

# Melody Maker

NOVEMBER 30, 1957 World's Largest Sale EVERY FRIDAY 6d.

## New Song Contest!

See Page 9

# MILLER ORK SWAP FOR DANKWORTH

## Fisherman Frankie



Frankie Vaughan brought this exclusive picture back from Gibraltar. It shows him and his co-star Jackie Lane filming for the Anna Neagle-Herbert Wilcox production "Wonderful Things." Frankie is cast as a Spanish fisherman.

## U.S. COLLEGES WANT HEATH

THE Ted Heath Band has been offered a three-week tour of American college dates next September. Ted told the MM on Tuesday: "We played one or two college dates on previous tours and were very successful, attracting audiences of up to 12,000. The offer is for the band alone—no supporting acts." Now turn to page 6 for more news of Heath's U.S. plans.

## Wooden Joe dead

Cornettist Wooden Joe Nicholas, one of the almost legendary figures of New Orleans jazz, is dead. Wooden Joe was 74 and was the uncle of clarinetist Albert Nicholas.

## From REN GREVATT

NEW YORK, Wednesday.—America may get its first look at Britain's poll-topping Johnny Dankworth Band in February.

Negotiations are under way for Johnny to make a three weeks' tour of the States from February 21 in exchange for Ray McKinley and the Glenn Miller Band.

McKinley will arrive in London on January 20 for a three-week tour. If Dankworth says "Yes," he would tour with the all-jazz Birdland Show opening at Carnegie Hall.

## Gospel Meeting



Lonnie Donegan was one of Sister Rosetta Tharpe's many fans who congratulated the gospel singer after her opening London concert at Chiswick Empire on Sunday. See review and pictures on page 5.

## Second tour for Charlie Gracie

NEW YORK, Wednesday.—Charlie Gracie, the "Fabulous" disc star, is scheduled to make his second British Variety tour at the end of February. It will last six weeks. Gracie ended his first tour of Britain in October.

Another singer set to cross the Atlantic is ex-Duke Ellington singer Al Hibbler. He arrives in Britain in March for a 10-week Variety tour.

## Sarah Vaughan, too

Sarah Vaughan is expected to open a two-and-a-half-week tour of England on April 12. Definite possibilities for British appearances are singer Margaret Whiting, organist Ethel Smith, the Treniers vocal group and TV star Dagmar. Violinist Florian Zabach will be in London to appear in ATV's "Sunday Night At The Palladium" on December 29.

## JAZZ FAMOUS



Two of the celebrities—Paul Whiteman (l.) and Dizzy Gillespie—that attended the birthday banquet for famous composer W. C. Handy in New York last week.

## STAPLETON RECRUIT

Ex-Jack Parnell trumpet-player Ronnie Simmonds has joined Cyril Stapleton's Orchestra.

## THIS WEEK'S TOP TEN

EACH week the "Melody Maker"—the world's top entertainment paper—brings you news and views of the stars.

Here are a few of the star names in our pages this week:

- P. 2—HARRY BELAFONTE
- P. 3—MITCH MILLER
- P. 4—BRUCE TURNER
- P. 5—SISTER ROSETTA THARPE
- P. 6—TED HEATH
- P. 7—MODERN JAZZ QUARTET
- P. 8—HUMPHREY LYTTLETON
- P. 9—MAX BYGRAVES
- P. 11—JERRY LEE LEWIS
- P. 14—JOHNNY DANKWORTH

## The Count swings out of Britain

THE Count Basie Band flew home to New York from London Airport on Monday.

Before leaving, Basie told the MM: "We have all enjoyed playing to the most wonderful listening audience in the world. From all the guys and myself I would like to tell the British fans that we really love them."

A cable from New York on Wednesday forecast that Basie would return to Britain next Spring, but this was denied in London.

## NEW HUMPH LP

The Humphrey Lyttelton Band this week recorded four of the titles for a new Parlophone LP.

## BEVS ALL SET FOR 8 SUPER CINEMAS

THE Beverley Sisters are to make their first super-cinema tour early in the New Year. They are booked for eight weeks, starting at the Gaumont, Cheltenham, on January 13. Other towns they will visit are Worcester, Stockton, Taunton, Exeter, Torquay, Gloucester and Chesterfield. Before the tour the Bevs will appear for 10 days, commencing Boxing Day, at the Gaumont, Southampton, with Bill Maynard, Michael Holliday, Bernard Miles and Semprini.

BBC-TV chief Ronnie Waldman has told the Beverleys that their recent series was watched by 4½ million people. The Bevs will be doing another BBC-TV series next year.

## Calypso in Xmas message overture

A Calypso forms part of an overture by Malcolm Arnold to be televised before the Queen's Speech on Christmas Day.

For the Calypso, the BBC Symphony Orchestra will be augmented by Archie Slavin, Andy Wolkowsky and Freddy Phillips (gtrs.), Sid Rich (bongos), Lou Stevenson (maracas), Pat Ryan (conga drum) and Tom Webster (marimba). Composer Arnold wrote the music for the film "Island In The Sun."

## HOME, SWEET HOME

Singer Eula Parker returns home to Australia on Sunday for a two-month holiday.

## KITCHENS

TRUMPETS	
Manhattan, G.L., M.B.	£12 0
Benson, High A Low Pitch Bbde, S.P.	£10 0
B. & H. Emperor, G.L., L.B.	£12 15
Manhattan, S.P., M.B.	£8 0
B. & H. Imperial, Mark VI, G.L., L.B.	£17 10
as new	£18 0
Regent, G.L., L.B.	£15 0
Comet, G.L., M.B.	£12 0
Sterling, G.L., L.B., as new	£22 10

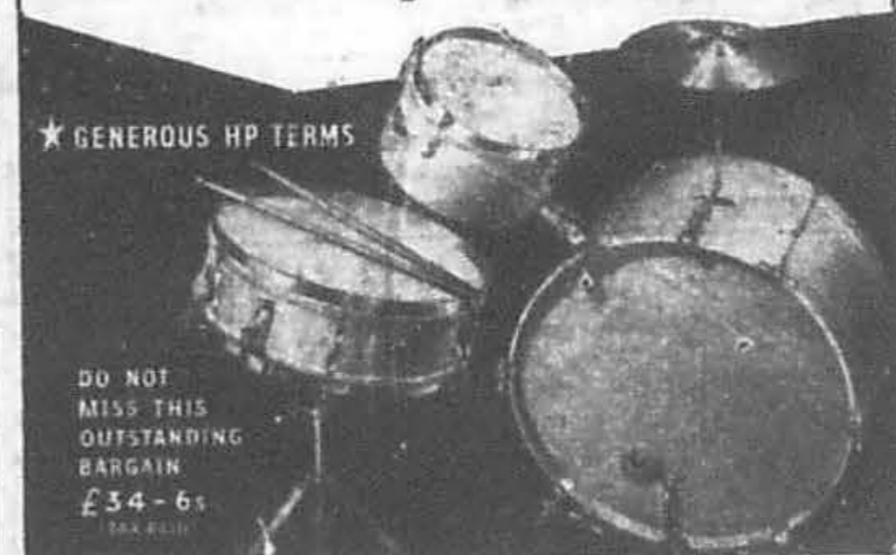
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Paul Cavour Isralia, S.P., full range	£35 0
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THREE STAR WRITERS MEET THE STAR NAMES

★ ★ ★

**Cole raps ad men**

By **LEONARD FEATHER**

NEW YORK, Wednesday.—The Nat "King" Cole TV show goes off the air on December 17 after 60 weeks. For most of the time the show was unsponsored. The disappearance of the Cole show will leave the American TV networks without a single programme starring a Negro artist.

**Outspoken**

Nat, who has enjoyed exposure to a tremendous audience through his show, told reporters: "They (advertising agencies) could have sold it if they wanted to. They sell much worse. We're always using the South as a whipping boy. But the only difference between the South and certain areas of the North is that Southerners are outspoken."

"In the North, they smile at you once and then knife you in the back. In the South, at least you know what to do."

**Big hit**

**JIMMY SMITH'S** Trio scored a big hit on its opening at Birdland last Thursday. Other members of the trio besides organist Smith are Donald Bailey, drums, and Eddie McFadden, guitar.

**Return (1)**

**BANDLEADER** Earl Bostle has returned to the jazz scene for the first time since his heart attack last year. He began a tour of night clubs and theatres last week.

**Return (2)**

A WELCOME home celebration for Count Basie was held on Tuesday at Count Basie's Lounge in Harlem.

**WELCOME BACK TO BELAFONTE**

By **REN GREVATT**

NEW YORK, Wednesday.—A glittering crowd of ringsiders welcomed Harry Belafonte back to the café circuit at the swank Empire Room of the Waldorf this week.

The opening followed an extended period of inactivity due to his eye surgery.

If anything, the singer is a more impressive entertainer than ever, with not only his highly stylised approach, but with a complement of a dozen male singers.

The act is beautifully put together and lasts 75 minutes.

**Mary's Boy Child**

The calypso Christmas carol "Mary's Boy Child," now topping the British charts, was one of the best received numbers of the act.

The voice and the lithe, nimble movement of Belafonte send out a continuing stream of electrons to the ladies of the audience, but his artistry, as displayed at the Waldorf, has a message for practically everyone.

**THE DIAMONDS**

plus **SHEPHERD SISTERS**

**First disc**

**MERCURY** Records is coming up with the first rock-'n'-roll mixed octet.

The label is pairing the Diamonds with the recently signed Shepherd Sisters ("Alone") for a discing date.

**JERRY LEE LEWIS**

**Visit delayed**

**JERRY LEE LEWIS'S** visit to Britain may now be postponed until January, in order to allow him to do a tour there as well as the originally planned TV dates.

Lewis is scheduled to be on the Alan Freed New York Paramount Christmas bill, and any trip to England before that time would have to be very short.

**THE OLD . . .**

**Ella & Miller Ork**

**TWO** great new single discs this week are by two of the "older reliable" group.

Hear Ella Fitzgerald's creamy, soft treatment of "Midnight Sun" and "What Will I Tell My Heart?" both from her newest Verve album.

Then take a close listen to "Man On The Street," by the new Glenn Miller band—a side which proves you don't have to rock it and roll it to get that beat.

**. . . AND THE NEW**

**Hillbilly Al Jones**

**MOST** impressive new talent of the week: Al Jones on the Poplar label here. Basically a hillbilly, he sounds

"like Fats Domino imitating Frankie Laine."

**PAUL ANKA**

**Homecoming**

**PAUL ANKA**, touring with the Irving Feid "Biggest Show of Stars" troupe, received a specially designed gold watch when the tour played his home town of Ottawa, Ontario.

**MITCH MILLER**

**With Colonel Bogey**

**THE** big music of the week in the States is the famous British march, "Colonel Bogey"—featured in the new picture "The Bridge on the River Kwai."

Mitch Miller and Art Mooney have new releases out, both in bright, colourful versions.

**VERA LYNN**

**In a spin**

**LONDON** also reports this week that Vera Lynn's "Tonight" is getting sales action as well as deejay spins. The label is also releasing Don Fox's "Be My Girl" and the Johnston Brothers' "I Like Music, You Like Music."

**POP STARS**

**On Sullivan show**

**ED SULLIVAN** has gone overboard for pop record performers on his Sunday night TV show.

Line-up for the next few weeks includes the Everly Brothers, the Crickets, Marty Robbins, Bobby Helms and Bill Justis, whose great country blues instrumental "Raunchy" has broken wide open here.

**Benny in Europe**

By **BURT KORALL**

NEW YORK, Wednesday.—Benny Goodman made it known this week that he plans to take a band over to Europe some time in April. If possible, the tour will include Britain.

Currently the Goodman band is out on the road under the direction of trombonist Urbie Green. Goodman has been supervising its progress from New York, making only certain dates with the band.

**NORMAN GRANZ**

**Jazz festival**

**NORMAN GRANZ'S** Verve Records is coming out with a giant jazz release for December. First and foremost is the widely heralded 14-volume Newport recordings.

Also included: "The Charlie Parker Story," a memorial album; "Getz Meets Mulligan in Hi Fi"; "Early Autumn," by the Woody Herman orchestra; "Music For Losers," by Turk Murphy; "Skylark," by Blossom Dearie; and "Hallelujah Hamp," by Lionel Hampton.

**BUDDY RICH**

**Lot of talking**

**BUDDY RICH** has been doing a lot of talking. Most of his comments have been in the form of ridicule of the modern players.

As a result, modernists either walk away or pay little or no attention to him when he comes their way.

**CARMEN McRAE**

**Breaking it up**

**CARMEN McRAE** broke it up last week-end at Sugar Hill. The place was absolutely packed during her three-day stint.

Not that her singing wasn't enough. Carmen's off-the-stand garb—skin-tight, bright red cover-alls—was delightful.

**SKIFFLER TURNS TO POP—FOR RECORDS**

**MANCHESTER** skiffler Paul Beattie last week cut his first disc for Parlophone Records. He has just signed a two-year contract. The songs, "Nothing So Strange" and "I'm Coming Home," were written specially for him and are more in the pop style than skiffle.



Paul Beattie

**MANCHESTER**—Proceeds from a top jazz session at the Bodega on Monday will be offered to relatives of saxist Joe Wardle, who died recently in a car crash.

**CARLISLE**—The Garrett Jazz Club reopens on Wednesday.

**GUILDFORD**—Mick Mulligan's Band played for the opening of Woking Jazz Club at the Atlanta Ballroom last Friday. Tonight (Friday) Alex Welsh and his Dixielanders are the attraction.

**MACCLESFIELD**—The El Rio Club is to commence Friday Jazz Sessions tonight.

**HULL**—Al Jenner's Jazz Band has been re-formed and the new line-up is Ken Keates (tmb.), Colinson Tilley (bass), Ken Broughton (pno.), Brian Thompson (drs.), Bill Croft (clt.) and Al Jenner on cornet.

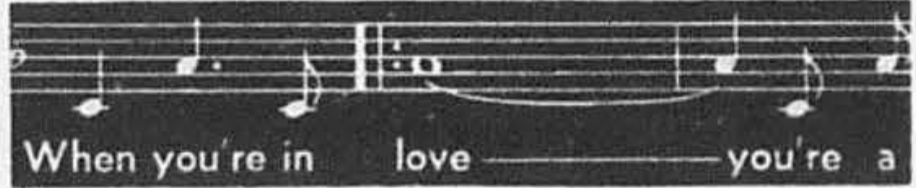
**NEWSBOX . . . by Jerry Dawson**

**MIDLANDS**—Count Basie and members of his orchestra went along to the opening session of Club Basie after their two concerts at Birmingham Town Hall on Saturday.

**SOUTHAMPTON**—The Yellow Dog Jazz Club's all-style policy is paying dividends in attendance at their Portwood Hotel headquarters.

**BRIGHTON**—Ted Ambrose (tpt.) has joined the Riverside Jazzmen, succeeding conscript Mike Mounter.

**CRAWLEY**—Odeon Cinema planned by the Rank Organisation will incorporate a large ballroom and a dance studio.



**MAN ON FIRE!**

MGM presents a Sol C. Siegel Production "MAN ON FIRE" (A) co-starring Inger Stevens, Mary Fickett, E. G. Marshall with Malcolm Brodrick Directed by Ronald MacDougall A THRILLING DRAMATIC TRIUMPH FOR



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**155. PICK-UP** described above is available without the tone and volume control. . . . . £4 . 19 . 1

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# THE MAN WHO MAKES THE STARS

"ROCK-'N'-ROLL is the glorification of monotony." That's what Mitch Miller, artists and repertoire head of Columbia Records, once said in a TV interview on pop music trends. Such a statement for many would be a key to oblivion.

But Mitch Miller, a non-conformist and an imaginative creator, has proved time and again that ingenuity and freshness sell a lot more records than a slavish following of the triplet trend.

Three of Britain's most highly favoured artists, Johnnie Ray, Guy Mitchell and Frankie Laine, are each



Johnny Mathis. "One day he'll be tops in England."



Mitch Miller with Frankie Laine.



... and with Johnnie Ray.

a product of Miller's genius. But the list doesn't stop there.

Vic Damone, Rosemary Clooney, Doris Day, Jo Stafford, Mindy Carson, Tony Bennett and the Four Lads are all part of Miller's stable of Columbia artists. None can be truly identified with rock-'n'-roll.

"Most rock-'n'-roll today, with its illiterate lyrics, is aimed at the 12 to 15-year-old market," says Miller. "We figure on losing this group completely with our records. Later on, the kids develop taste, and we welcome them back in the fold. The ones with a certain amount of taste for quality, even in the teen years, are the ones who will someday become buyers of our albums."

"For us, a song has to have a story to tell. And when a song is selected, the recording has to be cast as carefully as a Broadway show. By casting we mean the singer, perhaps the background singing group and naturally the band."

**REN GREVATT** tells the Mitch Miller story — exclusively for **Melody Maker**

Clooney's 'Come-On-a My House.' Each one had a story to tell, each one had a sound and none had any illiterate rock-'n'-roll sounds."

Miller's unorthodox attitude has brought him about a dozen million-plus sellers and a total singles sale of more than 100,000,000 records. Every one of Miller's artists, though they may not always make the leading trade best-selling charts, are consistent sellers.

### A CREDO

This is proved by the simple fact that there is probably less traffic of artists out of the Columbia label than almost any other.

A year ago, when Doris Day was widely rumoured to be going to another label, Miller resigned her and forthwith cut "Que Sera Sera," another million seller smash.

Miller's distaste for the rock-'n'-roll idiom borders on outright revulsion, not only because it's what he has called "know-nothingism" in music, but for sociological and political reasons as well.

"Rock-'n'-roll becomes almost a credo among a certain element of juveniles," he says.

"They accept almost any form of it, even the lowest and most distasteful, without question because everybody else in their group does. It's the thing to do."

"It seems to encourage sloppy clothes that become the accepted uniform. The kids take it all without discrimination. It's one step from fascism," says Mitch Miller.

As a prime example of the cultist tendency, he singles out Presley, whom he dismisses as "a three ring circus."

Of all the A & R men in America today, Miller has perhaps the finest musical background. For years he was known as the number one oboist in the classical world.

### UNORTHODOX

His knowledge of music is constantly in evidence with revolutionary pop instrumentalizations which have included oboes, french horns, harps, clavichords and many other unorthodox ideas in arranging.

His unorthodoxy carries over into his personal demeanour as well. His beard is a trademark in the industry and has brought him the affectionate title of the "shaggy genius of pop music."

