afford.

Model 884 "SYMPHONIC"

A player which has everything: a 4-speed automatic; turn-over cartridge for either stereo or monaural use, and two loudspeakers which can be contained inside the lid and positioned as required while in use. Attractively finished in Silver Grey and Red, it is a model of distinction at only 58 Gns. (tax paid). AM, only 200.150 volts.

Champion

The finest in sound you'll find around

Post this coupon today for full details of all Champion Radios, Record Players.

NAME _____ ADDRESS _____

CHAMPION ELECTRIC CORPORATION, CHAMPION WORKS, DROVE ROAD, NEWBURY, OXSHIRE.

MM SPOTLIGHT ON THE SHOW...



Maz Hyrarres watches part of the show from the stalls during rehearsals.



One of three bands chosen for the show was the lush, his 45 musicians, besides accompanying some of the stars the orchestra had its own solo spot.

Dates with the Stars

- (Week commencing November 8)
- Billie ANTHONY**
West: Empire, Edinburgh.
 - John BARRY**
West: Metropolitan, W.
 - Eddie CALVERT**
West: Empire, Finsbury Park
 - Michael HOLLIDAY**
West: Savoy, Lincoln
 - Dennis LOTIS**
West: Empire, Glasgow
 - MUDLARKS**
West: Empire, Glasgow
 - Danny PURCHES**
West: Empire, Leeds
 - Billy SMITH**
West: Tommy Steele Tour
 - Tommy STEELE**
Sunday: Granada, Maidstone
Wednesday: Granada, Bedford
Friday: Granada, Shrewsbury
Saturday: Granada, Kettering
 - TAMMIE SISTERS**
West: Regal, Redruth
 - Frankie VAUGHAN**
Sunday: Belle Vue, Manchester
Monday: St. Andrew's Hall, Glasgow
Tuesday: Caled Hall, Dundee
Wednesday: Debar Hall, Edinburgh
 - Harry WHISKIE**
West: Metropolitan, W.
 - Marty WILDE**
West: Metropolitan, W.

HEATH WANTS A SINGER, BUT...

BANDLEADER Ted Heath is scouting out for a young male singer to groom for stardom with his band.

'No bad habits'

Qualifications? He must be about 17, good looking, and have "no bad vocal habits and mannerisms." And, of course, he must be able to sing.

He will take the place of Bobbie Britton, Heath vocal star who left the band last before it made its recent trip to the States.

"I don't want any young rock-'n'-roller," Ted told the MM this week. "I want a rhythmic singer, but he must also be able to sing a ballad. These rock-'n'-rollers can't sing a decent ballad. And that jumping around and hip-wiggling routine is out where I am concerned."

IT'S BETTER TO BE SAFE

SINGER and bongo specialist Frank Holder is booked to share the bill with Bill Haley and his Comets at the Velodrome, Ghent, tomorrow (Saturday).

With reference to the recent Haley-fan riots in Paris, Hamburg and Berlin, Frank told the Melody Maker: "If all goes well, I shall open in Club on Monday."

He has already insured his bongos.

Eric Winstone is ordered to rest

A SPECIALIST examined band leader Eric Winstone this week and told him, "No one-nighters for about three weeks."

So Eric, who injured his ankle at Bullin's last summer, has had to restrict his activity to broadcasts. Visist Roy Marsh is currently fronting the Winstone band.

The Marsh Trio is to be featured for a season in Southern ITV's mid-day programme "Flotina". Police starting next month.

RADIO BREAK FOR REX RUTTLEY ORK

The Rex Ruttley Orchestra, resident at Kinross's Ritz Ballroom, makes its broadcasting debut next Thursday (11.30 a.m. Light). It airs again on November 21.

Singer Cynthia Lanagan has joined the band in place of Jill Kinley. Cynthia, who won a "Municipal Of The Day" award in a Melody Maker contest, is the wife of Edmundo Ros trumpeter Trevor Lanagan.

Jazz Adviser

New commitments have forced Peter Burman to resign his position as Jazz Adviser of the Melody Maker. His duties will, however, remain with the label as Jazz Adviser.

Domenico Modugno is coming back

DOMENICO MODUGNO, Italian song star who made his British debut on "Sunday Night At The New Year," last week-end, plans to return to Britain in the New Year.

Norman Payne, executive of the Music Corporation of America, told the MM: "We hope to bring him back for TV and personal appearances."

"But it will not be until the New Year, as we have lined up a big slide-tour for Modugno following his present film commitments in Rome."

New disc

"Among the pieces he will be appearing is at Las Vegas."

Modugno made a big hit when he appeared in America during August and September. His "Volare" star's latest disc is "Lazaretti" and "Stard Niosa." An EP, which will include these titles, will be issued by the Oriole label later this month.

Artists on Buffet

- WOODY HERMAN**
America's Top
 - ARTIE SHAW**
American Virtuoso
 - CLIFF TOWNSEND**
Soundtracks
 - HENRY MACKENZIE**
Soundtracks
 - Bill LEWINGTON**
WALLY FAWKES
Trodolides
- and hosts of British, American and Continental clarinetists

Boathouse tribute to Bob Walls

Top modern and traditional jazzmen gathered at the Boathouse last week for the 1958 Ball.

The Ball, which may become an annual affair, was held at Kew in tribute to Bob Walls, who has recently returned from hospital and whose Storyville Jazzmen is resident at the Boathouse.

The SWEETEST Clarinet ever made!

BUFFET Crampon PARIS

The fact that the World's greatest artists play them speaks conclusively for their superiority.

You can readily obtain Buffet from your local music shop, the network of famous music Dealers who stock and recommend Dallas Instruments covers the entire country.

Dallas

FREE! Illustrated folder of Buffet Clarinets, Saxophones, Reeds, etc.

Name: _____
Address: _____

BALLAS BUILDING, CLIFTON STREET, LONDON, E.C.2

LONNIE DONEGAN IN DISC RACE

British disc labels are racing to cover America's latest hit wailing, "Tom Dooley," by the Kingston Trio. On Wednesday it reached the No. 1 spot on the U.S. charts.

Nixa's Michael Barclay New to Glasgow was with the disc, Lonnie Donegan's version of the song.

Nixa were hoping to rush the disc to the charts on Friday when the original Kingston Trio "Tapes of the Donegan" version have been flown to the States for a third wailing of "Tom Dooley" by Rick Price, is due for release by Fontana.

BASIL KIRCHIN GOES CHA-CHA

BASIL KIRCHIN is re-forming his band as a cha-cha outfit. With cha-cha catching on in a big way, I figure now's the time to launch out with an outfit on these lines," Basil told the MM.

Basil Kirchin has been re-recruited at the Isle of Man next summer. He spent his first season at the Strand Palais, IOM, this year.

THE CRICKETS
It's so easy
CORAL
Q 72343 45/78

Rockin' Robin BOBBY DAY
HLM 8726 45/78

DALE HAWKINS
La-do-dada
HLM 8726 45/78

RECORDS your monthly guide to good record buying. From your record dealer price 6d.

THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON WC2E 11



Eartha Kitt on stage in her fabulous £1,000 sheath dress. She follows up her Royal Variety Performance by starring on "Sunday Night At The Palladium" this week-end.

...OF THE YEAR



Roy Castle—British hit of the show.

Eartha purrs her way to success

THE Royal Variety Show—that mixture of chaos, cigar smoke and on-stage nerves—is over for another year.

The 30th show, presented on Monday at the London Coliseum, will be remembered for two vastly different acts—America's Bartha Kitt and Britain's Roy Castle.

Owners of her recordings will know that Miss Kitt has a voice that sounds like Spike Milligan singing from the bottom of a water tank. In the flesh she adds a feline ferocity and a superb sense of timing to give

By BOB DAWBARN

cre-w-cutt-ed Yorkshireman packed gags, songs, dancing, trumpet and guitar playing into his brief act.

He certainly earned his success the hard way—many more experienced artists would have been put off by the incredible din from behind him as the stage was prepared for the following "Good Old Days" potpourri.

The show as a whole had obviously been planned as an attempt to please everybody. There were brief excerpts from "My Fair Lady," "Warce's Charlie and the Merry Widow," comedians, light music, pop singers, Spanish ballet, vocal groups and jazz—eight bits of Don Rendell, tenor with the Cyril Stapleton Show Band.

DATE FOR
Recordings made during Monday's Royal Variety Performance at the London Coliseum will be broadcast in the BBC Light Programme between 9 and 10 p.m. on November 9.

SUNDAY
added point to her brand of sophisticated night-club songs. Sneathed in the tightest dress seen since the last Egyptian mummy was excavated, her wavering purr had the traditionally biased audience eating out of her hands (I nearly wrote paws).

'Encore'
Sharing with Eartha the honour of being the only artist accorded cries of "Encore" 23-year-old Roy Castle got a big boost to a promising career. Unknown six months ago, the



Cyril Stapleton at the Royal Variety Show.

NEWS SPOTLIGHT

TONI DALLI'S Columbia LP of the "Student Prince," released this week, features a 10-piece orchestra—the biggest assembled by EMI to accompany a singer. It is conducted by Michael Collins.

Also due out this month is Toni Dalli's latest single—"I Walk With God" coupled with "So Deep Is the Night."

Vocalist Dennis Peters has left Billy Tennent's Orchestra after two-and-a-half years.

Bassist Jack Jarrett has joined the Roy Kenton Band from the Embassy Ballroom. Writing in place of Ronnie Seabrook.

Pianist Jack Chivers has joined Gordon's "Talk Of The Town" Orchestra, conducted by Raymond Gordon, who succeeds Frank Horrox, who has left to freelance.

Soundtrack United Artists' film "I Want To Live" is composed by Johnny Mandel, and played by a jazz group which includes Gerry Mulligan, Sherry Maune, Red Mitchell, Frank Rosolino and Bud Shank. Susan Hayward is the star.

Top a-kiff stars, including Lonnie Donegan, will attend a party at the 80th Central Club on November 26 to launch Brian Bird's "Skitne"—the first book to be written on the subject.

Guest stars in "The Ted Ray Show" on BBC-TV on November 22 include Pearl Carr and Teddy Johnson.

BBC will visit the Humphrey Lyttelton Club for live recordings by Chris Barber on Monday and Humphrey Lyttelton on December 1.

Framus GUITARS

A sensation in the musical world!

Now you can afford to enjoy the luxury of Framus Supreme quality

New, favourable H.P. Terms now bring the superb instruments within the reach of all who aspire to play better.

Prices range from 6 Gns. for a Junior model up to 73 Gns. for the GRAND STAR Cutaway, resonance electric model. All obtainable from your local Music Dealer.

AN EXAMPLE OF OUTSTANDING GUITAR DESIGN is the CALYPSO Cello Model with the little guitar with the big tone at 11 Gns. or 3/- deposit and 12 monthly payments of 20/6.

FREE! 16-page Guitars Booklet including all that is in Guitars, Pick-ups, Amplifiers, and other tested instruments.

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Address: _____

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HUMPHREY LYTTTELTON CLUB

Mack's 100 Oxford St., W.1
Friday, November 7th
WAY FAWKES
AND HIS TROGLODYTES
Saturday, November 8th
ALEX WELSH AND HIS BAND
with GARY SYMON
Interval by IONIO STRING QUINET
DIZ DISLEY
Sunday, November 9th
MR. ACKER BILK'S
PARAMOUNT JAZZ BAND
Monday, November 10th
CHRIS BARBER'S JAZZ BAND
with OTTILIE PATTERSON
Tuesday, November 11th
MICKY ASHMAN'S JAZZMEN
featuring DICKIE BISHOP
Wednesday, November 12th
HUMPHREY LYTTTELTON AND HIS BAND
Interval by WEAVER FAWKES' QUARTET
Thursday, November 13th
TERRY LIGHTFOOT'S JAZZMEN
Sessions comm. 7.30 p.m. Sess. 7.15 p.m.
Details of Club and Sessions from M.C. Office,
9 Great Chapel Street, W.1. General 7424



CLUB CALENDAR

11- per word
CLUB "M."
underneath the Magneton
Restaurant, 30, Coventry St., W.1.
"London's liveliest sessions."
FRIDAY, November 7th
TONIGHT, another exciting
night featuring BOB HAIN
and his band, with a special
feature, JAZZ CLUB SESSION.
SATURDAY ALL-NIGHT SESSION:
SUNDAY AFTERNOON, 3-8 p.m.
What a session last week; one
of the best sessions yet
attended. It was just
another of the many
sessions which are
being held at this
club. The sessions
are held at 1.30 a.m. last week.
DEPT. OF THE
A SEVEN HOUR SESSION
SUNDAY AFTERNOON, 3-8 p.m.
JAZZ, CHA-CHA-CHA.
Britain's major modern jazz club.
Open 4 nights weekly, 52 weeks per
year.

CLUB AT THE PLAMINGO
at the Plamingo, 11, St. James's
Place, S.W.1.
TONIGHT (FRIDAY) 7-11 p.m.
featuring CHAS. BARBER
and his band, with a special
feature, JAZZ CLUB SESSION.
SATURDAY (SAT) 7-11 p.m.
featuring BOB HAIN
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ABANDON LUNGEIME APATHY!
FRIDAY (FRI) 7-11 p.m.
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THE PRESIDENT'S
SATURDAY (SAT) 7-11 p.m.
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ALL CHAMBERS
SUNDAY (SUN) 11-1 p.m.
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AT THE GALLERY
MONDAY (MON) 7-11 p.m.
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Let the M.M. sell it for you!
It is the classic columns
of a top-class tenor sax,
there's a buyer among
you. You can buy through the M.M.
100.
Advertise where the
musical profession will see it.
In the classic columns
of MELODY MAKER.
For advertising information
in this issue see also pages
12, 14 and 15.

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SUNDAY-contd.

RED LION, Leytonstone, New Club
FRIDAY, November 7th, 7.30-11.30 p.m.
Local and Foreign Bands
WEDNESDAY, November 12th, 7.30-11.30 p.m.
Local and Foreign Bands
THURSDAY, November 13th, 7.30-11.30 p.m.
Local and Foreign Bands
FRIDAY, November 14th, 7.30-11.30 p.m.
Local and Foreign Bands
SATURDAY, November 15th, 7.30-11.30 p.m.
Local and Foreign Bands
SUNDAY, November 16th, 7.30-11.30 p.m.
Local and Foreign Bands

MONDAY
JOAN VICE, DAVE MORSE QUINET,
Special guest: ART ELLEFSON, 2-
incl. 10.00
TUESDAY
AGAIN, SOUTHWALL, "White
Heat" featuring the JAZZ QUINET
featuring BOB HAIN and his band,
with a special feature, JAZZ CLUB
SESSION.

WEDNESDAY
A BALL, CAULFLOWER,
featuring BOB HAIN and his band,
with a special feature, JAZZ CLUB
SESSION.

THURSDAY
AT THE GALLERY, THE JUBILEE
GROUP, featuring BOB HAIN and his
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CLUB SESSION.

Dankworth Club

SATURDAY—The Jazzmakers
featuring Ronnie Allan
ROSS & GANLEY
with Art Ellefson
plus **EDDIE THOMPSON**
Quintet with **JOHNNY SCOTT**
SUNDAY—The complete JOHNNY DANKWORTH ORCHESTRA
with BOBBY BREEN plus **The Jazzmakers**
featuring Ronnie Allan
ROSS & GANLEY
with ART ELLEFSON

TUESDAY
A BAD THING TO MUM, M.J.Q. plays
Record Session, 9, Gairloch Road,
Camden, N.W.2. 8-10.30 p.m.
WEDNESDAY
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PERSONAL MANAGER:
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PERSONAL 11- per word

ALL ITALIAN Cha-Cha
The Cha-Cha, 50, Oxford St., W.1.
Local and Foreign Bands
WEDNESDAY, November 12th, 7.30-11.30 p.m.
Local and Foreign Bands
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(from Page 3)
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Melody Maker

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Frank Sinatra in new Press clash

NEW YORK, Wednesday.—Another stormy chapter in Frank Sinatra's feud with the Press was written this week.

The singer is accused of deliberately running down a cameraman in his car. The incident is alleged to have occurred on Monday when Sinatra was journeying between night clubs. With him in his car were his chauffeur, model Nan Whitney, film star David Niven and comedian Joe E. Lewis.

According to New York's Journal-American, Sinatra had a slanging match with a reporter who asked him what his plans were.

'Bunch of —!' Spotting a photographer named Pinkstein, Sinatra is alleged to have shouted: "You newspapermen are a bunch of —"

He got into his car and Pinkstein was in front trying to take his picture. Sinatra is reported to have told his chauffeur to "Run the — down. Kill the newspaper —."

The car's bumper caught Pinkstein, who later went to hospital for examination.

BALLROOM FIGHT OVER 2 PER CENT

THE Performing Rights Tribunal had sittings on Monday, Tuesday and Wednesday to consider the Performing Right Society's proposal that ballroom proprietors should pay 2 per cent of their gross takings to the Society (see "On The Edge" page 4).

Since 1949 the fees have been calculated on the capacity of the hall multiplied by one per cent of the entrance fee.

After hearing the case for the Ballroom Proprietors' Association which opposed the new proposal, sittings were adjourned until January when evidence will be given for the PRS.

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TITO SACKS 5 C.5 JAZZMEN

'A change of policy'

TITO BURNS has given notice to five jazz musicians from his self-styled 'Six-Fives'—one of the resident groups in BBC-TV's "Six-Five Special."

