

# Melody Maker

OCTOBER 11, 1958

Over 114,000 Copies Weekly

EVERY FRIDAY 6d.

Presley  
invasion

See Page 8

## This Week's Great Jazz Controversy

# COUNT versus DUKE

WHO is the King of Jazz—  
Duke Ellington or Count  
Basie?

For 20 years the two jazz  
peers have battled it out in  
popularity polls and throughout  
the clubs and concert halls of  
America.

This week the contest switched to  
Britain with the Ellington band's  
triumph at its first British concerts for  
25 years.

### STARRED OPENING

After hearing the Basie band in  
person, MELODY MAKER readers  
voted it the world's greatest in the  
last MM Poll—a decision reversed in  
the Critics' Poll when Basie was  
counted out to Ellington.

Since Ellington's opening concerts before  
star-studded audiences at the Royal  
Festival Hall on Sunday, the "Basie or  
Ellington" argument has restarted.

From a snap poll among top British  
musicians this week it would seem that the  
Duke now has the edge.

● **JOHNNY DANK-  
WORTH:** "The Ellington  
Band was so fabulous that  
for me it must be the  
greatest."

● **TED HEATH,** inter-  
viewed in New York by Ren  
Grevatt: "For myself I  
would have to vote for  
Basie. His band is surely  
one of the greatest."

● **JACK PARNELL:** "Duke  
has so many more facets to  
his music. He is the master  
and always has been."

● **SANDY BROWN:** "I per-  
sonally got a bigger thrill  
from Basie, but that may  
have been because of the  
programming. Basie angled

his shows more towards the  
jazz audience."

● **RAY ELLINGTON:** "Basie  
is great, but for sheer musical  
enjoyment I think the Duke  
has the edge."

● **WALLY FAWKES:** "Elling-  
ton has the stronger soloists,  
but didn't play enough as a  
band. I preferred Basie  
over-all."

● **VIC LEWIS:** "Ellington has  
the second best band to come  
here—Stan Kenton brought the  
best."

● **TUBBY HAYES:** "I just  
prefer the Duke because his  
band has so much more tone  
colour and better soloists."

### Virtuosity

● **CYRIL STAPLETON:** "I pre-  
ferred Ellington largely be-  
cause of the virtuosity of the  
soloists."

● **HUMPHREY LYTTTELTON:**  
"I enjoyed both equally. You  
expect a particular type of  
music from each and both pro-  
vided it to my complete satis-  
faction."

*Footnote:* At Sunday's second  
concert, Ellington was presented  
by Johnny Dankworth with a  
plaque sent from America to  
commemorate his victory as top  
big band in the 1958 "Down  
Beat" International Critics Poll.  
Who came second? Last year's  
winner, Count Basie.

For what the critics say, turn  
to Pages 2 and 3.

### Plugs for Gala

Jack Good, producer of ABO-  
TV's "Oh Boy!" show, on Tues-  
day started a disc-jockey pro-  
gramme on Radio Luxembourg  
for the new low-price Gala disc.



Basie in Britain—October, 1957



Ellington in Britain—October, 1958

## FRANK SINATRA COMING BACK

FRANK SINATRA makes another flying visit to London  
in two weeks' time. Hollywood's gilt-edged star, who  
'planned to London in June for a four-day holiday, is making  
the 3,000-mile trip again—to  
go to the pictures!

And in his wallet will be two  
25-guinea tickets to see the  
Royal première on October 27  
of Columbia's "Me And The  
Colonel." Who's going to be his  
partner? Said a spokesman for  
Columbia: "We would like to  
know that ourselves."

"Sinatra will be on a plea-  
sure trip and has said that he  
does not wish to work."

Travelling with Sinatra will  
be producer William Goetz and  
his wife. And Danny Kaye, star  
of "Me And The Colonel," and  
his wife are expected to travel  
on a later plane.

All proceeds from the pre-  
mière, which will be staged at  
the Odeon, Leicester Square,  
will go to the British Empire  
Cancer Campaign.

The première will be attended  
by the Queen, the Duke of Edin-  
burgh and the Duke and  
Duchess of Gloucester.

### On sale today

Tickets for the 1958 Jazz Jam-  
boree at the Gaumont State, Kil-  
burn, on Sunday, November 23,  
are on sale today.

Priced 20s., 15s., 10s. and 5s.,  
they are obtainable from MSBC  
(Tickets), Suite 5, 116, Shaftes-  
bury Avenue, London, W.1.

## 1931 ELLINGTON TUNE—1958 VERSION

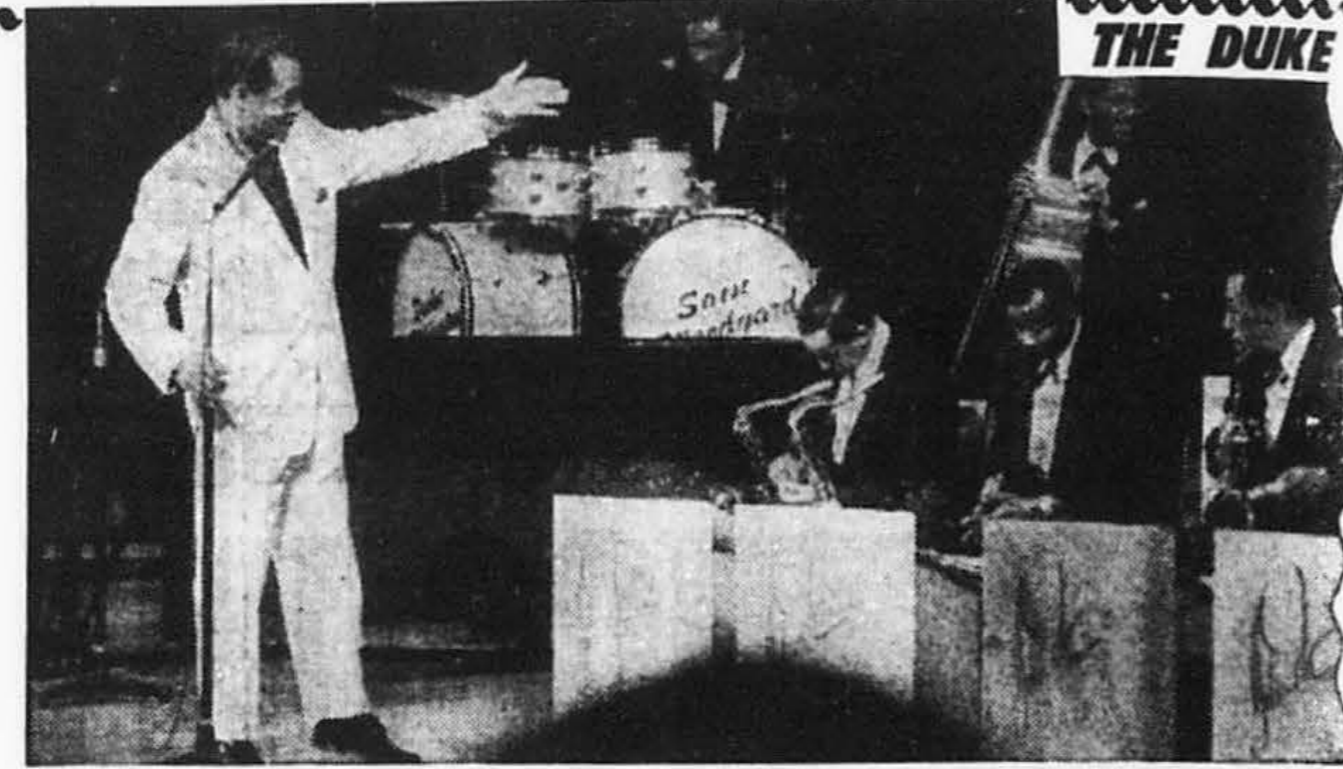


Three members of the Ellington Orchestra, (l.-r.)  
Quentin Jackson, Harry Carney and Britt Wood-  
man, unite at the Royal Festival Hall for the  
Duke's 1931 "Mood Indigo" composition.





**HARRY CARNEY**  
talks to  
**Maurice Burman**



**THE DUKE**

**UP** on the eighth floor of London's Piccadilly Hotel, Harry Carney—chubby, gentle and benign—sat drinking whisky and sucking lozenges to ward off a sore throat.

"It's 25 years and 60 lb. in weight since I was last here," he said, patting his stomach. "How are Nat Gonella, Dave Shand and Billy Munn?"

I answered him and got round to the Duke. And I mentioned that when Ellington was last here in 1948 he learned I was ill in Switzerland and had been kind enough to telephone me.

"That's the way he is and it's one of the reasons I've been with him so long. I was a cocky young kid when I met him."

"Harry," I said, "it's possibly difficult for you to realise the esteem in which we hold your band."

"No—I know the feeling. I used to listen to Fletcher Henderson's band—I idolised Hawkins and that reed section—Don Redman, Buster Bailey and Hawkins. It was too much for anyone."

"Johnny Hodges and I were school kids together in Boston and we used to exchange records. We used to listen to the Memphis Five, Red Nichols, Rollini, Clarence Williams, Bessie Smith, Louis and Bechet."