"Our newest star, like Laine, Ray, Mitchell, Doris Day, Rosemary Clooney and the rest, I think will one day be very big in England. That's Johnny Mathis. He's had three big hits here—'Wonderful,' 'Wonderful,' 'It's Not For Me To Say' and 'Chances Are,' and I think he has a style that's bound to catch on in England."

"Mathis took six months to make his first record a hit here. But he has had three in a row now, and I predict he'll be around both here and abroad for a lot longer than the overnight sensations."

Miller has recently been elevated at Columbia. He is now in charge of A&R for jazz as well as pop recordings. In his new role he will make the records of men like Errol Garner and Dave Brubeck.

On jazz, Miller also has the democratic viewpoint. "The specialist has his place and the jazz world is full of specialists. But jazz, too, can be a universal language. We hope to make more people than ever followers of jazz."

"Errol Garner has already built himself out of the strictly



Mitch Miller, a non-conformist, regards rock-'n'-roll as the "glorification of monotony. With its illiterate lyrics, it is aimed at the 12- to 15-year-old market," he says. "Then the kids develop taste and we welcome them back into the fold as buyers of our albums."

jazz world. He has a great pop following as well.

"Brubeck has developed a relatively mass audience for his work. Unfortunately, when a jazz artist becomes really widely accepted, a lot of the strictly jazz-oriented critics and fans tend to say he's lost his drive as a creative jazz force."

"We feel that just as jazz is good for the few, it's good for the masses."

### RIDICULOUS

Mitch has a ready explanation for the fact that only two girl singers feature in the current British and American charts. "The bulk of the teenage buyers are girls. They're not interested in girl singers. Also, there are few girl rock-'n'-roll singers."

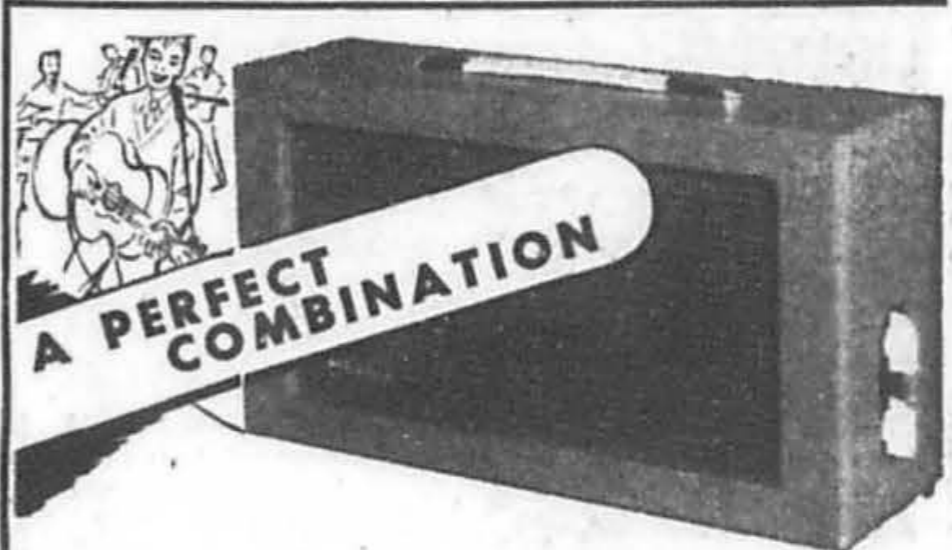
"And even if there were, I don't think many girl buyers

would want to identify themselves with a girl showing herself off to disadvantage with those ridiculous rock-'n'-roll songs."

### CURTAINED

Most of the pop song publishers have offices within clear view of Miller's Seventh Avenue haven. That's why his office is permanently curtained with deep, thick drapes. He doesn't want anybody looking in the window, when his secretary says he's in conference!

Lifting one of the less impressive electrical devices in the curtained office full of tape and hi fidelity recording equipment as well as a well-stocked ice-box, Miller offered me another cup of coffee from his percolator, as he asked me to thank the British for their interest in his record stars.



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**BRIGHTON—SUNDAY, 1st DECEMBER**  
ESSOLDO CINEMA ... 5.30 & 8.30 p.m.  
Tickets 3/6, 5/-, 6/6, 8/-, 10/- available from Advance Booking Office.

**LEICESTER—MONDAY, 2nd DECEMBER**  
DE MONTFORT HALL ... 7.30 p.m.  
Tickets 3/6, 5/-, 6/6, 8/-, 10/- available from Advance Booking Office.

**GLASGOW—TUESDAY, 3rd DECEMBER**  
ST. ANDREW'S HALL ... 7.30 p.m.  
Tickets 3/6, 5/-, 6/6, 8/-, 10/- available from Cuthbertson & Co.

**BIRMINGHAM—WEDNESDAY, 4th DECEMBER**  
TOWN HALL ... 7.30 p.m.  
Tickets 3/6, 5/-, 6/6, 8/-, 10/- available from Civic Radio Services.

**SHEFFIELD—THURSDAY, 5th DECEMBER**  
CITY HALL ... 7.30 p.m.  
Tickets 3/6, 5/-, 6/6, 8/-, 10/- available from Wilson Peck Ltd.

**CARDIFF—FRIDAY, 6th DECEMBER**  
SOPHIA GARDENS PAVILION ... 7.30 p.m.  
Tickets 3/6, 5/-, 6/6, 8/-, 10/- available from Advance Booking Office and Welsh Sports.

**NOTTINGHAM—SATURDAY, 7th DECEMBER**  
ODEON CINEMA ... 6.00 & 8.30 p.m.  
Tickets 3/6, 5/-, 6/6, 8/-, 10/- available from Advance Booking Office.

**LONDON—SUNDAY, 8th DECEMBER**  
DOMINION THEATRE ... 5.30 & 8.30 p.m.  
Seats available price 5/-, 10/- & 20/- for 5.30 performance.  
Seats at 20/- only for the 8.30 performance. Apply now to Advance Booking Office or usual Agents.

**SOUTHAMPTON—MONDAY, 9th DECEMBER**  
GUILDHALL ... 7.30 p.m.  
Tickets 3/6, 5/-, 6/6, 8/-, 10/- available from Whitworths.

**NEWCASTLE—TUESDAY, 10th DECEMBER**  
CITY HALL ... 7.30 p.m.  
Tickets 3/6, 5/-, 6/6, 8/-, 10/- available from Waddington & Sons.

**BLACKBURN—WEDNESDAY, 11th DECEMBER**  
KING GEORGE'S HALL ... 7.30 p.m.  
Tickets 3/6, 5/-, 6/6, 8/-, 10/- available from Northgate Walsh's.

**BRADFORD—THURSDAY, 12th DECEMBER**  
ST. GEORGE'S HALL ... 7.30 p.m.  
Tickets 3/6, 5/-, 6/6, 8/-, 10/- available from Advance Booking Office.

**LIVERPOOL—FRIDAY, 13th DECEMBER**  
PHILHARMONIC HALL ... 7.30 p.m.  
Tickets 3/6, 5/-, 6/6, 8/-, 10/- available from Rushworth & Draper.

**MANCHESTER—SATURDAY, 14th DECEMBER**  
FREE TRADE HALL ... 6.00 & 8.30 p.m.  
Tickets 3/6, 5/-, 6/6, 8/-, 10/- available from Forsyth Bros.

**LONDON—SUNDAY, 15th DECEMBER**  
DOMINION THEATRE ... 5.30 & 8.30 p.m.  
Tickets 5/-, 7/6, 10/-, 15/-, 20/- available from Advance Booking Office and usual Agents.

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# TURNER BAND IS FAILED BY BBC

THE Bruce Turner Band is not good enough to broadcast—according to the BBC, who have told Bruce he has failed his audition.

No reason was given, but when tackled by the MM, a BBC spokesman said: "We are going to continue to use Bruce as a soloist because we consider he is outstanding. But the band did not come up to standard. Line-up of the band is Bruce (alto, ct.), Terry Brown (tpt.), Al Meade (pno.), Danny Haggerty (bass) and Billy Loch (drs.)."

### On record

The day after the audition, the band recorded the same titles—"Stop, Look And Listen," "Don't Stop," "Cradle Song," "Your Eyes" and "Jumping At The Woodside"—for Nixa.

Bruce told the MM: "I don't understand it at all. The average age of the band is well over 30. We have all been at it for years and between us we have done dozens of broadcasts."

## What's a picture ...



London's Windmill Theatre is famous for its girls. And with five of them are South African comedy harmonists the Three Petersens. The Petersens have just finished a seven-week season but they are returning to the Windmill on December 9.

## ... without a pretty ...



## ... girl!

Welcoming committee for newcomers Johnny and Gerry Gutter are these three Windmill lovelies. The new vocal and guitar act is making its first West End appearance.

## Dates with the Stars

- (Week commencing December 1)
- Carl BARRITEAU  
Week: Empire, Leeds
  - BEVERLEY SISTERS  
Week: Opera House, Belfast
  - Max BYGRAVES  
Season: Palladium, W.
  - Eddie CALVERT  
Week: Empire, Leeds
  - Jim DALE  
Week: Empire, Finsbury Park
  - Terry DENE  
Week: Royalty, Chester
  - Lonnie DONEGAN  
Week: Empire, Newcastle
  - Johnny DUNGAN  
Week: Empire, Chiswick
  - Robert EARL  
Week: Empire, Leeds
  - Don FOX  
Week: Empire, Liverpool
  - Russ HAMILTON  
Week: Regal Cinema, Chesterfield
  - Colin HICKS  
Week: Hippodrome, Birmingham
  - KING BROTHERS  
Week: Hippodrome, Manchester
  - Chas. McDEVITT  
Sunday: Regal, Workop  
Friday: Town Hall, Lewisham  
Saturday: Pavilion, Beshill
  - Ruby MURRAY  
Week: Empire, Sunderland
  - Sister Rosetta THARPE  
Sunday: Town Hall, Leeds  
Tuesday: Town Hall, Middlesbrough  
Wednesday: Royal Hall, Harrogate  
Thursday: St. Georges Hall, Bradford  
Friday: Philharmonic Hall, Liverpool  
Saturday: Floral Hall, Scarborough
  - VIPERS  
Week: Empire, Finsbury Park
  - Hedley WARD Trio  
Week: Hippodrome, Dudley
  - Marty WILDE  
Week: Hippodrome, Birmingham



New singer with the Ray Ellington Quartet is 17-year-old Val Masters. Val gave up her typist's job this week and makes her first appearance with the group tomorrow (Saturday) at Seafood.

## News in Brief

THE Ivy Benson Band has been booked for a month at the American base at Ramstein, Germany, next March. Ivy will go to the Villa Marina, Douglas (IOM), on May 24 for her fourth summer season, staying until September 13.

Returning to Green's Ballroom, Glasgow, for three weeks, on January 6 will be Freddy Randall and his Band.

Radio and TV dates in Denmark are being lined up for Maxine Daniels in the New Year. On Monday she starts a week in BBC-TV's "Tonight" programme.

British singer Evelyn Sharpe made her New York debut last week at Nino's Moulin Rouge Club. She emigrated five years ago.

Presented to Princess Margaret after the "Not Forgotten" Society meeting last week was quintet leader Roy Gubby.

Variety debut of the Rockersellers Skiffle Group was at Woolwich Empire this week.

Skiffle contest is being held by drummer - leader Joe Daniels at the Regency Ballroom Bath, on December 5.

Newcomer Trombonist Trevor Halling was presented with a son by his wife Patricia on Saturday.

## The "Melody Maker" Poll Winners Record

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Little Rock Getaway - Softly, as in a Morning Sunrise  
Indian Summer - Rush Job.

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# Why can't the rhythm group up?

HOW many musicians noticed that in the orchestra conducted by Gordon Jenkins at the Dominion Theatre, he had the rhythm section grouped together?

This is a move that should have been thought of long ago by English MDs. In the majority of our theatre orchestras, one finds the bass player at one end of the pit, the drummer at the other end, and, "slap dab in the middle," the pianist.

How can any rhythm section thus situated ever hope to achieve any degree of unity and balance, let alone swing?—Len Beadle, Weiting, Kent.

## Accent on blues

ANTON KOP (23/11/57) says of the Modern Jazz Quartet that "the Dutch critics nearly all felt that John Lewis and his men were overdoing mock solemnity of their act."

This is not true. Only two or three of them wrote something of that nature. Furthermore, all the jazz critics here in Holland, with only one exception, had nothing but praise for the MJQ.

Seldom have we heard a more swinging group, and you might like to know that the accent of the whole performance (the MJQ has four different programmes) is very much on the Blues.—Mike de Ruiter, Jazz Critic of the "Parool," Amsterdam.

## Versatile

I WAS intrigued by the item in "On the Beat" (16/11/57) concerning a complaint by the Masters of Ceremonies' Federation.

My personal experience over a very long period is that the boot is on the other leg. Apart from the top half-dozen Toastmasters and MCs, I've not yet met one who didn't want to sing with the band, shake something during a samba, or even do his own cabaret act at the piano while the band was having a break.

Then there is the other type who just can't leave a microphone alone, and occupies the stand all night bellowing instructions above the music.

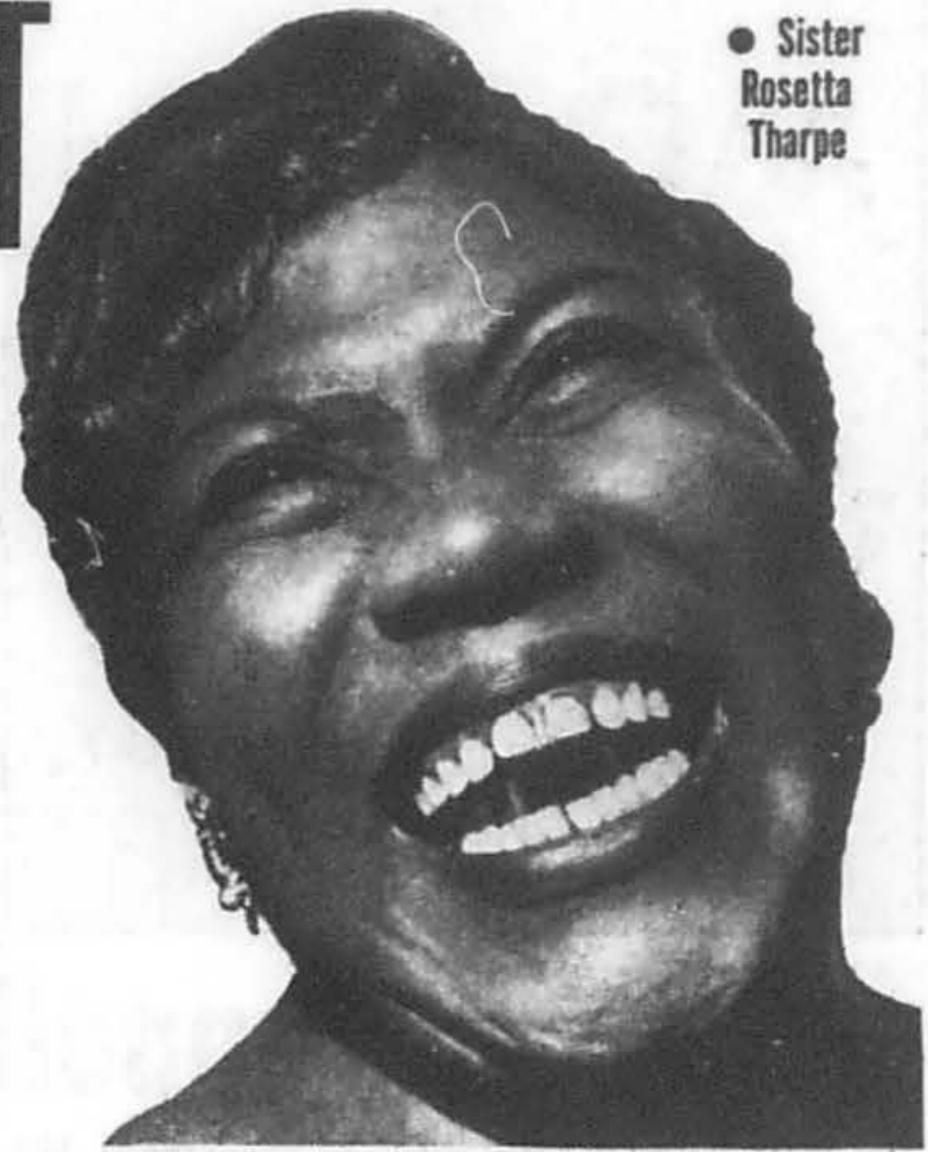
## Allergic

I don't doubt that there are some bandleaders who are more allergic to MCs than others, but I think in the main we are pretty co-operative, falling in with their pet stunts, and in fact putting them over without appearing to have our tongues in our cheeks.

Incidentally, I hope this isn't the same Association that had a Ladies' Night at the Connaught Rooms, and employed a band black-listed by the MU who gave their services.—Teddy Lawford, Walthamstow, E.17.

# SISTER ROSETTA MAKES A FLYING START

• Sister Rosetta Tharpe



**BACKSTAGE** at Chiswick Empire at about 10 p.m. on Sunday, Sister Rosetta Tharpe was sitting with her head in her hands on the verge of tears.

The reason? She was completely overwhelmed by the tremendous reception she had earned at her first London concert. And by all accounts the Birmingham audiences hadn't been exactly unresponsive either.

Sister—as she is known to her biggest fans, the Chris Barber Band—had won an audience which had seemed initially uncertain of its first taste of Hot Gospeling.

A small section of the audience seemed surprised to find the

word Gospel was connected with religion. Maybe they had been misled by the number of times rock-'n'-roll was mentioned in association with Sister Rosetta by the daily papers. Anyway, they survived the shock to give her the biggest applause to fill the Empire for many a night.

A fan of Sister Rosetta's since I bought her Brunswick 78s over ten years ago, I am also that comparative rarity, a jazz journalist who enjoys the Chris Barber Band. Even so, I was surprised to find that I enjoyed their combined talents more than I did Sister Rosetta's solo numbers.

This was, I think, chiefly due to the strange sounds which issued from her guitar amplifier. It was a pity to hear that long-admired guitar playing transformed through a jangle-box into a shambles of slurring sound.

Nothing, however, could mar the power and amazing flexibility of the Tharpe voice.