They are saxists Ronnie Scott, Tubby Hayes and Harry Klein, trumpeter Albert Hall and drummer Bobby Orr. Tito told the MM: "The boys have done nothing wrong and their playing still knocks me out but I want to get a different sound."

'Quite new' "I may get a different instrumentation and the re-formed quite new—makes its debut on November 15. For the show at Swansea tomorrow (Saturday), I shall be using dens until I fix regular replacements."

'OH, BOY!'—TWO DISC STARS



Tommy Steele made one of his rare TV appearances on Saturday when he starred in ABC-TV's "Oh, Boy!" (pictured above) during rehearsal with star Cliff Richard.

HIS 'CINDERELLA' LOOKS A SELL-OUT

IT looks like being a sell-out for Tommy Steele's four-month pantomime season at the London Coliseum. Although the £100,000 Rodgers and Hammerstein production has advanced bookings have been heavy.

Says Steele's booking agent Ian Bryan: "We expect to open to the biggest advance booking of any production, apart from 'My Fair Lady'."

The show will also star Jimmy Edwards, Yank, Bruce Trem, Kenneth Williams and Betty Mandel.

FOOTNOTE: On Wednesday, Steele had fully recovered from the shaking he received the previous day when his car crashed into a tree. The crash caused him to miss two concerts at the Odon, Nottingham.

World tributes to Mrs. Reg Connelly

"The world of music paid tribute to Mrs. Reg Connelly, the world's most widely known female pianist, when she died on Wednesday. Her death was reported last week. She had been suffering from cancer of the breast for some time. She was 68 years old. She had received from all parts of the world, including America, Canada, Australia, New Zealand, Scandinavia and every continental country. The funeral took place in Bourneville last Thursday.

BBC 'SILENCE'

From Page 1
The BBC in March. But the findings have not been made public.

Rumour has it that the 18-piece Northern Dance Orchestra is to be disbanded "when present contracts expire" and that the orchestra will be replaced by a smaller outfit led by conductor Johnny Leach, currently with the NPO.

But Alyn Ainsworth, conductor of the NPO, says: "If the BBC had the idea to disband the orchestra, they have never been told."

"Moreover, we have been asked to do two shows in the next year—one of six months' duration and the other a 12-month one scheduled. Does this look like the BBC plans to disband the orchestra?"

Comments Jimmy Leach: "This rumour obviously arose from the fact that I submitted an idea to the BBC for a 12-piece work season. It is a work with the knowledge and co-operation of Alyn Ainsworth."

Airport telecast

"Six-Fives" plans to telecast from London Airport on December 20. We hope to show a mix of the planes arriving, and maybe introduce some visiting personalities," said a BBC spokesman.

Among those appearing in the novel transmission will be the "Delanos" Orchestra, Jim Dale, the Dallas Boys, Don Lang, Don Ferrnie, Gary Miller and the Mudlarks.

Humph & Rushing in 'Jazz Club'

JIMMY RUSHING will be backed by Humphrey Lyttelton's experimental 15-piece big band for the BBC Light Programme's "Jazz Club" on November 13.

The personnel of the group is expected to be the same as for last Friday's concert with Rushing at London's Conway Hall—Humph, Bobby Pratt, Eddie Blair and Bert Courtney (trumpet), Ronnie Ross, Tony Coe, Kathie Stobart, Jimmy Skidmore, Annie Jones (sax), Keith Christie, Eddie Harvey and John Picard (trumpet), Ian Armit (trumpet), Brian Brocklehurst (bass) and Eddie Taylor (drum).

MARINI QUARTET FOR BRITAIN

THE Marino Marini Quartet, whose "Come Prima (More Than Ever)" is the best-selling disc best-seller, makes its British debut at the Palace, Manchester, for the week of November 17. The boys are flying over from Italy specially for the event. The quartet is followed by TV's "Sunday Night At The Palladium" on the radio.

'Chrysanthemum' is taking over

"Chrysanthemum," a new musical starring Pat Kirkwood and Hubert Gregg, opens at London's Prince of Wales Theatre on November 10. It succeeds "Mister Musus" which starring Francis Howard, which ends a today run tomorrow (Saturday).

The book and lyrics of "Chrysanthemum" are by Neville Phillips and Robin Chancheler. Music is by Robb Stewart.

MARTY WILDE ON TOUR

Marty Wilde has been booked for BBC-TV's "Six-Five Special" on November 15.

The following day (16th) he starts a seven-day package tour with the John Barry Seven and Nancy Wray.

The package visits Wombwell (17th), Newcastle (18th), Newcastle (19th), Barnby (21st) and York (22nd).

Rock-a-Cha-Cha

He led the Cresta Ballroom, Luton, is to run weekly "Rock-a-Cha-Cha" nights, featuring Harry Blackwell's Blackjacks.

On the same evenings the band of the Daily Herald will play a "Rock-a-Cha-Cha" competition will be held.

MELODY MAKER

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band leading for beginners

MELODY MAKER SUPPLEMENT: PART ONE

First—what size should it be?

SOME immortal lines of Shakespeare, with slight modifications, can become surprisingly appropriate when applied to the art of bandleading. Some people are born with it, some achieve it, and others have it thrust upon them.

If you're a practising musician—or even perhaps if you don't play an instrument at all—you may be destined to lead a group of musicians one day, and to mould them in to what in common English usage is known as a band.

But the ways of arriving at such a destination are varied. Some musicians start their career fully intent on having a band of their own and do, in fact, become bandleaders before they are well known musicians.

Will transport arrangements be possible for a large group, and will the places to play be suitable for the sound and size of a large number of musicians? Will the personnel remain constant, and if there are departures, will replacements be readily available? These problems will all assail the leader of an amateur band.

For one who is to play for money, whether on a professional or semi-pro basis, consideration of size must be all the more important as the larger the band, the higher the payroll and the more difficult it is to form a combination of his own and carry out his own ideas of musical policy.

This is perhaps the most usual category, and incidentally, it is the way that I started my own band, which is a c leading career.

Thirdly, there is the case of the musician who by virtue of a certain amount of success is pursuing. He then decides to form a combination of his own and carry out his own ideas of musical policy.

This is perhaps the most usual category, and incidentally, it is the way that I started my own band, which is a c leading career.

By JOHNNY DANKWORTH

someone on hand who can produce satisfactory arrangements for a large combination? Will transport arrangements be possible for a large group, and will the places to play be suitable for the sound and size of a large number of musicians? Will the personnel remain constant, and if there are departures, will replacements be readily available? These problems will all assail the leader of an amateur band.

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This is perhaps the most usual category, and incidentally, it is the way that I started my own band, which is a c leading career.

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to page 11

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Foote has it!



Johnny Dankworth advises—'find the best available musicians then make them into your band.' Leader Denny Sage (at the top) in London's Strand did just that when he selected (l-r) Mary Lou (bar), Dougie Stinson (alto) and Frank Gillespie (alto).

Don't knock tangos and waltzes

from page 1

be your most precious piece of equipment and must be protected from the rigours of one-night engagements.

Arrangements can cost a lot of money, but printed arrangements and unwritten routines can bolster up a thin library. Professional arrangements can cost upwards of 25 each, and then they must be copied out from the score.

The cost can range from about 10s. to 25 according to length, copyists usually charging a fixed amount per page of writing.

The number of arrangements you will need will vary according to the type of work you will be doing. Most bands are formed for playing at normal dances, and this usually means playing for about three hours to, say, two spells of an hour and a half.

50 numbers

In each half you will need in the region of 24 numbers. You will need about 18 "quickstep" numbers, 12 "foxtrots" (although these can vary in style), a great deal (nowadays), six waltzes and about a dozen specialties, like F h u m b a s, cha-cha-cha, tango, Viennese waltzes and the like.

The requirements vary tremendously according to the type of clientele. Some crowds will be shocked if they do not hear a 48-bar-a-minute quickstep or a 32-bar-a-minute foxtrot.

Others would laugh if you played a waltz at all. But the music must be there if you are to be a band equipped for any contingency, and about 50 numbers ready for playing, whether "special" scores, printed parts or memorized routines, is minimum for a complete dance.

Party dances

And a word to budding leaders of jazz combinations who might scoff at the mention of waltzes and tangos.

Let me assure you that throughout the three-and-a-half years of existence of my "Seven", which still lingers in the hearts of many, as an out-and-out jazz combination, we played waltzes at every

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"Straight" 8s. 6d. "Cup" 9s. 6d. "Wow" 9s. 6d.
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provided your arranger will listen to comments and suggestions . . .

Selmer 114 CHARING CROSS ROAD LONDON WC2

The perfect bandleader-arranger set-up

(from facing page)

haven't, you'll just have to get along as well as you can.

But if you haven't a bean, you could still come to some arrangement with number of enthusiastic musicians and form a co-operative group.

If you do so, appoint a manager from amongst you and be especially careful to do everything in a business-like manner so that every member can see that money is not being wasted on unnecessary expense.

Instruments

And make sure that the work outside of actual playing is as evenly distributed as possible, and does not fall on only one or two pairs of shoulders. Start as you wish to go.

The instruments? This is a trap into which the unwary leader may fall. He may choose his ideal imaginary band, only to find that the players of the instruments he has chosen are nowhere to be found.

No, even in the highest professional circles my advice to the would-be bandleader is always to look around and find the best available musicians. Then, whatever they play, make them into your band.

Of course, there must be a reliable rhythm section, but over and above them the most amazing combinations of instruments have been both financially and musically successful in the past.

Life-blood

So far so good. Now we have a band of say, six musicians. Our problem now is how to make them into a musical unit.

But before we consider the question of what instruments to adopt, do not let us overlook the immense potentialities which lie in diligent rehearsal and musical understanding

without written music. Some of the greatest bands in the past, among them Ellington, Basie and Herman, have produced some of their finest music solely with the ideas put forward by the musicians themselves during rehearsal, and intelligent musical results can frequently be obtained this way.

Moreover, unsuitable musical ideas can be rejected straight away without wasting time in an attempt to master something beyond the limits of the technique available.

Setting style

What is more, even if you don't intend to—or cannot—supply all the music personally, doing the first few scores yourself will set the style of the unit. And this will give a valuable pointer to others who will later take over the job of arranging.

When you use other people's arrangements, however, do not regard them as sacred. Think of yourself as the producer of a play and of the arranger as the author.

It is the producer's task to get the best out of the play which has been selected, sometimes to the extent of altering the lines or removing a scene, or even asking the author to write fresh material.

This should be the sort of relationship between bandleader and arranger. The bandleader leaves the sole responsibility of musical production to his arranger, is doing what might possibly be a dangerous and irrevocable thing.

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The new "ENSA Festival" has been developed from the original "Grampian ENSA", which has earned a world-wide reputation for reliability and service. The new outfit has a greater power output with 3 separately controlled inputs, a improved 'J' loudspeakers and new 'Fencil' dynamic Microphone for hand or standard use.

The amplifier has a push-pull output of over 12 watts and is fitted with two jack sockets for Microphone and one for a guitar or other instrument. The whole outfit clips together for easy transport and is ideal for clubs, dance bands, hotels, etc.

CASH PRICE £52 complete with waterproof slip-on

Make sure that your arrangements are managed by the musicians at your disposal, in line with your ideas on music and not over-burdened with complex, provided your arranger will listen to comments and suggestions . . .

(to page 10)

Comments

Make sure that your arrangements are managed by the musicians at your disposal, in line with your ideas on music and not over-burdened with complex, provided your arranger will listen to comments and suggestions . . .

Top men find that a Custom-built mouthpiece gives best results. Here are the incipits used by some leading players, with apologies to hundreds of others omitted by limitations of space.

Keith Bird	Tempo E	Chas. Chapman	B*
Carl Barilac	C	Cliff Townsend	Ck*
Doug Robinson	Ck	Cyrl Reuben	C
John Roadhouse	Ck*	Lou Warlinton	Ck
Norman Hunt	E Lay	Jackie Sprague	Hk*
Doug Stinson	Hk*	Don Pathley	Ck
Alan Neble	E	Bruce Turner	Ck
Harry Wilton	D	Bob Miller	Ck
Michael Frim	Ck	Harry Smith	Ck
Ray Wilcox	D Lay	Al Ebohm	Ck
Harry Conway	E	E. O. Pagan	Ck
Ted Planas	D	Tony Sykes	Ck
Vic Ash	Ck	Jack Bonser	C
Pat Smuts	D	Alan Dawson	Ck*
Eddie Mordan	Ck	Ricome Chamberlain	D
Ted Thorne	Ck*	Low Smith	D
Jack Goddard	D	Bill Lewington	E
Allan Franks	Ck	Jack Dawkes	D
		Johnny Dankworth	D

See the mouthpiece on a previous page.

Selmer Mouthpiece

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November 8, 1958. MELODY MAKER Supplement—Page III

Dankworth changes to Buffet

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1960 October 1958

Dear Sir,

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Doug Stinson	Hk*	Don Pathley	Ck
Alan Neble	E	Bruce Turner	Ck
Harry Wilton	D	Bob Miller	Ck
Michael Frim	Ck	Harry Smith	Ck
Ray Wilcox	D Lay	Al Ebohm	Ck
Harry Conway	E	E. O. Pagan	Ck
Ted Planas	D	Tony Sykes	Ck
Vic Ash	Ck	Jack Bonser	C
Pat Smuts	D	Alan Dawson	Ck*
Eddie Mordan	Ck	Ricome Chamberlain	D
Ted Thorne	Ck*	Low Smith	D
Jack Goddard	D	Bill Lewington	E
Allan Franks	Ck	Jack Dawkes	D
		Johnny Dankworth	D

See the mouthpiece on a previous page.

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ON THE BEAT

THEY'RE determined to dodge the question of Sunday entertainment laws. You remember that both the Conservative and Labour parties refused to discuss the matter at their recent conferences—despite strong resolutions being tabled.

What happens in Parliament itself? One hundred and twenty-six MPs from both sides of the House signed a motion at the last session of Parliament asking the Government to set up a committee of inquiry which would "consider and report what changes, if any, are necessary to bring the law into line with present-day opinion."

Labour MP John Parker asked the Home Secretary last week what he intended to do about it. Mr. Butler's reply: Nothing. "I have no proposal to make for any action in this matter."

Warning
I FEEL, therefore, that I should warn Harold Davidson of a provision in the Sunday Observance Act of 1780 (only 178 years old) which reads:

... any person advertising or causing to be advertised any public entertainment or amusement... on the Lord's Day... which people are to be admitted to by the payment of money... shall... forfeit the sum of fifty pounds for every such offence to any person who will sue for same...

Frank Sinatra
WHAT triggered off Sinatra's anger at the Press the night he is alleged to have aimed his car at a photographer? The fact that a reporter caught him leaving a club and asked him: "What are your plans, Frank?"

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MAKER put the spotlight on him "way back in January 1955, after catching his act at the Plaza, West Broadway. In a six-inch splash, picture and all, headed "Watch Roy!" he wrote: "Take a note of this name... you should be hearing of this youngster in the future..."

Doggin' around
OVERHEARD IN TIN PAN ALLEY: "It's like Nino, the Wonder Dog, who goes to keep on the ball. Once you start slipping, you've had it."

Warning
I FEEL, therefore, that I should warn Harold Davidson of a provision in the Sunday Observance Act of 1780 (only 178 years old) which reads: ... any person advertising or causing to be advertised any public entertainment or amusement... on the Lord's Day... which people are to be admitted to by the payment of money... shall... forfeit the sum of fifty pounds for every such offence to any person who will sue for same...

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For this week's programme in his series, "This Dancing Business," Jack Payne turned the spotlight on the Chris Barber band. Here is Otilie Patterson, backed by Monty Sunshine (left) and Pat Heicox, in one of her solo spots.

Murder!
"MUSIC to be Murdered" is the title of a new London LP "presented" by Alfred Hitchcock. Who has chosen standards like "I Don't Stand a Ghost of a Chance," "Body and Soul," and "In the Mood."

In passing
DENNY BOYCE has just written a number called "Cha-Cha for Now."

A British pop style just would not sell

IMMACULATELY dressed—light blue suit, old school tie, Italian shoes—Gary Miller smiled cheerfully. With his blond hair and blue eyes he looked like a happy Kirk Douglas. The opposite, in fact, to the publicity picture in my hand.

"I know," he said, "the pictures make me look sour and bad-tempered. It's an accusation I have always had to face, though I'm a cheerful and contented person. I suppose I must have that sort of face."

"I like Como, Dean Martin, Clooney and Crosby. Do you think there is a British style of pop singing?" I asked.

"There could be, but it wouldn't be very successful. And if you applied it to today's Top Twenty, then it would almost become comic relief. You don't have to adopt an American accent to sing," he said emphatically, "you just need to let go that British reserve."

"Would you say your style is a little more British?" I asked.

"What I mean," I replied, "is that all pop singers should have a jazz grounding so that they can phrase and swing a song, including a ballad—and that applies to all countries, including America."

"He sat back. 'I have a great admiration for the type of singer you obviously admire,' he said. 'But I am not a jazz singer and never could be. There is another field—quite apart—said that is the one to which I belong.'"

"That is a field which requires an artist to sell a song to people who don't share your appreciation of the 'musician's singer.'"