"Hodges introduced me to Bechet's playing, but it was I who made Johnny buy a soprano. I thought he looked kinda sharp walking along the street with an alto case in one hand and a long soprano case in the other."

"My original instrument was piano," he went on, "but I couldn't play jazz on it, so I switched to clarinet. And then we used to haunt the places where the name bands were."

"How does the band compare with, say, the 1933 one?" I asked.

"Well, we've gone through so many different stages that I'm amazed people think we haven't improved. But we move with the times, and of course, Duke himself composes. One or two people said we were playing bop. Well, bop is music, too."

"What do you think of Gerry Mulligan?" I asked.

"Yes, I do. Because when I saw Hawkins I wanted to hear exactly the same notes as he did on the records. I wanted to see his movements, the expressions on the face—everything. So I play the same choruses, too, in case there may be a kid who might want it that way as well."

"What do you think of Gerry Mulligan?" I asked.

"He raised his glass in the air. 'That's my man! I'd like to play more with him. Do you like Basie?'"

"Basie? You should have seen me trying to get in at Basin Street, where he was playing just before we left New York. It was jammed, and I never like to take advantage of the fact that I'm with Ellington."

"Any ambitions?" I asked as I was leaving.

"Well, he smiled. 'I'll stay with the Duke until I get too old to play and then I'll say: 'Duke, you have my permission to fire me.'"

The Ellington band was a disappointment to jazz writer Vic Bellerby (see below). He says: "Duke, the showman, played safely—far too safely—thus giving jazz lovers a sad disappointment."

**'All I want is to stay with Duke'**

"A lot of things have affected me that way. Sarah singing the Lord's Prayer and the playing of Hawkins."

"And Ella! I wish I could play my notes as well as she can sing—and do it so effortlessly."

"She did an album with us under the worst pressure. She was working very hard at the Copacabana and yet she was in the studio before us. No complaints—and she paid so much tribute to the Duke. It's a wonderful LP and the Duke thought it a great honour."

"Do you play the same choruses all the time, Harry?"

"Yes, I do. Because when I saw Hawkins I wanted to hear exactly the same notes as he did on the records. I wanted to see his movements, the expressions on the face—everything. So I play the same choruses, too, in case there may be a kid who might want it that way as well."

"What do you think of Gerry Mulligan?" I asked.

"Yes, I do. Because when I saw Hawkins I wanted to hear exactly the same notes as he did on the records. I wanted to see his movements, the expressions on the face—everything. So I play the same choruses, too, in case there may be a kid who might want it that way as well."

"What do you think of Gerry Mulligan?" I asked.

"He raised his glass in the air. 'That's my man! I'd like to play more with him. Do you like Basie?'"

"Basie? You should have seen me trying to get in at Basin Street, where he was playing just before we left New York. It was jammed, and I never like to take advantage of the fact that I'm with Ellington."

"Any ambitions?" I asked as I was leaving.

"Well, he smiled. 'I'll stay with the Duke until I get too old to play and then I'll say: 'Duke, you have my permission to fire me.'"

"Well, he smiled. 'I'll stay with the Duke until I get too old to play and then I'll say: 'Duke, you have my permission to fire me.'"

"Well, he smiled. 'I'll stay with the Duke until I get too old to play and then I'll say: 'Duke, you have my permission to fire me.'"

**ELLINGTON TOUR**



**A knockout of course, but...**

**SO** far as I am able to interpret the event, the story of Duke Ellington's opening concert was the story of a superlative orchestra playing a programme not quite worthy of this historic occasion.

In view of the array of talent mustered on the Royal Festival Hall stage last Sunday, I know it seems ungrateful to find any fault. But it must be done.

by  
**MAX JONES**

This is the world's foremost jazz orchestra—the instrument of the most imaginative and completely original composer in the jazz field. From it, quite naturally, we expect a preponderance of Ellington creations played in full for all they are worth.

In fact, we got a few—and very imposing they were. We also got several shortened versions, a song from "Drum Is A Woman" some "showcase" numbers (including a drawn-out drum solo), a French ballad and a pot-pourri of Ellington hits.

Let me make two things clear at once: the band was marvelous and I thoroughly enjoyed the concert. Every member—except Billy Strayhorn—was featured in a mellow or other, and we heard a total of 29 tunes.

"Sophisticated Lady" was played twice, and "I Let A Song Go Out Of My Heart" and "Don't Get Around Much Any More" were performed simultaneously.

Almost every piece was excellently done—so far as it went. The trouble was that too many of them didn't go far enough.

"Introduction" This lent diversity to the programme. It also lent the impression of a rather patchy concert. As someone said: "A knockout, of course, but I felt it was like an introduction to Ellington."

The audience—conspicuously getting on in years in the area where I was sitting—was ready for the most challenging programme that Ellington and his ensemble could produce that night. They got something to please everybody, and were delighted... but not left limp.

Heights there were, of course. For me, "Creole Love Call" and "Mooche," the Duke's reed sound on "Jeep's Blues"; Hodges, Harry Carney, the orchestral colour on "Diminuendo."

Then there was the final "Perdido" brought on Clark Terry's slightly muffled open flugelhorn—fast and fairly lyrical—and in quick succession Carney displayed splendour of tone and style on "Sophisticated Lady." Britt Woodman just reached a stratospheric ending on the brier "Sonnet To Hank Cinq." and Ozzie Bailey sang "What Else Can You Do With A Drum?"

A lengthy "Autumn Leaves," continued on page 13

A lengthy "Autumn Leaves," continued on page 13

A lengthy "Autumn Leaves," continued on page 13



The audience was ready for Ellington's most challenging programme—they were delighted, but not left limp.



**Drums that inspire...**

Whether you are already a top-liner, or on your way to stardom, or an enthusiastic student, you need drums that will help you to play your best. You need the drums that have inspired top man Eric Delaney, for instance, and famous drummers in 73 countries, including the U.S.A... Premier Drums!

Superb tone, beautiful finish, exclusive refinements and unequalled accessories should make Premier your choice. Add to this that they cost no more than ordinary drums and Premier becomes a 'must'!

**SEE YOUR PREMIER DEALER**

or post this coupon TODAY!

**Premier**

Please send FREE BROCHURE (for full catalogue, please enclose 6d.)

Name (CAPITALS) .....

Address .....

My dealer is .....

What is the **AVEDIS ZILDJIAN** cymbal set-up of your favorite drum star?



Above (1/2 actual size) is a sample page from the new 48 page "Avedis Zildjian Cymbal Set-Ups of Famous Drummers" book. Send for your free copy by writing to—

**AVEDIS ZILDJIAN COMPANY**

89 FAYETTE STREET • NORTH QUINCY, MASS., U.S.A.



**Stop Press, U.S.A.**  
NEW YORK HOLLYWOOD

# No more stompin' at the Savoy

**NEW YORK, Wed.—** The Savoy Ballroom, the world-renowned jazz landmark in Harlem is coming down to make way for a housing project. Earlier this week, the fixtures were auctioned off. The demise of the building will follow shortly.

Nearly every great band of the 'twenties, 'thirties and 'forties played at the Savoy. Charles Buchanan, manager of the ballroom since it opened on March 12, 1926, recalled days gone by to me this week.

### Battle of the Bands

"One night," he said, "we had Chick Webb, Duke Ellington, Cab Calloway, the Johnson Happy Pals from Richmond, and Count Basie on the same programme."

"When we had Chick Webb versus Benny Goodman on one of our 'Battles of the Bands,' we turned away twenty thousand people. . . . One time we took in 4,200 people to hear Glenn Miller at 20 cents a head. Those were depression prices."

Mr. Buchanan remarked that not only entertainers, but also dances originated at the Savoy.

### The 'Lindy Hop'

In 1927, shortly after Lindbergh's flight to Paris, he observed a group of unusually lively dancers. "Who do you think you are, hopping around like that?" he asked—"Lindbergh?" The Lindy Hop was christened.

Manager Buchanan was non-committal about the possibility of reopening at another location. However, he did say that the Savoy or some place like it is needed. "You can be a very lonely person in Harlem if you don't know anybody," he said.

### SACHA DISTEL

#### Hot 'copy'

THE best copy for press agents in town is Sacha Distel. The jazz guitarist-singer, who recently appeared on the Ed Sullivan TV show, is riding high on the strength of the announcement of his engagement to France's "Sex Kitten," Brigitte Bardot.

The personable, somewhat boyish-looking Distel has been making the rounds of the jazz clubs in the company of vocal-

## TRUDY RICHARDS WILL BE BACK

TRUDY RICHARDS, American song star who made a big impact on the Jewel and Warriss "Star Time" ATV show last week, is returning to Britain shortly.

"I shall be coming back for TV-only spots at the end of November or in January," she told the MM. "I also plan to make a record album here with some of your jazz boys."

Trudy flew back to the States on Sunday following a cabaret season at the Astor Club. She attended the Ellington opening at the Festival Hall before leaving Britain.

## Armstrong-Kaye 'Saints' Special

**HOLLYWOOD, Wed.—** For the Armed Forces Christmas programme, Louis Armstrong and Danny Kaye have recorded a special version of "When the Saints Go Marchin' In," written by Sylvia Fine (Mrs. Danny Kaye).