## Barber

The first half of the programme was devoted to the Barber Band, which was at its best. I think the reason for much of the criticism it is fashionable to throw at the band is that it is too smooth for the New Orleans boys and not smooth enough for the Mainstreamers.

Trumpeter Pat Halcox gets better every time I hear him, and could be a really important voice in the British trad field in the not-too-distant future. His solo number, "You Took Advantage Of Me," was one of the evening's highspots.

## Allergy

Having developed an allergy to banjos even when played as adroitly as by Eddie Smith, I find the Barber rhythm section rather cumbersome, but they did at times achieve a nice swing.

The band's main failing is a tendency to get messy when over-excited.

Ottillie Patterson sang three solo numbers and, surprisingly in view of the occasion, seemed less tense and more vocally flexible than usual.

One band number opened the second half before Chris introduced Sister Rosetta.

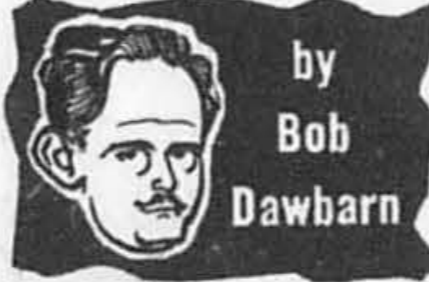
Bouncing onstage in a white dress with golden sash, she launched her programme with "Down By The Riverside," to the obvious confusion of the band, who expected it later in the programme.

## Humour

Some of the titles announced by Sister Rosetta differed from those on her records. For example, her second spiritual, a solo, was announced as "Feed Me Dear Jesus Until I Want No More," but was known to me as "Rock Me."

Her best-known feature, "Didn't It Rain," in which she sang both her own and Marie Knight's parts, was followed by "Every Time I Feel The Spirit Moving In My Heart," for which she was rejoined by the band.

Next came "Gospel Train," with its touch of humour—the band being banished from the



by Bob Dawbarn



The Chris Barber-Sister Rosetta combination worked out well. "In fact," says Bob Dawbarn, "I enjoyed her backed numbers more than her solos."



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**Talented Alma**



Alma Cogan was one of the celebrities at "The People's" National Talent Contest on Friday at the Dominion Theatre, W. And afterwards she posed for this picture with two of the Four Dons vocal-instrumental group—the group shared £500 as joint third prizewinners.

**McDevitt Group is one year old**

THE Chas. McDevitt Skiffle Group celebrated its first year in Show Business on Sunday. The group's new singer, Shirley Douglas, cut her first record last week. It was "Across The Bridge" and "Deep Down" for Oriole.

The group, appearing this week at Edinburgh Empire, is booked for BBC-TV's "Off The Record" on December 13.

**THE TOP SIX**

Six groups have qualified for the finals of a skiffle contest organised by the White Hart Skiffle Club, Southall, on December 5.

**AFM MAY BAN HEATH FROM CAFE SPOT**

NEW YORK, Wednesday.—

The bid to book Ted Heath at Hollywood's luxury night-spot the Crescendo is almost certain to be vetoed by the American Federation of Musicians.

"Just Jazz" promoter Gene Norman, owner of the Crescendo, wanted Ted for two-and-a-half weeks, but admitted to MM reporter Leonard Feather this week:

"Owing to the Union situation it is unlikely that I shall be able to get him. I hope that some effort will be made to break down this night club ban."

**Concerts only**

Feather adds: Musician sources indicate that the AFM "concerts only" edict still holds good.

Asked for his comments in London this week, Ted replied: "I am not surprised. I had heard that there was little chance of the AFM agreeing."

"In any case, the cost in arranging for the band to go to Hollywood would probably be prohibitive."

**WELCOME TO THE GARGOYLE CLUB**



Swing violinist Bob Clark, just back from a tour of Iceland, relaxes with Icelandic promoters Halstein Jonsson and Eythor Thorlaksson at the Gargoyle Club, where he is currently in cabaret. Bob is also a member of the famous Variety trio—Hall, Norman and Ladd.

**Grappelly signed for 6-5 Special**

FAMOUS French violinist Stephane Grappelly flies to Britain next month for three dates. They are an appearance on BBC-TV's "Six-Five Special" on December 14, an overseas airing on the 19th, and a concert in Lord Montagu's home at Beaulieu on the 21st.

**With Dill Jones**

On all these engagements he will be accompanied by the Dill Jones Trio, which comprises Dill (pno.), Danny Craig (drs.) and Malcolm Cecil (bass).

Other groups appearing at the indoor jazz concert include Bristol's Avon Cities Jazz Band and the Ray Bush Skiffle Group.

**GOING TO PRESS**

The Don Rendell Sextet is at Fleet Street Jazz Club today (Friday).

**Lunchtime jazz in New Year radio**

The BBC Light Programme is to present a new series of jazz programmes on Friday lunch times from January 3.

The series, "Music In The Modern Manner," will feature all types of small jazz groups. Producer is Cyril Drake.

**OBITUARY**

**Walter Eastman —man of music**

Walter Eastman, managing-director of music-publishers Ascherberg, Hopwood and Crew since 1934, died in Middlesex Hospital on November 20, aged 77.

Before that he was connected with Chappell's and their associate, Harms Incorporated.

**Music Notes**

TRUMPETER Owen Bryce has made four changes in his line-up. It now reads Pete Langsdale (tmb.), Johnny Ayres (clt.), Frank Southall (pno.), Freddy Legon (gtr.), Cyril Mascord (bass), Lynn Trent (vols.) and drummer Cliff Sands who is depping until a regular replacement can be found for Bruce Gaylord.

**Disc debuts**

THE Allan Ganley quartet made its recording debut last week with an EP for Nixa. Titles are "I Feel A Song Coming On," "Mean To Me," "Stewpot" and "Margona."

**Notes**

KENNY BALL'S Jazzmen are to make their first recording on December 13. They will wax two EPs for Tempo.

DRUMMER Al Dalloway has just returned from an 800-mile cycle tour of Belgium and Dutch jazz centres.

AFTER two years' service in the RAF, Goff Dubber (clt., alto) is rejoining Ian Bell's Jazzmen.

**Overseas tour for Frankie Vaughan?**

FRANKIE VAUGHAN is contemplating a tour of Australia, New Zealand and Canada next Spring if his hoped-for film deal in Hollywood falls through.

He would do one-night concerts, which would tie up with record exploitation.

Anna Neagle and Herbert Wilcox, for whom Frankie is filming in Britain, are negotiating with three film studios in America. If their efforts prove successful, Frankie would make one picture in Hollywood and one in Britain every year.

**Seven-year plan**

They have now taken up their option on his services for the next seven years, and he is currently finishing "Wonderful Things" for them at Eistree, following location shots in Gibraltar.

The picture is due to be completed on December 20. Frankie then flies to the States for personal appearances in connection with "These Dangerous Years."

**TORONTO TELEGRAM**

**Ethel Smith in Town**

TORONTO, Wednesday.—With memories of her last Paris appearance in mind, organist Ethel Smith's latest LP will be devoted to French songs. Due for release next week, the LP is titled "Miss Smith Goes To Paris."

She told me this while doing a week's stint at the Club One Two. Another date in her diary is a one-hour radio show on Sunday.

The weekly programme will feature Decca artists, which seems to be a hint that radio is making a comeback in Canada.

**Jottings**

PATTI LEWIS headlines the show at the Colonial Tavern this week. Dorothy Collins will be brought in to star at the General Motors annual Motorama show tomorrow. Local singer Gloria Lambert makes her first Columbia records in January with Mitch Miller supervising the date. Pianist Billy Taylor follows Ben Webster at the Town Tavern next week.

Helen McNamara

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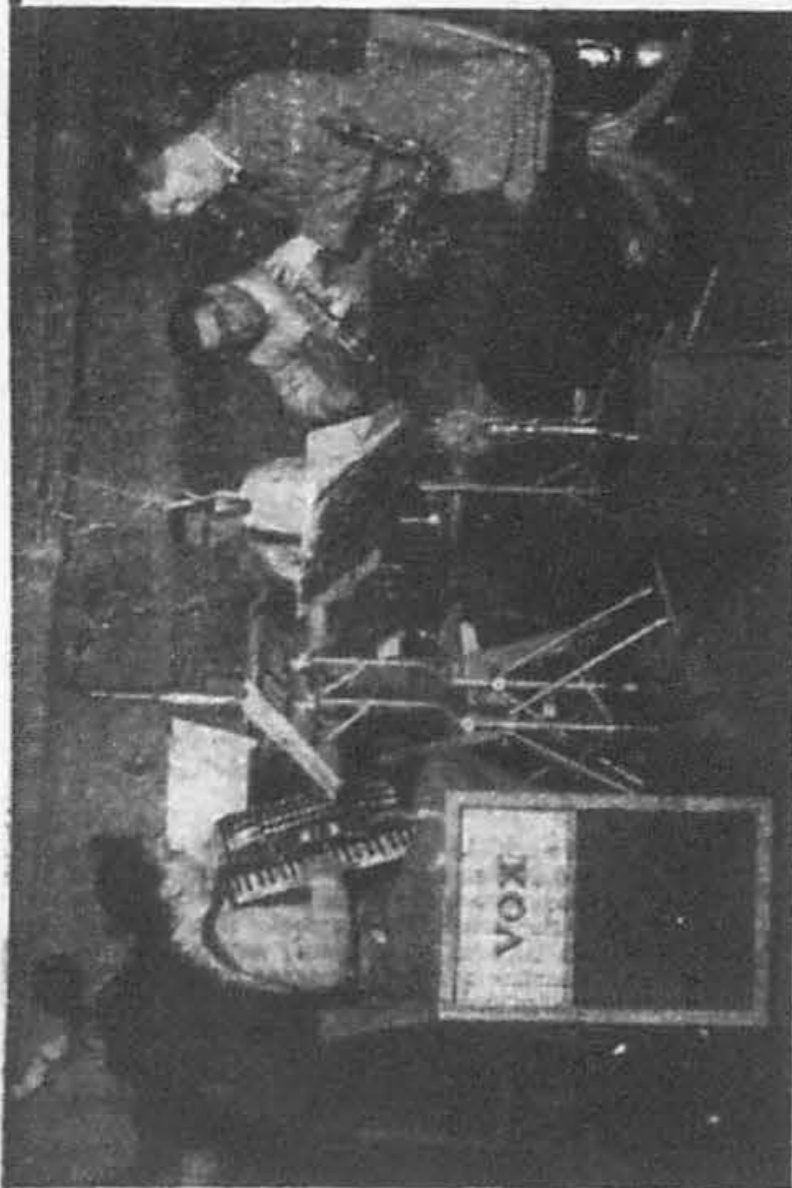
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# Here comes the MJQ!

ONE thing agreed by both readers and critics in the recent MELODY MAKER Polls was the dominance of the Modern Jazz Quartet as the world's finest small jazz group.

The Quartet's admirers will soon be able to check its recorded performances against the reality of live concerts. Due in London today (Friday), the foursome kicks off its first British tour with two sell-out concerts at the Royal Festival Hall.

Guiding genius behind the MJQ's musical coherence is pianist - composer - arranger JOHN LEWIS. Born at La Grange, Illinois, on May 3, 1920, Lewis has studied the piano since the age of seven. He took anthropology and music as his subjects at the University of New Mexico until drafted into the U.S. Army in 1942.

An important point in his life happened in the army when

lonius Monk and Woody Herman, and then rejoined Gillespie on vibes and piano in 1950. He helped to form the MJQ in 1952.

Jackson can claim to be the man who introduced and popularised the vibes among the boppers.

Like Lewis and Jackson, bassist PERCY HEATH was a founder-member of the Quartet in 1952. Born in North Carolina on



PERCY HEATH . . . fine, full tone

April 30, 1923, he was raised in Philadelphia, where he played violin in his school orchestra.

From 1943 he spent 2½ years as a fighter pilot. After discharge, he studied bass and worked with groups in Philadelphia before Howard McGhee took him to New York in 1947 and to the Paris Jazz Festival in 1948.

Heath worked with Miles Davis, Fats Navarro and J. J. Johnson, among others, before, like Lewis and Jackson, joining Gillespie in June, 1950.

He has the finest and fullest tone I have ever heard from a jazz bassist.

In its five years' existence, the MJQ has had only one personnel change. In 1955, Kenny Clarke left the group and was replaced by CONNIE KAY. Christened Conrad Henry Kirnon, he was born at Tuckahoe, New York, on April 27, 1927. He learned piano from the age of six and drums from the age of 10.

He played with Sir Charles Thompson and Miles Davis at Minton's, the birthplace of bop,



CONNIE KAY . . . in at the birth

in 1944-45, and worked with Cat Anderson, Lester Young, Charlie Parker, Coleman Hawkins and Stan Getz before joining the MJQ.

The group's popularity is perhaps remarkable because of its lack of concession to popular taste. The four men are equally important—and highly intelligent—parts of the whole, working together with incredible understanding.

Despite the wealth of wonderful jazz we have heard over the past year, I still rate a visit to Holland a year ago to hear the MJQ as one of the musical highlights of my life. Its British tour should be a great experience.—Bob Dawbarn.



JOHN LEWIS . . . guiding genius

Lewis met drummer Kenny Clarke, who started him off on his jazz career. After demobilisation in 1945, Lewis went to New York and joined Dizzy Gillespie's Big Band, for which he wrote his first major piece, "Toccata For Trumpet And Orchestra."

He accompanied Ella Fitzgerald and played with the Illinois Jacquet Band before forming the MJQ in 1952.

Although he has had full recognition as composer and arranger, Lewis has been consistently underrated as a pianist.

After hearing the Quartet in Paris, a year ago, Johnny Dankworth wrote in the MM:

"John Lewis—until then a gifted composer who also played piano so far as I was concerned—contributed in 'Ralph's New Blues' one of the most moving solos I have ever heard."

MILT JACKSON, the "swinger" of the group and surely one of the all-time jazz greats, was born in Detroit on January 1, 1923. He studied music at



MILT JACKSON . . . the swinger

Michigan State University before joining Dizzy Gillespie in New York in 1945.

He later worked with Howard McGhee, Tadd Dameron, The-



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**VULGARITY IS, AT WORST,  
ONLY A MINOR COMPLAINT**

# Respectability spells death



**H**OT on the heels of Earl Hines, who had the theatre bars abuzz with controversy during the Hines-Teagarden tour, there has emerged another major bone of contention.

The first Basie tour was remarkable for the unanimity which it evoked among musicians and critics. Apart from a few oddities urgently in need of psychiatric attention, everyone agreed it was a knock-out through and through. There has been the same agreement this time except in one particular.

To my surprise, I find fierce argument raging over the merits of Eddie "Lockjaw" Davis. I must confess that I have had no first-hand experience of this—most of my associates have, like me, derived enormous enjoyment from Davis' warm and humorous blowing, so reminiscent at times of Ben Webster when he first joined Ellington.

**Old school**

I am aware of the controversy only through people coming dazedly away from the concerts declaring: "I'm sorry—if anyone else tells me they don't like Eddie Davis, that's the finish." I suspect that here, once again, is the old Hot versus Cool business cropping up. Musically, Davis belongs to the old Hawkins-Webster-Byas tradi-

says  
**HUMPHREY  
LYTTELTON**

tion, with the breathy, caressing tone and a style which makes a direct assault on the emotions. More important still, he plays on his audience in the manner of the old showmen-musicians. When he ambles out, looking rather as if he were half-suspended from a coathanger, the atmosphere changes noticeably.

People start chuckling to themselves and wriggling about in their seats in anticipation of something more than just a good, well-constructed, swinging solo. With the first slurred, insolent phrases they know they are going to be taken for a wild, exhilarating ride, and they relish the idea.

Only two other musicians in the band share this approach to anything like the same degree—Sonny Payne and Basie himself.

When Basie suddenly switches from one-finger doodling to rocking stride piano in "The Kid From Redbank," he is not concerned with taste or appropriateness. His only thought is to get the audience jumping—

and with an unerring showman's touch, he always does.

I'm not taking sides on this matter. I enjoy Davis and I enjoy Foster, though I am more temperamentally in tune with the former. I enjoy the whole band inordinately.

But if, at the bottom of the antagonism towards Davis' playing, there lies a revulsion against the showmanship, the

playing on the audience, the whooping-up, then I have already declared myself in this column many times.

When it comes to any conflict between vulgarity and good taste in jazz, you can count me on the side of vulgarity. At its worst, it has never been more than a minor ailment. Good taste and respectability spell death.

## Ted Heath's 'one aim'

**T**ED HEATH looked up from his oysters at the Vendome Restaurant, gave me a gentle Buddha-like smile and said: "I'm a very happy and contented man." "At this point then," I said, "it might be politic to ask whether, when you were touring over there, it was obvious to Americans that your band was British."

"The Americans liked us because of our music and the way

we presented it," he replied. "We didn't play too much on the fact we were British, but we kept our whole approach that way."

"One thing that irritates me very much is this continual aping of American musicians by our own people. I have never suggested a British band can play jazz like Count Basie. There are not many Basies. But there is also a huge amount of mediocrity. It's quite a waste of time exporting British jazz out there."

"My aim is not to educate anybody but to gain acceptance for British performers all over the world, as we don't stand very high in American popularity."

**No choice**

"If you are going to export something to America, it has to be British—and that goes for music, too."

"It is a very difficult thing to do," I said. "Because the whole foundation of the music and what goes with it is entirely American."

"I mean in presentation and personal appearance," Ted replied. "You asked earlier why we played and recorded arrangements taken from the American bands of Les Brown, Ray Anthony, Buddy Morrow and Jerry Fielding."

"At that time, however, we had no choice. We couldn't break through to the public, so we had to show that we could play that way, too."

"And it paid off. My one aim is to make the world conscious

of British bands. I tell the boys we have not reached our peak yet. Our records are selling very well in Japan and Brazil and I'm very interested in going to South Africa and South America. You know, we did 27 plane trips in America."

**RADIO COMMENTARY**  
by  
**MAURICE BURMAN**

Back in his office, Ted and I stared at a big wall map of America and Canada. On it, in different coloured threads, were shown the three tours he had made. Some of their flights covered more than 1,500 miles in one day.

Ted told me some Eskimos travelled a thousand miles to see his show. They were fur trappers and they told him they bought his records back home.

He had asked if there was Hi-Fi in an igloo and received a frozen smile.

**1949 swing**

He sat back and laughed silently, his whole frame heaving. I leaned towards him. "I think your band really swung in 1949. I heard some of the old records the other day, and I don't think your present band swings as well as it should."