The exception
"In Newcastle, on a Saturday night, they want to be entertained in the broader sense. It is not enough that entertaining should be done, but that entertaining should be seen to be done."

"Sinatra, then, can't sell songs?"
"Sinatra," he explained, "is the exception which proves the rule. He comes within the best of both fields. That is possibly the reason why he has so many imitators—most of them unsuccessful because they imitate only the finished result and ignore the compulsion behind it which provides that result."

Thirty-two-year-old Gary was educated at London Universities and was going to be a teacher. He is married, with three boys, and his remarks suggest, is a thinker.

Sinatra—best of both worlds

Great Records of our time—9



'Blood on the trees—blood at the roof'

by Steve Race

ONE of the best things about jazz is that no one can take a deep interest in the subject without becoming a firm opponent of colour prejudice.

As Johnny Dankworth pointed out in my hearing last week, the jazz world has a proud record in this respect: it has long been ahead of current opinion on the subject.

Nor are jazzmen content merely to disapprove in silence. When ugly racial persecution flared up in this country recently, it was the stars of the popular and jazz world who stepped into action, condemning it without fear or equivocation.

An anti-Negro jazz enthusiast would be a contradiction in terms. Indeed, racial equality is an ideal which is close to the heart of everyone who finds himself moved by the Negro's own music.

Unfortunately colour prejudice and the excessive emotionality which it thrives on, tend to encourage an equal degree of emotionalism in those who should be the most rational and clear-thinking.

To hear some jazz lovers talk, one would think that the American colour problem was the world's greatest, or even the world's only, social problem. It is not. There is a greater quantity of injustice in South Africa at this very moment, to say nothing of the hopeless, forgotten misery of the European refugee camps.

The phrase "Songs of Social Significance" rolls glibly off the tongue. Yet the subject of this article—Josh White's "Strange Fruit"—is a song of genuine significance.

In fact, it is a blazing indictment of racial persecution, or (to use a less elegant term) lynching. It translates into terms of real poetry a scene which even in our age is still occasionally to be found in the Southern States:

Southern trees bear a strange fruit: Blood on the leaves, and blood at the root, Black bodies swinging in the southern breeze, Strange fruit hanging from the poplar trees.

Josh White sings the words with a chilling tenderness, raising his voice only for the ironic comment which follows: "Pastoral scene of the gallant South..."

Really great
This is indeed one of the great records of our time, though it contains none of the usual ingredients of the classic jazz performance. There are no instrumental solos. Not a single bar of the

WHY NO FILMS?

IT surprises me that no enterprising film magnate has yet realised the potential of British orchestras and singers.

What "Sun Valley Serenade" and "Orchestra Wives" did for Glenn Miller, an imaginative script writer and producer could do for any one of the great bands we have available.

Teamed with them could be such fine entertainers as the brilliant "Sing It Again" team, the Hedley Ward Trio, Johnny Dankworth and all our fine jazz groups.

Two or three first-rate musical films and the younger folk would be clamouring for the real British talent—Mrs. B. Browning, Shoreham, Sussex.

'Negative' BBC
RUMOURS of the proposed sacking of BBC staff musicians, including those of the Northern Dance Orchestra, Leeds 9.

Jazz Couriers
THE Jazz Couriers, seen on "Cheerful Days" with Tubby Hayes and Ronnie Scott in the lead, gave some bright and entertaining jazz. Let's hope that we hear and see a lot more of this group—T. Arne, Leeds 9.

Praise from U.S.
JUST finished reading the October 18 issue of the Moscow Mirror. I must say that it is the best music publication I have ever read. I don't believe there is anything in the States to compare with it.

Please tell me how I can get a copy every week. Many thanks, and keep up the good work—Chuck Taylor, John Ley Enterprises, Inc., Broadway, New York 19, N.Y.

Personal management firm
John Ley Enterprises currently has four artists riding high in the U.S. pop album charts: Ahmad Jamal ("But

once again spotlights the negative attitude of the BBC towards dance music. Airings by such excellent bands as Heath, the NDO and Gerardo are comparatively rare, while the number of such programmes continues to increase—T. G. Smith, Leeds 4.

ITV's answer
CONGRATULATIONS to ITV for helping to meet the enormous appetite of the jazz public. In their programme "Chelsea at Nine" they have the answer.—B. Leeson, London, E.3.

LP WINNER
We like it!
FOR goodness sake leave the teenagers alone! Pop rot it may be, but if we did not like it we would not buy it.

If any of these goody-goody bands (or should I say "orchestras") had the chance of putting a trashy record on the top, the winner would be Robert Cooper, London, W.14.

How about Haley?
SO Vic Lewis now thinks that his rock-'n'-roll is a lot of rubbish. Does he forget that not so long ago he was glad enough to tour with the great Bill Haley?

He didn't think it was rubbish the day he was supposed to be such good friends with Bill. I have several articles written by him about Bill—D. Hausford, Bridport, Dorset.

Letters continue to pour in
on this controversial subject. Apologies to those whose letters—because of space limitations—didn't make it this week.

The MM awards 12 in LPs
for 'Liveliest'. Send them to 'Mailbag', the MELODY MAKER, 185 High Holborn, London, W.C.1.

choice of the stars
IVOR MAIRANTS says: "Zenith Guitars continue to improve steadily." Tonally they approach the best of pre-war American instruments and—amazingly—at pre-war American prices. The range, which has been extended to include all shades of tone and depths of pocket, features a correctly set neck and finger-board, thus easing the tension of the strings and facilitating smooth playing. Models from £15.6.0

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THE RECORDS SO FAR

Django (Modern Jazz Quartet): Melancholy Blues (Lionel Lincoln); Entertainer (Bill Miller); Singin' The Blues (Billie Holiday); Beautiful (Billie Holiday); Fever (Peggy Lee); Frankie and Johnnie (Ervill Garner).

NEXT WEEK: Four Brothers (Woody Herman).

BBC DENY 'OH BOY!' BEATING '6.5'

A stylish barber

THE "Six-Five Special" versus "Oh Boy!" television battle—fought out between the rival BBC and ABC networks for the past eight weeks—has again flared up.

A Press statement this week from ABC-TV claims the company "has the facts and figures to prove" that "Oh Boy!" now has "three times the viewing audience of "Six-Five Special."

"We estimate that more than seven million viewers regularly watch "Oh Boy!" each Saturday," says ABC-TV. "The BBC's comment? "What a joke!"

5 million regulars
Says Six-Five producer Russell Turner: "It is an undeniable fact that our show has an audience of over five million over the age of 16 each week. We don't include viewers below that age group in our own figures. If we did, the total would be far higher."

Viewers are able to receive both the commercial and BBC programmes, always, for the total audience for "Oh Boy!"

AND 6.5 SIGNS THE KINGPINS

The Kingpins—a Yorkshire vocal group—will be seen each week on the show from tomorrow (Saturday).

The group, which last year played a summer season at Cliftonville, will be part of the re-organised Six-Fives, fronted by Tito Burns.

Other signings for the band are saxophonist Al Baum and Bill Dickman and drummer Derek Rice. They replace exiles Ronnie Scott, Tubby Hayes, and Harry Klein, drummer, Bobby Orr, and trumpeter Albert Hall. Albert Hall has since joined Tony Osborne, Harrold, Brass, Hatters, and other "6.5" resident band.



A trimmer? For the M.P. photographer's benefit, 20-year-old singer Sheila Scott's hair was cut during a break in "Saturday Spectacular" last week-end.

Late-night boost for dance bands

THE New Year will bring a boost to dance band broadcasts. The late-night airings on Mondays and Wednesdays will be increased by half-an-hour and more bands, vocalists and guest artists will be featured.

Authority for this statement is Jim Davison, BBC Assistant Head of Light Entertainment (Sound).
Jim Davison vigorously denied rumours that the BBC might have to close down its dance bands in 1959.
"The BBC has a statement to the Muzoos, Muzes, he said. It is in the long way from the truth. In fact, there will be some extensions of air-time."
Until midnight
"The present dance-music airings from 10.45 to 11.30 p.m. on Mondays and Wednesdays will be extended to 12 midnight from January."
"And on Mondays there will be a resident band. Various bands, plus vocalists and guest artists, will be featured on Wednesdays."
The Ted Heath show—now aired every Wednesday—will transfer to Tuesday.
Plans for Thursdays and Fridays are not settled, but dance music of some kind will probably find its place in the programmes."



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THE MM TAKES A LOOK AT THE LATEST CRAZE

Disc firms enter Cha-chariot race

IT'S Cha-Cha all the way. And now the record companies are climbing on the band wagon.

Uttering extravagant adjectives, A&R men predict tremendous sales.
"It's a sensation!" they cry. "Exciting, infectious, sensual, easy to dance. The natural, successor to rock-'n'-roll."

Two years late
Dealers welcome such jubilation, but claim recording managers are way behind the times. "Customers have been asking for Cha-Cha for over two years," they say.

Orlino claim to have led the field with Johnny Gregory disguised as Nino Rocco, but it took Dorsey's catchy "Tea For Two Cha Cha" (Brunswick) to really start the boom three months ago.

By Chris Hayes

Now every label will be turning out Cha-Cha titles in December. The new craze will be available on 10s, 45s, EPs, and LPs—ranging in price from 6s. 3d. to 30s. 11d.

They will feature authentic Cha-Cha, rock Cha-Cha, power-house Cha-Cha and "oldies" dressed up in Cha-Cha style.
There will be new artists and old established stars jostling each other for cash register receipts and Hit Parade honours. Here are just some of the plans:

Phillips are issuing a 12-inch Xavier Cugat LP entitled "Bread, Love And Cha Cha" and shortly hope to introduce Francisco Rey, whose LA records are sweeping Belgium.

Capitol offer a new Les Baxter record, My Heart's In Port-au-Prince, which is a strong Cha-Cha influence. They have already given Johnny Otis explaining how "Willie Did The Cha Cha."

Saga are banking on Chico Fernandez's "Cha-Cha Bar" and an LP by Tito Martin. Gais have issued an EP by E-y Grieco.

BUT MACKINTOSH SAYS 'STEADY'
"DON'T kill Cha-Cha by over-commercialising it," pleads Ken Mackintosh, band-leader who jumped in on the new cha-cha pop phase with his HMV recording "That's Old Cha-cha Feeling."

Saga are banking on Chico Fernandez's "Cha-Cha Bar" and an LP by Tito Martin. Gais have issued an EP by E-y Grieco.

'GUITAR CLUB' GUEST
Guitarist Jack McKee is guest in "Guitar Club" on Nov. emb. 29.

NEWS SPOTLIGHT
SINGER Danny Purches has been signed for his first pantomime. He will star as Principal Boy in "Puss In Boots" at the Palladium, Edinburgh, opening on December 1.

He will star as Principal Boy in "Puss In Boots" at the Edinburgh Empire on Monday.

Leslie has formed a six-piece band, which Southern makes its debut tomorrow (Saturday) at the USAF Base, High Wycombe. Leslie (base, High Wycombe), Leslie (base, High Wycombe), Leslie (base, High Wycombe), Leslie (base, High Wycombe), Leslie (base, High Wycombe), Leslie (base, High Wycombe).

Tommy Steele is pictured on Monday at London Airport before he flies to Paris to attend the French premiere of "The Coming Steele Story."

Pete he left the Jeff Kruger Organisation to open his own office at 20, Old Compton Street, E.C.1, Manager of the Jazz Couriers, and Tony Krieger's Quintet, Pete also has the new show starting "Colin Hicks—which started last year of one-night stands this week."



Singer Giovanni is featured with the Andre Rocco Cha-Chaleros, who are booked for the Marquee Club.



RONNIE REMAINS AS EDMUNDO DRUMMER

Drummer Ronnie Lord is not playing at the New Churchills Club, W. as stated in a recent Premier Drum advertisement, but continues with Edmundo Ros and his Band.



Micky Ashman Band is jazz pioneer

The Micky Ashman Band is the first British group to record for Colin Ponnory's Jazz Collector label. Due for release next week is the band's EP of Old Music Hall songs titled "Memories Are Made Of This."

Billy Luch, from the Terry Lightfoot Jazzmen, this week took over the drum chair from Trevor Cleary and Brian Cotton, trombonist with the Dick Charlesworth Band next week replaces Pete Johnston.

'Son of Honky Tonk'
The Ted Taylor vocal-instrumental trio has become a quartet with drummer Bobby Wilkin joining Ted (piano), Bob Rogers (sax) and Teddy Wadmore (bass).

The four will be seen and heard playing their new Orisole disc, "Son of Honky Tonk," on Wednesday in the "Jack Jackson Show."

WINNING WAY—1

The Winifred Atwell piano scholarship at the Central School of Music has been won by R. H. Meadows, a pupil teacher at the Royal Academy of Music, who studied on National Service.

WINNING WAY—2

The winners of the "Luxembourg" contest staged by Radio Luxembourg and Columbia Records were announced this week.
They are Mrs. W. Black of Grimsby and D. Elmore (Croy) of Luxembourg with all expenses paid.

Pans were asked to write why they liked the Columbia recording of the Luxembourg Waltz by Norrie Paramor's Big Ben Bantjo Band.

Two for the Duke

MILAN, Wednesday—Only two Italian appearances (after an absence of 10 years) have been set for the Duke Ellington Orchestra. They are at the Milan Monday, and in Rome the following day.

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NOW MARQUEE GOES CHA-CHA

CHA-CHA is to replace modern jazz for Sunday sessions at the National Jazz Federation's Marquee Club, W.

The new 16-piece Cha-Cha group—Andre Rico and the Cha-Chaleros—will take up Sunday residence from November 30. Says N.J.F. executive secretary Harold Pondoroff: "We have always been interested in the jazz fringe—we presented a lot of it at one time. Later we intend to present jazz guest stars with the big Cha-Cha band."

Competition

The 16-piece Cha-Cha group will be in direct competition with the 16-piece jazz group of Johnny Dankworth leading over at the Dankworth Club some 250 yards from the Marquee.

The Marquee will continue with its modern jazz policy on Fridays and Saturdays, with the Joe Harriott Quintet and Michael Garrick quartet as resident groups.

Andy Williams in Britain for TV

Singer Andy Williams, who last year clocked with "Beverly" in living from Paris to star in ATV's "Sunday Night At The Palladium" (this Sunday). He follows up with an appearance in the Bernard Bresslau ATV show on Saturday (22nd).



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Melody Maker

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Johnnie Ray back for summer tour

JOHNNIE RAY—a perennial visitor to Britain—will be back for yet another tour next summer.

Peter Prichard, of the Lew and Leslie Grade Agency, told the MM the news on Wednesday, shortly after he had returned to London from a three-week tour of South America with the "Cry Guy".

Still pulls

Prichard, who had acted as Ray's road manager, said: "Johnnie still pulls in British fans. They

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TOP Rank—the new Rank Organisation disc label

—has made a major capture with its first signing—Johnnie Dankworth.

ROY CASTLE FOR BLACKPOOL SHOW

ROY CASTLE—the big hit at the last week's Royal Variety Performance—has been signed by George and Alfred Black to star in their summer show at the Palace Theatre, Blackpool. Co-starring with Roy and making her first appearance there in a summer show, will be Marion Ryan.

Alma Cogan—guest of Show Biz XI

Alma Cogan will be the guest star at an all-night charity party staged by the Show Biz XI at the Club Trocadero on November 29.

BANJO STARS 'FIXED FOR JAZZ JAMBOREE

NORRIE PARAMOR has fixed an all-star line-up for his Big Ben Banjo Band's appearance at the Jazz Jamboree on November 23 at the Gaumont State, Kilburn.

It is: Billy Bell, Bert Weedon, Steve Gausman, Lee Harvey, Joe Fenton and George Elliott; CHARLIE JOND PROCTOR (voc.), Stan Hodcker (tp.), George Christian (tb.), Ben Roberts (sax.), Joe Muddel (bass), Jim Powell (drum) and Jack Cummings and Dennis McCarthy (percussion).

The Mudlarks busy on the TV screen

The Mudlarks have five TV dates in a row, next week. On Sunday, they appear in "Music Shop" and on Wednesday in the "Jack Jackson Show". On Thursday, they are the guests in the BBC's "Vera Lynn Show" and on Friday they are featured in "Cool For Cats" and they then go back to the BBC channel for Saturday's "Six-Five Special".

Lunch disc dates with Ken Colyer

Lunchtime jazz record sessions are to be held on Wednesdays at the Ken Colyer Club from December 10.

Modern 'Pied Piper'

Cyril Ornadel has written an original Broadway score for a Christmas musical, "The Pied Piper of Hamelin". The production will be staged at the Connaught Theatre, Worthing, on December 10. Other cast members: Bob Bacon, Harold Berens and

Moves from Parlophone

deal of accompanying work for other artists, both as a complete band and as sections.

Early releases

"Our first sessions have not yet been fixed but I understand they will take place pretty soon as the first releases are due early in 1959."

Bygraves sings the prize song

Max Bygraves's recording of "Coming Out Party"—the song that won the recent MM Max Bygraves Song Competition—is issued today (Friday) by Decca EP and 78.

Six-Five visitors

Visitors to "Six-Five Special" on November 29 include Lita Bora, Ronnie Carroll, Don Lang, Don Martin, Gordon and the Eric Delaney Band.

the new label's first issues as no A&R man has yet been appointed.