### Novak on disc

**KIM NOVAK** is to record for a Columbia Records subsidiary. . . . Mammie Van Doren and bandleader Ray Anthony have cancelled their divorce proceedings in the hope of arranging a "friendly pact."

### Dean Martin's tuxedo

**DEAN MARTIN'S** new tuxedo is of grey mohair with a grey ruffled shirt and Jimmy Rodgers.

## TV CAN SAVE 'EXCHANGES'

Says

### TED HEATH

**NEW YORK, Wednesday.—** Television shots are needed to keep the Anglo-U.S. band exchanges going strong. This is the opinion of Ted Heath, interviewed shortly after his arrival for his fourth American tour.

Said Ted: "Without the help of TV exposure on both sides of the Atlantic for visiting bands, I don't think you can look for much improvement in the band exchanges."

"And the chances for an agreement on TV look rather slim, don't they?"

Added the British maestro: "I don't look for much change in the present exchange programme. Reasons? For one thing, there are just not enough places an American band can play in Britain as compared with those in America."

"On the other hand, only a few British bands are known well enough here to make a go of it."

### HOLLYWOOD HEADLINES

From

HOWARD LUCRAFT

Tommy Sands and Pat Boone may get similar outfits.

### Bing helps Dennis

**LAST** week, Bing read one of the commercials on son Dennis Crosby's local radio show and, in return, Dennis played Bing's big hit, "Blue Of The Night," sung by Russ Colombo! . . . Film actor John Saxon is one of the sponsors of a Sunday afternoon jam session at a Sunset Strip coffee house. . . . Presley's New York dockside interviews may be issued on record.

### WANTED

**MM** Hollywood correspondent Howard Lucraft is producing, currently, another series of recorded jazz radio programmes for winter release over the Armed Forces Radio Service.

Howard likes to feature European jazz. British record companies and band-leaders are invited to send LP discs to Howard Lucraft at Box 91, Hollywood 28, California, USA.

Please use plenty of good strong packing, as transatlantic mail can be extremely rough on records.

### Hurry back

**NAT "KING" COLE** is getting 800 letters a month asking why he doesn't return to television. . . . Louis Armstrong is teaching Danny Kaye the trumpet for the Red Nichols picture. . . . 15 million dollars was paid to ASCAP members in the first eight months of this year. . . . The Studebaker-Packard Corporation may buy the Imperial Record Company that has Pats Domino and Ricky Nelson.

### Belafonte and the Blues

**HARRY BELAFONTE** says of his new album, "Belafonte Sings The Blues": "This is the area—the blues—with which I have the strongest identification. . . . My wife has just joined the "Hollywood Society of Disc Jockey Wives"—honest!

## ANOTHER U.S.A. TOUR FOR

**TED HEATH  
RONNIE VERRELL**

and of course his



## AJAX DRUMS

Says Ronnie:—

"Yes—once again Ajax will share with me the honour of representing Britain in America. The rigours of a tour like this one are the supreme test—both for musicians and instruments. That's why I choose a kit I can rely on—AJAX of course! You, too, can enjoy the thrill—and peace of mind—of playing the kit favoured by most Star Players—AJAX for durability and tone."



Cymbal Simon says:— "Hooray for AJAX!"

**BOOSEY & HAWKES LTD.**  
FREDERICK CLOSE, STANHOPE PLACE, LONDON, W.2. TEL.: PAD. 3091

## FRED JACKSON JOINS U.S. DISC FIRM

**FRED JACKSON**, General Manager of Mills Music, Ltd., for the past six years, leaves this week to start in partnership with Planetary-Kahl, of America.

He took over Mills when it was a small subsidiary of Arcadia Music, and developed it until it is the only firm in Denmark Street combining a popular catalogue with serious and educational music.

In his new venture, Fred Jackson will be Managing Director handling the British and Continental end of Planetary-Kahl (London), Ltd. In the States, Planetary are associated with Boulette Records.

Taking over is Cyril Gee, who joined Mills in 1955—becoming Assistant General Manager.

lovely Annie Ross, a friend of long standing.

### LES BROWN

#### Moving to Coral

**IT** is rumoured that the Les Brown Band will leave the Capitol Records stable and return to Coral in the near future. . . . Pops Armstrong is looking forward to another overseas tour in the Spring. He'll play England and the Continent.

### Burt Korall

## RELIGIO-LPs ENTER BIG-TIME STAKES

**NEW YORK, Wednesday.—**A few months ago, religious singles were hitting for the big time here. Today, with none of these in view, album interest has suddenly focussed on the religious kick.

"It's because some of the pop artists have done very well with religious albums," said one observer this week. "Pat Boone, Johnny Mathis and

### MEET THE STARS

with

REN GREVATT

Tennessee Ernie Ford have had best-selling sacred albums on the charts for months."

Now, Perry Como is due to be out shortly with a new religious album. And there have been substantial releases in the past week from Capitol, Decca, RCA Victor and Columbia as well as a flock of smaller labels, with religious fare from anthems to hymns.

### MIKE PRESTON

#### Winning Way

**MIKE PRESTON**, a BBC-TV cameraman, made his Stateside disc debut this week with a winning performance on what looks like a winning tune, "A House, A Car And A Wedding Ring."

It's a strong London follow-up to last week's British disc issued by Capitol—"Mad Passionate Love," by Bernard Breslaw. This is already getting a heavy reaction here.

### NEWSBOX

## 'STATELY' JAZZ

**THE** Marquis of Hertford is planning to stage a jazz festival next April in the grounds of his stately home—Ragley Hall—in Warwickshire.

It will be staged along the lines of the recent Beaulieu Festival, organised by Lord Montagu.

The Marquis told the MM: "It would probably be held entirely under canvas."

**BRADFORD.**—Eric Winstone will bring his Orchestra to play at the local Press Ball on October 29 at the Windsor Halls. He will play with the Howard Douglas Group.

**MANCHESTER.**—Club Django has ended Friday sessions at the Millstone Hotel. . . . The Acker Bilk Band will appear at The Bodega Restaurant tomorrow (Saturday).

**WISBECH.**—A new modern jazz club, with sessions every fortnight, will open tonight (Friday) in the Lounge of the Ship Hotel. Resident will be the Roy Douglas Jazz Stars.

### Shareholders

**TWENTY-EIGHT** organisations have invested £5 shares in a scheme to present dances at East Dereham, Norfolk.

They will each get a percentage of the profits—if any—at the end of the season. Among forthcoming name band attractions are the Chris Barber and Humphrey Lyttelton groups.

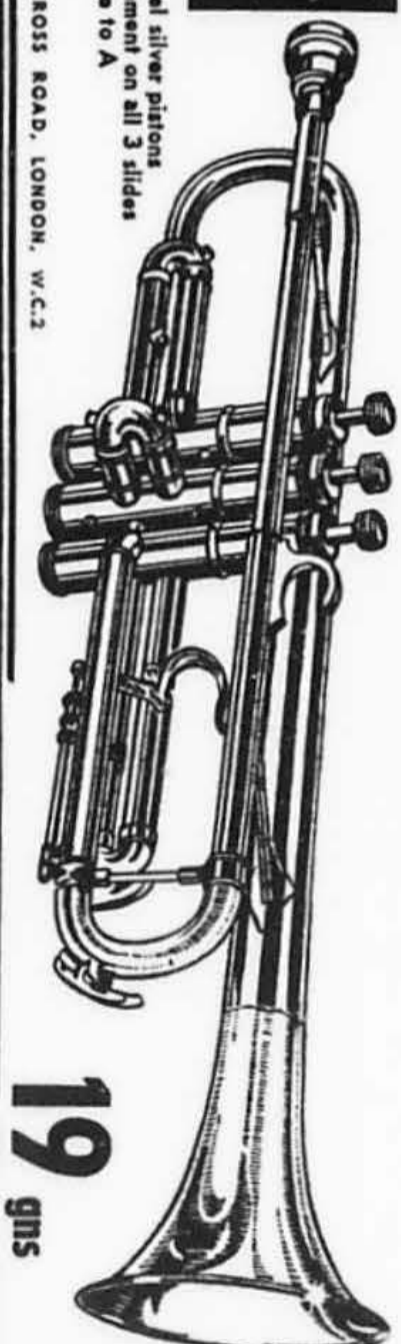
**NOTTINGHAM.**—Name bands due at the Rhythm Club include Alex Welsh (October 28), Al Fairweather-Sandy Brown (November 7) and Acker Bilk (26th).

**Jerry Dawson**

**NEW INVICTA FEATURES**

- Top sprung friction free nickel silver pistons
- Nickel silver tubing reinforcement on all 3 slides
- Screw controlled slide change to A

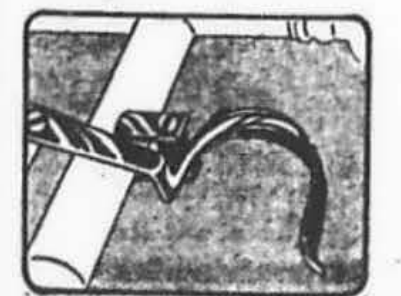
Send for brochure 8/5, 10:



19 gms

3rd VALVE TUNING COMPENSATOR

NICKEL FLARE BELL





# On the Beat

**TWO** questions seemed to predominate last week-end. One was: "What did you think of Ellington?" The other: "What did you think of that front-page story about the summer bands?"