"I wouldn't exchange," he answered, "one of my old records for my present-day ones."

As to his present-day band, I heard its first broadcast (1 p.m., 19/11/57) since its return.

The sound, the tone and the polish and precision are things that deserve the very highest praise, but the music sometimes is inclined to be over-simplified.

But, as Ted said, simplicity and good production have paid off here and in America—especially when it comes to oysters and draped suits.

**ALSO HEARD**

... the gay, liting, debonair music of Don Carlos (Dance Jamboree, 1 p.m., 18/11/57).

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## Freeman plans jazz club

**T**ORONTO, Wednesday. **BUD FREEMAN'S** Club may be the next jazz spot to open in New York.

Here for a week's engagement at the Town Tavern, the veteran tenor-man said a New York businessman is greatly interested in backing a club under Freeman's name.

"When I'm not on the road I would play there," said Bud. "But it would also feature the best names in jazz. Preferably the great individualists—Dizzy, Jimmy McPartland, Monk, Coleman Hawkins, Pee Wee..."

The big drawback at the moment is finding a suitable place. Freeman said New York

is constantly tearing down old buildings. One of the latest casualties is Eddie Condon's club, which is due to come down within a month, and Condon as yet hasn't found a new place.

An active figure in the eastern United States these days, Bud has made several new records. One is a Camden LP called The Challenge, in which he's featured with Coleman Hawkins.

On the Harmony label he has a record called Bud Freeman's All Stars. Due for release in January is Victor's "The Chicago Story," in which Bud stars with Jack Teagarden, Max Kaminsky, George Wettling, Pee Wee Russell, Jimmy McPartland, among others.

**Helen McNamara**



# MAX BYGRAVES says



# Write a pop song for me

**E**DDIE ROGERS, a publisher pal of mine, says the people of this world can be divided into three categories: Those who think they can write a book. Those who think they can play drums. Those who think they can write a song. Well, it's the last-mentioned I'm interested in. Particularly if they can write a song for ME.

People have sent me

scores of songs during my ten years of show business. But I can honestly say that the good songs—the songs that go over on stage and on records—can be counted on the fingers of my two hands.

Now don't be discouraged by this.

If I try to make it quite clear about the type of song I want from you competitors in this special MELODY MAKER contest, then there's every reason to believe that YOU can come up with a real winner.

What, then, do I look for?

## HERE'S WHAT YOU DO

- (1) All songs entered will remain the copyright of the composer and/or lyric writer.
- (2) Entries will be accepted only from amateur composers and lyric writers. An amateur is defined as a writer who is not a full member of the Performing Right Society, Ltd.
- (3) Only complete songs will be considered. A top-line melody copy will be sufficient, but the lyric must be written underneath the melody line. Each song must consist of one verse and one chorus only. Any other form of entry will be disqualified.
- (4) Songs will be judged on originality, aptitude of lyric, melodic construction and suitability to Max Bygraves's reputation as a singer.
- (5) All entries must be accompanied by a Free Entry Form published in the MELODY MAKER. One entry form only allowed from each week's issue. Post early in a sealed envelope to address shown on entry form. Closing date is first post Monday, December 30, 1957.
- (6) Every manuscript must bear the full name and address of the composer and/or lyric-

writer, and must be accompanied by a stamped, addressed envelope for its return. Every reasonable care will be taken of MSS, but the Editor will not be responsible for loss or damage through no matter what cause. Proof of posting cannot be accepted as proof of delivery. MSS cannot be acknowledged.

(7) Employees of the Proprietors of the MELODY MAKER (and of its associated companies) are debarred from competing.

(8) At the end of the Competition, a panel of judges appointed by Max Bygraves, and presided over by him and the Editor of the MELODY MAKER, will select which of the submitted songs most nearly fulfils the requirements stated in Rule 4.

(9) Max Bygraves will be at liberty to make such alterations as will, in his opinion, render the song more suitable for his performance of it.

(10) No correspondence can be entered into either before or after the results of this Competition have been announced. The decision of the panel of judges shall be final.

## What Max wants

**YOUR** song sung by an established star, recorded by a major company and published by one of the leading firms in Britain! What more could any aspiring songwriter ask? But that is the offer behind the great new "Write-a-Song-for-Max-Bygraves" Competition launched by the MELODY MAKER this week.

A strong believer in British songwriting talent, Max tells you on this page just what sort of song he is looking for.

It is a tremendous chance for an unknown songwriter to break into the magic circle of the Top Twenty. For Max will record the winning song for Decca, and Berry Music, of Denmark Street, W.C.2, will make it their Number One "plug."

So read carefully what Max has written... and equally carefully read the Rules of this competition. Remember... you may submit as many songs as you like, but each must be accompanied by a Free Entry Form cut from the back page of this week's MELODY MAKER.

First, it must be original. It should have a good idea, a novel lyric, a simple melody. One that everybody can SING.

I'm a pretty down-to-earth sort of fellow myself. I aim to appeal to the ordinary folk.

I don't use this term in any sense of disparagement; remember—it's the housewife, the factory worker, the day-to-day bloke who makes the country go round. If I can sing a song for them, one that they can appreciate, understand, and join in in SINGING then I'm happy.

## Not for me

I'm not looking for a sophisticated song. I would be the last to knock songs of this type. There are some great sophisticated songs. But they're not for me.

But it must have a touch of class. Not class in the snobbish sense; but class in its lyrical content and idea. You know, a song can be written about almost anything. A bottle, a mirror, a pair of shoes, an overcoat (remember "Button Up Your Overcoat?") can all serve as inspiration.

The title, too, is important. For instance, I was about to rehearse a new Val Parnell show for the London Hippodrome. It was called "A Good Idea, Son."

## Re-titled

Shortly before the opening, I picked up a song in publisher Roy Berry's office entitled "Meet Me On The Corner."

What could be better, I thought, for a show at a spot where so many people "meet on the corner"—the London Hippodrome corner. I recorded the song. When we heard the playback, we all thought "this is it!" So I asked Mr. Val Parnell if he would re-title the show.

He's not Britain's top showman for nothing! Right away he saw the possibilities.

So, logically enough, the show was called "Meet Me On The Corner."

But that title had to have a good lyric and melody to back it up. It did—thanks to the talents of seasoned

songwriters Paddy Roberts and Peter Hart.

Most important—I want a happy song. There are great songs about unrequited love. But again I emphasise they're not my cup of tea.

Don't let this altogether steer you clear of the

romantic angle. Britain's current top sellers form a good guide. Pretty well all of them have love interest as a theme.

But if romance can be put over with a beat—so much the better. People always respond to a beat. You have only to look at the popularity of rock-'n'-roll—and now skiffle—to appreciate that.

## Five points

So, to sum up—and before you set pen to paper—keep these five points in mind:

A good title;

A simple but catchy melody;

A good, preferably novel, lyric;

A cheerful theme with romantic interest;

A song with a beat.

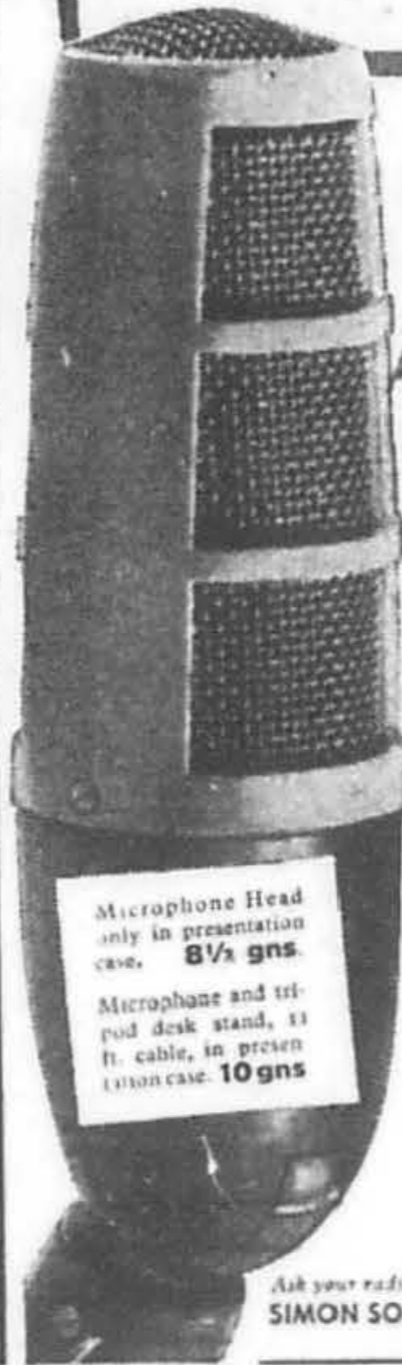
This way you stand a good chance of writing a song that I can sing.

Above all—a song that everybody else can SING, too.

That's what makes a hit. So go to it. And good luck.

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# ON THE BEAT . . .

**YES, I know!** But please don't blame the BBC. It was through no fault of theirs that Count Basie and his Orchestra were omitted from Sunday's potted version of the Royal Variety Performance.

You would have thought that the authorities concerned in framing this ruling might have hesitated before offering this snub to a great orchestra and raising the wrath of thousands of radio listeners.

### Modesty

There was a sequel to the Royal Show the following day. It occurred in the West End hotel where Earl Hines was preparing to leave for London Airport and home at the same time as the Basie Band was leaving for a Bournemouth concert.

Up to Hines—resplendent in camel-hair coat and sporting a king-size cigar—came a fur-coated lady, full of smiles. "Congratulations!" she



## The STARS aid spastics

FIVE hundred stars turned out for the third annual ball organised by the Stars Organisation for Spastics at London's Grosvenor House Hotel last Monday.

Chairman Vera Lynn was one of many stars in the cabaret—and the MM's photographer was on hand to catch her (below) as a "boy scout."

At bottom, three other famous "scouts" who attended, (l.-r.) Harry Secombe, David Jacobs and Norrie Paramor.

A visitor from Hollywood was film star Edmund Purdom, who is seen (left) with Marion Ryan and Alfred Marks.

The orchestras of Cyril Stapleton and Sydney Jerome supplied the music.

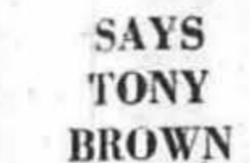
## Jerry Lee Lewis comes from Presley stable

IT seems a singer now doesn't even have to score a major success in the States to have English impresarios waving their cheque books frantically.

Take Jerry Lee Lewis. Though he is practically unknown to all but avid followers of the record charts, Lee has already been approached to appear on British TV. Apparently you have to catch the new stars while they are hot; they may cool off rapidly.

Lewis made his name with a recording of "Whole Lotta Shakin' Goin' On"—and the title itself gives some indication of the Lee approach to the "pop" song.

He has come under fire already on account of extravagances of showmanship. They say that he combs his blond locks on-stage between songs—and the bobby-soxers clasp their hands in ecstasy over it.



SAYS TONY BROWN

### At the piano

Lewis sings his songs at the piano keyboard and hammers out a rockably assault in the manner of Little Richard. Other accompaniment in his act has been provided by drums and—invariably—electric guitar.

Already he has appeared with some success at New York's Apollo. There have been guest spots for him on the Steve Allen and Alan Freed TV shows, too.

Jerry Lee Lewis was the protégé of Sam Phillips, who runs some records down in Memphis, Tennessee. Sam's chief claim to fame is that he gave Elvis Presley his first recording breaks.

It was he who persuaded Jerry to get together an outfit to record "Crazy Arms" and the disc went over with a bang locally, without rising to the heights of international success. The "Shakin'" effort puts Lewis in the class of one-hit-record-star. As with others of this species, Jerry's problem is whether he will be able to consolidate.

### Pattern

In other ways he follows the pattern. He is a mere 21, but we have to allow his claim to considerable experience. He started singing at the age of nine down in Farriday, Louisiana.

There is some doubt about the reason for his three-barrelled monicker. The name of Lee has a certain attractive distinction down in the Southern States. But more likely, the singer's handlers saw fame a-coming and stuck the "Lee" tag in as an identification.

With all his comic antics on-stage, the more moronic section of an audience might have believed they were watching the other character of the same name.

## Hollywood Headlines

**FILM CLIPS . . .** Presley's next pictures are "Sing You Sinners" and "Enough Rope," a re-make of the 1947 "Kiss of Death" . . . In "The Buccaneer," Yul Brynner sings "The Pirate's Song" and accompanies himself on guitar . . . Eydie Gorme is up for a lead part in "Bourbon Street Blues."

**SETTLEMENT** was reached on Leith Stevens' lawsuit against Shorty Rogers over composer credit on film scores for "The Wild One," "Private Hell 36," and "The Glass Wall." Stories in national magazines giving Shorty credit had brought the action.

A public statement by Shorty that he only worked as an orchestrator and performer was



Elvis speaks to Gloria Pall on the set of "Jailhouse Rock," his new film. Gloria has a dancing role in the film.



Tommy Sands, Eydie Gorme



The Four Preps

**TV TOPICS . . .** The fine two-hour General Motors colour anniversary programme will be broadcast by the BBC on December 7 . . . Mel Tormé, Johnny Green and Johnny Mercer departed for Bobby Troup (in Europe) on the "Stars of Jazz" show . . .

**NATIVITY NEWS . . .** The Four Preps, who are at the Coconut Grove, graduated only last



Keely Smith

year from Hollywood High School . . . Jess Stacy is playing local clubs again as a solo . . .

**THEY SAY THAT . . .** Errol Garner's Europe tour is scheduled to start in Paris on December 6 . . . Nelson Riddle used 10 "cellos" five flutes and five french horns for singer Keely Smith's last record session . . .

**RECORD ROUND-UP . . .** Frank Sinatra insists on doing an album with Keely Smith . . . Sarah Vaughan's great new LP "Singing' Easy" has backing by her own trio . . . Joe Saye has a new album called "A Wee Bit of Jazz" . . .

**IN BRIEF . . .** Renato Carosone and his Sextet from Italy, make their American debut at Carnegie Hall on January 4 . . . Chico Hamilton is still looking for a relief to replace Fred Katz, who has left the quintet . . . George Liberace ended his direct association with brother Tommy Sands, who did the Elvis Presley take-off in the "Sing Boy Sing" film is to do "Little Shepherd of Kingdom Come" originally planned for Pat Boone . . .

—Howard Lucraft

## The SWING to Rudy Muck becomes a SURGE



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## ... with Pat Brand



beamed. "I enjoyed you and your band better than anything else on the whole bill. You really did the Queen proud!"

Hines gently inclined his head, and answered with considerable grace:

"Thank you, madam. We try to do our best always."

### Tri-color

I MUST be one of the first to have seen the new LCC tie. It was during columnist Michael Walsh's party the other night—which in its galaxy of stars at one time looked like rivalling Mike Todd's.

And it was worn by Vic Lewis. Let me hasten to explain that LCC stands for the Lewis Cricket Club, and Vic had chosen the colours with care.

colour: dark green—representing the cricket field; Cambridge blue—for the Blues of jazz. It's to be presented to members of his show-business team—and to all who have contributed to his own collection of 115 ties!

### Bells are ringing

A FAMILIAR melody (but coming from an unusual source) lingered in the Bradford air the other morning. It was the strains of "Tammy."

Explained Mr. W. Barton, the clock superintendent: "It was a request from a young person. 'If we have time to play such requests—and if they are within the range of the carillon—then we do so.'"

Who's going to be first to ask for "All Shook Up"?

### Go, man, a'gogo

LIFE (I may have remarked before) is full of surprises. And this week was a bottle of beer labelled "Whisky A'Gogo."

The label of which invited me to the opening of a new club in Wardour Street.

Which caters for the younger jazz fan through fabulous hi-fi equipment, dancing, and an entrance fee of 5s.—which entitles members to a free glass of anything from champagne to lemonade.

My only complaint: No "live" music.

### Into the limelight

WEVE heard a lot about those guitarists who do all the hard work behind the rock-'n'-roll recording stars. Now one of them is stepping forward into the limelight.

He's Bert Weedon.

Bert has been the unnamed soloist on recordings by Tommy Steele, Terry Dene, Marty Wilde, Laurie London, Terry Wayne, Larry Page, Frankie Brent, and many others.

He told me: "I know that the solos I play on my friends' hit records are well received, so I thought it was about time I played some for myself."

So in contrast to his normal "sweet" solos, he's written a piece especially to attract the thousands of new amateur guitarists and recorded it with vocal trio on Columbia.

He's called it, appropriately, "Play That Big Guitar," and backed it with another "n"-y novelty, "Quiet, Quiet, Ssh!"

### Eh?

THE Ted Taylor Trio at the Bar of Music is pretty versatile, but I defy them to play the music on the wall. It's in 6/8 time in the key of Eb and two Abs, and runs successively three-in-a-bar, four-in-a-bar, three-and-a-half-in-a-bar and two-in-a-bar.

Actually, it's the notes of "Drink To Me Only"—and, played "as wrote," it could be a hit next week. . . .



"Boy Scout" Vera and, sitting in foreground, Terry-Thomas.



Three Boy Scouts

## CARMEN CAVALLARO

AT THE EMBERS  
The lady is a tramp; Don't get around much any more; Crazy rhythm; Just you, just me; Three little words; The continental; I want you to be happy; Take the 'A' train; Diga diga doo

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Let a smile be your umbrella; I'm gonna sit right down and write myself a letter; Along the way to Waikiki; Exactly like you; Dream a little dream of me; Last night on the back porch; Some sunny day; Whispering; Tell me; Mack the knife; Down among the sheltering palms; Mama loves Papa

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# Songsheet

by HUBERT W. DAVID

IT will probably amaze you to learn that in 1956 the Performing Right Society's gross income was £2,454,991. A staggering figure when compared with the 1914 total—£4,067. I wonder how many commercial firms in any industry can show an increase in turnover amounting to 604 times as much as their first year's business.

In 1923, an epoch-making year in the society's affairs, a trial licence for two years was issued to the British Broadcasting Company, Ltd. It only covered performances through BBC stations and did not extend to any outside place of entertainment. The following year saw broadcasting fees included for the first time in the distribution to members.

After this trial period the BBC signed a new agreement which gave the society a higher rate of payment. And when the British Broadcasting Corporation was incorporated by Royal Charter it was decided to make a separate distribution of broadcasting fees. This paved the way for the quarterly payments now made.