Soloists and leader

"Dankworth will start recording for us as soon as someone has been appointed," he said. "We intend to take advantage of Johnny's talents both as a soloist and bandleader."

FRACTURED THEM!



Johnnie Gray had his first pit engagement as a bandleader on Thursday. The job: playing for the production of "The Sheriff of Fractured Jaw" at the Carlton Cinema, Haymarket.

Johnnie (pictured above during rehearsals) and his augmented Band of the Day played a 40-minute session before the start of the film. It topped up with a comedy number which took the musicians marching round the cinema.

The Gray Band plays Sunday afternoon and evening sessions each week at the Hammerstein Palace.

Bandleading for beginners

Make the most of rehearsals

REHEARSING can make or break a band. Many a galaxy of star musicians has been assembled with dire results, merely because nobody has been able to take advantage of the situation and make them into a band. On the other hand, unpromising personnel have often been made into first-class units by the intelligent use of rehearsal time.

Make the most of your rehearsals. On actual engagements your band can play to the best of its ability, but only at rehearsals can you improve it.

One of the most important contributions to a successful rehearsal is the place. So many rehearsal studios are completely unsuitable for the purpose, although you may still have to use such a place because of the scarcity of suitable practice rooms these days.

PRECISION

Nothing is more frustrating for arrangers or musicians than to be unable to hear an arrangement properly because of the writer of sound which is coming from four resonant walls. This is where echoes are almost non-existent. Some of the drawbacks of a bad rehearsal room can be overcome by the lay-out you use. Try to get the front-

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Johnnie Dankworth
completes his two-part survey on bandleading for beginners. This week he deals with rehearsals, recording, broadcasting, administration and policy.

Dankworth changes to Buffet

JOHNNIE DANKWORTH
4 STREET, W.C.2 Telephone: COVEY GUIDE 1004

Be certain that you have a specific plan in mind when you call a rehearsal. It's always best to cancel it—provided you give adequate notice, of course—rather than bring the musicians together with nothing specific to do.

Of course, there is always something to do, but the band-leader must make it quite clear what that something is. Nothing is more disturbing than a "Well, what shall we rehearse today?" attitude on the part of the band-leader.

On the other hand, if it turns out that you have more new material than you can reasonably cope with, the best plan is always to have some of it over for a future occasion when you are not so busy.

Rushing through arrangements is most distressing and, however, much work is put into them later, the initial scrappiness of performance is never quite overcome.

ESSENTIAL

Discipline is as essential at rehearsal as it is on the bandstand. Well-meaning section leaders can easily wreck a rehearsal by trying over their individual parts, together making a noise which will drown the band-leader's comments and shatter his nerves.

There must be a specific time for trying over individual and section parts at the discretion of the leader.

Sometimes independent section rehearsals which entail the break-up of the band to corners of the room or into other rooms, if available) can save

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Three bands who carry out a definite policy are: 1. Chris Barber (seen here with trumpeter Pat Hilloz), Chris probably has the largest "trad" following in the country. 2. Bob Miller's band, resident at Streatham, Locarno for four years, plays for dancers (Lr Alan Nesbit, George Hunter, Gene Cottrell and Bob).

FIX A POLICY -STICK TO IT

from page 111
so that they can do their share in making your appearances successful.

INSURANCE

Good photos, "handout" pictures for fans and followers, billing matter and biographies can all be incorporated in a brochure which can be duplicated or printed for the purpose.

In the higher ranks of the profession this is taken care of by a publicity representative whose job it is to make sure that any news regarding the band gets good coverage in the newspapers and on TV and radio.

He may perhaps start a mailing list or launch a club or magazine devoted to the band's activities.

There are innumerable other points to attend to. See that your equipment and instruments are covered by insurance. This can be surprisingly cheap and is well worth while.

Even insurance against non-appearance at an engagement owing to adverse travel conditions can be negotiated with your insurance man. It is certainly worth an inquiry.

Try to get someone interested in the lighting of the band when it appears in a theatre. This can be a simple task, yet it is immensely rewarding and can be surprisingly effective.

There are a number of books and booklets on theatrical lighting on the market, but a talk to a stage electrician will probably clarify as many technical points as you require.

UNION

And don't forget that whatever your motives for playing music—love, money or both—that you will need to be a member of the Musicians' Union if you wish to perform at any occasion where Union members are involved.

This is a point which is often overlooked and may well cause

unnecessary trouble at the last minute. Contact your local Union representative and get this point cleared up from the beginning.

Over these last two weeks I have written thousands of words on the subject of forming and running a band. Some of them have possibly proved of use, but on all too many subjects I have had to be content with devoting 50 words to a point which requires a thousand.

But there is much general advice which I feel able to give, and this may fill in the gaps of this admittedly incomplete survey.

DISCIPLINE

Remember that you are not only a leader of a band. You are also a leader of men. But do not believe that the only



way to lead is to be a military-style disciplinarian. For some people it may be the answer, but it isn't for me.

Part of our band's stock-in-trade is the enthusiasm with which we go about our task and it's impossible to obtain this by whip-cracking.

So the only way for me is to be as enthusiastically fair with musicians. I leave as much as I can to their own initiative and sense of responsibility. People usually respond to this approach, and I have rarely been let down.

So in a few final words, here is my general recipe for a successful and happy band—Decide on a policy carefully—and then stick to it.

Make firm decisions, but if you're proved wrong don't be ashamed to admit it. Learn to understand people and give them credit for intelligence and ability. They will usually respond.

ABOVE ALL DON'T DO ANYTHING MUSICALLY OR OTHERWISE WHICH WILL LOWER YOUR INTEGRITY. IT'S NOT WORTH IT FOR ALL THE FAME AND ALL THE MONEY IN THE WORLD.



Armando Roa (r) specialises in Latin-American rhythms and has become famous for this music at his London club and on the air.

<h3>VOGUE</h3> <p>THE GREATEST JAZZ CATALOGUE IN THE WORLD</p> <p>CONTEMPORARY</p> <p>Another Hit!</p> <p>It's "LIT' ABNER" By SHELLY MANNE, ANDRE PREVIN, LEROY VINNEGAR LAC 12130</p> <p>HAMPTON HAWES Vol. 3—THE TRIO LAC 12091</p> <p>LIGHTHOUSE AT LAGUNA B. KESSEL H. HAWES S. MANNE LAC 12125</p> <p>The Great CURTIS COUNCE Better than ever on LAC 12133</p>	<p>WORLD PACIFIC</p> <p>Together Sensational! RUSSEFREEMAN CHETBAKER with SHELLY MANNE LEROY VINNEGAR LAC 12119</p> <p>"CRITICS" CHOICE PEPPER ADAMS QUINTET LAC 12134</p> <p>BUD SHANK with BOB BROOKMEYER AND STRINGS LAC 12143</p> <p>GENE NORMAN PRESENTS "A SALLUTE TO LOUIS ARMSTRONG" By TEDDY BUCKNER LAC 12129</p> <p>GOOD TIME JAZZ FIREHOUSE FIVE PLUS TWO Vol. 3 LAG 12099</p> <p>LU WATTERS YERBA BUENA JAZZ BAND LAG 12123</p>	<h3>TEMPO</h3> <p>THE Jazz Label</p> <p>IN CONCERT!</p> <p>The Fabulous JAZZ COURIERS On Stage at the DOMINION THEATRE, LONDON TAP 22</p> <p>It's Their Best Yet!</p> <p>Presenting "Mr. Wonderful" TUBBY HAYES Playing Eight Instruments on "THE EIGHTH WONDER" EXA 82</p> <p>To quote MILES DAVIS: "He's Great! He's My Boy" and "He" is DIZZY REECE EXA 84</p> <p>Single JIMMY DEUCHAR A167 Bewitched/My Funny Valentine</p>
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... a shivering musician is almost useless at rehearsal ...

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Melody Maker 'West Side Story'

NOVEMBER 22, 1958 Over 114,000 Copies Weekly EVERY FRIDAY 6d.

YES! BUT CAN YOU REALLY PLAY?

SHOULD 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



BULLETS & BALLADS IN EARP SHOW

It will be bullets and ballads when TV star Wyatt Earp rides into Town on Boxing Day. Earp—actor-singer Hugh O'Brian—opens with his own Western Variety show at the Odeon, Tottenham Court Road, on December 26 for 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 of Dodge City for the first half of the programme, and a Dodge City saloon in the second half.

Experiment 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 Wyatt Earp show will run until January 10. O'Brian will also make two appearances for ATV while he is here.

Only the best for 'Jazz Jamboree' 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, Leicester, this Sunday.

Next month, he flies to the Continent for an appearance in Brussels with film star Gine Lollobrigida on December 15. The previous night, Frankie appears at the Danish Royal Commanders' performance in Copenhagen.

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, Leicester, this Sunday.

TOP FILM JOB FOR STANLEY BLACK

FAMOUS conductor-composer Stanley Black has been appointed Musical Director of the Associated British Picture Corporation. He takes up his assignment at Elstree Studios on December 1.

MM discovery Stanley Black, who is 45, broke into the musical business by winning a Mitrovsky Music arranging competition in 1924. 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 appearance on the ATV series "Counterpoints" this Sunday. He will be succeeded by Bill McGuffie.

DOWN BY THE RIVERSIDE



Shirley Bassey and Ted Heath were two of the stars who travelled down to the B.C.'s Riverside Studios at Hammerhead on Saturday to appear in "The Fire Shovel". They are pictured above during a lunch-break in rehearsal.

CRICKETS LOSE BUDDY HOLLY

New York, Wednesday.—Buddy Holly has broken with Crickets and with manager Norman Petty, and plans to work independently as a single and performer. He will continue to record for Capitol as will the Crickets, who are currently reworking their act with a new lead singer.

British songwriters win U.S. 'Oscar'

Joe Henderson and Jack Panken have won a top American award for their musical "Why Don't They Understand?" "The Best Musical" of the year, as judged by the Performing Right Society. The songwriters picked it as one of the top 100 songs of the year.

The songwriting partners have been invited to a dinner at the R.O.C. Piccadilly, New York, on December 6 for the presentation.

STOP PRESS

"63" 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 Garner still producing. It will be followed by new Frankie Essex half-hour show.

60 films He takes over at Associated British from Lou Levy, who died last year. Stanley has composed and

Stop Press, U.S.A.

LeGRAND LP IS A WINNER

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 Britain.

From BURT KORALL

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

Singing Champ

WORLDLY middleweight champion Ray Robinson will make his singing debut on television in late December or early January.



Good players are relaxed players, and the quickest way to relaxed playing is with a Brillhart. By choosing Brillhart you gain the luxury of only having to breathe, not blow, to attain that modern relaxed style.

Write for leaflet giving full details and prices.

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NEW CREATION 251.5.4 AMERICAN 8-10 230.4.10 STRATFORD 226.9.3 WESTMINSTER 220.4.8 MODEL 35 216.16.3 or on Easy Terms.

BESSON & CO., LTD., 15 WEST ST., LONDON, W.C.2. Telephone BA 9018

DISC 'DOUBLE' FOR COZY COLE

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.

With "Topsy, Parts 1 and 2," still riding high on most charts, Cole has suddenly been represented on the market with follow-up records on two entirely different labels.

Both carry the same title—"Caravan, Parts 1 and 2." 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—"Topsy, Parts 1 and 2."

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

Sinatra attracts trouble—Says DAVID 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 trouble."

Brillhart's top composer Villa Lobos has composed the music for "The Green Man," which stars Audrey Hepburn and Tony Perkins.

STEPHEN LONGSTREET is writing the biography of Paul Whitehead and the story of the musicians of the Manhattan era. "The Haunt of the Beach," the film of the "My Generation," features the singing of Cathy Crosby.

TWO music scholarships in the name of Eddie Cantor were established by Eddie Fisher at the Brandeis University.

The Gene Krupa records, which stars Sal Mineo as the famous drummer, goes before the cameras on January 6.

GARY CROSBY has a starring role in the forthcoming "Holiday for Love."

DEBBIE REYNOLDS recorded the title song for her new picture, "The Making Game," which is the title song for the projected Harold-Sinatra film, "Night in Paris."

Brillhart 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 true love by Mademoiselle Harlot. If not, it's true nothing so far as she's concerned.

LITTLE RICHARD Pick of the pops

HOTTEST new record of the week: Little Richard's "Early One Morning" and "She Knows How to Rock." Cutlet Christmas record of the season so far: David Bowie's "The Christmas Carol." Liberty.

BALLROOM 'DATE' FOR TOP STARS

A SMALL-TOWN ballroom this weekend begins a new policy (Lanes), 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 to drum later. NDO guitarist Dennis Newey will appear with Ken Dykora in the SBO "Guitar Club" on December 14.

LIVERPOOL.—Saxi Jack Channon has joined Hal Graham at the Rialto.

SOVENTHREN BELAND.—Eddie Calver makes his first ballroom appearance in Belfast on Monday at the Royal Hall.

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

NORWICH.—Brian Green—currently leading the Etonian and Hercules—has re-formed his original Dixie Special group for work in the Collier Club, Tongland.

WEST CORNWALL.—Glen Lonz and his band have been re-booked for 1959 at the Kingsley Hotel and Country Club.

LEICESTER.—Local singing group "The Glyn Thomas Trio" has been booked to appear in the Christmas Special at the Regency Theatre. The group comprises Glyn Thomas, his wife and his 15-year-old sister Tat.

JAZZ on the AIR

(Times: GMT)

SATURDAY, NOVEMBER 22: 11:30-12:0 A. 1: Bolting, Monk with Blakey, etc. Steve Bana, 1:10-1:20 T. Mafira, McKinley, etc. 1:20-1:30 T. Jazz Time, 1:30-1:40 T. Jazz Microgrooves, 1:40-1:50 T. Jazz Time, 1:50-2:00 T. Jazz Time, 2:00-2:10 T. Jazz Time, 2:10-2:20 T. Jazz Time, 2:20-2:30 T. Jazz Time, 2:30-2:40 T. Jazz Time, 2:40-2:50 T. Jazz Time, 2:50-3:00 T. Jazz Time.

SUNDAY, NOVEMBER 23: 7:15-8:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:00-8:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:15-8:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:30-8:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:45-9:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:00-9:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:15-9:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:30-9:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:45-10:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:00-10:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:15-10:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:30-10:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:45-11:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:00-11:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:15-11:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:30-11:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:45-12:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt.

MONDAY, NOVEMBER 24: 7:15-8:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:00-8:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:15-8:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:30-8:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:45-9:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:00-9:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:15-9:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:30-9:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:45-10:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:00-10:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:15-10:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:30-10:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:45-11:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:00-11:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:15-11:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:30-11:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:45-12:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt.

TUESDAY, NOVEMBER 25: 7:15-8:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:00-8:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:15-8:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:30-8:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:45-9:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:00-9:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:15-9:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:30-9:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:45-10:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:00-10:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:15-10:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:30-10:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:45-11:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:00-11:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:15-11:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:30-11:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:45-12:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt.

WEDNESDAY, NOVEMBER 26: 7:15-8:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:00-8:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:15-8:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:30-8:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:45-9:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:00-9:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:15-9:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:30-9:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:45-10:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:00-10:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:15-10:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:30-10:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:45-11:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:00-11:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:15-11:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:30-11:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:45-12:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt.

THURSDAY, NOVEMBER 27: 7:15-8:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:00-8:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:15-8:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:30-8:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:45-9:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:00-9:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:15-9:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:30-9:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:45-10:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:00-10:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:15-10:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:30-10:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:45-11:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:00-11:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:15-11:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:30-11:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:45-12:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt.

FRIDAY, NOVEMBER 28: 7:15-8:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:00-8:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:15-8:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:30-8:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:45-9:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:00-9:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:15-9:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:30-9:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:45-10:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:00-10:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:15-10:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:30-10:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:45-11:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:00-11:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:15-11:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:30-11:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:45-12:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt.

SATURDAY, NOVEMBER 29: 7:15-8:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:00-8:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:15-8:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:30-8:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:45-9:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:00-9:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:15-9:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:30-9:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:45-10:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:00-10:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:15-10:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:30-10:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:45-11:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:00-11:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:15-11:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:30-11:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:45-12:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt.

SUNDAY, NOVEMBER 30: 7:15-8:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:00-8:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:15-8:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:30-8:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:45-9:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:00-9:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:15-9:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:30-9:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:45-10:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:00-10:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:15-10:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:30-10:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:45-11:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:00-11:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:15-11:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:30-11:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:45-12:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt.

MONDAY, NOVEMBER 1: 7:15-8:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:00-8:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:15-8:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:30-8:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:45-9:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:00-9:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:15-9:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:30-9:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:45-10:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:00-10:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:15-10:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:30-10:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:45-11:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:00-11:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:15-11:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:30-11:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:45-12:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt.

TUESDAY, NOVEMBER 2: 7:15-8:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:00-8:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:15-8:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:30-8:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:45-9:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:00-9:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:15-9:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:30-9:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:45-10:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:00-10:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:15-10:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:30-10:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:45-11:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:00-11:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:15-11:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:30-11:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:45-12:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt.

WEDNESDAY, NOVEMBER 3: 7:15-8:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:00-8:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:15-8:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:30-8:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:45-9:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:00-9:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:15-9:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:30-9:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:45-10:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:00-10:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:15-10:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:30-10:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:45-11:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:00-11:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:15-11:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:30-11:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:45-12:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt.