In each case, reactions were varied. The Ellington controversy rages on page one. On page 10, musicians, the Musicians' Union, the Music Directors' Association and members of the public argue it out.

Harry Gold summed up the situation when he told me this week:

"In the first place, it is up to the managements to engage reliable leaders. If the leader is reliable, he will naturally see to it that the job is properly carried out.

"By engaging musicians who, themselves, can be relied upon to take their work seriously."

How did Harry himself fare this year?

He's been rebooked for the

with Pat Brand

Cayton Bay Holiday Camp next year.

**Quote**

"I DON'T want to meet him. I know nothing about this little American soldier. And if it comes to guitarists, I have better at home."

The speaker: Brigitte Bardot.

The subject: Presley.

The preference: Sacha Distel.

**On with...**

DESPITE rumours to the contrary, the 1958 Tin Pan Alley Ball has not been cancelled—or even postponed. This

annual get-together, when the stars are the guests of the Music Publishers' Contact Personnel Association, will be held at the Dorchester Hotel as usual this year.

The date: October 23—from 9 p.m. to 3 a.m.

The bands: Syd Dean and Al Leslie.

Freddy Goulbert is handling tickets from Feldman's offices at 64, Dean Street, W.1.

**Birmingham Bounce**

BIRMINGHAM'S Festival of Entertainment this year apparently hit the right formula. Figures just released show that 1,902 people paid to



see Mantovani at the Town Hall, and 1,666 to see Humphrey Lyttelton.

In the parks, attendances were just as encouraging. Biggest audiences were recorded by Sid Phillips (1,751 at Small Heath) and Ken Mackintosh (1,108 at Handsworth Park).

**Obsessed?**

I SUPPOSE it is natural for people who take their jobs seriously to develop one-track minds. And entirely applicable when they are in the record business.

Which may be why Columbia is listing Line Renaud's latest as "Disc-Donc, Disc-Donc."

To be consistently French, of course, they should have made it "Disque-Donc."

But to be accurate, the title of this "Irma La Douce" number is "Dis-Donc, Dis-Donc" (roughly translated as "Tell me").

**Love You Madly**

WHAT might be termed a nice piece of close harmony has emerged from Ivor Mairants's Central School of Dance Music.

On Saturday, Ivor attended the wedding of guitarist Bryan Daly, a teacher at the school, to singing-pupil Maria Lee—the girl selected out of 50 applicants for Tommy Whittle's new Dorchester band.

**Whoops!**

THE panic is on. Every songwriter in the Street is thumbing through his rhyming

dictionary for words that link with "hoop."  
Soup? Ind Coope? Cantaloupe?  
It's not easy. Which is why others are thinking of rewriting established hits.  
"Hoops Fell on Alabama," "Somebody Stole My Hoop," "Hoop for Sale," "I've Grown Accustomed to her Hoop" . . .  
But everyone's hooping it'll put a jerk into the music business.

**Eh?**

AFTER stumbling off-stage weeping at Bradford Alhambra last Thursday, failing to turn up for first-house Friday, and cancelling a week at the Royalty, Chester, Terry Dene told our local man, Stanley Peterson:

"I'm finished with psychiatrists, dejections, agents, the lot. I just want to join the Army."  
But he didn't say for how long.

# Bix—the one and only

**IN** February, 1927, Bix was 23 years old. The influence of Armstrong, Oliver and Noone, whom he had heard in Chicago, was still strong.

He had not yet joined the big band of Jean Goldkette, or fallen under the iron discipline demanded by Paul Whiteman's orchestrations.

His friend and employer, Frankie Trumbauer, was at his impeccable peak. The great Eddie Lang was around; Jimmy Dorsey had brought along his clarinet. Everything was set for a good session.

**Colourful**

Life in metropolitan America in 1927 was quite a colourful business. In the past year 2,000 people had died from the effects of bootleg liquor.

At the funeral of screen idol Rudolph Valentino, the first incredible scenes of fan hysteria had taken place.

In New York itself a comic-opera campaign had led to the election as mayor of song-writing playboy James J. Walker. Gang warfare was by no means confined to Chicago.

In short, life, laughter and death were at every street corner. Officially you couldn't buy a drink anywhere, but every New Yorker knew where to get

the stuff, and when you got it, it might kill you.

On the street you might walk into an open-air charleston contest—or a gunman's bullet.

Those were the conditions in which eight young jazz musicians met that February day.

The first two titles they recorded—"Trumbology" and "Clarinet Marmalade"—were destined to become collectors' pieces. The third—"Singin' The Blues"—was more. It became one of the jazz classics of all time.

The "Singin' The Blues" in question was a popular tune of the day, several streets ahead of its dreary rock-'n'-roll namesake in the 1950s.

The form of Trumbauer's record is still almost unique in jazz. After a 32-bar solo by Trumbauer himself (worked out, one suspects, in advance of performance) the original melody is suspended for a further 32 bars of Beiderbecke, before making its first recognizable appearance in the closing minute.

Aided by the inventive, legitimate-styled guitar of Eddie Lang, it is the Bix Beiderbecke chorus which has won "Singin' The Blues" jazz immortality. And for once it is the choice of notes, even more than the manner of playing them, that is responsible.

**Exquisite**

"Choice of notes" is the key expression for Bix Beiderbecke. Listening again to that exquisite chorus, one experiences the beauty of selective phrasing; the satisfaction of hearing a single note chosen for its impact on a phrase, the whole phrase moulded into a perfect, logical sequence.

The first four bars alone bear the stamp of a unique musical brain. Later, in a wonderful alternation of poise and attack, Bix covers the full range of jazz qualities, anticipating by almost a quarter of a century the moment when jazz would awaken to the beauties of musical understatement.

This is the solo which Rex Stewart honoured with a note-for-note copy—a rare artistic acknowledgment of a white musician by a Negro. It is the solo which was transcribed by an entire generation of hornmen.

Note by note, Beiderbecke's "Singin' The Blues" solo has been studied, analysed, enjoyed and marvelled at for 31 long, crowded years.

In the jazz calendar, February 4, 1927, will always occupy a golden page. Yet inside five years of that date, Bix was dead. Given health, self-discipline and congenial musical company, there is no gauging the heights to which his genius might have led.

His solo in "Singin' The Blues" is the finest memorial any jazzman could wish to have: perfection, in 32 immortal bars.

## Steve Race

reviews Great Records of our Time—Number Four:

### BIX BEIDERBECKE'S "SINGIN' THE BLUES"

**details**

Frankie Trumbauer (alto), Bix Beiderbecke (cornet), Jimmy Dorsey (clarinet), Doc Ryker (alto), Miff Mole (trom), Ed Lang (guitar), Chauncey Morehouse (drums). Rec.: N.Y. City 4/2/27. Duration: 3 min. Parlo. R.3323.

Soak it and see!

Test proves SOLOIST reed unaffected by 48 hours immersion!

GET Soloist ON THE TIP OF YOUR TONGUE

**BRYAN JOHNSON** sings 'Jeannie'.

**LYNN BARRIE** 'No need to say Goodbye'

**MARIE BENSON** sings 'Beautiful Dreamer'.

**GERRY GRANT** 'Baby Don't Say'.

**KENT WALTON** says "These records are sensational"

Accompanied by the Red Hot Poppet Group

**GET THEM NOW — ONLY 1/9 EACH WITH YOUR POPPETS (or all 4 for only 6/-)**

What a chance! Eat your favourite Poppets and get records of favourite tunes at this amazingly low price.

Kent Walton says of Paynes 'Pop' Records: "These records have really got something. Brilliant arrangements sung by outstanding 'pop' singers of today".

It's so easy, too. All the details are on this coupon. But hurry! Record stocks are limited.

**Paynes poppets** coated in rich milk chocolate

**POST TODAY** To George Payne & Co. Ltd., Dept R. Waddon, Surrey (Must arrive by first post Nov. 1)

Please send me (subject to availability) the records I have ticked: All records 45 r.p.m.

BEAUTIFUL DREAMER  JEANNIE

NO NEED TO SAY GOODBYE  BABY DON'T SAY

I enclose P.O. (Crossed "A Co" and made payable to GEORGE PAYNE & CO. LTD.)

1/9 for 1 record, 3/6 for 2, 5/3 for 3, 6/- for 4.

and also 1 opening flap from a 1-lb. Poppet carton or 3 opening flaps from 6d. Poppet cartons for each record.

NAME.....

ADDRESS.....

(Offer applies only in Great Britain & Northern Ireland) 194



# Marino Marini flips back—to No. 12

IT'S not often that the reverse side of an established hit record creates new interest. But that's the case with the backing to Marino Marini's "Volare." A sudden demand for the "Come Prima" side has taken this disc to No. 12.

Other discs that have soared are Elvis Presley's King Creole, Cliff Richard's Move It, and Johnny Mathis's A Certain Smile.

Five new discs have emerged, headed by Tommy Edwards's It's All In The Game, at 13. This number dates back to 1912. And Frankie Vaughan brings in another oldie, Am I Wasting My Time On You? from 1926. And this was only released last Friday!