## General fees

The amount collected in 1956 comprised £892,845 from broadcasting and £1,562,146 from general fees. This brings me to a controversial point which often crops up in discussions in the Alley. Many people in the music business seem to believe that all the PRS worries about is broadcasting fees. It probably comes as a shock to know that fees received from general performance last year were nearly double those received for broadcasting.

General fees come from the issue of licences to ballrooms, theatres, factories, church halls—in fact, any place where works are played whose copyright is vested in the society. I get many queries, especially from the provinces, asking who is responsible for the licence.

This licence must be applied for by the hall or theatre management where the music is performed. Any artist or musician who performs in that hall has no financial responsibility. But he must render details of the works played or sung.

Another milestone in the society's progress has just been reached with the passage of the 1956 Copyright Act. One of the major benefits will be the establishment of a Performing Right Tribunal, to which licensees may appeal if they feel the society's tariffs are unjust.

## Cost of living

Actually a complete revision of the society's tariffs is now very much overdue and the PRS has a very busy year ahead, for in preparing and negotiating these revised tariffs attention will have to be paid to the vast changes taking place in the entertainment world. It must be established that the songwriter is just as much entitled to have his earnings balanced according to the cost of living as any industrial worker.

There will be much patient negotiation with all the associations and individual users of music and it is good to know that the Performing Right Tribunal will now be there to help smooth matters.

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and

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Remember Your Name .. 4/-	It's All In The Game (W) .. 3/6	Island In The Sun .. 3/6
Just In Time (G) .. 3/6	All At Once .. 3/6	Love Letters In Sand .. 3/6
What You've Done To Me .. 4/-	When Sunny Gets Home .. 4/-	Forgotten Dreams (W) .. 4/-
A Call To Arms .. 4/6	Love Is The Thing .. 3/6	Around The World (W) .. 4/-
Right In Capt .. 4/6	Don't You Ever Leave Me .. 4/-	Westminster Walk .. 4/-
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# BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended November 23, derived from information supplied by 15 leading record stores

This week	Last week	Title	Artist	Label
1	(1)	MARY'S BOY CHILD	Harry Belafonte	RCA
2	(6)	BE MY GIRL	Jim Dale	Parlophone
3	(2)	PARTY	Elvis Presley	RCA
4	(3)	THAT'LL BE THE DAY	Crickets	Vogue-Coral
5	(9)	WAKE UP LITTLE SUSIE	Everly Brothers	London
6	(4)	REMEMBER YOU'RE MINE	Fat Boone	London
7	(5)	I LOVE YOU BABY	Paul Anka	Columbia
8	(-)	HE'S GOT THE WHOLE WORLD IN HIS HANDS	Laurie London	Parlophone
9	(8)	TAMMY	Debbie Reynolds	Vogue-Coral
10	(7)	GOT-TA HAVE SOMETHING IN THE BANK, FRANK	Frankie Vaughan	Philips
11	(11)	MAN ON FIRE	Frankie Vaughan	Philips
12	(12)	SANTA BRING MY BABY BACK TO ME	Elvis Presley	RCA
13	(10)	MA, HE'S MAKING EYES AT ME	Marie Adams with Johnny Otis	Capitol
14	(13)	DIANA	Paul Anka	Columbia
15	(14)	GOT A LOT O' LIVIN' TO DO	Elvis Presley	RCA
16	(15)	MY DIXIE DARLING	Lionel Doregan	Fye-Nixa
17	(-)	MY SPECIAL ANGEL	Malcolm Vaughan	HMV
18	(-)	REET PETITE	Jackie Wilson	Vogue-Coral
19	(-)	ISLAND IN THE SUN	Harry Belafonte	RCA
20	(16)	TEDDY BEAR	Elvis Presley	RCA

Two records "tied" for 5th, 15th and 19th positions.

★ STORES SUPPLYING INFORMATION FOR RECORD CHART:  
LONDON—Leading Lighting, N.1; Inchofa, W.11; W. A. Clarke, S.W.6; Rolo For Records, E.10. MANCHESTER—Dunne Wholesale, Ltd., 1; H. J. Carroll, 18. EDINBURGH—Bandparts Music Stores, Ltd., 1. BOLTON—Engineering Service Company, Torquay—Palsh and Co., Ltd. SOUTH SHIELDS—Saville Brothers, Ltd. BLACKWOOD—Llyn Lewis. MIDDLESBROUGH—Sykes' Record Shop. SLOUGH—Hicklin. NEWCASTLE—J. G. Windows, Ltd., 1. GLASGOW—Mc-Cormack's, Ltd., C.2. HULL—Synner Scarborough, Ltd. LIVERPOOL—Merrill, Ltd., 4. WORTHING—J. W. Mansfield, Ltd.

THIS copyright list of the 24 best-selling songs for the week ended November 23, 1957, is supplied by the Popular Publishers' Association, Ltd. (Last week's placings in parentheses.)

1. (1) TAMMY (A) (2/-)	Macmelodies
2. (3) MARY'S BOY CHILD (A) (2/6)	Bourne
3. (2) FORGOTTEN DREAMS (A) (2/6)	Mills Music
4. (4) DIANA (A) (2/-)	Robert Melton
5. (15) ALONE (A) (2/-)	Duchas
6. (8) THAT'LL BE THE DAY (A) (2/-)	Southern
7. (5) MAN ON FIRE (A) (2/-)	Robbins
8. (6) LOVE LETTERS IN THE SAND (A) (2/-)	Francis Day
9. (12) BE MY GIRL (A) (2/-)	Sheldon
10. (9) REMEMBER YOU'RE MINE (A) (2/-)	Belinda Music
11. (7) ISLAND IN THE SUN (A) (2/6)	Peidman
12. (10) WANDERIN' EYES (B) (2/-)	Bron
13. (12) LET ME BE LOVED (A) (2/-)	Frank
14. (16) PUTTIN' ON THE STYLE (B) (2/-)	Essex
15. (11) WITH ALL MY HEART (A) (2/-)	Bron
16. (19) GOT-TA HAVE SOMETHING IN THE BANK, FRANK (A) (2/-)	Campbell Connelly
17. (13) AFFAIR TO REMEMBER (A) (2/-)	Peist
18. (18) HANDFUL OF SONGS (B) (2/-)	Peter Maurice
19. (17) AROUND THE WORLD (A) (2/-)	Sterling
20. (24) MY DIXIE DARLING (A) (2/-)	Southern
21. (—) WAKE UP LITTLE SUSIE (A) (2/-)	Acuff-Rose
22. (23) IN THE MIDDLE OF AN ISLAND (A) (2/-)	Morris
23. (—) I'D GIVE YOU THE WORLD (F) (2/-)	Macmelodies
24. (20) LAST TRAIN TO SAN FERNANDO (A) (2/-)	Essex

A—American; B—British; F—Others. (All rights reserved.)

# TOP JAZZ DISCS

Week Ended November 23, 1957

This week	Last week	Title	Artist	Label	London	Glasgow	Belfast	M'chester	B'mingham	Newcastle	Liverpool	Cardiff	POINTS
1	5	THE LOUIS ARMSTRONG STORY (LP)		Philips	3	9	2	1	2	7	5	1	58
2	1	JAZZ AT OBERLIN (LP)	Dave Brubeck	Vogue	5	1	1	10	3	1	2	—	54
3	4	A SWINGIN' AFFAIR (LP)	Frank Sinatra	Capitol	2	3	2	—	—	1	—	—	35
4	2	HAMPTON HAWES TRIO (LP)		Vogue	—	7	—	—	1	—	—	—	22
5a	—	KING OLIVER (LP)		Philips	4	—	—	6	—	—	—	—	21
5b	7	KID ORY IN HI-FI (LP)		Vogue	—	—	6	—	4	—	—	—	21
7	20	MODERN JAZZ QUARTET AT MUSIC INN (LP)		London	6	—	—	3	—	—	—	—	19
8a	—	ELLA AND LOUIS (EP)	Ella Fitzgerald and Louis Armstrong	HMV-Verve	1	—	—	—	—	—	—	—	17
9b	5	UNFORGETTABLE PATS (EP)	Fats Waller	HMV	—	6	4	—	—	—	—	—	17
10	—	WILBUR DE PARIS AT SYMPHONY HALL (LP)		London	—	—	—	5	9	—	—	—	15
11a	9	HELE'S HUMPH (LP)	Humphrey Lyttelton	Parlophone	—	10	5	—	6	—	—	—	13
11b	—	HUSH-A-BYE	Monty Sunshine	Fye-Nixa	—	—	6	4	—	—	—	—	12
12	9	LOUIS ARMSTRONG PLAYS THE BLUES (EP)		Parlophone	8	—	7	—	—	—	—	—	11
14a	—	WILD ABOUT HARRY (LP)	Harry James	Capitol	—	2	—	—	—	—	—	—	9
14b	—	WILBUR DE PARIS AND HIS NEW ORLEANS JAZZ (EP)		Tempo	—	—	—	2	—	—	—	—	9
14c	—	MODERN JAZZ QUARTET IN HI-FI (LP)		Equire	—	—	—	—	2	—	—	—	9
17a	—	ERLE SILK'S SOUTHERN JAZZ-BAND (EP)		Equire	—	—	—	—	3	—	—	—	8
17b	—	CHRIS BARBER PLAYS—Vol. IV (LP)		Fye-Nixa	—	—	—	—	—	—	—	—	8
19a	—	KID ORY'S CREOLE JAZZ BAND (LP)		Vogue	—	4	—	—	—	—	—	—	7
19b	20	GEORGE LEWIS IN HI-FI (LP)		Vogue	—	—	10	9	7	—	—	—	7
19c	—	THE HAPPY WANDERERS IN LONDON (LP)		Equire	—	—	—	—	—	4	—	—	7

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART  
LONDON—James Aspin's Jazz Centre, W.C.2; GLASGOW—Mc-Cormack's, Ltd., C.2; BELFAST—The Gramophone Shop; MANCHESTER—Hine and Addison, Ltd., and Record Rendezvous; BIRMINGHAM—R. C. Mansell, Ltd., 2; NEWCASTLE—J. G. Windows, Ltd., 1; LIVERPOOL—Beaver Radio, Ltd., 1; CARDIFF—City Radio (Cardiff), Ltd.

# CALL SHEET

(Week commencing December 1)

Ronnie ALDRICH and Squadrinaires  
Sunday: Hippodrome, Aldershot  
Tuesday: Sherwood Rooms, Nottingham  
Friday: Town Hall, Cheltenham  
Saturday: Bristol Aeroplane Centre, Filton

Ivy BENSON and Orchestra  
Wednesday: Sophia Gardens, Cardiff  
Thursday: Swansea  
Friday: Pavilion, Weston-Super-Mare  
Saturday: Pavilion, Banham

Johnny DANKWORTH and Orchestra  
Sunday: Empire, Liverpool  
Thursday: Baths Hall, Doncaster  
Friday: Victoria, Nottingham  
Saturday: Imperial, Nelson

Eric DELANEY and Band  
Thursday: Queen's Hall, Widnes  
Friday: Palace, Marseport  
Saturday: Town Hall, Longton

KIRCHIN Band  
Tuesday: Embassy, Welling  
Wednesday: Byron Hotel, Southall  
Thursday: Borough Hall, Stafford

Friday: Public Hall, Barrow  
Saturday: Baths Hall, Darlington

Vic LEWIS and Orchestra  
Sunday: Odeon, Salisbury  
Wednesday: City Hall, Cardiff  
Thursday: Co-operative Hall, Nuneaton  
Friday: Savoy, Southsea  
Saturday: Leas Cliff Hall, Folkestone

Terry LIGHTFOOT Jazzmen  
Sunday: Mack's, Oxford St.  
Monday: Town Hall, Watford  
Tuesday: Feltham Hotel, Feltham  
Wednesday: White Hart, Southall  
Thursday: Mack's, Oxford St.  
Friday: Waterloo Jazz Club, Wokingham  
Saturday: Eel Pie Island, Twickenham

MODERN JAZZ QUARTET  
Sunday: Esplanade, Brighton  
Monday: De Montfort Hall, Leicester  
Tuesday: St. Andrews Hall, Glasgow  
Wednesday: Town Hall, Birmingham  
Thursday: City Hall, Sheffield  
Friday: Sophia Gardens Pavilion, Cardiff  
Saturday: Odeon, Nottingham

Freddy RANDALL and Band  
Sunday: Civic Cinema, Merthyr Tydfil  
Monday: Palais, Hammersmith  
Wednesday: Carlton, Slough  
Saturday: Festival Hall, Kirkby-in-Ashfield

Eric SILK and Southern Jazzband  
Sunday: London Dance Institute, Oxford St.  
Monday: Palais, Hammersmith  
Tuesday: Jazz Club, Wood Green  
Friday: Southern Jazz Club, Leytonstone

Alex WELSH and Band  
Sunday: Jazz Club, Wood Green  
Monday: Town Hall, Watford  
Tuesday: Mack's, Oxford St.  
Wednesday: Jazz Club, Dagenham  
Saturday: Technical College, Stafford

# AMERICA'S TOP DISCS

As listed by "Variety"—Issue dated November 27, 1957

1. (2) YOU SEND ME .. Sam Cooke
2. (1) JAILHOUSE ROCK .. Elvis Presley
3. (4) APRIL LOVE .. Pat Boone
4. (7) CHANCES ARE .. Johnny Mathis
5. (8) ALL THE WAY .. Frank Sinatra
6. (3) SILHOUETTES .. Rays
7. (12) RAUNCHY .. Ernie Freeman
8. (5) WAKE UP, LITTLE SUSIE .. Everly Brothers
(11) LITTLE BITTY PRETTY ONE .... Thurston Harris
10. (10) FASCINATION .. Jane Morgan
(9) RAUNCHY .. Bill Justis
12. (20) MELODIE D'AMOUR .. Ames Brothers
13. (6) BEBOP BABY .. Ricky Nelson
14. (20) PEGGY SUE .. Buddy Holly
15. (15) MY SPECIAL ANGEL .. Bobby Helms
(13) LIECHTENSTEINER POLKA .. Will Glah
17. (20) KISSES SWEETER THAN WINE .... Jimmy Rodgers
18. (10) ROCK 'N' ROLL MUSIC .. Chuck Berry
19. (17) TILL .. Roger Williams
20. (—) BUZZ BUZZ BUZZ .. Hollywood Flames

Two records "tied" for 8th, 10th and 15th positions.  
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# Songwriters

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

MS must bear name and address of the sender, and must be accompanied by s.a.e. Post to Songwriters' Advice Bureau, "Melody Maker," 159, High Holborn, London, W.C.1.

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# TRUDY RICHARDS FULFILLS A PROMISE

**TRUDY RICHARDS:** "Crazy In Love!"—As Long As I Live; You Brought A New Kind Of Love To Me; A Wonderful Guy; Let's Do It; What Is There To Say; It's Love; The Lady's In Love With You; Do It Again; Love Me; All Of You; There's Danger In Your Eyes; Cherie!; Can't Help Lovin' Dat Man (Cap. T838).

**PARDON** me while I rave! Here's a release that makes the lot of a reviewer worthwhile. Particularly in these jaded days of samey sounding discs that seem as though they were churned out by automata. I previously reviewed Trudy Richards back in 1952. She was then featured with guitarist George Barnes in an undistinguished effort that strongly smacked of the Lvs Paul-Mary Ford influence.

But I did point out that Trudy revealed strong signs of talent.

That talent bursts through like a bright flame on this LP, on which Manhattan-born Trudy is backed by some brilliant accompaniments from the Billy May orchestra.

She has a forceful, jazz-laden — almost Negroid — style, and she belts out these well-chosen songs with a drive that makes irresistible impact.

May's contributions are a joy. Even a dumb girl could sing with these backings. The high standard of both singer and orchestra is sustained on all tracks, and the scintillating mood is set from the opening bars of "As Long As I Live" right through to "Can't Help Lovin' Dat Man."

This last-named is far from being my favourite song—but Trudy and Billy make it a gem.

May's arrangements are enough to make our orchestras reach for the cyanide. His impish sense of humour bursts briefly—and hilariously—through in the intro and coda to "A Wonderful Guy." But this deliberately corny touch serves only to garnish what goes on in between.

If your pocket is hard-pressed, with Christmas looming, then I can only say that it is worth going without a meal to get this disc. Don't miss it.

**THE GEORGE SHEARING QUINTET AND ORCHESTRA:** "Black Satin"—The Folks Who Live On The Hill; If I Should Lose You; Starlight Souvenirs; What Is There To Say; Black Satin; You Don't Know What Love Is; Nothing Ever Changes My Love For You; One Morning In May; Moon Song; Medley—As Long As I Live—Let's Live Again (Cap. T838).

**A FOLLOW-UP** to Shearing's "Velvet Carpet" LP. Agreeable background listening, but musically nothing really startling.

George shows discernment in his melody selection, but he earns a black mark for trying to be too "arty" with "Moon Song."

This Johnson-Coslow composition from the early 'thirties, which ranks among the Tin Pan Alley greats, is only spoiled by this unnecessary dressing.

**BOB CORT SKIFFLE PARTY:** Last Train To San Fernando; A Little Water Sylvie; Rock Island Line; Cumberland Gap; Maggie May; Don't You Rock Me Daddy-O; Puttin' On The Style; Lost John; Ain't It A Shame (To Sing Skiffle On Sunday) (Decca 45-F10951).

**MORE** enthusiasm than artistry, but one for the skiffle enthusiasts. The selection is right on the ball.

**TIMMIE ROGERS:** I've Got A Dog Who Loves Me Back To School Again (London 45-HL-UB510).

**A TYPICAL** example of pseudo blues shouting wedded to rock'n-roll in the idiom that still seems to be in favour. The

**pop discs**  
by  
**Laurie Henshaw**

familiar belling tenor bobs up in "Dog."

**TERESA BREWER:** You Send Me/ Born To Love (Vogue-Coral 45-Q72292).

**TERESA BREWER** has latterly been off-beam. I'm still waiting for another "Music! Music! Music!" "You Send Me" is far more restrained than the title suggests.

Backing is an average ballad treatment.

**BING CROSBY:** "Collectors' Classics—Vol. 6"—On The Sentimental Side; My Heart Is Taking Lessons; Medley Of Gus Edwards Song Hits; This Is My Night To Dream/An Apple For The Teacher; Still The Bluebird Sings; A Man And His Dream; Go Fly A Kite (Bruno. LA8742).