THURSDAY, NOVEMBER 4: 7:15-8:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:00-8:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:15-8:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:30-8:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:45-9:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:00-9:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:15-9:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:30-9:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:45-10:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:00-10:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:15-10:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:30-10:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:45-11:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:00-11:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:15-11:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:30-11:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:45-12:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt.

FRIDAY, NOVEMBER 5: 7:15-8:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:00-8:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:15-8:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:30-8:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:45-9:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:00-9:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:15-9:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:30-9:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:45-10:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:00-10:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:15-10:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:30-10:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:45-11:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:00-11:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:15-11:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:30-11:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:45-12:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt.

SATURDAY, NOVEMBER 6: 7:15-8:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:00-8:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:15-8:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:30-8:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 8:45-9:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:00-9:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:15-9:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:30-9:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 9:45-10:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:00-10:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:15-10:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:30-10:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 10:45-11:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:00-11:15 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:15-11:30 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:30-11:45 P. M. T. Paddy Lee, Melli, Peg Wee Hunt, 11:45-12:00 P. M. T. Paddy Lee, Melli, Peg Wee Hunt.

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U.S. drummers will always lead the field

"WHAT will you order?" asked a prosperous-looking 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 said.

"Blimey!" exploded Eric, forgetting where he was. "If I'd known that you could have eaten 'em out of newspaper!"

"Fish and chips was what I wanted, however, and fish and chips was what I got."

"The gastronomic problem settled, we got on to music."

"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."

"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 Chambers played 'Volare.' Imagine that! I mean, if these fellows want to play on a 4/4 block, they do it."

"And that's the difference. We are too set—we'll never catch up with the Americans."

"Tones"

"Woodward's now is a great rhythm drummer—he gets so many different tones out of one set of cymbals."

"I can't say who's the best drummer," he answered, the other query.

"The music is such a thing—they're all different. He resumed munching his steak."

"Why is the dance band business in 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 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 symphony orchestra."

"... I thought you were a musician."

"Which just shows how 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 publisher smiled and withdrew."

"Talking about horrible players, I said you took my place in Gerald's band."

"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."



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Plunged into the atmosphere 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 the day of the retrial.

And when a prominent lawyer named Harry Clayborn, City Attorney for nearby Henderson, Nevada, volunteered to provide Dooley's defence, the affair assumed alarming proportions.

Pro-Dooley factions clashed with anti-Dooleites. Constabulary named Harry Clayborn, City Attorney for nearby Henderson, Nevada, volunteered to provide Dooley's defence, the affair assumed alarming proportions.

Swig and swing
THE Carnation Milk Company is a service 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-Mullins Jackson EP.

Personality
Containing numbers from a recent Columbia LP.

Local power
COULD an applicant be given an advance test before admission to the Musicians' Union? Is it practicable?

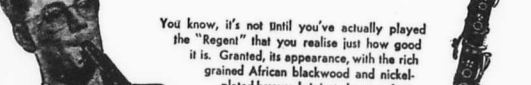
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Four Brothers

DETAILS: Woody Herman's Orch., featuring Herb Stewart, Zoot Sims, Stan Getz, and Serge Chaloff. Comp. and arr. Jimmy Giuffrè. Rec.: Hollywood, ST 124. Duration: 3 min. 15 sec. 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 actually happened."

In view of those remarks by Woody Herman (from Shapiro and Henoff'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 the hand here; 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 Lamotta's brass-conscious drum work, the compact warmth of Jimmy Giuffrè's tenor-lead scoring.

CREDIT TO GIUFFRÈ
Much credit is due to Giuffrè. 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).

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 saxophone. There is something about Adolph Sax's middle child... a jazz concert audience will listen avidly for a succession of repetitive or vulgar notes 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 terrific baritone. However, was the new school of tenor playing then 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 stores in jazz tone. Initially, tones had been rough because the players had no means to do make it worth when roughness was cultivated.

For their own sake, in imitation of the self-taught pioneers. After the Second World War came tenor 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 make it a profession.

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

Four Brothers has done his job. Significant in ensemble as well as solo development, it remains as fresh as ever. What now? The tenor interlude he over. Baste has brought perfection to the style he pioneered 20 years ago. More than once in the past the answer has been Woody Herman. Grateful for their triumph they await with bated breath—and impatience—the pioneer work of one more Herman Herd.

NEXT WEEK: "I've Got My Love To Keep Me Warm." by Les Brown

DUKE ELLINGTON'S inspired drummer SAM WOODWARD says...

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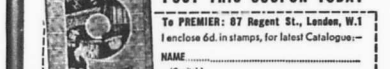
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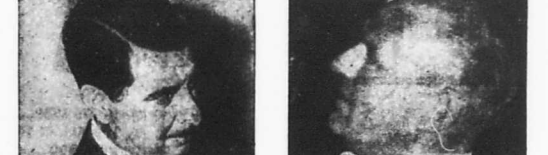
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AL.32



Lewis—stated discontent Dawson—suggestions

Music—art, trade or profession?

HERE'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 Musicians' Union, the instrumentalist is regarded for practical purposes as a tradesman—regardless 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 members 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 counter-attack on price-cutting has been to enrol the cutters and make them demand the MU minimum rate for the job. No question of ability enters into it.

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

Yet Lewis stated his discontent a couple of weeks ago in lasting out at his 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.

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 once said that, he wasn't allowed to play in New York because he couldn't read music!

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 musician over a given period or submit to a simple audition. Approved 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.

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

"Bookers would know exactly what they were buying in terms of quality—and band-leaders 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 members would have more prestige and dignity."

Better musicianship would lead to higher musical appreciation on the part of the public.

The biggest snag of all might be in trying to grade band-leaders. A test of musicianship there could provide a lot of laughs and a few red faces!



West Side Story set for two years

OH, BOY! MD WEDS

Says Jerry Dawson

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

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 my musicals—but once "West Side Story" arrives at Her Majesty's Theatre on December 12 will be a must for everyone interested in the theatre.

PRIZE-WINNING CHRYSANTHEMUM

FROM the cosy 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 backdrop is the age of routine, suffragettes, "White Slave" traffic and opium dens.

It's a gay and tuneful addition to the West End and getting the best from it at Pat Kirkwood and husband Hubert Greig.

Pick of the Robb Stewart numbers is "This Love," "Love Is a Game" and "Saturday Night." The story and lyrics are by Neville Phillips and Robin Charter.

Impresario S. A. Gorlinsky is reported to have lost £20,000 on "Mister Venus." Chrysanthemum should bring him back—with interest. —Bill Holden.

Stark tragedy

Far from being a musical comedy this is stark tragedy with music played with a tenderness that communicated itself to the audience within minutes of the curtain rising.

Its theme is life among the war-torn and its backdrop is the age of routine, suffragettes, "White Slave" traffic and opium dens.

It's a gay and tuneful addition to the West End and getting the best from it at Pat Kirkwood and husband Hubert Greig.

Pick of the Robb Stewart numbers is "This Love," "Love Is a Game" and "Saturday Night." The story and lyrics are by Neville Phillips and Robin Charter.

Death scene

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

The entire production and lighting by Jerome Robbins, a new high in stage direction and choreography. The music is complete in character and in tone.

It is played by a bunch of musicians—directed by Lawrence Leonard—as talented and rehearsed as the show's cast.

Pictures from ITV...



MM cameramen were busy last week filming the show on BBC and ITV. At the London premiere, Jon Cohen joined American song and dance with Williams rehearsing with Shani Wallis (top) for Sunday Night At The London Palladium.

...and the BBC-TV channels



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

DORSEY ORK MAY SWAP WITH NEW CHA-CHA BAND

Valentine goes into orbit...

WITHIN a week of his first engagement as leader 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.

Jack Higgins, of the Harrow Aviation Agency, told the MM: "The unusual thing about the suggestion is that it came from America. They are really keen to get the Rico band."

Sweden, too. Swedes also want British Cha-Cha and the Rico band has been offered a month's tour.

Bookings for Rico make this impossible before the middle of March, but negotiations are under way.

Tomorrow (Saturday) the Cha-Chaleros are booked for the third anniversary ball at Luton's Grand Ballroom. From November 23 the group will be featured on Sunday at the National Federation of Music Clubs.

Negotiations are in progress for Good Music to handle original compositions by Rico including: "Let's Go To Cha-Cha," "Little Gal," "The Way This is Love" and "Cha-Cha Inferno."



Peter Sellers, Shirley Bassey, Gary Miller, Lita Ford and the stars of 'The Tops on TV' are booked for ATV's Jack Jackson Show.

The Tops on TV

Peter Sellers, Shirley Bassey, Gary Miller, Lita Ford and the stars of 'The Tops on TV' are booked for ATV's Jack Jackson Show.

Decca-Valentine contract ended

THE 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.

DISC-STAR SHOW FOR SPASTICS

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

They will include Vera Lynn (chairman of the Stars Organisation) and Gary Miller. The cabaret will also include an excerpt from "Express" songs with Hazel and James Kenny.

Decca's business personalities are expected to attend. Proceeds will go to the SOE centre for spastic children at Bickhill-on-Sea.

Lennie Felix back with Wally Fawkes

Planet Lennie Felix has rejoined the Wally Fawkes Troop after his season at the Bamboo Club, Notting Hill Gate.

Lennie has an ailing, backed by Lennie Bush (bass) and Alan Ganley (drums). In the BBC's Bandbox on Monday.

ACKER BILK BAND TOP OF THE BILL

ACKER BILK was an easy winner in the annual poll among members of St. Albans Jazz Club.

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.

Remainder of the ten most popular groups were Ken Colyer (104), Humphrey Lyttelton (43), Alex Welsh (31), Mick Mulligan (27), and the Bluebelles (27).

Chris Barber's band, the Bluebelles, were voted in a car crash. Several other bands are to take part. The Woolley Jazzmen raised £80 for the Wells orphanage baby at the recent benefit in Nottingham.

Eel Pie tribute to Pete Wells

Brian Woodley's Jazzmen are to play a tribute to Eel Pie Island, Twickenham, on Saturday November 29, to their tribute to Pete Wells. He and his band were killed in a car crash in September.

Dankworth to play for 'Old Ben'

The Johnny Dankworth Orchestra has been booked to play at a charity concert at the New Rooms, Nottingham, on Monday.

Humour in Jazz

Jazz lecturers at the ICA, Dover Street, W. on Wednesday will be Vic Bilecky on "Artie Shaw" and Brian Hare on "Humour in Jazz."

News Spotlight

TEDDY JOHNSON and Pearl Carr have been booked to spend the next summer at the Pavilion, Torquay. Appearing with Jackley and Terry's Terry Hall.

Johnny Johnson appears in the alternate w. "Crackerjack" on Saturday. He is featured in ATV's Music on Sunday.

Pearl Carr appears in "The Ted Ray" on BBC-TV tomorrow (Saturday).

Jimmy left London on Friday after his second British tour. He appears on Band in Chicago next month. Jimmy hopes to be back in Britain in 1961.

Kenny makes his BBC debut with his new band in the "Bandbox" programme on Sunday. Terry Lightfoot, Phillips and the other members of the band are at the jazz club at the Greyhound, Chiswick Heath on December 1.

Ronnie will be the guest star at the next monthly Ross meeting of "Jazz At The Community Centre, Cliphampstead, on November 28.

Morton and his Harmonica Gang will appear in "The Wood" at the Kings Theatre, south-east, this Christmas.

Bert has been booked for a Christmas Eve broadcast. Weeden cast in the Light Programme on Sunday (10.30 a.m.). He can be seen on "Lucky Dip" and on alternate nights in ATV's "Sister's In-Law."

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Dates with the Stars

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Shirley BASSEY
West End Theatre, Cardiff
Lorraine DESMOND
Wendy Anderson, Edinburgh
Morton FRASER'S Harmonica
Week: Empire, Glasgow
Max GELDMAN
Week: Hippodrome, Manchester
COLE HICKS
Week: Empire Ballroom, Wembley
Week: Scala Ballroom, London
Week: Windsor Ballroom, Norfolk
Week: Memorial Hall, Walsford
Week: Seaborn Hall, Sudbury
Week: Spa Ballroom, Wisley

KING Brothers
Week: Empire, Liverpool
Dorothy LANE
Week: Empire, Chislewick
MUGGERIDGE
Week: Empire, Edinburgh
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YOUR 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 (band leader, 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. 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 you enter it. Consider the fact that 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 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

LETTERS

THANKS 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 "Hallelujah 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 unfortunate 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—Maggie's Moments, for example.

We teenagers know GOOD records when we hear them. **AND BAD ONES!**—Paul Berridge (aged 15), London W.9.

● Well said! LP WINNER.

THANKS, HUMPH

JIMMY RUSHING, most admirably supported by the swinging Lytleton Fifteen, gave us a real treat last week on "BBC Jazz Club."

I would like to thank Humph for allowing us to hear so many tunes 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 Tormé's "Mountain Greenery"—M. Cozzy, 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 had him in his role of diocesan and caretaker of our club. Collections for his widow are being made at club sessions.—A. O'Connor, New Orleans Club, Newcastle 1.

HIS LONGING

HOW I long to see the old Collector's Corner feature again—G. Knott, Birmingham 15.

● Sorry, we prefer WOJ next door.

BECHETT GETTING BETTER AFTER SERIOUS ILLNESS

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.

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.

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

I know all readers wish him a swift and complete recovery.

Lucky in Paris

AFTER 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. Bernard 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 in Europe three times before. The duration of his stay is uncertain, depending on what materialises in the States. But Lucky says he "looks very doubtful" if he'll be home this year.

On the farm

HOME—for Thompson, his wife, Thelma, and children, Jade and Darrel—is now a 36-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 vegetable and we're going to raise 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."

"But I've had no luck with publishing, so at the moment I'm storing up material. Meanwhile, I've loved working outside, spraying trees and so on, cultivating a new slant."

Frozen out

THE farm is a major pre-occupy of Thompson's. He has a few opinions of the business side of the music business, and he doesn't keep it to himself.

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

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

But among the things he most dislikes are the hastily thrown-together sessions—center or sideling which allows the musicians no time to build up a group feeling; the manager or club owner who tells you you double money to bait the 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, the shell. Yes, they'll try to starve you. You have to be ready to take a beating for what you believe in."

Vultures

ONE of the reasons why Lucky likes Europe is because he feels he can study better over here.

Remember that "audiences in the main, give you more of a chance."

Yet another: the culture situation is less serious than in the U.S.

Says Lucky: "They have 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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April 1958 JAZZ HOT AND HYBRID by Winthrop Sargent. Defines jazz, analyses its musical anatomy, and indicates the features that distinguish it from other kinds of music and give it a unique place in the music of the world. Elsewhere 30s.; but JBC edition only 6s.

plus

To supplement the bi-monthly choice the club offers an optional purchase from the first of a series of "Mini-books". ERNIE CONDON'S TREASURY OF JAZZ. This paperback contains 100 jazz bits as all men and women who know it to members. It is good to add to a new collection of books for keys. To get your copy you must order it separately. It is now, editor is issued. Ready December. Elsewhere 30s.; but JBC edition only 17s.

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To the Jazz Book Club, 28 Wilton IV Street, London, W.C.2. (0187). Send me as a member of the Jazz Book Club. I will purchase the six bi-monthly choice, commencing with the first issue, and I will pay for subsequent books as they are sent. I will pay monthly on receipt of each book by the club. I enclose 5s. plus 6d. postage for the first book and I will pay for subsequent books as they are sent. I enclose 5s. plus 6d. postage for the first book. Cheques and five members must send separate form for the six books, plus 6d. postage. Please send the following back choices and charge to my account: Young Man with a Horn, 6s. Jazz in Perspective, 6s. Play that Music, 6s. We Live in the Sparrow, 6s. Jazz: Its Evolution and Essence, 6s. Count Basie and His Orchestra, 6s. NAME ADDRESS

Manufactured at the G.P.O. as a newspaper. Printed and published in Gt. Britain by OUBRAM PAGES LTD., Long Acre, London, W.C.2. Postage on single copies: Island 21d., Abroad 14d., Canada 1d.

Melody Maker NOVEMBER 22, 1958 EVERY FRIDAY 6d. 'I'm not scared' says Lightfoot

A BOTTLE-THROWING fracas at Luton Jazz Club was described to the MM this week by Terry Lightfoot—whose 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 away. "People hit "Fortunately no one on stage was hurt, but the bottles in the audience were hitting people in the club at the time. "One of those broken bottles had hit one of the boys in the band they would have been scuffed for it. "Hooligans "As soon as members of the band left the stage the bottle-throwing stopped. "I got a peek at the band as they were leaving the stage. It was a deliberate attack against the band because of the playing of Terry. "It was just some hooligans who had gone 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 captured a peak TV spot on Christmas Day. He and his Orchestra will appear on ATV in an hour's show on Monday at 3 p.m. immediately before the Queen's Christmas Carol.

Eleven stars for Ken Moule suite

Ken Moule's jazz suite "Wind in the Willows" will be heard in the "Last Programme" Jazz Club. The line-up will be: Bert Collier (trumpet), Neil Sanders (horn), Johnny Scott and Roy Wilcox (flutes), Douglas Brown, Al Edford and Ronnie Ross (saxals), Arthur Smith (bass) and Allan Ganley (drums).

Spectacular Trio

Bernard Brookland, American saxophone player, and Jill Day are among the stars appearing in the "Saturday Spectacular" this week-end.