The other newcomers are Western Movies, by the Olympics, My True Love, by Jack Scott, and Little Star, by the Elegants. These, with the Edwards disc, have hit the target in the States.

One to watch may be Malcolm Vaughan's Miss You. This one has begun to show strongly in the returns.

Shock of the week is Marty Wilde's Endless Sleep. Last week it was strongly placed at No. 11—this week it is out!

Still at the top, Connie Francis's position has been consolidated by very strong sales of her Stupid Cupid/Carolina Moon. And she looks set—Presley willing—for a long run at No. 1.



Marino Marini  
Carolina Moon. And she looks set—Presley willing—for a long run at No. 1.

# Melody Maker

# TOP TWENTY

WEEK ENDED OCTOBER 4, 1958

This week	Last week	Title	Artist	Label
1	(1)	STUPID CUPID/CAROLINA MOON	Connie Francis	MGM
		ALDON/LAWRENCE WRIGHT Other disc—Stupid Cupid—Maureen Evans (Emb), Carolina Moon—Billy Vaughn (Lon); Guy Luytens (Brun); George Hamilton IV (HMV); Maureen Evans (Emb).		
2	(2)	VOLARE (NEL BLU DIPINTO DI BLU)	Dean Martin	Capitol
		ROBBINS Ronald Chesney (HMV); Alan Dale (MGM); Charlie Drake (Par); Rikki Henderson (Emb); Joe Loss (HMV); Marino Marini (Dor); Melaine Stiers (V-Lor); Domenico Modugno (Ori); Nelson Riddle (Cap); Lita Roza (Nix); Anne Shelton (Phi); Cyril Stapleton (Dee); Jimmy Young (Col).		
3	(10)	KING CREOLE	Elvis Presley	RCA
		SEVENTEEN SAVILE ROW		
4	(3)	WHEN	Kalin Twins	Brunswick
		SOUTHERN Barry Barnett (HMV); Johnny Worth (Emb).		
5	(4)	BIRD DOG	Everly Brothers	London
		ACUFF-ROSE Paul Rich (Emb).		
6	(12)	MOVE IT	Cliff Richard	Columbia
		B. F. WOOD		
7	(7)	BORN TOO LATE	Poni-Tails	HMV
		CHAPPELL		
8	(6)	POOR LITTLE FOOL	Ricky Nelson	London
		COMMODORE-IMPERIAL Paul Rich (Emb).		
9	(5)	RETURN TO ME	Dean Martin	Capitol
		SOUTHERN Denny Dennis (Emb).		
10	(14)	A CERTAIN SMILE	Johnny Mathis	Fontana
		ROBBINS Jones Boys (Col); Andy Russell (RCA); Paul Rich (Emb).		
11	(9)	MAD PASSIONATE LOVE	Bernard Bresslaw	HMV
		DUCHESS		
12	(18)	COME PRIMA (MORE THAN EVER)/VOLARE (NEL BLU DIPINTO DI BLU)	Marino Marini	Durium
		STERLING/ROBBINS Come Prima—Jackie Lewis (Dee); Joe Loss (HMV); Robert Earl (Phi); Edmund Hockridge (Nix); Tony Lamb (Col); Malcolm Vaughan (HMV); Norrie Paramor (Col); Jackie Rae (Fon); Eve Boswell (Par).		
13	(—)	IT'S ALL IN THE GAME	Tommy Edwards	MGM
		BLOSSOM Nat "King" Cole (Cap).		
14	(8)	FEVER	Peggy Lee	Capitol
		PREUSS Little Willie John (Par).		
15	(16)	IF DREAMS CAME TRUE	Pat Boone	London
		KORWIN		
16	(—)	WESTERN MOVIES	Olympics	HMV
		ARDMORE AND BEECHWOOD		
17	(—)	MY TRUE LOVE	Jack Scott	London
		SOUTHERN		
18	(—)	AM I WASTING MY TIME ON YOU	Frankie Vaughan	Philips
		LAWRENCE WRIGHT		
19	(—)	LITTLE STAR	Elegants	HMV
		MONARCH		
20	(13)	SPLISH SPLASH	Charlie Drake	Parlophone
		GOOD MUSIC Bobby Darin (Lon); Johnny Worth (Emb).		

STORES SUPPLYING INFORMATION FOR RECORD CHART  
LONDON—Solo For Records, E.10; Popular Music Stores, E.6; A. R. Tippet, S.E.15; Leading Light, N.1; W. A. Clarke, S.W.6; Reg. W. Reed, Ltd., S.E.15; MANCHESTER—Duke Wholesale, Ltd., 1; H. J. Carroll, 18. HULL—Sydney Scarborough, Ltd. BLACKWOOD—Glyn Lewis, Ltd. LEEDS—R. S. Kitchen, Ltd., 1. EDINBURGH—Bandpart Music Stores, Ltd., 1. SOUTH SHIELDS—Saville Brothers, Ltd. NEWCASTLE—J. G. Windows, Ltd., 1. SLOUGH—Hickies—McCormack's, Ltd., C.2. MIDDLESBROUGH—Sykes Record Shop, Engineering Service Co. SOUTHAMPTON—The Record Shop, CHAWLEY—S. C. Withers. WORTHING—J. W. Mansfield, Ltd. BOURNEMOUTH—Beales. LIVERPOOL—Nemo, Ltd., 1. BRIGHTON—Dobell's Record Shop, 1. PLYMOUTH—C. H. Yardley and Co. BIRMINGHAM—R. C. Mansell, Ltd., 5. FORTSMOUTH—Weston Hart, Ltd.

# Show reviews

IT'S more than pleasant to welcome a new name in Show Business—especially when it's a newcomer to the Variety stage. And for that reason alone my visit to London's Prince of Wales on Tuesday was well worth while.

The newcomer is 26-year-old Roy Castle, from Huddersfield, and he owes his start to Dickie Valentine who has been coaching him for several months.

So it must be something of a consolation for Dickie because his protégé certainly is the hit of the show. Roy clowns, dances, plays guitar and trumpet. In fact you name it—he does it.

Not that he's faultless. His act needs just a little more

polish and quite a lot more laughs. But make no mistake—he's got what it takes.

It's not one of the best Prince of Wales Variety bills but I was pleasantly surprised by Joan Regan and the King Brothers, Dickie Valentine, of course, successfully followed his usual formula.—Bill Halden.

## Great Hi-Lo's

THE Hi-Lo's set the seal of perfection on their British tour which ended at the Hammersmith Gaumont, last Saturday, with yet another immaculate performance. Their talent, professionalism and polish are staggering. What an act!—J.H.

**YOURS FOR £1 DEPOSIT** & 38 weekly payments of 2/2  
Cash Price - 35 Gns.

**The Versatile**



**RECORD MAKER and PLAYER**

- ★ Makes normal records from microphone or direct from radio instantly.
- ★ Also convertible to radio.
- ★ Records are permanent or can be used again and again.
- ★ MADE BY PYE—IT MUST BE SUCCESSFUL!
- ★ The only one of its kind in the world.

★ Is also a normal 4-speed player for all records, having its own powerful built-in 4 watt amplifier—can tune in a whisper.

★ Ideal powerful public address system for meetings, etc.

★ Is a first-class dictating machine.

SEND £1 DEPOSIT and prove everything we claim.

enclose £1 deposit. Name.....  
Please send me the PYE RECORD MAKER Address.....

**SOUND TAPE VISION LTD.**  
(Dept. M.M-3.) 69-71 Praed Street, London, W.2

Callers Welcome

**It's Here!**

**LATEST AMERICAN CRAZE**

# HOOPA HOOLA

Recorded by **JOYCE SHOCK** on **PHILIPS** and **BETTY JOHNSON** on **LONDON**

PIANO COPIES 2/- ORCHESTRATIONS 4/-

**FRANCIS, DAY & HUNTER, LTD.**  
138-140 Charing Cross Road, London, W.C.2  
TEmple Bar 9351

## Britain's top jazz LPs, EPs

(Week ended October 4, 1958)

- (1) MY FAIR LADY (LP) Shelly Manne .... (Vogue)
- (7) TREASURES OF NORTH AMERICAN NEGRO MUSIC—Vol. I (EP) Leroy Carr .... (Fontana)
- (2) THE ATOMIC MR. BASIE (LP) Count Basie .. (Columbia)
- (3) DAVE DIGS DISNEY (LP) Dave Brubeck .. (Fontana)
- (—) CHRIS BARBER IN CONCERT—Vol. III (LP) (Pye-Nixa)
- (—) "PAL JOEY" (LP) Andre Previn .... (Vogue)
- (—) ELLA SINGS THE DUKE ELLINGTON SONG BOOK—Vols. I and II\* (LP's) Ella Fitzgerald .... (HMV)
- (—) MR. ACKER BILK MARCHES ON (EP) (Pye-Nixa)
- (5) MR. ACKER BILK REQUESTS (LP) (Pye-Nixa)
- (8) SONNY, BROWNIE AND CHRIS (LP) Sonny Terry, Brownie McGhee and Chris Barber (Pye-Nixa)

\*Not sold separately.