**A NOTHER** Crosby Classics release that will conjure up nostalgic memories for those in the early forties. And, on these tracks, is Bing really any corner than some of today's pop favourites? At least he's more musicianly than most.

**PAT DODD TRIO:** "With These Hands"—Wrap Your Troubles In Dreams; The Very Thought Of You; My Melancholy Baby; I Surrender Dear; As Time Goes By; Once In A While/A Lovely Way To Spend An Evening; You Go To My Head; Stars Fell On Alabama; Body And Soul; You Are Too Beautiful; Someone To Watch Over Me (HMV DLP1160).

**A WELL-PLAYED** selection of attractive melodies featuring one of our most sought-after

pianists. Bassist Joe Muddel and drummer George Fierstone support Pat on all but two of the tracks.

**JACK JONES:** Baby, Come Home/ Good Luck, Good Buddy (Cap. 45-CL14798).

**THIS** introduces the son of Allan Jones and actress Irene Harvey. Both numbers are ballads with a beat—and quite different from anything Dad has offered in the past. The coffee-bar crew should welcome Jack into the Espresso fold.

**MARION RYAN:** Ding Dong Rock-A-Billy Wedding; That's Happiness (Nixa N.15105).

**"ROCK-A-BILLY WEDDING"** is the type of novelty number well suited to Marion's breezy style. The mood changes to a coy ballad on the backing. Marion handles the romantic sentiments with the requisite feeling.

**BILL SNYDER:** Theme from "Man Of A Thousand Faces"/The Night Was Made For Love (Bruno. 45-05713).

**"MAN OF A THOUSAND FACES,"** from the film of the same name, is pseudo-concerto music à la Hollywood. Effective, nevertheless. Snyder's piano on the reverse, which I would describe as typical American supper-club music, is like globules of treacle.

**DON CHERRY:** A Ferryboat Called Minerva/I Keep Running Away From You (Philips PB755).

**DON CHERRY'S** voice is too good for gimmicks. A pity he gets the full treatment on "Ferryboat." Obviously this is an attempt to make him more "commercial." Maybe it has come off. But not for me. Backing is the type of song one might identify with Frankie Laine. And Cherry does not sound unlike Laine here.



**TRUDY RICHARDS** made a record in 1952 which had little to commend it except the promise of better things. Now she comes up with a winner.

**TOMMY STEELE:** "The Tommy Steele Story" (No. 2)—A Handful Of Songs; Cannibal Pot/Time To Kill; You Gotta Go (Decca DF8434).

Wished On The Moon/It's Easy To Remember (MGM-EP625).

**THESE** were previously released as singles. "Taking A Chance" and "Crazy" remain Eckstine's best efforts to date—mainly because they afford him opportunity to demonstrate his considerable potentialities as a jazz singer.

**THE GEORGE SHEARING QUINTET** with BILLY ECKSTINE and **TEDDI KING:** Taking A Chance On Love; You're Driving Me Crazy/

**AN EP** from the soundtrack of the Steele film. No recommendation needed.

**THE GEORGE SHEARING QUINTET** with BILLY ECKSTINE and **TEDDI KING:** Taking A Chance On Love; You're Driving Me Crazy/

Mr. B. Hayes about the voice of Teddi King. He finds an echo where I am concerned.

**Sinatra**  
with a great Christmas number  
**'MISTLETOE AND HOLLY'**  
b/w  
**'JINGLE BELLS'**  
**Capitol**



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**Sinatra**  
with a powerful new ballad  
**'ALL THE WAY'**  
b/w 'CHICAGO'  
(both from his great new film 'The Joker Is Wild')

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## Capsule reviews

**DUTCH SWING COLLEGE BAND** with NELSON WILLIAMS (EP)  
Scheveningen Blues; St. James Infirmary (V); Eve (V); Ko-Ko (Philips BBE12117). 1956.

**FORMER** Ellington brassman Nelson "Cadillac" Williams plays vigorous muted solos and sings typical trumpeters' vocals on "St. James" and a blues of his own called "Eve." "Scheveningen Blues" introduces the band and Williams' high open trumpet. On Ellington's "Ko-Ko," sounding strange in this setting, he again grows in mute. The DSCB, efficient rather than inspired, parades some capable soloists.—M. J.

## Reissues

**RALPH SUTTON**—Black Bottom Stomp; Shoe Shine Boy. (Prev. inc. in Columbia-Clef LP 32CX10661.) Now also 78 r.p.m. LB10075.

**CHARLIE PARKER**—An Oscar For Treadwell; Relaxing With Lee. (Prev. Columbia-Clef LP 32CS926.) Now also 78 r.p.m. LB10074.

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# Johnny's ten steps



**JOHNNY DANKWORTH (LP)**  
 "Five Steps To Dankworth"  
 Dankworth Orchestra: Export Blues (b); Just A-Sittin' And A-Rockin' (c); Somebody Loves Me (a); Hula-Hula (d); Stompin' At The Savoy (e); Limehouse Blues (f); Laurie Monk Quartet; Somerset Morn (g); Norwesco (h); Dickie Hawdon Quintet: One For Janet (i); Magenta Midget (j).

(a) —Dankworth (alto); Tommy Whittle (tr.); Alex Leslie (bari., alt.); Dickie Hawdon (tp.); Laurie Monk (tmb.) (all functioning as the front-line" quartet); Derrick Abbott, Bill Metcalf, Stan Palmer, Colin Wright (tp.); Jack Battersell, Garry Brown, Danny Elwood, Tony Russell (tmb.); Dave Lee (pno.); Eric Dawson (bass); Kenny Clare (dr.). 21/3/57. London. (Parlophone.)

(b), (c) —Same personnel, except Danny Moss (tr.) replaces Whittle; Bari Courtney (tp.) replaces Metcalf. (b) 20/8/57; Do. (Do.). (d) Hawdon (tp.); Dankworth (alto); same rhythm section. 15/9/57. Do. (Do.). (e) Monk (tmb.); Dankworth (alto); same rhythm section. 4/9/57. Do. (Do.).

**Soloists:**  
 Dickie Hawdon (tp.); Tommy Whittle (tr.); Alex Leslie (bari., alt.); Laurie Monk (tmb.); Kenny Clare (dr.).  
**YOU** could think that "Five Steps To Dankworth" was an inspired title. Actually it stands for: first step, the original; second, the method of adapting it to the new standards; third, his contemporary; fourth, a vitalizing jazz evergreen; fifth, a lullaby; and, fourth and fifth, the two bands from which the music was taken.

Farmer, gives them an average of 38 against the previous group's 32. Except for Art Farmer, the younger men may have sounded a little more modern than the veterans. But to my mind the latter play with more certainty and put up the more convincing performance.

And it is not because there is any great difference in the styles of the arrangers. On this new record, as on the earlier one, they and the originals are again by Ernie Wilkins. Rather it is that, here, or at any rate experience, tells in the long run, that it would have been difficult to find three better men for the job on hand than Baker, Berry and Shavers.

And, of course, Ernie Royal. One of the best lead trumpets in all America, he keeps the team closely knit without making it seem tight.

Though not in his accustomed settings, Art Farmer is by no means outclassed by his longer-established associates. I was sorry to find him given no solo chance in the ballad medley, for his performance of "Autumn Nocturne" on his own LP (Esquire 20-051), proved that when it comes to sentimental melodies he can be a sensitive improviser.

However, all round a thoroughly good record, and a special word of congratulation to aleevenote writer Peter Gammond for having identified the soloists in each title.—Edgar Jackson.

with the band—Laurie Monk's Quartet and Dickie Hawdon's Quintet.

But almost before the ink could have been dry on the review Johnny had accepted five steps further along the road of fame. Through the medium of the MM Readers' Poll, he had just been voted Britain's best altoist, composer and arranger. Musician of the Year, and possessor of our finest dance band.

If anything were needed to justify the choices you will find it in this record. In loud passages on the full band tracks, especially the up-tempo ones, the ensemble sounds rather noisy and not always as clean as it should be. But I put this down to the excessive "echo" put on by the recording engineers.

The band has terrific drive—a cross between those of Basie and Hampton. The team work is fine. In the abundance of solo work, Johnny's alto is as usual superb, and none of the others exactly disgraces himself.

Despite the exuberance of the big band tracks, I am even more impressed by the small groups. The Laurie Monk Quartet's more sober, but equally skilful approach, offsets most effectively the effusiveness of the full band. And if there has ever been a more inviting combo in this country than Dickie Hawdon's five I can't remember it.

Of course, it features all of its members. Pianist Dave Lee does noticeably better under the inspiration of his colleagues than he did on his solo disc on Nixa, reviewed November 9, and one can hardly recognise Dickie's five I can't remember it.

Phil Woods plays with a confidence that is always convincing. The band does not yet suffer from Don Byrd's agility in the up-tempo tunes, but as likely to be melodic appeal in the slower

**AUSTRALIAN JAZZ QUINTET + 1 (LP)**  
 Jazz in D Minor Suite; Medium; Slow; Medium; Cubano Chant; In A Sentimental Mood; Star Eyes; I'll Be Around; You'd Be So Nice To Come Home To. (London 12 in. LIZ-N15055.)

**"TRUMPETS ALL OUT" (LP)**  
 Five Gals Swingin'; Blues in 5/4; Trumpets All Out; She's Just My Size; Ballad Medley: Love Is Here To Stay; Time On My Hands; When Your Lover Has Gone; Low Life. (London 12 in. LIZ-D-15063.)

**DRUMMER** Ole Johnson is the new +1 in this now six-piece group which first came to us last March (London LIZ-N15054) as a quartet before being increased last June (on LIZ-N15065) to a quintet.

It is a pity they are unlikely to be able to keep Ole permanently. He is a real asset—especially in Bill Holman's "Jazz in D Minor" suite which takes up a full side of this 12 in. disc.

An unpretentiously attractive opus, with its middle section ingeniously blending two appealing themes, it shows Holman as a continually improving writer who can turn out material well suited to a combination of this sextet's instrumentation and style.

The only disappointment is Erroll Buddie, on tenor, at fast tempo. He speaks energetically but seems to have so little to say. The other titles have been

# JAZZ

given the diligent attention we have come to expect from this group, but, apart from Ray Bryant's "Cubano Chant," are like so many other diligent things—rather unenterprising.—Edgar Jackson.

George Wallington manages to prove that he is still one of the best of the modern-style pianists.



George Wallington manages to prove that he is still one of the best of the modern-style pianists.

# Exciting jazz club Braff

**RUBY BRAFF (LP, EP)**  
 "Hustlin' And Hustlin'"  
 (b) "There's A Small Hotel (b); What's The Reason? (c); 'S Wonderful (a); I Wish I Could Shimmy Like My Sister Kate (a); When It's Slowly Time Down South (V) (d); Flakiey (c); Shoe Shine Boy (c); Fine And Mellow (b); Ad Lib Blues (a).

**RUBY BRAFF** is an admirable trumpeter player, always enjoyable and almost always stimulating.

There are many fine examples of his trumpet on these sides, though they cannot be counted among the best he has made.

The 1951 tracks—live recordings which capture audience noises and sundry shouts of encouragement—were of Braff's earliest. The music has the informality and untidiness of proper club jazz, and is poorly recorded. But there is a fair measure of drive, and the solos are sometimes exciting.

Braff blows quite fancifully on "S Wonderful," but sounds distinctly less accomplished than he does on the 1956 version (on The Fabulous Ruby Braff LP).

A slow-medium "Kate" has, besides adequate Hall and Dickenson, a little humorous chattering ("Braff of Dickenson's A fast blues, "Ad Lib," is a fair jumper, with some murky ensemble playing and good ride trombone.

The best music is to be found on the (b) and (c) titles. Braff is fluent on his original stomp "Flakiey," also on "What's The Reason?" and "Small Hotel."

The last "Shoe Shine" features strong muted trumpet, and the long, slow "Fine And Mellow" is notable for Braff's muted blues work.

On all these, and "Hustlin' And Hustlin'" he is well supported by Margolis (a tenor in the Lester Young tradition), Kersey Hinton and Donaldson. The Margolis contributions are excellently relaxed.

The first track on Side Two, a concert recording of Armstrong's theme song conceived as a tribute to Louis, is amusingly sung by Dickenson and nobly played by Braff.

The LP is attractive enough, but the EP looks very good value.—Max Jones.

**RUBY BRAFF ALL STARS (EP)**  
 I'm Shooting High (a); As Long As I Live (a); If I Had You (a); Moonlight (b).

(a) —Braff (tp.); Dave McKeena (pno.); Steve Jordan (tr.); Benjamen "Buzzy" Drottin (dr.). 20/8/56. USA. (Am. Columbia.)

(b) —Braff (tp.); Don Elliott (vb.); Nat Pierce (pno.); Freddie Greene (tr.); Eddie Jerome (bass); Drottin (dr.). 18/7/56. Do. (Do.).

**THE** later, completely confident Braff can be heard at or near his commanding best on these four, recorded at the same time as "The Fabulous R.B."

Ruby plays sweeping solo trumpet on the first three—showing off his remarkable control, big live tone and beautiful melodic approach. The three-man rhythm would have gained from the additional depth of a bass.

**CAPITOL's** third "History Of Jazz" release attempts to cover, with a mixture of recreations and timeless performances, the eventful 1930s.

Obviously no single LP could do more than hint at what was going on in that decade. Even using proper period material—as Feather did on his "Encyclopedia" set—it would be hard to decide what to leave out.

Here, with the exception of the Goodman band and perhaps one more track, is an assortment that might represent the forties (without bop) or, for that matter, almost anything else.

As a kind of musical flashback, I think the record flops. As a diversified medley of pop and jazz tunes, played by an imposing roster of skilled instrumentalists, it should entertain most listeners.

Among the timeless stuff I'd



Ruby Braff—"always enjoyable."

put Tatum's "Talk Of The Town"—a reflective solo ramble which maintains a firm beat—and Stacy's crisp-swinging "Can't We Be Friends?" I've always admired Stacy's hot piano, and "Friends" has a good tune. George Van Eps, Morry Cobb and Nick Fatool fall in well with his style.

The Rex Stewart has a bright Ellington small-band sound, though three rhythm men are outsiders. This and Duke's lazy "Satin Doll" (one of his better Capitol efforts which resembles much of what Heltl is doing for Basie) go into the timeless category.

So, I suppose, do the pretty Hackett-Tegader, embellished pieces will hardly reveal to newcomers why these bands were "New Orleans," and the jam-

ming by Carter, Coleman, Cole, Hawkins and others on a fast blues. That leaves re-hashes of the Casa Loma, Benny Crosby and BG products. There are odd solos of interest, and the Goodman clarinet, saxophones and muted brass are pleasantly evocative of the Goodman-Henderson collaborations of old.

Benny, with the assistance of Wilson and Crawford, livens up the "Dream Of You" song in the manner of the famous trio. The Casa Loma and Crosby Hackett-Tegader pieces will hardly reveal to newcomers why these bands were once considered important.

Finally, tasteful improvising by Norvo, Eddie Miller, Bobby Sherwood, Arnold Ross and Benny Carter comes into no special category, but, after ten years, still sounds unpretentiously modern.

One thing to watch: By Edgar Jackson's count all but three of these have already appeared here. A weakness is the lack of detailed information given on the sleeve.—Max Jones.

**BUCK CLAYTON and RUBY BRAFF BUCK MEETS RUBY**  
 Buck Clayton (trumpet); Ruby Braff (trumpet); Buddy Tate (tenor sax); Jimmy Jones (piano); Steve Jordan (guitar); Benny Merton (trombone); Aaron Bell (bass); Bobby Donaldson (drum)  
 Just a Groove/Kandoo/I Can't Get Started/Love Is Just Around The Corner

**VIC DICKENSON SEPTET VOLUME 1**  
 Vic Dickenson (trumpet); Ruby Braff (trumpet); Edmond Hall (clarinet); Sir Charles Thompson (piano); Steve Jordan (guitar); Walter Page (bass); Les Erskine (drum)  
 Russian Lullaby/Jepers Creepers

**VOLUME 2**  
 Edmond Hall (clarinet); Ruby Braff (trumpet); Vic Dickenson (trumpet); Steve Jordan (guitar); Walter Page (bass); Sir Charles Thompson (piano); Les Erskine (drum)  
 I Cover The Waterfront/Sir Charles At Home/Keeping Out Of Mischief Now

**VOLUME 3 (with RUBY BRAFF, Guest Star)**  
 Vic Dickenson (trumpet); Shad Collins and Ruby Braff (trumpet); Edmond Hall (clarinet); Sir Charles Thompson (piano); Walter Page (bass); Steve Jordan (guitar); Jo Jones (drum)  
 When You And I Were Young, Maggie/You Brought A New Kind Of Love To Me/Everybody Loves My Baby/Nice Work If You Can Get It

**JO JONES THE JO JONES SPECIAL (Guest Artist, COUNT BASIE)**  
 Shoe Shine Boy/Lover Man/Georgia Mac/Caravan/Lincoln Heights/Embraceable You

**SIR CHARLES THOMPSON Sir Charles Thompson and His Band featuring COLEMAN HAWKINS**  
 It's The Talk Of The Town/Fore! Dynaflow/Under The Sweetheart Tree/Ready For Freddie

**JIMMY RUSHING JIMMY RUSHING SHOWCASE**  
 Jimmy Rushing; Emmett Berry (trumpet); Rudy Powell (alto sax and clarinet); Buddy Tate (tenor sax); Lawrence Brown (trumpet); Pete Johnson (piano); Freddie Green (guitar); Walter Page (bass); Jo Jones (drum)  
 See See Rider/It's Hard To Laugh Or Smile/Every Day/Good Morning Blues/Take Me Back Baby/Rock And Roll  
 \*All Prices Quoted Include Purchase Tax

If anything were needed to justify Dankworth's recent MM poll successes it is this record. The band has terrific drive—a cross between those of Basie and Hampton.

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Mack's, 100 Oxford St., W.1  
Friday, November 29th  
**SANDY BROWN'S JAZZ BAND**  
with NEVA RAPHAELLO

Saturday, November 30th  
**ALEX WELSH AND HIS BAND**  
Sunday, December 1st  
**TERRY LIGHTFOOT'S JAZZMEN**

Monday, December 2nd  
Back from their Gorman Tour  
**ACKER BILK'S  
PARAMOUNT JAZZ BAND**

Tuesday, December 3rd  
**ALEX WELSH AND HIS BAND**

Wednesday, December 4th  
**HUMPHREY LYTTTELTON  
AND HIS BAND**

Thursday, December 5th  
**TERRY LIGHTFOOT'S JAZZMEN**  
Sessions com. 7.30 p.m. Sings. 7.15 p.m.