TEST FOR MUSICIANS

From page 1. "It was here a question of the music was familiar and complicated piece of music. After a year, with my membership, I can give you a month's music. "I will pay monthly on receipt of each book by the club. "I enclose 5s. plus 6d. postage for the first book and I will pay for subsequent books as they are sent. "I enclose 5s. plus 6d. postage for the first book. "Cheques and five members must send separate form for the six books, plus 6d. postage. "Please send the following back choices and charge to my account: "Young Man with a Horn, 6s. "Jazz in Perspective, 6s. "Play that Music, 6s. "We Live in the Sparrow, 6s. "Jazz: Its Evolution and Essence, 6s. "Count Basie and His Orchestra, 6s. "NAME "ADDRESS

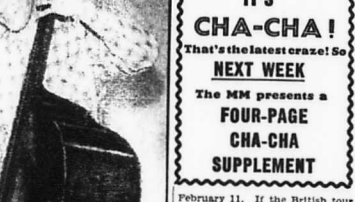
LEWIS WAY TOUR IN NEW YEAR

NEW ORLEANS clarinettist George Lewis—idol of British traditional jazz fans—may tour Britain in January.

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 appearances on the Continent. In charge of the Continental tour is London agent Lyt Dutton who plans to present Lewis as 15 to 20 concerts in Germany and Scandinavia accompanied by Denmark's Papa Blue Band.

BASS-AND BALLERINA



February 11. If the British tour falls through, then we will start in Germany on January 15. The tour is being organised by the 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, Lewis was taken ill with pneumonia leading his septet on America's West Coast.

NIXA CUT FIRST CASTLE DISC

Boy Castle, smash hit of the Royal Variety Performance, cut his first disc for Pye-Nixa on Monday. Titles are "In My Heart" and "Master Music Man". The disc is being released immediately.

Making it a trio

Hertfordshire Jazz promoter Ken Lindsay and George Peacey are to open their third club—the Hemel Hempstead Jazz Club, at December 6. The 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 26 (Light Programme). The Quartet's weekly BBC Light Programme "Juke Box Club" has been extended for a further year and is now due to finish on January 10.

STRINGING ALONG

The Dixie String Quintet this week took over the Monday night sessions at the Cy Laurie Club.

FOCUS ON CHA-CHA: 4-PAGE SUPPLEMENT

Melody Maker NOVEMBER 29, 1958 Over 114,000 Copies Weekly EVERY FRIDAY 6d.

BUT THERE IS A DISC SLUMP

DON'T believe those "everything in the garden's lovely" statements from the disc companies—there is a record slump.

Who says so? Disc dealers throughout the country. A nation-wide survey conducted by the MELODY MAKER this week reveals the brutal truth that record sales are down by 20 per cent.

The big question is: How can the disc companies send their sales graphs soaring in the New Year? Dealers in big stores and small corner shops have given the MM these sales-boasting points: "CUT OUT THE JUNK. "Record manufacturers are overworking the market," says one dealer. "At least one-third of what they produce is rubbish. It doesn't stand a hope of selling. "Unknowns "They could slash their output by 40 per cent—especially on releases of unknown artists from the States. If we haven't heard of these performers, customers certainly haven't. "Far too many discs are being bought from small-time operators, known as 'one-shotters.' A couple of "Back Page, Col. 3

SEVEN U.S STARS NAMED TO TOUR

NEW YORK, Wednesday. Agent Harold Davison is setting up British tours for seven top U.S. stars. They are Louis Armstrong (likely for March), the Clara Ward Singers (due in January), Anita O'Day, Carmen McRae, Ella Fitzgerald, Buck Clayton All-Stars and the Modern Jazz Quartet.

Leslie Macdonnell follows Parnell

LONDON agent Leslie Macdonnell is the successor to Val Parnell as managing director of Moss Empires. He takes over in January when Val Parnell becomes managing director of ATV. Mr. Macdonnell, who manages Vera Lynn, Wolf Phillips, Edmund Ross and other top stars, will be joint managing director with Prince Littler.

FOUR TOP PEOPLE AT THE JAMBOREE



Pictured backstage at Sunday's Jazz Jamboree are four of Britain's top bandleaders. From left to right, they are Denny Bonso, Edmund Ross, Humphrey Littler and Ray Ellington. For pictures and report of the show turn to the Centre Pages.

TOP OF THE POLL

Did you keep a copy of your voting paper in the MELODY MAKER'S British and International Poll? If so, bring on to us. It can be worth Three Guineas. Why? Because when the Poll results are published, you should check to see how near your choice came to the final verdict. If you missed "all the winners" (which is unlikely) or came fairly close, you obviously know something about jazz and the jazz fans' tastes. Your opinion is to be respected. So write and tell us briefly how and why you cast your vote. The Editor will pay three guineas for every letter published. YOU MUST GIVE YOUR FULL NAME AND ADDRESS. Watch the MMs dated January 7 and 14, when the Poll results will be published and you can compare your votes.

ALSO 1958 Jazz Jamboree See Centre Pages Tommy Edwards See Page 3

Three stars strip for action



This MM photo from Hollywood shows Gary Crosby, Tommy Sands and Pat Boone filming a shower-bath scene in "Mardi Gras" scheduled for Britain in late December.

DANKWORTH IN LIBEL ACTION

A LIBEL action brought by Johnny Dankworth against a National newspaper was settled in the High Court on Wednesday. Dankworth received £250 compensation.

Utrun statement

The newspaper has apologised and agreed a sum as compensation. After Mr. H. P. J. Milno, for the newspaper, had associated himself with Mr. Brown's statement, Mr. Justice Patten gave leave for the action to be withdrawn.

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Stop Press, U.S.A.

Julie London to wed Bobby Troup

NEW YORK, Wednesday—Singer-actress Julie London is to wed her musical director— jazz pianist Bobby Troup.

Julie (31) and Bobby (40) were in Britain together in November 1957, when Julie was singing "Question of Adultery" with Anthony Newley. She is formerly married to Jack "Dragnet" Webb.

From BURT KORALL

NEW YORK, Wednesday—Neal Hefti, one of the busiest freelance arrangers in town, is forming a new band.

Not the first Hefti band venture, Neal feels that this unit will appeal to a much larger audience.

BESSON ELECTONE GUITAR PICK-UP ATTACHMENTS WITH 12 MONTHS' GUARANTEE

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THE BOOK you've been waiting for Skiffle

The Story of Folk Song with a Jazz Beat by BRIAN BIRD

Lionel Donagan says: "I have always felt such a book was needed, to trace the story of Skiffle as a genuine development of folk music and establish its legitimate position within the Jazz movement."

Here are all the answers to enthusiasts' questions. Here, too, you can read all about your favourite British Skiffle Groups, leaders, members and vocalists.

NOW at all Libraries and Bookshops Illustrated 10/6 only ROBERT HALE ARE THE PUBLISHERS

CONNIE FRANCIS FOR BRITISH TV

From REN GREVATT Hour show on New Year's Eve

NEW YORK, Wednesday—Connie Francis will appear in Britain on a special New Year's Eve show with top American disc jockey Dick Clark.

The show will be aired on ABC-TV from 11 p.m. to midnight. Her appearance on this show precludes a projected tour of Manila, Japan and Australia.

Connie told me this week that she is preparing a special album for her return visit to England in February.

The album will be titled "Hands Across the Sea" and will contain a number of

Britain's favourite tunes including "Now Is the Hour." During the forthcoming trek the gal hopes to play the Proke at as well as London and expects to do the top TV shows as well.

Johnny Mathis has just returned to the States from record-breaking days in Australia.

The Columbia Records star played in studios for two days in Sydney and four days in Melbourne. In each case new records were set.

ELVIS PRESLEY 'Historic' EP

The first film to be made by Elvis Presley, upon his debut from the Army 10 months ago, has already been selected.

It's an original by Frederick Michael about a Mississippi gambler (Presley) who wins a river boat in card games.

Presley's long-awaited "River Boat" EP, which carried a historic interview when he embarked for Europe, was released this week.

STEVE LAWRENCE Follows Eddie Fisher

STEVE LAWRENCE—recently drafted into the Army—has won a top blurb of an assignment as the singer with the U.S. Army band, stationed in Washington.

The job was once handled by Eddie Fisher.

DAVID SEVILLE Christmas hit

FOLLOWING the annual Thanksgiving Holiday Christmas records have started to blossom out.

Two of the most likely singles are the newest by David Seville and the Chipmunks titled "The Chipmunk Song."

Don Elliott Jazz 'Ambassador'

DON ELLIOTT—has been selected as one of the jazzmen to make a world tour under the President's cultural program.

Elliott has been doing TV commercials as an instrumentalist and recently organized the Don Elliott Singers for radio-TV.

This week he was signed by MCA as a college star who has mapped out for his Jazz Group.

KENNY BAKER IS SOLO GUEST

KENNY BAKER is to make a solo appearance at the Palais-de-dance, Ashton-under-Lyne, tomorrow (Saturday). The package shows follow—Wesley Little Harris on December 6 and Colin Hicks on the 13th.

LEICESTER—Shirley Bassey tops the bill next week at the Palace. Chris Barber will play at the De Montfort Hall next Sunday, December 7.

LUTON—Any hit single is being given by a local outfitters to buy a new record worth more than 2s.

BATH—Don Lang will rush to Bath after his "3 o'clock date tomorrow (Saturday)" to appear in the new musical Band at the Regency Ballroom.

SCARBOROUGH—BBC-TV's "Come Dancing" is to be televised from the Olympia Ballroom on December 13.

Island in the Sun

HOLLYWOOD, Wednesday—While on location in Florida for "A Hole in the Head" Frank Sinatra is looking to buy an island off the coast so that he can build a house and live there for three months in every year.

Hollywood rumors have Tennessee Ernie Ford transferring from Capitol to Dot and Pat Boone going from Dot to Capitol.

Bing sells out

BING CROSBY just sold his 1939-40 Nevada ranch for a price in excess of one million dollars.

PHIL HARRIS was treated for shoulder and arm injuries following a Los Angeles car crash last week.

Surgons successfully performed an operation to move fragments of glass from singer Sam Cooke's eye.

Six busy days

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HOLLYWOOD HEADLINES

From HOWARD LUCRAFT

Strippers for jazz

TRUMPET man Joe Gordon (ex Dizzy Gillespie) replaced by a new one in the band.

Manne Quinlan, the 40-year-old actress, is nationally famous as a top Los Angeles model.

Joe real

A 13-year-old Nevada boy was found dead hanging from a tree and the police sergeant said the boy had hanged himself because local youngsters were writing out love letters inspired by the hit song.

Not proven

COLUMBIST Earl Wilson says that a police report reveals that a police sergeant was not with the press photographer were substituted.

With Wyatt Earp

BERRY BOLIN—former Big Band guitarist and singer (Wyatt Earp) on his forthcoming National Diploma of Arts and Crafts, which could be won by taking a three year art-school course and passing a series of examinations.

Exit

Agent: "What the Rippin' 'ells has happened in this case is my diploma, a certifying that I am of the required standard of efficiency to take my place in the world of commercial art."

Agent: "Throw the bloody thing away and show us yer work!"

Exit A.S.G. hurriedly to throw his diploma in the dustbin and himself in the river.

The moral of this sad story is that scheme to cut-throat, competitive world, you can test and grade and examine until you are blue in the face.

As long as the final judgment is in the hands of people who neither know nor care about professional standards or artistry, the result of your tests will barely be worth the paper they're written on.

I have absolutely no sympathy with any industry in its dilemma. Highly skilled professional musicians have been wailing

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Tommy Edwards makes it this time

"I OWE it all to Morty Craft. It was his idea and he sure helped me to come back. MGM's Tommy Edwards was giving credit where credit was due for the hit, 'It's All in The Game,' which brought him back into the limelight after seven long years."

It was Craft and music director Leroy Holmes who put together the arrangement of the old hit with the new rocking beat.

"It was a long long time between hits," Tommy reflected in the MGM Records office, between phone calls from disc jockeys all over the land.

"I spent some of that time in my home town of Richmond, Virginia. And then I would go out to Washington and Philadelphia and play piano in cocktail lounges. But you've got to have a big record to get any place these days."

"I've made a lot of records in my time, but many of them were demonstration records of my songs. Sure I'm a songwriter. I sold my first one in 1946. It was called 'That Chick's Too Young to Fry,' and Louis Jordan made a hit record out of it."

One time—1950—I think—I went to MGM with a record I had made of a couple of my own songs. They liked my voice on the record and signed me for four sides. Some of those really made it. But the next year we like good music, too—I'm not a rock-'n'-roll fan."

"The other day I was in a drug store on Broadway. I saw a record of Beethoven's Fifth Symphony. It was only \$1.49 and the man told me it was a great record. So I bought it. I will be, but I'd like to tell my friends out there that no sea of salt can keep me from my friends in England. I hope it's soon—I'd like to meet all those fans in person."

Meanwhile, with a second record, "Love Is All We Need," already breaking out here, taking Edwards out of the one-shot artist category, his popularity continues to increase.

He has important night club bookings already scheduled for Soho in Philadelphia and recently returned from a date at the famous Storyville, in Boston.

They tell me my record is a big hit in England. It was a surprise, but I'm very grateful. And the agents are talking schedule already arranged for the concentrated hitmaker.

And efforts are now being directed at sandwiching dates in England into the tight schedule already arranged for the concentrated hitmaker.

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THE PIG GOT UP—AND SLOWLY WALKED AWAY

MUCH hot air is being expended within these august pages on the subject of testing musicians for Union membership. Before we go any further into the subject, here is a real-life cautionary tale which has a bearing on the case.

Art course

After the war, the Ministry of Education formulated a scheme to raise the standard of art in this country. It invented a thing called the National Diploma of Arts and Crafts, which could be won by taking a three year art-school course and passing a series of examinations.

Thousands of budding artists took the exam and sallied forth into the commercial art world armed with certificates of merit.

In scores of artists' agencies the secret was the same. Enter art-school graduate, brimming with confidence and brandishing his diploma.

Exit

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REN GREVATT reports from New York

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With base adapter, it may be used as a desk microphone.

'SLIDE-GRIP' MICROPHONE STAND Lightweight dural column, heavy cast iron base. New compression clutch fibre height lock, this section is of cushions and the controlled escape vent allows only a slow, smooth collapse of the stand. Extends from 3' 4" to 5' 8", weight 10 lbs. £3 ... 4 gns.

STADIUM (TV19T) AMPLIFIER

200/250 volts A.C. operation, 14 watts peak independent output, 12" heavy duty speaker, 50 gms., with three high impedance units, two volume controls, Tremolo with independent depth and speed on two channels. No. 43 ... 55 gns.

AUDITORIUM as at STADIUM but without tremolo. No. 42 ... 45 gns.

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ON THE BEAT

UNFAIR! cry the record dealers of Britain. Give us a chance! Or at least give us the records on time. The cause of their complaint? Jump-the-gun disc-jockeys.

From as far afield as Glasgow, Plymouth, Brighton, Yarmouth, Birmingham and Bristol, dealers have been reporting records being played on the BBC and Luxembourg before they've even heard of them, much less received them.

Examples given during the past week or two have been Eddie Calvert's "Crumpet Cha-Cha," Peter Sellers' "A Drop of the Hard Stuff" and Tony Osborne's "I Want to be Happy Cha-Cha."

The dealer
SAID one dealer: "When customers can't buy what they want, they lose interest and spend their money on some other commodity."

It is time this "advance" plugging was stamped out. What other trade cries its wares before stocking up? In any case, it has always been understood that radio and TV stations are pledged not to play discs before they can be bought.

And then comes this barb: "What makes it even worse is that many records don't appear on the release date. They are anything up to a week late."

The delay
WHAT says David Jacobs, at least one promoter to include every week in "Pick of the Discs" This

"When the companies send discs to me and to the BBC record library (where I quote them I play on the air) I assume they are on sale."

"In any case, my job is to present a varied programme to suit all tastes, purely as entertainment. I am not a record salesman."

The BBC
WHAT says Douglas Lawrence, BBC Assistant Head-ence, BBC Assistant Head-



BY PHIL BRADY

Graphophone Programmes?
He points out: "We are authorised by graphophone companies to broadcast records as soon as they reach our library. But we do try to keep an eye on release dates and comply with them."

The only exception is "Pick of the Discs" in which David Jacobs might play a record a few days before it is due on sale. "I sympathise with the dealers, but surely customers will come back if they really want the record."

Luxembourg
AND what of Luxembourg? "A steady battering ram, worst offender of all."

"We never play records before music publishers permit us to do so. The result is that very seldom play records more than two or three days before they are in the shops."

Adding parenthetically: "Of course, we cannot be blamed if deliveries are late."

The companies
TO all of this, the record companies themselves maintain: "Advance exploitation is essential. It is the barometer by which dealers can (and should) measure demand."

"We are able to deliver a hit. But record companies have a great good idea, and throw all their resources into exploiting it."

"Naturally," they point out, "we have to work well in advance. At least three weeks. And with such a highly commercialised trade, it becomes a question of what your rival is going to do."

"Will he, for instance, jump the gun? One must be constantly prepared."

Your fault!
WE come, of course, to that thorny question of late deliveries. But that, say the disc companies, is often the dealers' own fault. They are not prompt enough in ordering.