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART.  
LONDON—Dobell's Jazz Record Shop, W.C.2. GLASGOW—McCormack's, Ltd. O.2. BELFAST—Atlantic Records. MANCHESTER—Hume and Addison, Ltd. and Record Rendezvous. BIRMINGHAM—R. C. Mansell, Ltd., 5; The Diskery, 5. NEWCASTLE—J. G. Windows, Ltd., 1. LIVERPOOL—Beaver Radio, Ltd., 1. GARDINER—Gly Radio (Gardiff), Ltd.

## America's top discs

As listed by "Variety"—issue dated October 5, 1958

- (1) IT'S ALL IN THE GAME Tommy Edwards (MGM)
- (2) VOLARE (NEL BLU DIPINTO DI BLU) Domenico Modugno (Decca)
- (3) ROCKIN' ROBIN Bobby Day (Cass)
- (7) TEA FOR TWO CHA CHA Tommy Dorsey Orchestra (Decca)
- (5) TEARS ON MY PILLOW Imperials (End)
- (9) TOPSY Cozy Cole (Love)
- (9) TOM DOOLEY Kingston Trio (Capitol)
- (8) SUSIE DARLIN' Robin Luke (Dot)
- (6) BIRD DOG Everly Brothers (Candace)
- (4) LITTLE STAR Etchings (ABC-Paramount)
- (15) THE END Earl Grant (Decca)
- (—) CHANTILLY LADE Big Bopper (Mercury)
- (—) SUMMERTIME BLUES Eddie Cochran (Liberty)
- (20) IT'S ONLY MAKE BELIEVE (Conrad Twitty (MGM)
- (13) DEVOTED TO YOU Everly Brothers (Candace)
- (12) NEAR YOU Roger Williams (Kapp)
- (18) NO ONE KNOWS Dion and Belmonte (Laurie)
- (—) TREASURE OF YOUR LOVE Eileen Rodgers (Columbia)
- (—) TO KNOW HIM IS TO LOVE HIM Teddy Bears (Dore)
- (—) THE DAY THE RAINS CAME Jane Morgan (Kapp)

Reprinted by permission of "Variety."

## Britain's 20 top tunes

THIS copyright list of the 20 best selling songs for the week ended October 4, 1958, is supplied by the Popular Publishers' Association of the Music Publishers' Association, Ltd.

(Last week's placings in parentheses.)

- (1) VOLARE (NEL BLU DIPINTO DI BLU) (P) (2/6) Robbins
- (2) TRUDIE (B) (2-) Henderson
- (3) WHEN (A) (2-) Southern
- (4) CAROLINA MOON (A) (2-) Lawrence Wright
- (5) TULIPS FROM AMSTERDAM (P) (2-) ..... Chesnut
- (6) RETURN TO ME (A) (2-) Southern
- (12) STUPID CUPID (A) (2-) Aiden
- (7) ON THE STREET WHERE YOU LIVE (A) (2/6) Chappell
- (8) YOU NEED HANDS (B) (2-) Lakeview
- (9) ALL I HAVE TO DO IS DREAM (A) (2-) Acuff-Rose
- (16) MAD PASSIONATE LOVE (A) (2-) ..... Duchess
- (11) MOON TALK (A) (2-) Leeds
- (10) LITTLE BERNADETTE (B) (2/6) ..... Berry
- (17) POOR LITTLE FOOL (A) (2-) Commodore-Imperial
- (14) PATRICIA (A) (2-) Latin-American
- (20) BORN TOO LATE (A) (2-) Anglo-Pic
- (18) I COULD HAVE DANCED ALL NIGHT (A) (2/6) Chappell
- (16) THE ONLY MAN ON THE ISLAND (A) (2-) ... Brou
- (—) COME PRIMA (MORE THAN EVER) (P) (2-) ... Sterling
- (18) DEVOTION (A) (2-) Grosvenor

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



POP DISCS



Vic Damone—'a more mellow Sinatra'

DREAMY VIC

**SURPRISING** how Vic Damone sounds like Sinatra at times—but Sinatra without the "edge" to his voice. A more mellow Sinatra, as it were.

This is not to suggest that Vic moulds himself on Frankie; it is just that they have a certain affinity of phrasing—particularly in the more romantic ballads.

Damone's forte seems to be songs of this category, and he excels himself on "Closer Than A Kiss," a 12-in. LP on which he is accompanied by Frank DeVol's Orchestra.

The mood is restful and relaxing throughout. Verdict: an ideal interlude for the starry-eyed. Titles: *Closer Than A Kiss; Out Of Nowhere; I Kiss Your Hand, Madam; We Kiss In A Shadow; Cuddle Up A Little Closer; A Toujours/You And The Night And The Music; Prelude To A Kiss; How Deep Is The Ocean; Day By Day; As Time Goes By; Close As Pages In A Book.* (Philips BBL7259)

Who's best?

Love In A Home is one of those cosy, sentimental songs that never fail to register with the more dew-eyed. The question is: who makes the saccharine lyric more acceptable—Mario Lanza, Bing Crosby, Doris Day, or the male vocalist with Lawrence Welk and his Champagne Music?

I personally plump for Crosby and Day. Respective backings are *Do You Wonder*, a ballad on which Lanza again soars and roars; *In The Good Old Summertime*, a pleasant foil for Bing in his lightest mood; *Blues In The Night*, from the "Hooray For Hollywood" Day LP; and *Namely You*, a number packaged in the usual bubbly Welk fashion. (RCA1080, Bruns. 05760, Phi. 45-PB863, Coral Q72389.)

Ted Heath

TED HEATH'S *Volare* March is hardly a march, but it is an engaging, swifty and unusual treatment of

by LAURIE HENSHAW

the catchy ballad that is driving everyone crazy.

Ted is more in the romantic Italian mood on *More Than Ever*. (Decca F11063)

Georgia Gibbs

GEORGIA GIBBS'S *The Gula Hoop Song* is, of course, a plug for the craze that is sweeping the States—and now Britain.

More appealing is *Georgia's Keep In Touch*, which is delivered against a L-A-cum-rock beat. (Columbia 45-DB4201)

Carmen McRae

THE smoky-voiced Carmen McRae is in typical top form on *I'll Love You (Till I Die)*—one of those give-all ballads—and *Namely You*. (Brunswick 05761)

Dave King

DAVE KING'S relaxed rendering of *Home*—a tuneful revival from the early 'thirties—makes pleasant listening.

The *Story* is sung against a swifty cha-cha beat. Both are recommended for King admirers. (Decca F11061)

Kirby Stone Four

THE Kirby Stone Four, who impressed with "Baubles, Bangles And Beads," are in similar vein on *Zing! Went The Strings Of My Heart* and *Let's Do It*. (Philips 45-PB861)

Lana Sisters

THE Lana Sisters make a convincing recorded debut with *Ring-A My Phone* and *Chimes Of Arcady*. Both numbers are sung with attack against a swinging beat from Ken Jones and his group. (Fontana 45-H148)

PRESENTING  
**Gala**  
RECORDS  
45 R.P.M EXTENDED PLAY

ALL AMERICAN RECORDINGS

FOUR TITLES

66

EACH ONE PACKED IN AN ATTRACTIVE COVER



AVAILABLE FROM  
Over 100 branches of  
A. Lewis (Westminster) Ltd

Branches of  
British Home Stores  
Premier Supermarkets

Record and Musical  
Instrument Dealers

Newsagents, Booksellers  
and Stationers  
throughout the Country

All branches of  
LEWIS'S LTD  
DEPARTMENTAL STORES

N.A.A.F.I. shops

MR. DEALER!  
IF YOU HAVE ANY DIFFICULTY  
IN OBTAINING SUPPLIES OF  
GALA RECORDS  
Please write to Gala Records, 114  
Charing Cross Road, London, W.C.2  
TEMPLE BAR 044

CHOOSE FROM THE FOLLOWING POP RECORDS

- 45XP1019 Side 1. *When*—Sung by "The Keys" with Orchestra  
*Born You Late*—Sung by The Prominiers with Orchestra
- Side 2. *Gingerbread*—Sung by Dick Sletson with Orchestra  
*All I Have To Do Is Dream*—Sung by The Wright Bros. with Orchestra
- 45XP1020 Side 1. *Fever*—Sung by Betty Green with Orchestra  
*Twilight Time*—Sung by The Prominiers with Orchestra
- Side 2. *Bad Dog*—Sung by The Wright Bros. with Orchestra  
*Paloma*—Played by Jose Gutierrez and his Orchestra
- 45XP1021 Side 1. *Silly Old Cupid*—Sung by Jeanie Carson with Orchestra  
*Who's Sorry Now*—Sung by Terry Frank with Orchestra
- Side 2. *Everybody Loves A Lover*—Sung by Dottie Grey with Orchestra  
*Returns to Me*—Sung by Richard Deane with Orchestra
- 45XP1022 Side 1. *Are You Really Mine*—Sung by Jimmy Grant with Orchestra  
*One Summer Night*—Sung by The Prominiers with Orchestra
- Side 2. *Moonwalk*—Sung by Johnny Kay with Orchestra  
*Four Little Fool*—Sung by Marty Kamen with Orchestra
- 45XP1023 Side 1. *(Volare) Nel Blu Dipinto Di Blu*—Sung by Rick Carlo with Ed Cee and his Orchestra  
*Rebel Rouser*—Played by Sam Horn with Orchestra
- Side 2. *Yakety Yak*—By The Four Crowns with Ed Cee and his Orchestra  
*La Paloma*—Played by Ed Cee and his Orchestra
- 45XP1024 Side 1. *Just A Dream*—Sung by The Four Dreams with Ed Cee and his Orchestra  
*Little Star*—Sung by The Terrifics with Ed Cee and his Orchestra
- Side 2. *Splash Splash*—Sung by John Drew with Ed Cee and his Orchestra  
*I'm Sorry I Made You Cry*—Sung by Dottie Evans with Jimmy Carroll and his Orchestra and Chorus