**BOOK NOW** for the next Conway Hall Concert by the **LYTTTELTON BAND**, Thursday, December 12th, at 7.30 p.m. Tickets from Office or Club, 4/- (H.L.C. Members, 3/-). Details of Club and Sessions from H.L.C. Office, 8 Great Chapel Street, W.1, Gerrard 7494

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**SUNDAY (7.15)  
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**MONDAY  
KEN COLYER'S JAZZMEN**  
**WEDNESDAY  
MIKE PETER'S JAZZMEN**  
ALL NIGHT SESSION, SATURDAY, DEC. 21  
12 Midnight till 7.

# PICCADILLY CLUB

5/7 Denman Street, W.1 (Off Piccadilly Circus) GER. 4783

**JAZZ! STEAKS! ALE!**  
Friday, November 29th  
**BRUCE TURNER JUMP BAND**  
Saturday, November 30th  
**WALLY FAWKES' TROGS**  
Sunday, December 1st  
**BERT MURRAY QUINTET**  
with STAN SOWDEN  
Monday, December 2nd  
**BERT MURRAY QUINTET**  
with STAN SOWDEN  
Tuesday, December 3rd  
**BERT MURRAY QUINTET**  
with STAN SOWDEN  
Wednesday, December 4th  
**FAWKES' TROGLODYTES**  
Thursday, December 5th  
**BRUCE TURNER** with  
**BERT MURRAY QUINTET**  
First-class food and drink, to Musical Jazz in superb (cont.) one minute from Piccadilly. Club bar and restaurant open 6 p.m.—Midnight. NOTE: Sessions 7.30-11. Membership 10/- Apply Secretary: 5/7 Denman St., W.1

# JAZZ AT DORIC

Sat. Nov. 30th at 7.30 p.m.  
**ALLAN GANLEY TRIO**  
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**JOE HARRIOTT  
KENNY GRAHAM  
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Admission 5/-  
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# JAZZ CLUB CALENDAR

1/- per word



**CLUB "M."** underneath the Mapleton Restaurant, Coventry Street, W.1.  
SAT. 12-7 a.m.: All-night session featuring Allan Ganley Trio with Joe Harriott, many guest artists.

**SUN. 7.30-11:** "Welcome back," the Show Band's star tenorman, with Eddie Thompson Trio, Jackie Douglas, etc. Allan Ganley Trio with Joe Harriott, Compere: Johnny Gunnell. Come early. Whittle's on first.

**CLUB** Rock-'n'-roll at the luxurious HALEY Mapleton, with "Lo Don and THURS., the Ravin' Rockers and 8-11 Sunday afternoons, 3-6 p.m.

**ATLANTIC CLUB,** 2, Gerrard Place, Shaftesbury Avenue, W.1. **LONDON'S FIRST NIGHTLY MAINSTREAM CLUB.** FREE MEMBERSHIP UNTIL XMAS. Fri.: BOB PARKER'S SWINGING MID-PERIOD BAND. Sat.: ALAN LITTLEJOHNS' BAND. Sun.: BOB PARKER BAND. Closed Monday, Tuesday, Wednesday, for next few weeks, for further redecoration. Thurs.: BOB PARKER BAND. NIGHTLY, 7.30-11 p.m.

**FOR ATMOSPHERE, EXCITEMENT and the best in modern jazz:** Jeff Kruger's "JAZZ AT THE FLAMINGO," 33-37 Wardour Street, W.1. \*TONIGHT (FRIDAY) at 7.30: Last appearance before MJQ tour: Don Rendell Jazz Six "The Jazz Couriers" \*SATURDAY (30th) at 7.30: Tony Kinsey Quintet Jackie Sharpe Quintet \*SUNDAY (1st) at 7.30: "The Jazz Couriers" Tony Kinsey Quintet \*WEDNESDAY (4th) at 7.30: Dizzy Reece Quintet featuring Tony Crombie Tony Kinsey Quintet Compere: Tony Hall, Bix Curtis MEMBERSHIP for Flamingo/Florida Clubs till Jan., 1958: only 10/-. Saves 7/6 per week. P.O. s.a.c., 9 Woodlands North Harrow, Middx.

**SATURDAY'S SWINGIEST SESSION** always at Jeff Kruger's **FLORIDA CLUB,** Cafe Anglais, Leicester Square. \*SATURDAY (30th) at 7.30: First time here! The unique **DIZZY REECE QUINTET** featuring Tony Crombie. The most exciting band in Britain: "THE JAZZ COURIERS," starring Ronnie Scott, Tubby Hayes. Emceed tonight by Tony Hall. Stay in that "come-early" groove!

**CLUB 17!** CLUB 17! CLUB 17! CLUB 17! CLUB 17! CLUB 17! CLUB 17! Club premises next door to Hendon Central Station. Friday, November 29: **ART CUMMINS'** Parkside JAZZMEN with PATRICIA CLARKE. Saturday, November 30: BY POPULAR REQUEST, the return of **TEDDY LAYTON** and his Band featuring **TREVOR WILLIAMS.** Sunday, December 1: First appearance of the **NEW BASIL KIRCHIN BAND.** Thursday, December 5: No need to introduce this band! It's "THE JAZZ COURIERS." **LUNCHTIME ROCK 'N' ROLL,** 12.30-2 p.m. Westminster Ballroom Club, Strutton Ground, Victoria Street, S.W.1, Abbey 1343. Admission 1/- Every Tuesday, Thursday, Friday.

**FRIDAY (TODAY)** \* "A BALL" SOUTHWALL, "White Hart": **DIZZY REECE** Quintet with **TONY CROMBIE.**—See also Tuesday. **ABOUT 8.30:** Peter Burman presents **DILL JONES TRIO** with Mike Senn, El Toro Club 11 min. Finchley Road Station. **A BRUCE TURNER** session, Mac's, Gt. Windmill Street, 12.30-2 p.m. **ABSOLUTELY FREE** membership this week, **STREATHAM PARK HOTEL,** Mitcham Lane: **DAVE CAREY JAZZ BAND** and guests. Come early to avoid the rush. **A DON RENDELL** SESSION, **FLEET STREET,** today. Royal Scottish Corporation, Fetter Lane. Membership list still open. Next week: **SANDY BROWN, HARRY WALTON'S RAGTIMERS, THE ALBERTS.**

**ALL CHEAM** memberships valid. **THAMES HOTEL,** Hampton Court: **CLIMAX JAZZ BAND,** **JOHN HOWLETT'S JAZZ BAND,** **DELL COOPER TRIO.** Listen. Jive. Licensed. 8-11 p.m. **ALL-SURREY TRADITIONAL** Jazz-band Championships, next Friday, 7.45 p.m. **CIVIC HALL, CROYDON EIGHT BANDS** competing for £20 cash prizes and silver trophy. Guest band: **GRAHAM STEWART'S SEVEN.** Seats 5/-, 4/-, 3/-. Book now: Box Office (Cro. 3316).

**AT THE BRITTON ROLLER RINK:** **THE LUMBERJACKS,** winners of the **WORLD SKIFFLE CHAMPIONSHIP.** Also the **STREAMLINE SIX SKIFFLE GROUP.** It's SKATING until 8.45, then all skates off—IT'S SKIFFLE until 10.30. No increase in price for this double attraction, 7.30-10.30. 3/-. Skate hire free. Tel. 4812. Next Friday, Dec. 6: **THE COUNTRY CATS** Rock-'n'-Roll Band and **THE SPACEMEN** Skiffle Group.

**FRIDAY—contd.**  
**AT THE SKIFFLE CELLAR,** 49, Greek Street, W.1, 6.30-11 p.m.: **THE FABULOUS CITY RAMBLERS,** plus the Black Shadows.  
**AT THE "TIGER'S HEAD,"** Bromley Road, Catford, 8 p.m.: **MIKE PETER'S STOMPERS.**

**BIRDLAND,** Denlow Studios, Chadwell Heath, 7.30: This week: **EDDIE THOMPSON, TONY KINSEY.**  
**CHERTSEY SKIFFLE Club:** **NEW HAWLEANS,** Variation Six—Crown Hotel.  
**CROYDON JAZZ CLUB,** Star Hotel, London Road, 8 p.m. **TERRY LIGHTFOOT JAZZMEN.**  
**CY LAURIE Jazz Club:** **SETH MARSH JAZZ BAND,** 7.15-10.45.

**DARTFORD:** **BILL BRUNSKILL'S JAZZMEN,** Bull Hotel.  
**EALING:** The famous **SOUTHERN STOMPERS,** "Fox and Goose" (Hanger Lane Station).  
**ERIC SILK'S SOUTHERN JAZZ BAND,** Southern Jazz Club, 640, High Road, Leytonstone.

**JAZZ SOCIETY,** S.W. Essex Technical College, Walthamstow, present John Brant Jazzband, Alan Teulon Sextet, plus Skiffle. All welcome.  
**KENSINGTON,** 45, High Street, 8-11: Modern jazz! Just Four Jazz Group.

**"SIX FORTY-FIVE"** From the North, Granada presents Humphrey Lyttelton and his Band **ITV FRIDAY AT 6.45**  
**WALTHAMSTOW,** 7.30, Common Gate, Markhouse Road: Bob Whelstone's Stompers.

**SATURDAY**  
**AT THE SKIFFLE CELLAR,** 49, Greek Street, W.1, 6.30-11 p.m.: **THE FABULOUS CITY RAMBLERS,** plus the Jubilee Group. And another great **ALL-NIGHT SESSION,** 11.45 p.m.-6.30 a.m.: **JOHNNY PARKER JAZZ BAND, ERIC ALLAN DALE JAZZ BAND, THE 219 SKIFFLE GROUP** and debut of **THE BRADY BOYS** with Dave Llewellyn, Steve Benbow, S.C. members 5/-, guests 7/-. Membership 5/-.

**BAR OF MUSIC CLUB,** 37, Oxford Street, W.1: **ERIC SILK AND HIS SOUTHERN JAZZ BAND**—first time at the "Bar," 7.30-11, 5/-.  
**BECKENHAM:** **KEITH BANTICK'S JAZZ SIX.**  
**CHERTSEY JAZZ Club:** **PERDIDO JAZZMEN,** New Hawleians.—Crown Hotel.

**CHISLEHURST CAVES** (next to Chislehurst Station), 7.30: No gimmicks tonight, because we proudly present, once again, the Midlands TV stars, from Leicester, the fantabulous **BRIAN WOOLLEY JAZZMEN.** Hear this star band of tomorrow—today! Elsewhere, the usual seven Skiffle Groups. Candles not necessary tonight, this is **WOOLLEY** night.

**DOCK'S FERRY INN:** **MIKE PETER'S STOMPERS.** Plus TV and radio skiffle stars. **BRETT BROTHERS.** Subs.: Boys 3/6; Girls 3/-.  
**CY LAURIE Jazz Club,** Great Windmill Street (opposite Windmill Theatre), 7.15-10.45: **CY LAURIE BAND,** plus **THE FOOTWARMERS SKIFFLE GROUP.**  
**HARRINGAY JAZZ CLUB:** **BOURBON STREET RAMBLERS.**—See also Wednesday Club.

**JAZZ AT THE DORIC:** **ALLAN GANLEY** Trio with **JOE HARRIOTT, KENNY GRAHAM** Quintet, 7.30, 5/- Doric Ballrooms, Brewer Street, W.1  
**PINNER, WHITTINGTON HOTEL,** Cannon Lane (buses 209, 183), Tubers, South Harrow or Pinner: **MIKE DANIELS' DELTA JAZZMEN.** Licensed bar. 8-11 p.m.

**RICHMOND:** **MARLBOROUGH JAZZ BAND.**—Community Centre.  
**RICKMANSWORTH:** The famous **SOUTHERN STOMPERS.**—Oddfellows Hall.  
**WOOD GREEN:** **TERRY LIGHTFOOT JAZZMEN.**

**SUNDAY**  
**A BETTER SESSION,** "Orange Tree," Richmond: Just Jazz Quintet.  
**AGAIN** at the Hambrough, Southall, another swinging session at the fabulous "Club (atmosphere) Octave," 7-10.15 p.m.  
**ALL TRAD. musicians,** Sunday afternoons, 3-6 p.m. Sit-in with the Bill Brunskill Jazzmen at Cy Laurie Jazz Club. Members 2/6; guests 3/6.  
**AT THE SKIFFLE CELLAR,** 49, Greek Street, W.1, 6.30-11 p.m.: **THE SUPERB OLD TIMERS,** plus the Saffron Valley Group.

**BAR OF MUSIC CLUB,** 37, Oxford Street, W.1: **ERIC SILK AND HIS SOUTHERN JAZZ BAND**—first time at the "Bar," 7.30-11, 5/-.  
**CLUB 13,** Burton's, Regent Street, Weston-S-Mare, every Sunday, 7.30-10 p.m.  
**COLYER and QUAYE** judge Skiffle Contest, Holborn Assembly Rooms, John's Mews, W.C.1, 2-6 p.m. 2/- at door.

**COOK'S FERRY INN:** Special two-band jazz battle! **KENNY BALL JAZZ BAND, BRIAN WOOLLEY'S JAZZMEN.** Don't miss this super-session. See also Sat. and Wed. ads.  
**CY LAURIE Jazz Club:** **CY LAURIE BAND,** plus **THE FOOTWARMERS SKIFFLE,** 7.15-10.45.  
**DISCIPLES JAZZ BAND,** Charlton Hotel, Staines Road, Hampton Court, 7.45-10.30. Licensed bar.

**GLENN MILLER** Recital, this Sunday, 2.30 p.m., Bonnington Hotel, Southampton Row, London, W.C.1.  
**HOT CLUB OF LONDON,** 7 p.m.: **MIKE DANIELS DELTA JAZZMEN** featuring **DORIAN BEATTY.**—Shakespeare Hotel, Powis Street, Woolwich.  
**KENSINGTON,** "COLEHERNE," Ears Court, 7 p.m.: **HARRY WALTON'S RAGTIME BAND.**  
**PRINCESS LOUISE** (Holborn Tube): **BALLADS AND BLUES,** Ewan McColl, Fitzroy Coleman, Gino Forman and company, 7.15.

**SUNDAY—contd.**  
**QUEEN VICTORIA,** North Cheam: **GRAHAM STEWART SEVEN,** Listen. Jive. Licensed. 7-10 p.m.  
**SAVOY JAZZ CLUB,** West Croydon: Ken Hine, Southern Ramblers Skiffle.  
**SKIFFLE REHEARSAL,** EVERY SUNDAY AFTERNOON, 2 p.m.: **SOHO SKIFFLE GROUP.**—TROUBADOUR, 205, OLD BROMPTON ROAD, S.W.5.  
**SOUTHWEST JAZZ CLUB,** Arlington Hall, Leigh-on-Sea, 3-5.30 p.m.: **ALEX. WELSH DIXIELANDERS.**

**STAINES:** **TRADITIONAL REOPENING,** **JOHNNY DAVIES** Jazzmen.—Boleyn Hotel, 7.30.  
**WALTHAMSTOW JAZZ CLUB,** 7-10.45, Walthamstow Avenue Foot-ball Club, Green Pond Road, Higham Hill S.17: **JIVING TO DICK CHARLESWORTH JAZZ GROUP**—sensational TV success of the All-England Traditional Jive Competition. Admission 3/-. Refreshments and good jazz.  
**WEMBLEY'S MODERN JAZZ CLUB,** Terry's Reception Rooms, "The Swan," Sudbury, 7.30-10.30: **THE STUDIO 5 JAZZ UNIT,** Guest star: Johnny Beard (alto).  
**WOOD GREEN:** **ALEX. WELSH DIXIELANDERS.**

**MONDAY**  
**AT CHELSEA,** December 23: Brian White's **MAGNA JAZZ BAND,** Steve Lane's **SOUTHERN STOMPERS,** Alan Dale's **JAZZIN' BABIES,** Harry Walton Ragtime Band, etc., etc. Club members 10/- (quote membership number).—See display panel.  
**AT THE SKIFFLE CELLAR,** 49, Greek Street, W.1, 6.30-11 p.m.: **THE SENSATIONAL BRIAN NEWBY MOB,** plus the Stick Buddies.  
**"BLUE CIRCLE,"** RUISLIP: Welcome back Tommy Whittle, Eddie Thompson, Tony McKane Group.

**COOL JAZZ** Recital by **NEW SOUNDS** Sextet.—"Cranbourne," Great Newport Street, 8.30 p.m.  
**CY LAURIE Jazz Club,** 7.15-10.45: **OWEN BRYCE AND HIS BAND** with **LYNN TRENT.** ADMIT TWO FOR THE PRICE OF ONE.  
**DICK CHARLESWORTH'S JAZZ BAND,** "Rose and Crown," Wandsworth.

**NEW DOWNBEAT CLUB,** Manor House (opposite Tube), N.4: **JACKIE SHARPE SEXTET, THE HARRY SOUTH TRIO.** Guest: **DIZZY REECE.** 7.30-11, Licensed bar.  
**RHYTHM CLUB,** Baring Hall Hotel, Grove Park: Listen or jive to the **PETE CURTIS GROUP.**  
**SOUTH ESSEX RHYTHM CLUB,** "Oreyhound," Chadwell Heath: **KENNY BALL JAZZMEN.**

**TUESDAY**  
**AGAIN, SOUTHWALL,** "White Hart": **"THE JAZZ COURIERS."**—See also Friday.  
**AT THE SKIFFLE CELLAR,** 49, Greek Street, W.1, 6.30-11 p.m.: **THE REMARKABLE EDEN STREET SKIFFLERS,** plus the Track Gang.  
**BARNET JAZZ CLUB,** Assembly Hall, Union Street (High Barnet Underground): Farewell appearance, **SANDY BROWN JAZZ BAND,** Plus **BLUE JEAN SKIFFLE GROUP.**  
**BROMLEY, KENT:** "White Hart," 7.30-10.30: **ACKER BILK BAND,** Pete Curtis Skiffle Group.