Middlemen
IN the middle of this dispute stands the recording artist. Ninety per cent. of the time maintains that not only are his records late in getting into the shops, but that there is not enough advance exploitation.

Which is why so many go to the expense of employing outside specialists to plug for them.

Still running
IT'S reindeer time again. Red-Nosed Reindeer time. In that and the indelible animal is running into his eleventh winter season.

With more than 100 "singles" behind him (and two million sheet-music disc sales), he enters the arena again with eleven new recordings.

Including "Believe It or Not" Hugo Winterhalter's "Rudolph the Red-Nosed Reindeer Cha-Cha."

In spite of this, it is highly unlikely that Menorah will be inspired to record "Cha-Cha-Cha-maine."



"Have one on me," says Toni Dalli as he fills Lita Ross's glass at the Stars' Ball at Grosvenor House, W., on Monday. They were two of the 800 Show Business personalities who attended the annual event which is staged by the Stars' Organisation for Spastics. An estimated £2,000 was raised for the SOS centre for spastic children at Bechill-on-Sea.

I copy nobody, says Betty Smith

TENORIST Betty Smith was sipping black coffee and waving away all offers of biscuits: "I've simply got to lose weight," she protested. With her all blue outfit she looked like a glamorous Girl Guide.

"We are playing all sorts of music these days, from jazz to cha-cha," she said contentedly.

"Wouldn't you rather play all jazz?" I asked.

"I don't think one can," she replied. "Some bands do, but we do better business. Did you know my record of 'Bevillies' was in the American best sellers for 12 weeks and sold half a million?"

"What's it like being a leader of a men's band?"

"Well, I have a nice bunch of boys, including my husband. And men, after all, are better to say," she added, "but I've played so long with men that I think I play like one. Perhaps I have adopted a male attitude."

"Men seem to blow while women seem to play it."

Betty Smith, 27, was born in Leicestershire. Her mother owns a village pub. She studied at Stonygate College and started on piano at five.

Started at 6
Her Dad bought her a trombone at six ("but my arm wasn't long enough to reach out, so I got a saxophone at nine"); played with Archie's Juveniles, Blanche Coleman, Ivy Benson, Johnny Smith, Freddy Randall, and finally with her own group.

Apart from her musical abilities, she's a good business-woman, good-natured, and a good sport.

She has been married to her boss player Jack Peberdy for an LP for Decca, and her latest record, "Begin The Beguine," it is rumoured, may become a hit.

Today—Getz
"I know your favourite is Ella," I said. "Do you try to copy her singing style?"

"No," she answered emphatically. "I don't copy anybody. I think one should try to be original."

"In the early days I listened to Ray Charles, Lester Young, Eddie Miller and Bud Freeman. Today, it's Getz. But some of our players go wrong when they follow blindly the current craze."

She rose to go. "I'm meeting my husband and we are going out to dinner," she said with a happy smile. "Dinner? What about your weight?"

"Her face took on a dedicated look. "I'm mad," she said simply, "about Chinese food."

Great records of our time Brown clears the floor

Steve Race reviews Les Brown's recording of "I've Got My Love To Keep Me Warm"

A GOOD deal has been written in this series about records which do not date: records which remain as fresh as on the day they were made.

This is not one of them. The front-line phrasing is clipped and dated; the drummer plays closed hi-hats in the dread manner reserved for the end of a demonstration dance, when the band is required to "go loud" so that the dancers will know when to stop.

Yet, hi-fi and stylistic fads a p a r t, "I've Got My Love To Keep Me Warm" is a model of dance band arranging.

The professional's idea of dance music is quite alien to the Les Brown record under discussion. Having chosen one of the best Irving Berlin tunes, (Col. DECCA) he has hit the perfect tempo—not for a Quickstep, a Slow Foxtrot, or even a Progressive Imperial Sauter, but for "I've Got My Love To Keep Me Warm."

He does not proceed to make it danceable. The absolute danceability of this record is extraordinary. Everything about it affects the feet: the crisp, steady beat; the way the tune leans on the last and third beats of the bar; the wonderful feeling of suppressed rhythm and power behind that first opera (but pianissimo) brass chorus.

It's a magnificent start. There follows some accomplished alto sax, a tasteful piano solo and some beautiful trumpet, all punctuated by the most disciplined ensemble of his day.

Great
The arrangement ends with a beautifully scored "ride-out" in the Bob Crosby tradition. Nothing is very dramatic. No one shouts "Wall!" or even feels like a solo.

Yes, it's a great record all right. Great enough to give the professional dancers something to inspire them. What a pity it had to clock 37 bars a minute. Someone should tell that Les Brown fella...

THE RECORDS SO FAR
Diana (Modern Jazz Quartet); Melancholy Blues (Louis Armstrong); California Suite (Mel Tormé); Sweet (The Bluebelles); Bluebird (The Bluebelles); Fever (Peetie Best); Frankie and Johnny (Errol Garner); I'm a Little Shy (Count Basie); Strain (Frankie and Johnny); From the Hip (The Bluebelles); Next Week: Dave Brubeck.

It is hard for the serious musician to refrain from bitterness when considering the serious dancer. The two, who owe so much to each other in complete opposition at almost every point.

The dancer holds the music to be subservient to the rhythm, the rhythm to the tempo, and the tempo to the clock.



From Dealers in 74 Countries
To Premier, 87 Regent St., London, W.1. I am a drummer. Without obligation, send me a free copy of "CYMBALS TODAY."

ONE day soon a French film, "Les Tricheurs," will come to London. Though the sordid story is an insult to jazz-loving youth (writes Henry Kahn, from Paris) it contains some ideas from the jazz world including Eldridge, Hawkins, Ellis, Gillespie, Peterson and Getz, not to mention records by Basie, Pettiford, From the Hip Tricheurs, and Gerry Mulligan. A recording, "Musique From Les Tricheurs," may be issued shortly by a French company.

Teenagers!

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BY Maurice Burman

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The amplifier has a push-pull output of over 12 watts and is fitted with two jock sockets for Microphone and one for a guitar or other instrument. The whole outfit clips together for easy transport and is ideal for clubs, dance bands, hotels, etc.

Started at 6
Her Dad bought her a trombone at six ("but my arm wasn't long enough to reach out, so I got a saxophone at nine"); played with Archie's Juveniles, Blanche Coleman, Ivy Benson, Johnny Smith, Freddy Randall, and finally with her own group.

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She rose to go. "I'm meeting my husband and we are going out to dinner," she said with a happy smile. "Dinner? What about your weight?"

"Her face took on a dedicated look. "I'm mad," she said simply, "about Chinese food."

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THE 1958 JAZZ JAMBOREE...



Chris Barber and Ted Heath backstage.



Vic Ash Sextet—neat and relaxed jazz. With Vic are Les Condon and Johnny Scott.



The Jazzmakers—first Jamboree. Allan Ganley (drs.) and Stan Wasser (bass).

Music Marathon

FOR those young and healthy enough to withstand a 24-hour music marathon, this year's "Jamboree" must rank among the best of these annual charity shows.

A packed house at the Gaumont state, Kilburn, on Sunday, ignored a programme appeal to restrain its applause so that the show could run to time.

Who was the star of this year's show? The old maestro himself, Ted Heath making his 11th appearance on the "Jamboree" since 1947. But he was runner close by the Dankworth and Barber Bands.

For me the highspots included a superb all-blues presentation by the Dankworth Orchestra, a hard-swinging set from the Jazz Courtiers, neat and relaxed jazz from the Vic Ash Sextet and the extrovert Mainstream of the Lytton Band.

A pleasant surprise was the highly competent big band jazz from the Denny Boyse Band, composed by Tommy Trinder. Contributions from Norrie Paramor's Big Ben Banjo Band, the Ray Ellington Quartet, the Jazz-makers, the Tony Kinsey Quintet and the orchestras of Oscar Habin and Edmundo Ross—Bob Deebars.

Calling the Stars!

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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DID 'OH BOY!' WRECK 6.5?

HAS "Oh, Boy!" run "Six-Five Special" off the rails at last? This was the big question at presstime, when rumours persisted that "Six-Five" might be finishing after December 27.

A spokesman for the "Six-Five" office told the MM on Wednesday: "Officially we know nothing about the show after that date, but a meeting of producers is taking place tonight."

Disley Group goes on the air...

The Disley String Quintet had two December airings—the Light Programme's "Saturday Club Christmas Party" (27th) and the "Disley Club Christmas Party" (28th).

The group is resident at the Stamford Lytton Club on Saturdays, the Cy Laurie Club on Mondays and Wood Green's Club Diango on Thursdays. On Saturday Doug Doherty's 71 Records waxed an LP of the group.

Line-up is Disley, Denny Purvis and Neville Strickland (gtrs.), Dick Powell (vln.) and Johnny Johnson (bass).

... and so does the Betty Smith Five

The Betty Smith Quintet has a busy schedule of radio and TV dates in December.

The group appears in the BBC "Programme" on December 31, ABC-TV's "Late Extra" on December 9 and Granada TV's "People and Places" on December 17.

News Spotlight

SEVEN bands have been set for the 10th annual Jazz Band Hammersmith Palais.

They are the Mick Mulligan, Terry Lightfoot, Bobby McKelburgh, Fairweather-Brown, Eric Silk, Graham Stewart and Storeyville groups. Singers Bert Broaden, George Melly and Neva Raphaelis will also appear.

Dennis has joined the Sid Wright Band at the Eye Club, W. in place of Roy.

Les Wilson has joined the new Chico Arnez Band on trumpet. Hippodrome, Bristol star Stan Rodriguez.

Ken and his Jazzmen make their first appearance at the Croydon Jazz Club, Star Hotel, today (Friday) when they star in a Jazz Band Ball. Local bandleader Geoff Fyfe will supply the interval music.

Bill became a father on Saturday when his wife, Pat, gave birth to a son, Basil. Bill and his group accompany Harry Secombe in "Large As Life" at the London Palladium, starting with the full London Palladium Orchestra, in Water.

Ray has also received a family addition. His wife, a 7-1/2, 11-oz. daughter, to be named Jacqueline, was in New York on November 18.

Ivy and her All Girls Band leave tomorrow (Saturday) for two months at Ramstein, Germany. They have been rebooked for the summer season at Douglas, Lond. and also playing there at Easter.



Two new chief backstage at the Gaumont State—Poll top left, leader and guitarist Johnny Dankworth and co-leader Tommy Trinder. Commented Tommy, who has compered 13 Jazz Jamborees: "I have yet to lose a singer on the show." Dankworth presented a programme of different ways to play the blues.

... THE BEST EVER!



Winners of the Best British Small Band title in the last Melody Maker Readers' Poll, the Tony Kinsey Quintet again represented modern jazz at the "Jamboree." Caught on stage by MM cameramen Bill Francis (l-r), Ken Wray, Kinsey and Les Condon, Bill Isage (pno. vibes) and Dave Willis (bass) complete the group.



The leaders of the Jazz Courtiers—tenorists Ronnie Scott and Tubby Hayes.

Expensive Xmas for TV channels

The TV set will battle for attention with the traditional turkey this Christmas. And budgets for both TV channels over the holidays will be well into the five-figure class.

Both the BBC and ITA have programmed a star list of U.S. and British artists for stay-at-home viewers. On Christmas Day the BBC are banking on Harry Belafonte, with a programme of Christmas music, and an all-star Variety show.

Belafonte recorded the 45-minute show when he was here in October. Featured in the Variety offering—titled "Xmas With The Stars"—will be the Beverley Sisters, Charlie Drake, Tony Hancock, Ted Ray, Vera Lynn and the Billy Cotton Band.

ITV broadside

ITV answer this broadside with "The Max Bygraves Show," a 60-minute Cyril Stapleton programme; "New Look," with Roy Castle and Bruce Forsyth; a special edition of "Lunch Box" and "Spotlights On Musical Films."

Other top BBC musical shows include "Higher and Higher," an RKO film featuring Frank Sinatra, Mel Tormé and Victor Borso on Christmas Eve and a "Six-Five Special" Christmas Party (December 27).

ITV "specials" include a pop music version of "The Christmas Carol" (24th) and "The Jubilee Show," with Michael Holliday and Marion Ryan (26th).

SHOW FACTS

Sunday's show was the 26th "Jazz Jamboree" run by the Musicians' Social and Benevolent Council.

Some £14,000 has been collected at these shows for the Benevolent Fund.

This year's "Jamboree" raised some £2,000.

Some 3,000 musicians in 250 bands have given their services free for the "Jamboree" over the past 26 years.

This was the 13th "Jamboree" for composer Tommy Trinder who used to play tenor for Jan Kalini.

Ted Heath has now played 11 "Jamborees," Ray Ellington 9 and Johnny Dankworth 7.



The job warming up the audience for this year's "Jazz Jamboree" went to Norrie Paramore and his Big Ben Banjo Band. Caught in action are well-known sessioners (l-r) Jimmy Dorsey, Billy Bell, Bert Weedon, Jack Cummings and Steve Gaunce.

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Dates with the Stars

(Week commencing Nov. 30)

John BARRY Seven
Week: New Theatre, Cardiff

Shirley BASSEY
Week: Palace, Leicester

Aima COGAN
Week: Hippodrome, Bristol

Toni DALLI
Week: Empire, Liverpool

Lorra DESMOND
Week: Empire, Sunderland

Johnny DUNCAN
Week: Empire, Pinnerby Pk.

Robert EARL
Week: Empire, Chiswick

FOUR JONES BOYS
Week: Empire, Sharnfield

MURPHY FRASER'S Harmonica Case
Week: Hippodrome, Birmingham

JOE HENDERSON
Week: Empire, Sunderland

Audrey JEANS
Week: Empire, Chiswick

KENTONES
Week: Hippodrome, Manchester

MIDLANDS
Week: Empire, Sunderland

Ruby MURRAY
Week: Empire, Sharnfield

Mal PERLY
Week: Hippodrome, Manchester

GIE RICHARD
Week: Empire, Pinnerby Pk.

Harry SCOBBER
Week: Palladium, W.

Malcolm VAUGHAN
Week: Empire, Newcastle

Hedley WARD Trio
Week: Hippodrome, Bristol

NANCY WHISKER
Week: New Theatre, Cardiff

DALLAS BUILDING, CLIFTON STREET, LONDON, E.C.2

Best playing yet reading ability

AN ability test for would-be MU members would greatly help to raise musical standards.

But the test should not be of the musician's ability to read a piece of music but to produce a good performance of the type of music he will be playing to the general public.

In this way the competent jazzman who cannot read music could be admitted.—Peter A. Cresciniti, Luton.

MAILBAG

The semi-pro
An argument that seems to have been overlooked concerns the young semi-pro musician who joins the MU somewhat unwillingly, because he is not able to play in a reasonably good band unless he is an MU member.

He joins unwillingly, never attends meetings, takes no interest in the Union and drops out at the earliest opportunity. If he had to pass an audition to get a Union Card, and was able to pass harder tests to get a better grade, he would have a sense of achievement and pride in being good enough to be in the MU—Roger Bruton, Dudley, Worcs.

Are there no musicians opposed to entrance exams?
—Ivor Mairants, London, W.1.

For the kids
WHEN is jazz appreciation going to be taught in schools?—Brian Goldstein, Olney, Bucks.

When, indeed, LP WINNER.

DJ protests
THE sting in the tail of Tony Brown's article (15-11-58) jolted me from smiling acquiescence to a yelp of protest.

All dee-jays are not alike, and here is one who clings obstinately to the belief that for tests in view of the merciless killing of pop music by wistful-weasy performers, who

Dee-jays used to be accused of not playing what the public wanted. Request programmes were introduced. Now dee-jays are attacked for playing what the public asks for.

The fact is that few listeners with good taste bother to ask—Wilfrid Thomas, London, W.3.

Agreed. Not ALL dee-jays are luddites.

Jim Crow again
AN otherwise excellent "Jazz Club" programme was marred last night by the unfortunate use of a word.

Surely "people" could be substituted for "niggers" in the tune "Carry Me Back To Old Virginia" which was played. That loathsome expression stuck out like a sore thumb.—G. H. Jones, Birmingham 15.

Hear! Hear!

"Great records"
THOUGH I admire Steve Race I would like to say him why he hasn't included a "Great Records Of Our Time" series.—K. Duckers, Bellingham.

Steve Race replies: "I am sure has not ended yet, and order of appearance doesn't necessarily imply order of preference."

SONGSHEET
by Hubert W. David

THE songwriting business is still very much in its infancy, so it is with some satisfaction that I can once again commend Musical Services, the firm sponsored by the Songwriters Guild.

Bill Dismonte of Northampton, tells me he has now received a publishing contract from Berry Music Ltd. for his song, "Thoughtlessly" through an introduction made by Eddie Rogers of Musical Services.

Another company which has entered this field is the Cooper Ltd.—the Stapleton half is represented by the publisher Cyril Stapleton. This firm, too, has been commended by the Songwriters Guild—a point which should comfort them to unknown writers.

It is always as well to inquire from any firm which is offering terms whether they are members of the Performing Right Society. This membership is the hallmark of the professional songwriter—if he is not member, you are safe to assume he can have had little practical experience of writing and marketing songs.

Song clubs
In the meantime you should try to get collaboration through some local song club, for most good songs are written by two or more writers. The collaboration scheme was put forward at the combined meeting of the Guild and District Song Club, held last month and this is to be raised at the Guild's next provincial meeting.