Other releases on 45 r.p.m. extended play Gala records include

- 45XP1000 MY FAIR LADY
- 45XP1001 SOUTH PACIFIC
- 45XP1002 THE KING AND I
- 45XP1003 OKLAHOMA
- 45XP1004 From the Film PAL JORY
- 45XP1005 PRINCE NATURAL JONES
- 45XP1006 ARENA
- 45XP1007 ADVENTURES IN SOUND
- 45XP1008 CHA CHA CHA
- 45XP1009 NORMAN BROOKS with the AL GOODMAN ORCHESTRA give you JOLSON
- 45XP1010 IKE COLE SINGS
- 45XP1011 JOHNNY KAY ARRIVES
- 45XP1012 LET'S BE FRANK
- 45XP1013 DRIFTING AND DREAMING
- 45XP1014 EDNA McGRIFF'S THE NAME
- 45XP1015 HELEN FORREST
- 45XP1016 GAB CALLOWAY
- 45XP1017 BOB CROSBY AND DICK POWELL
- 45XP1018 BOB HAYNES

LISTEN TO THE GALA SHOW  
FEATURING JACK GOOD  
ON RADIO LUXEMBOURG—TUESDAYS 7.45

EVERY RECORD A GALA PERFORMANCE

SONGSHEET

by Hubert W. David

AN interesting point in musical copyright has been brought to light by the Performing Right Society, Ltd., in their quarterly bulletin. They ask, "Is a Song a Collective Work?"

You will find no mention of a so-called "collective work" in the Copyright Act of 1956. This Act expanded and revised the 1911 Copyright Act, which states that any work produced by the collaboration of two or more authors in which the contribution of each author is not separate from the contribution of the other author or authors, is "joint authorship." The whole point hinges on

the word "collective." In general use, we assume this to apply to the contents of a newspaper, encyclopaedia, etc., where articles are "collected" from a varied set of contributors.

JOINT AUTHORS

So if a lyric writer is responsible for the words of a song, and the composer the melody, then a song in this sense may be called "a collective work." Thus for copyright purposes, if the lyric writer contributes the words only, he has his own copyright in those words. Similarly the composer has the same for his melody. But

if either contributes to each other's part of the song, then as joint authors, they are both owners of both words and music.

A lyric writer and composer as separate entities, should write the word "Copyright" at the bottom of their lyric or manuscript, followed by the year in which the song was written, their name and address.

The "collective" copyright comes into being when the song is published, for the publisher becomes the compiler or editor and strictly speaking it is he who "compiles" the words and music and makes them into a complete song.

When both lyric writer and

composer agree to assign their separate copyrights to the publisher, copyright is claimed by the publisher in the complete work. Without this he has no power to set the wheels in motion for exploitation.

COMPETITION

OUR competition to find out what you know about songwriting started in last week's issue, when we set the first two questions. Below you will find Questions 3 and 4.

There will be 12 Questions in all. DO NOT SEND ANSWERS TO ANY OF THE QUESTIONS UNTIL ALL 12

HAVE APPEARED. The last set of Questions will be published on November 8, 1958, when we shall give full details of free entry for the competition.

QUESTION 3: What do you understand by: (a) adverse Love Interest, (b) correct scanning, and how do you ensure this?

QUESTION 4: Describe how a lyric and a manuscript copy should best be presented before they are sent to someone who is likely to be interested in your songs.

The songwriters' coupon is withheld this week due to space shortage.

Who owns the words and music?



# British 'assault' on Presley is held back

## —FANS WAIT PATIENTLY

THE 5,000 members of the official Elvis Presley Fan Club—who breathlessly followed the news last week of their idol's arrival in Germany—are unlikely to launch a mass invasion of the Continent.

Discreetly holding them in check are Jeanne Soward and Doug Surtees, president and co-president of the Club. Commented Jeanne to the MM: "Elvis is trying to be a soldier and an ordinary guy. It wouldn't be fair to him for us all to rush over."

"In any case, it would be very difficult to arrange a party. Anything less than 500 in number wouldn't be worthwhile—and the fares would be prohibitive."

"Doug and I may possibly go over some time before Christmas—but only if we get the permission of Elvis and his manager, Colonel Parker, first."

### Britain?—not yet

Will Elvis come to Britain? "Possibly, if he can get leave—but that won't be likely for some while," adds Miss Soward. "His work as a Tank Corps Commander will keep him busy. He's in the 3rd Armoured Division—their motto is 'Hell on Wheels'."

While Presley has been busy with his Army duties in Friedberg, his less respectful admirers—and certainly the OEPPC—would not number them among their members—have been whipping it up in Britain.

Manager Ed Kirkeby told the MM: "If the deal materialises, we will fly to Britain next May and the show will run, until pantomime in December."

## Scala leaders out-in-out

THREE bandleaders expelled by the MU for playing at Wolverhampton's colour-bar Scala Ballroom, were re-admitted to the Union—and expelled again—within the space of two days.

The leaders are Styx Wilkinson, Charles Wall and Jack Wilson.

At a special meeting on Sunday, the branch members called to hear an appeal by the expelled men voted by a majority of 31 to 8 to re-admit them.

But Mr. John Foreman, Midlands organiser, said on Tuesday that the three had not been entitled to appeal against their expulsion because before they lodged their appeal they had been automatically expelled for being over 30 weeks in subscription arrears.

### 'In arrears'

Mr. Foreman added that if the three men wanted to rejoin the Union they would have to apply. Mr. Wilson said he thought there were many members who could be expelled for being over 30 weeks in arrears. "What we need in Wolverhampton is a society to protect us from the MU," he added.

## Alma Cogan is wow in Johannesburg

Alma Cogan's smash-hit cabaret debut in Johannesburg has sparked off a demand for British song stars in South Africa.

Says Sydney Grace, of the Lew and Leslie Grade office: "The organisers are approaching us for more British artists—among them Dickie Valentine." Joburg's "Rand Daily Mail" reports: "Alma is magnificent. What a personality!"

## Deeps may star in Palladium season

Negotiations are nearing completion to bring the Deep River Boys back to Britain next summer—for the resident Palladium show.

Manager Ed Kirkeby told the MM: "If the deal materialises, we will fly to Britain next May and the show will run, until pantomime in December."

# PEOPLE in the NEWS

**SINGER** David Hughes will have a double celebration tomorrow. It is his 30th birthday and the day when his children Shaun and Katie are to be christened.

On Monday he begins a week at the Empire Theatre, Leeds.

**'Look around'** TOP arranger Ronnie Boulter flew to New York yesterday (Thursday) for a 16-day "look-around." He will be staying with Johnny Weed, the British pianist now playing with the Buddy Morrow Orchestra.

**ALTOIST** Dougie Drake and drummer Eddie Clayton join the Ken Mackintosh Orchestra on Monday in place of Johnny Hughes and Kenny Hollick. Hughes is to freelance and Hollick is joining Joe Loss.

**WALLY** FAWKES and his Tragedytes make their first appearance at the Club Columbus, Leeds, on October 17.

**Golden award** PETER LEGH, resident at the Bolton Palais, has won the Gold Cup for being the outstanding Mecca band-leader during the last six months. Second was Charlie Bassett (Ritz, Manchester) and third, Billy Walker, (Casino, Birmingham).

**THE** Lana Sisters appear on "Six-Five Special" tomorrow (Saturday). On Sunday they have a concert with Lonnie Donegan at the Odeon, St. Albans.

**RUSSELL** QUAYE and his City Ramblers and the Canal Street Group will be seen on

Canadian Television in December. TV cameras will be at work in Ted Cular, Greek Street, on Monday.

**THE** front-line of the Mick Mulligan Band—Mulligan (td), Ian Christie (tr) and Frank Parr (tmb.)—this weekend guests with the resident Dill Jones Trio in ABC-TV's "Sunday Break."

**ROY** KENTON opened at the Embassy Ballroom, Welling, on Tuesday with a 13-piece band.

**VERA** LYNN starts a fortnightly BBC-TV series on October 23. She will present guest stars each fortnight. Semprini being featured on the opening show.

and the Student's Club, Bradford, the following day.

**EDMUND** HOCKRIDGE, Joan Regan and Italy's Marino Marini Quartet appear in ATN's "Saturday Spectacular" this weekend.

**PROMOTER** Jimmy Tate is presenting a triple benefit at Kew Boathouse on October 30. The proceeds go to Joe Harriott, Kenny Graham and Bob Wallis.