**CROYDON JAZZ CLUB:** **OWEN BRYCE** and his Band with **LYNN TRENT.**  
**CY LAURIE Jazz Club:** **CY LAURIE BAND,** 7.15-10.45.  
**EASTCOTE,** "Clay Pigeon," Field End Road: Britain's First Lady of Jazz, **NEVA RAPHAELLO** with **ALAN DALE'S JAZZIN' BABIES.** ALL LADIES HALF-PRICE.  
**HARROW JAZZ CLUB,** British Legion Hall, Northolt Road, South Harrow: **MICK MULLIGAN BAND** with **GEORGE MELLY.**

**ONLY 28 days** to go to the Jazz Barbecue.  
**WOOD GREEN:** **ERIC SILK SOUTHERN JAZZ BAND.**

**WEDNESDAY**  
**A BUMPER CHRISTMAS ALL-NIGHT SESSION** at the **CY LAURIE JAZZ CLUB,** 9 p.m., **CHRISTMAS DAY TO 6 a.m., BOXING DAY, FOUR ALL-STAR BANDS AND SKIFFLE.** TICKETS ON SALE AT THE CLUB.—GERHARD 6112.  
**AGAIN** at **PURLEY HALL:** **DICK CHARLESWORTH JAZZ BAND.**

**AT THE SKIFFLE CELLAR,** 49, Greek Street, W.1, 6.30-11 p.m.: **THE FABULOUS CITY RAMBLERS,** plus the Clay County Boys.  
**AT THE "TIGER'S HEAD,"** Bromley Road, Catford, 8 p.m.: **PAT HAWES' BAND.** Guest star: **BERYL BRYDEN.**  
**BARITONE STAR BUDDY FEATHERSTONHAUGH,**—"Fox and Hounds," Kirkdale, Sydenham.  
**COOK'S FERRY INN:** Radio No. 1 jazz group **KENNY BALL AND HIS JAZZ BAND**  
**CY LAURIE Jazz Club:** **GRAHAM STEWART SEVEN** with **ALAN ELDON,** 7.15-10.45.

**DAGENHAM JAZZ CLUB,** Royal Oak Hotel, Green Lane, ALEX. WELSH DIXIELANDERS.  
**HARRINGAY JAZZ CLUB:** **BRUCE TURNER'S JUMP BAND**—a new traditional sound with traditional jiving tempos. **EVERYBODY WELCOME.** 7.30-10.30 p.m.—"Walls Academy," Willington Road, off Westbury Avenue, Turnpike Lane, N.22 (alight at "Westbury" pub.). Buses 217, 231, 148.

**ST. ALBANS JAZZ CLUB,** Market Hall, St. Peter's Street: Welcome return, **KEN COLYER JAZZMEN.**  
**TERRY LIGHTFOOT** Jazzmen. "White Hart," Southall.

**Lewis Buckley Entertainments Ltd. present THE AMERICAN GOSPEL SINGER**  
**SISTER ROSETTA THARPE** AND **CHRIS BARBER'S JAZZ BAND** with **OTILIE PATTERSON**  
**PHILHARMONIC HALL, LIVERPOOL, Friday, Dec. 6, at 7.30** 3/-, 4/-, 5/-, 6/-, 7/6, at Rushworth's, Islington, Liverpool (Tel. NORTH 1031), Chester and Birkenhead, or at Door.

**WEDNESDAY—contd.**  
**TWO BREWERS JAZZ CLUB,** East Hill, Wandsworth: **TONY VINCENT JAZZMEN,** plus the **JUBILEE SKIFFLE GROUP,** 7.45.  
**"WHITE LION,"** Putney: **ALAN DALE'S JAZZIN' BABIES.**

**THURSDAY**  
**A BETTER SESSION,** "Star and Garter," Putney, Just Jazz Quintet.  
**ACTON MODERN** Jazz Club, "White Hart": Dave Morse Quartet plus guitar, 8-10.30 p.m.  
**ALL-STAR SKIFFLE FINAL,** "WHITE HART," Southall: **CLERICS, CROCODILES, JUBILEE, MEADOW RAMBLERS, WEST FIVE** and **WEST-COTT** Skiffle Groups.

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# Memories of Basie

WHEN Count Basie and his 16 swingers winged away from London Airport last Monday night, you might have thought, from the scale and fondness of the farewells, that they were heading for the moon on Sputnik Three.

The band has become a well-liked organisation. The men are highly regarded as individuals and as a musical unit and Basie, too, is admired both for his art and amiability.

By the time the tour ended, we were convinced the band was sounding better than before.

It is difficult to speak from memory of relative swing-power, but quite frequently (often behind Joe Williams) the whole orchestra succeeded in swinging in an effortless way which would be hard to beat.

The brass section, with its new arrivals, took time to get into shape. But towards the finish it was probably the equal of the old one, with almost as much bite and, we thought, a more delicate touch.

Snooky Young is obviously fitting in. On Sunday at the State, Kilburn, we heard him solo for the first time—a few bars on a re-vamped "How High The Moon." A pity that neither he nor Al Gray could be properly featured.

One complaint reached us regularly about the unchanging nature of the band's programme. The complaint has been made almost as often as jazz groups have visited us.

There are several reasons for this adherence to a set "show"—no time for rehearsal, the belief that few people see the show twice, the understand-

able desire to expose numbers that have been recorded—but they don't add up to a complete justification.

Basie indicated that he would like to get away from the programme, and most of the musicians had forceful views on the older warhorses.

The main programme—sometimes varied for first performances, as at Coventry when "Flight Of The Poobirds" was included—was built around Neal Hefti.

Much as we like his prettier compositions, we were left wondering whether so hefty a dose was good for the band.

Eight of his pieces are on a Roulette LP, "Basie Meets Hefti" cut by the "new" band on October 22 and presented to us on November 22.

"Duet" (Newman and Thad with wa-wa mutes) and the melodious "Lil' Darlin'" (16

## COLLECTORS' CORNER

edited by  
Max Jones and Sinclair Trail

bars of muted Culley) are taken noticeably slower than on stage. "Roller Coaster" and "Double-O," featuring Eddie Davis, and "Kid From Redbank" (piano spotted) are present; so are "Poobirds" (Wess on alto) and two unfamiliar numbers, "Midnight Blue" and "Teddy The Toad."

This should be available to Columbia for release soon. Last Sunday, after the State

show, we met the trumpet-playing arranger Quincy Jones, who was here for one day on Felsted business. He has been in Paris for seven months making for Barclay Records.

In the course of the night, Big Maybelle's "All Of Me" (reviewed 17/8/57) was played, and Jones mentioned that the tenor solo was by Jerome Richardson, arrangement by Ernie Wilkins.

## JAZZ on the AIR

(Times: GMT/CET plus 1)

**SATURDAY, NOVEMBER 30:**  
10.0-10.30 a.m. D L: Skiffle Club.  
11.30-12.0 A 1: Recent Miles Davis.  
12.0-12.15: 12.21-12.30 p.m. A 1 2: Delta Rhythm Boys. Golden Gate Quartet.  
1.35-2.0 C 2: Dutch Swing College.  
2.15-2.45 Z: For Trads.  
4.0-4.30 C 2: Modern Swing Combo.  
4.15-4.45 Z: Swing Serenade.  
4.40-5.0 C 1: N.O. Syncoptators.  
5.5-5.30 B-218m: Kings of Jazz.  
6.30-7.0 D L: Just Jazz.  
7.0-9.0 T: (1) Miller, Morrow, Sinatra, Anthony, Vaughan, Marteria. (2) Hucko, Hawk, Urbie Green, Shavers, Phineas, Basie, Louis, Norvo, Herman.  
8.0-8.25 J: N.O. Jazz.  
8.30-9.30 J: (1) Maxsted Dixie from Nick's, M. Ferguson from Birdland. (2) Hollywood Views.  
9.10-9.55 P 1: Carlos de Raditzky.  
9.30-9.57 B: Paradise; Buck Clayton and Jimmy Rushing.  
9.30-10.0 W: Jazz Time.  
9.50-11.0: 11.30-1.0 a.m. J: Edlshagen, Schenkeblat, Keller, etc.  
10.0-12.0 T: Repeat of 7 p.m.  
10.5-10.40 P 2: Jazz for Everyone: Joe "King" Oliver.  
10.5-11.0 J: America's Pop Music.  
10.10-10.30 Y: Jazz Gallery.  
11.5-12.0 J: D-J Shows.  
12.0-1.0 a.m. E-Q: Rhythm.  
1.5-2.0 H-Q: Hollywood-New York.

**SUNDAY, DECEMBER 1:**  
4.45-5.30 p.m. A 1 2: Barney Keasel.  
7.0-9.0 T: (1) Nat Cole, Judy, James. (2) Louis, Hines, Bechet.

Wilbur de P., Lunceford, Kenton, Hamp, Dankworth, Hawk, Herman.  
9.10 S: Jazz Requests.  
9.11-10.0 P 2: Edlshagen, Lehn, Thon, etc.  
10.0-10.30 P 1: Jazz Microgrooves.  
10.0-12.0 T: Repeat of 7.0 p.m.

**MONDAY, DECEMBER 2:**  
4.30-4.40 p.m. C 1: Lou Levy 4.  
7.0-9.0 T: (1) Miller, Hackett, Ben Webster, Ella. (2) Mulligan, Duke, Rollins, Bergan, E.G., Pettiford, Waller.  
9.10 S: For Jazz Fans.  
9.30 app. K: Jam Session.  
10.0-12.0 T: Repeat of 7.0 p.m.  
10.5-12.0 J: D-J Shows (nightly)

**TUESDAY, DECEMBER 3:**  
5.0-5.15 p.m. J: World of Music.  
7.0-9.0 T: (1) Ella sings Rodgers and Hart. (2) Condon, Rich, Almeida-Shank, Pepper-Perkins, Buddy Featherstonhaugh, T. Scott, Basie.  
9.10-9.50 S: For Jazz Fans.  
9.15-9.45 B-258m: The Real Jazz.  
9.30-10.15 J: Variations on the same theme by Monk, Diz, M. Davis, Parker, Powell, MJQ, Lighthouse All-Stars, Twardzik, Bob Cooper.  
9.30 app. N: Jazz Programme.  
10.0-12.0 T: Repeat of 7.0 p.m.

**WEDNESDAY, DECEMBER 4:**  
5.20-5.55 p.m. P 1: Modern Jazz '57.  
7.0-9.0 T: (1) Vaughan-Eckstine, S-F, S.G., Miller, Shaw, Kenton,

Brown. (2) A Particularly varied Jazz Hour.  
8.30-9.30 P 3: Jazz for Everyone.  
8.30-8.55 S: Life of Django.  
9.10 S: For Jazz Fans.  
9.11-10.0 P 4: Jazz Stars; Hamp.  
9.20-10.0 Q: The Jazz Club.  
9.30-10.0 E: Jazz Programme.  
9.50-10.12 Z: Jazz Actualities.  
10.0-11.0 O: Best Sellers in Jazz.  
10.0-12.0 T: Repeat of 7.0 p.m.  
10.30 app. C 2: Tatum.  
10.40-11.55 D L: Dankworth.  
11.10-12.0 I: Manne, Chabot.

**THURSDAY, DECEMBER 5:**  
6.30-7.0 p.m. D E: Jazz Session.  
7.0-9.0 T: (1) Sinatra sings Rodgers and Hart. (2) Milt Jackson, Frances Wayne, Bergan, 1950 Met. All-Stars, Basie, Herman, Jimmy Witherspoon, Wilbur de P.  
7.50-8.15 M: Discs in Review.  
8.30-9.0 P 1: White Notes - Black Musicians.  
9.0-9.30 P 3: World of Jazz.  
9.10 S: For Jazz Fans.  
9.30-10.0 P 4: Music by Osie Johnson.  
9.45-10.0 J: S for Blues.  
10.0-11.0 P: Miles Davis; Blues.  
10.0-12.0 T: Repeat of 7.0 p.m.  
10.40-11.15 D L: Jazz Club.

**FRIDAY, DECEMBER 6:**  
2.16-2.45 p.m. I: Mulligan Boston Concert.  
4.0-4.30 K: Jazz.  
4.15-4.45 L: Jazz.  
4.40-5.0 C 2: Pete Schilperoord Quartet.  
7.0-9.0 T: (1) Baxter, James,

**COMPILED BY F. W. Street**

Benske. (2) Mingus, Condon, Witherspoon, Duke, Diz, String Jazz Quartet, M. Jackson, Ben Webster, Ray Charles, Basie.  
7.40-8.0 Z: Jazz à la Carte.  
9.0-9.25 J: Curtis Goumeo Quintet.  
9.10-10.0 N: Jazz Programme.  
9.30 S: For Jazz Fans.  
10.0-12.0 T: Repeat of 7.0 p.m.  
10.40-11.15 D L: Baker's Dozen.

**KEY TO STATIONS**

A: RTP Paris-Inter: 1-1820, 46.30, 2-190.  
B: RTP Parisien: 260, 216, 316, 360, 378, 445, 496.  
C: Hilversum: 1-402, 2-298.  
D: BBC: E-464, L-1600, 247.  
E: NDR/WDR: 309, 180, 49.38.  
F: Belgian Radio: 1-464, 2-334, 3-367, 4-198.  
G: RIAS Berlin: 303.  
H: SWF B-Baden: 295, 363, 195, 41.29.  
I: AFN: 344, 271, 547, 84.84.  
J: SBC Stockholm: 1571, 265, 345, 306, 506, 49 band.  
K: NR Oslo: 1876, 337, 328, 477, 18, 25 or 31 bands.  
L: Copenhagen: 1224.  
M: Monte Carlo: 265.  
O: BR Munich: 375, 187, 48.7.  
P: SDR Stuttgart: 522, 49.78.  
Q: HR Frankfurt: 806.  
R: Europe I 1622.  
T: VOA: (1) 18, 16, 10, 31 bands, (2) 19, 31 bands, 11.0-12.0 only: 1734.  
W: Luxembourg: 308.  
Y: SBC Lugano: 568.6.  
Z: SBC Geneva-Lausanne: 393, 31 band.

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# JAMES WANTS TO PLAY BRITAIN

**Lucky numbers**

## and Buddy Rich, too

BRITISH appearances for American jazz stars Harry James and Buddy Rich are the aim of booker Keith Devon, director of the Delfont Agency.

Devon has just returned from a talent-spotting trip to the States, during which he discussed provisional arrangements with James and Rich, who were both anxious to make the trip.

Devon told the MM: "James is as great as ever, admired by everyone, and apart from his playing, has tremendous stature and personality. He would be a sure hit in Britain."

### TV shows

If negotiations by Devon are successful, James would come over for TV appearances and Rich for an exhibition tour.

Another act Devon hopes to introduce to Britain is Toni Mohn, a rhythm harpist, who has been appearing at Hank Henry's Silver Slipper Club in Las Vegas.

"He's a real sensation," Devon says. "I expect to bring him over next summer."

### MEET THE PANEL

Judges of the Surrey Traditional Jazz Band Championships at the Civic Hall, Croydon, next Friday (6th) will be MM Editor Pat Brand, "Jazz Club" producer Jimmy Grant and Humphrey Lyttelton Club manager Bert Boud.



Most popular sideshow at Monday's Ball staged by the Stars Organisation for Spastics was Vera Lynn's tombola stand. And here one of the winners—singer Bryan Johnson (centre)—receives his prize from Vera, while Jimmy Henney, of Chappell's, looks on. (More pictures are on page 10.)

## MJQ WELCOMED BY 'SOLD OUT' SIGNS

THE Modern Jazz Quartet—the world's most popular small jazz unit according to the polls—is due to arrive at London Airport at 5 p.m. today (Friday).

The Quartet opens its first British tour with two concerts at the Royal Festival Hall tomorrow. Both were sold out weeks ago. The group then goes on a 15-day nationwide tour.

### December TV dates for King Brothers

The King Brothers have three TV appearances lined up for next month.

They are on BBC-TV's "Six-Five Special" on December 14 and 28 and AR-TV's "Jack Hyton Show" on the 19th.

### Vic Ash swap

Britain's Vic Ash Quartet leaves on Thursday for a tour of the States in exchange for the MJQ. With clarinetist Vic will be Denny Termer (pno.), Arthur Watts (bass) and Cyril Sherman (drs.).

The Ash Group appears in BBC-TV's "Six-Five Special" tomorrow.

## Bertice goes 'straight'



Singer Bertice Reading received critics' plaudits for her dramatic role in "Requiem For A Nun," which opened on Tuesday at London's Royal Court Theatre. Bertice—counting a bundle of "stage" notes—is pictured after the opening.

## Joan Regan added to the 6-5 film

JOAN REGAN has been added to the cast of the "Six-Five Special" film which started production at the Insignia Studios, Twickenham, this week.

Other new names are penny-whistler Desmond Lane, Mike and Bernie Winters, the John Barry Seven and the Kentones.

They join the stars already announced—Lonnie Donegan, Dickie Valentine, Russ Hamilton, the Johnny Dankworth Seven, Cleo Laine, the Don Lang Frantic Five, Jim Dale and the regulars from the BBC-TV show Josephine Douglas—who is also co-producer with Herbert Smith—Pete Murray and Freddy Mills.

## RUBY MURRAY MEETS PATTI PAGE



Ruby Murray talks to American TV hostess Patti Page before appearing on Patti's "Big Record" show. Ruby brought this picture back when she returned from her Stateside trip last week.

## Carmel Quinn here for discs and TV

Carmel Quinn, Irish singer on Arthur Godfrey's American TV show, is in Britain for a brief stay.

She is expected to make some records and appear on TV. On December 10 she flies back to the States with her husband, ballroom owner Bill Fuller.

## Lucky thirteen for Rabin Band

The Oscar Rabin Orchestra starts a 13-week Light Programme series on December 31. Titled "Dancing Time," the show will be heard on Tuesdays at 1 p.m.

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## PAUL ANKA SKIFFLE

SKIFFLE leader Bob Cort has fixed his group for the Paul Anka tour which opens at the Trocadero, Elephant and Castle, on December 7.

Guitarists Diz Disley and Vic Flick have joined Bob, replacing Ken Sykora and Neville Skrimshire.

Completing the group are

George Jennings (bass) and Vic Carter (washboard).

The Anka tour ends on December 22 and the following day Bob and the group open in the pantomime "Robin Hood" at Sutton Tomorrow (Saturday). Bob is booked for the BBC's "Skiffle Club" and on Sunday appears in "The Jack Jackson Show."

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I/We certify that the enclosed lyric and melody are my/our own original unpublished work. I/We have read and understand the Rules governing the Competition, and agree to accept the Judges' decision as final.

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Closing Date: December 30, 1957.

MM 30.11.57