This takes place at the Adelphi Hotel, Grand Junction Parade, Brighton, on Friday, December 12, at 7.30 p.m.

I should be in the chair, while Guild chairman Paddy Roberts and secretary Victor Knight will speak on the Guild's activities. Several other well-known songwriters will be present.

MEMBERSHIP: Next Monday, December 1, is the last day for receiving entries for our SONG-QUIZ competition.

Songwriters
This coupon entitles you to free advice on any one song or lyrics you may have written, or an answer to a songwriting query. We must bear name and address of the sender, and must be accompanied by a.s.e. Post to Songwriters' Advice Bureau, "Melody Maker", 159, 161th Melbourn, London, W.C.1.

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until December 31, 1958. For readers in Britain: send 10p; for readers in foreign and Colonial territories: send 20p.

Jazz on the air

(Times: GMT)
SATURDAY, NOVEMBER 29:
11.30-12.15 P.M. Merwin Garner, John Lewis & M. Hestib.
12.15-1.00 P.M. Missionary Quintet, Rev. Campbell, Houston
2.15-2.45 P.M. For Jazz Fans.
3.00-3.15 P.M. Rhythm in Their Business.
3.15-3.30 P.M. Jazz in Development.
4.15-4.45 P.M. Swing Serenade.
5.00-5.15 P.M. Jazz Programme.
7.15-8.00 P.M. Christy, S-F, Metti, Pezzy
8.00-8.15 P.M. 1: Champs-Elysees Jazz.
8.15-8.30 P.M. America's Best Music.
8.30-8.45 P.M. Bud Powell, Kenton, Hoehn, Louis Smith, Jackie Davis
8.45-9.00 P.M. Herbie Mann, Jazz Giants
9.00-9.15 P.M. Jazz Time.
9.15-9.30 P.M. Jazz Microgrooves.
9.30-10.00 P.M. Jazz Gallery.
10.00-10.15 P.M. Repeat of 8.15.
10.15-10.30 P.M. Post Saturday Night Club.
11.00-11.15 P.M. Hollywood-New York Club.

SUNDAY, NOVEMBER 30:
1.15-2.30 P.M. C.2: Rita Roy's Trio.
2.30-3.00 P.M. A Jazz Today.
3.15-3.30 P.M. Mike's Jam, Sharpe, Robinson, Bishop.
3.30-3.45 P.M. Dukes of Dixieland.
3.45-4.00 P.M. Sonny, Ella-Duke, Hermon, Mulligan.
4.00-4.15 P.M. Jazz in Europe.
4.15-4.30 P.M. For Jazz Fans (news)
4.30-4.45 P.M. Jazz in Europe (news)
4.45-5.00 P.M. Carlos de Rhythmy.
5.00-5.15 P.M. Jazz Programme.
5.15-5.30 P.M. T. Repeat of 8.15.
5.30-5.45 P.M. T. Repeat of 8.15.

MONDAY, DECEMBER 1:
1.00-1.15 P.M. DL: Bandbox.
1.15-1.30 P.M. Basie's Blues, T.D., Leo Brown.
1.30-1.45 P.M. Peggy Lee, M. K. McKelick, Bethel, Barakadee, George Lewis, Louis Armstrong, P. Simons.
1.45-2.00 P.M. Jazz in Germany.
2.00-2.15 P.M. Big Band Sounds.
2.15-2.30 P.M. European Jazz Horizons.
2.30-2.45 P.M. Band 0.02. Jazz Shows (repeats).
2.45-3.00 P.M. T. Repeat of 8.15.
3.00-3.15 P.M. T. Repeat of 8.15.

TUESDAY, DECEMBER 2:
1.15-1.30 P.M. T.D. Prado, S-F.
1.30-1.45 P.M. Black, Brown and Blue.
1.45-2.00 P.M. The Queen's Palace by John Lewis (Stutgart Symphony with Gray, Abram).
2.00-2.15 P.M. Sunday.
2.15-2.30 P.M. Jazz Programme.
2.30-2.45 P.M. German Amateur Jazz.
2.45-3.00 P.M. Fast, 1958.
3.00-3.15 P.M. DL: German New Deuts.
3.15-3.30 P.M. T. Repeat of 8.15.
3.30-3.45 P.M. Jazz in Europe.
3.45-4.00 P.M. Jazz in Europe (news)
4.00-4.15 P.M. Jazz in Europe (news)
4.15-4.30 P.M. Jazz in Europe (news)
4.30-4.45 P.M. Jazz in Europe (news)
4.45-5.00 P.M. Jazz in Europe (news)
5.00-5.15 P.M. Jazz in Europe (news)
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6.45-7.00 P.M. Jazz in Europe (news)
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7.15-7.30 P.M. Jazz in Europe (news)
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12.15-12.30 P.M. Jazz in Europe (news)
12.30-12.45 P.M. Jazz in Europe (news)
12.45-1.00 P.M. Jazz in Europe (news)

This World of Jazz BY MAX JONES

WILD Bill Davison arrived in London on Monday radiating enthusiasm for his just-completed tour of the Continent. With him were his actress wife, Anne, his trumpet, and a satchel full of trains to add to his model railway collection.

When Swiss and German locomotives, Austrian wagons, the restaurant car in which the World War armistice was signed, and other HO gauge stock had been admired and repacked, Bill turned his attention to business.

"That's some country, that Switzerland," he said, chewing happily. "The first concert I played, they presented me with flowers as if I was some prima donna. Surprise number one. After that, it happened every concert.

Everything was beautifully done. This wasn't a communal promotion. I was invited to play at the Gendenszentschaffs Seminary, to front a Swiss band on a tour of 10 Vienna—beautiful city, a sideman in that band.

"We cut 10 titles in stereo there; the mike was most interesting—a longish tube with little windows. Each horn had a name for one of these windows, and it picked you up just perfectly. I did a concert with the guys. It was starting to hear the play-back with the horns right in position."

Salute
HIS last LP in the States was one he feels proud of, a salute to 11 great trumpet names.

leads them and they've a Swedish piano player. They work like dogs and are so talented. I played with them in Vienna—beautiful city, a sideman in that band.

"It was kind of a absurd thing, so we went to the States all over at reasonable price. That really went to town with new-angled and packed. These small places—they turned out to be a surprise."

No Squawks
THE band Bill fronted was the Bertelmann Sextet, led by clarinetist Peter Wynn. "I pegged him the Benny Goodman of Switzerland," says Davison, "because he plays in that style."

"This is a six-piece traditional band whose trumpet player had been temporarily removed by the call-up. Bill led the remaining five."

"In the other countries I always had another trumpet," says Bill. "But in Switzerland, I was doing two-and-a-half-hour concerts, so you can see I earned my money. But I enjoyed every bit of it. I had no squawks."

"That band couldn't do enough to please me; you know, they didn't spare the horses. And every night we had a party. I discovered the white wine in Switzerland."

Recordings
FROM Switzerland Davison went right to Berlin, where he played with Hans-Wolf Schneider and the Spreer City Stompers.

"Schneider's a trombonist who doesn't have to play to Bill's excitement. He owns the 'Eggsell' in Berlin—a jazz club which is open the rafters every night—and a record shop called 'Jazz Magazine.' He's a real gem."

"I recorded with the Stompers twice in Berlin—once for German Brunswick and once for Bertelmann. This is the group I recorded with in Germany when I was over last year."

"Then I went to Hamburg to finish the Brunswick album with the Feetwarmers from Düsseldorf. I work with two different groups on the record—understand? And both are fine bands now."

Gum law
IN Germany Wild Bill drank his first Steinhilber. But he ran out of gum, and had to be rescued by a friend from the U.S. Armed Forces.

At Press time, he was "out" again, but optimistic. "I got a guy at the Embassy I can phone who can get my brand. He assured me: 'Right now I want a train shop where I can buy the Royal Scot.'"

While he was rediscovering the virtues of Scotch whisky, but cautiously, I asked Wild Bill what changes he had found in Europe's jazz scene.

"The thing that struck me right between the eyes was the colossal improvement in the melody line," he said. "All those I knew a year ago are 100 per cent better now. They've replaced weak men with more suitable men, and they seem to know just where they're going."

Tremble Kids
THE band that impressed him most was a Swiss group named the Tremble Kids which "plays just like a real American band."

Says Bill: "I, Werner Keller



Wild Bill Davison (lms) in Frankfurt's Storgelle Club with the Tremble Kids from Zurich. L. to R.—Walter Leibundgut (lms), Oskar Klein (tr), Ipi Hauspeter Giger (dr), Wild Bill, Rolf Cizmek (bass), Werner Keller (cl), and Oia Ringstrom (p).

Wild Bill tips hat to Europe's jazz

Bill, and Anne Davison are here for about five days' vacation. This week-end they plan to go to Paris, then home before two more in Europe.

"We have to leave on December 3," says Anne, who is the fourth Mrs. Wild Bill. "We've booked on the jet."

Bill, who was working on the West Coast before he first off to Zurich, intends to have his own club in California. "Just drinking and jazz," he insists with shining eyes. "My emporium of mirth."

JAZZ new releases

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THE DON RENDALL JAZZ SIX NUL 7 (12" LP)
"The Don Rendall Jazz Six"
Alan Lomas
"Blues in The Mississippi Night" NUL 8 (12" LP)
"Mad James and His Ensemble"
"Mad Mad"
Chris Barber's Jazz Band
"Chris Barber in Concert" NUL 13 (12" LP)
"Sonnie, Brownie And Conchita" NUL 815 (12" LP)
"The Melrose Folio"
Alex Welsh and his Band
"Round Bright"
"Bright Field"
Ruby Braff, trumpet; Ellis Larkins, piano
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Cha-Cha on record

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Lily of Laguna Cha-Cha
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 - EDDIE CALVERT
Trumpet Cha-Cha/Cha-
Cha In The Rain
Columbia DB421
 - DON CARLOS
Cha-Cha-Cha Carlos (LP)
Pre-Nite NPT19023
 - CHAQUITO
Caravan/Cha' For Three
Fontana H165
 - CHAQUITO
Swinging Cha-Cha (LP)
Fontana TFL 5283
 - MARION COLBY
A Man Could Be A Wonder-
ful Thing/He Like
It, She Like It
Capitol 45-CL14859
 - JOHNNY CONQUET
For These Wba Cha-Cha
(EP)
RCA REX124
 - TONY CROMBIE
Rock Cha-Cha
Columbia DB4189
 - XAVIER CUGAT
Bread, Love And Cha-Cha
(LP)
Philips BBL7284
 - Cha-Cha-Cha (LP)
Philips BBL782
 - El Cha-Cha-Cha (EP)
Philips BBL782
 - DANNY DAVIS
Trumpet Cha-Cha-Cha
London H1705
 - JOHNNY DESMOND
Hot Cha-Cha
MGM 994
 - TOMMY DORSEY
Orchestra
Cha For Two Cha-Cha
Brunswick 65757
 - I Want To Be Happy Cha-
Cha
Brunswick 65769
 - CHICO FERNANDEZ
Cha-Cha Bar (EP)
Saga ESAG7009
 - NORMAN GRANT
Featuring Cha-Cha-Cha
(EP)
Starline 878
 - ESTY GRIECO
Cha-Cha-Cha (EP)
Gala XFI008
 - HILL HALEY
Chiquita Linda
Brunswick 65766
 - HILYTERS
Cha-Cha Rock
Mercury AMT1011
 - HERNANDO HOPKINS
Rudolph The Red-Nosed Rein-
deer Cha-Cha/Notre Dame
Victory March Cha-Cha
HMV POP566
 - JOHNSTON BROTHERS
Clementine Cha-Cha
Decca F11683
 - BASIL RICHIN
Cha-Cha Bells/Oh Dear, What
Can The Cha-Cha Be
Parlophone R4571
 - JOE LOSS
Cha-Cha-Cha
HMV POP562
 - KEN MACKINTOSH
That Old Cha-Cha Feeling
HMV POP563
 - RALPH MARTERIE
Friend Cha-Cha
Mercury AMT1069
 - IDO MARTIN
Ido Martin Cha-Cha (LP)
Saga ST4012
 - MARTINEZ
Cha-Cha Momma Brown/Mv
Bonnie Lies Over The Ocean
Columbia DB4223
 - TONY OSBORNE
I Want To Be Happy Cha-Cha
HMV POP564
 - JOHNNY OTIS
Willie Did The Cha-Cha
Capitol 45-CL14941
 - JACK FARWELL
Cha-Cha Rock
Parlophone R4560
 - JANICE PETERS
Kiss Cha-Cha
Columbia DB4222
 - NINO RICO
Plays Cha-Cha-Cha (LP)
Orion MG19016
 - Rico Vacilon/Cha-Cha-Cha
Orion CB1463
 - Bati/Nunca
Orion CB1474
 - EDMUNDO ROS
Cha-Cha-Cha With Eos (EP)
Decca DF2628
 - TONY SCOTT
You Go To My Head/Cha-Cha
Parlophone R4510
 - VALEERIE SHANE
Cha-Cha/Seven Million,
Thirty-Three
Philips PB879
 - VICTOR SILVESTER
Cha-Cha-Cha (EP)
Columbia SEG857

Low Stevenson
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CHAQUITO
Swinging Cha-Cha (EPs)
Fontana TFE 17045 and
17046

REBO VALDES
Music For The Girl Friend
(LP)
(She Adores The Latin-
Tide)
Brunswick LAT8231

CANDIDO The Volcanic
(LP)
HMV DLP1182

MACHITO
Kenya (Afro-Cuban Jazz)
(LP)
Columbia 33SX1163

RENE TOUZET
Mambo and Cha-Cha
(LP)
MGM D132

FUPI CAMPO
Mambo Americana (LP)
Yogue-Coral LYC1010

ARRANGING
from page III

It is all in the hands of the arranger to adapt them, and if you look at musical example II you'll see how this can be done.

How do you arrange cha-cha music?

First of all, I am no arranger. But for this subject I have consulted one of the finest composers and arrangers of mambo and cha-cha in the country, Johnny Gregory. He gave me some excellent advice which I would like to pass on.

There is in some tunes a doubling up process, whereby the bass sticks to the four-inch bar idiom while the brass and rhythm go into a 2/4 exactly double the time.

In authentic cha-chas, you have what is called the "mambo" and "montuna." The latter is used for extreme porising on the tune and the mambo can be double. Again, records are the only answer for arrangers.

Johnny Gregory specially wrote musical example I as an illustration.

Happy cha-cha-ing!

THE BASIC DANCE STEPS

by Victor Silvester



THE cha-cha-cha (often called cha-cha for short) is pleasant to watch and to dance as it has an excellent rhythm.

It is now becoming popular all over the world, although it can be danced to varying speeds. I think the speed which suits nearly everyone is about the same as the foxtrot—between 30 to 32 bars per minute. There is one simple basic figure of the cha-cha which is danced everywhere and which I will give here. When you have learned the figure practise it until you can do it without thinking.

Then you can learn all sorts of variations because the basic rhythm remains consistent throughout. The following steps of the basic figure are for the gentlemen. Ladies' steps are exactly the opposite. Start with the feet together.

1. Forward left foot (one beat-crochet).
2. Step back on to right foot (one beat-crochet).
3. Short step to side with left foot (half beat-quaver).
4. Half close right foot to left foot (half-beat-quaver).
5. Very short step to side again with left foot (one beat-crochet).

An easier way to count the above is one, two, cha-cha-cha.

Now you dance the above figure again but this time with the man starting backwards.

1. Back right foot (one beat-crochet).
2. Step forward on to left foot (one beat-crochet).
3. Short step to side with right foot (half beat-quaver).
4. Half close left to right foot (half beat-quaver).
5. Very short step to side again with right foot (one beat-crochet).

This figure can be repeated as often as you wish.



So easy to pick up

says JOE LOSS

IN all my 30 years in the dancing profession I have never known any dance that has created such interest to the dancer as the cha-cha.

I think the following are the reasons for this colourful and interesting dance becoming so popular:

1. Whereas the standard dances, like the quickstep, waltz and fox-

trot take a long period of tuition and practice to develop into a passable performance, the basic steps of the cha-cha can be danced with a satisfactory result even after one lesson.

2. It has a heavy marked rhythm and the dancer feels that he or she is getting complete enjoyment.
3. It can be danced by a long line of dancers facing each other and repeating the basic steps without any boredom setting in.

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Johnny Mathis is one of the American stars who have been in Britain.

George Lewis
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GEORGE LEWIS
Jazz fans will be interested to hear that the dates set by the Jazz Federation in two opening shows at the New Victoria on January 11, are concerts at the Fort Hall, Leicester Colston Hall, Bristol St. Andrew Hall, (22nd), City Hall, (27th), and Free T. Manchester (31st).

The oldest
Clarinetist, Lewis leading the oldest band in America—Kid Howard's—Jim Robinson (timbale), chaus (pno.), Alec Drag, Pavageau (bass), Watkins (dr.).

Senior member of the band is Pavageau who is Robinson's brother-in-law and younger of 58.

In exchange, the Lewis Band will tour America early in 1959.

Because the Barber's sextet, Lewis will not banjoist, Lawrence, the numbers have to be under the exchange as N.P. assistant secretary Harvey told the M.M. off have been arranged to give the band a rest, local fans to meet them must be their only hope in America.

In all the band will 16 dates which will include additional London shows.