**THE** Barry Sisters, Merna (l) and Claire, are pictured arriving at London Airport on Friday. They appear in "Sunday Night At The Palladium" this weekend.

**THE** Polka Dots—Don Riddell, Tony Mottell, Jimmy Walker and Fred Dachleit—are seen rehearsing at the Astor.

## At the Colony...



These "Polka Dots and Dolls" opened in Berkeley on Monday night. The "Dolls"—American singing team the Barry Sisters—started a three-week season at the Colony Restaurant, while the Polka Dots opened a week's engagement at the nearby Astor Club.

# QUEEN TO HEAR JAZZ AT LEEDS

## DONEGAN—ATV COMEDIAN

HER MAJESTY the Queen is expected to attend a jazz concert during the Leeds Festival.

She is expected to see one of the two concerts presenting American blues singer Muddy Waters and the Jazz Today Unit.

The concerts have been put back half-an-hour to 7 p.m. and 9 p.m. to fit in with the Queen's schedule.

A surprise addition to the shows will be 28-year-old Mississippi pianist Otis Spann, who will be accompanying Waters throughout his British tour.

Waters, the Duke Ellington Orchestra and Jimmy Rushing are the American stars of the most ambitious week of jazz ever planned by a British city.

**Two shows a day** From Monday next, there will be two concerts a day. Featured on Monday and Saturday is the Ellington Band; Tuesday and Wednesday—Rushing, the Humphrey Lyttelton Band and the Johnny Dankworth Orchestra; Thursday and Friday—Muddy Waters and the Jazz Today Unit.

BBC-TV will, on Thursday, present the first musical spectacular to come from the City.

The show will feature Eric Robinson, Ronnie Hilton and playwright—songwriter Jack Pottlewell.

Dance bands will also be featured at a special Festival Club.



Lonnie Donegan went on a comedy kick last weekend for his starring role in ATV's "Saturday Spectacular." And he is pictured (above) training some off-stage piping watched by Petula Clark, who also starred in the show.

## Chris Barber in car smash

THE Chris Barber Band's 10-day tour of Holland nearly took place without Chris and singer Otilie Patterson.

Chris and Otilie were on their way to catch the boat at Harwich on Friday when their 23,000 Aston Martin DB2 collided with a tree and overturned.

Neither Chris nor Otilie was seriously injured, but the car was damaged.

Shaken, they returned to London and caught a plane to join the band in Holland in time for the opening concert.

## Harry Gold booked for Summer, 1959

Harry Gold has been rebooked for the 1959 summer season at Wallis's Cayton Bay Holiday Camp, and will return there with his septet next June.

On completion of this year's season, he took over lead alto at the Prince of Wales Theatre, W., at the start of the theatre's Variety season.

# Back to work for Frankie Vaughan

## BILLY SMITH 'RETIRES'

FRANKIE VAUGHAN returns from a holiday in the South of France on Wednesday, and the following day leaves for the States.

The singer is travelling over to bring back Joseph McGrath, the 16-year-old boy who won a talent contest sponsored by Frankie and the Boys' Clubs of America.

Joseph will be appearing with Frankie when he stars in a National Association of Boys' Clubs concert at the Royal Festival Hall on October 29.

**Star names** In addition, the show will also star Charlie Drake, the Beryl Stott Singers, the Vernon's Girls Choir, Joyce Shock, the King Brothers, Irene Handl, Geoff Love, Raymond Long, and comedian Ted Luce, of "Army Game" TV fame.

The show will be telefilmed by ATV and a half-hour excerpt will be shown from 8.25 p.m. on Saturday, October 25.

## NITWITS ADDED TO PALLADIUM PANTO

Sid Millward and the Nitwits have been added to the all-star bill for the London Palladium pantomime "Sleeping Beauty," which opens on December 23.

Also in the show are Charlie Drake, Bernard Bresslaw, Edmund Hockridge and Bruce Forsyth.

## As you were...

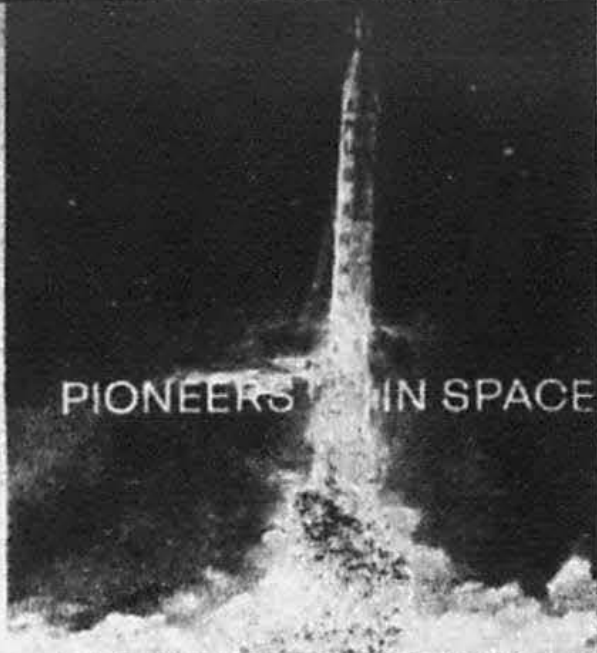
The Aristocrat Club, which took over the premises of the Bag O' Nails—a famous West End jazz haunt—last year, has changed its name to—Bag O' Nails.

## Dates with the Stars

- (Week commencing October 12)
- Duke ELLINGTON**
    - Sunday: Gaumont State, Kiburn
    - Monday: Odeon, Leeds
    - Tuesday: Odeon, Newcastle
    - Wednesday: Odeon, Glasgow
    - Thursday: Odeon, Liverpool
    - Friday: Odeon, Leeds
    - Saturday: Odeon, Leeds
  - Michael HOLLIDAY**
    - Week: Gaumont, Taunton
    - Saturday: Odeon, Leeds
  - KALIN Twins**
    - Sunday: Empire, Liverpool
    - Tuesday: De Montford Hall, Leicester
    - Wednesday: City Hall, Sheffield
    - Thursday: City Hall, Newcastle
    - Friday: Town Hall, Birmingham
    - Saturday: Balto, York
  - MUOLARNS**
    - Week: Empire, Newcastle
    - Jimmy RUSHING
      - Sunday: Odeon, Guildford
      - Tuesday: Odeon, Leeds
      - Wednesday: Odeon, Leeds
      - Thursday: Seaburn Hall, Sunderland
      - Saturday: Balto, York
    - Tommy STEELE
      - Sunday: Theatre Royal, Plymouth
      - Tuesday: Gaumont, Worcester
      - Wednesday: Granada, Rugby
      - Thursday: Adelphi, Slough
      - Saturday: Balto, York
    - TANNE SISTERS**
      - Week: Globe, Stockton
      - Malcolm VAUGHAN
        - Week: Globe, Stockton
        - Muddy WATERS
          - Thursday: Odeon, Leeds
          - Friday: Odeon, Leeds
          - Saturday: City Hall, Newcastle



Presley pictured in New York alongside an Army recruiting poster.



Presley busy answering questions at his embarkation.

## MDA ups committee from 16 to 24

The London committee of the Music Directors' Association has been increased from 16 to 24 members. This was announced at the association's annual general meeting on Sunday.

The new members are Ronnie Aldrich, Claude Cavallotti, Les Collins, Johnny Dankworth, Ted Heath, Ronnie Keene, Sid Phillips, Cyril Stapleton, Lew Stone, Sydney Thompson and Sid Wright.

## Guest Kenny Baker

Kenny Baker will make a guest appearance at Brighton's Club Mamba on Monday. He will be featured with the resident trio led by guitarist Cedric West.

Future bookings at the club are Duncan Lamont (26th), Ian Hamer (27th), Tony Kinsey (November 3) and Vic Ash (10th).

# ITS NEW MARK II GRAFTON

NOW FEATURED BY LAURIE GOLD and his 2nd Pieces of Eight



All instruments now fitted with **VANDOREN MOUTHPIECES**

The man who owns a Grafton enjoys a very special feeling. He knows on the strength of his own personal judgment that he is playing one of the finest altes backed by a unique service exchange scheme.

**YOURS FOR ONLY £6.1.6 DOWN** and 24 monthly payments of 58/10. CASH PRICE 51½ Gns.

**FREE!** As Brochure of the Grafton Mark II.

Name.....  
Address.....  
MM 11/10/58

**Dallas**

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

## 'Look around'

TOP arranger Ronnie Boulter flew to New York yesterday (Thursday) for a 16-day "look-around." He will be staying with Johnny Weed, the British pianist now playing with the Buddy Morrow Orchestra.

## Golden award

PETER LEGH, resident at the Bolton Palais, has won the Gold Cup for being the outstanding Mecca band-leader during the last six months. Second was Charlie Bassett (Ritz, Manchester) and third, Billy Walker, (Casino, Birmingham).

## THE Lana Sisters appear on

"Six-Five Special" tomorrow (Saturday). On Sunday they have a concert with Lonnie Donegan at the Odeon, St. Albans.

## RUSSELL QUAYE and his City Ramblers and the Canal Street Group will be seen on

Canadian Television in December. TV cameras will be at work in Ted Cular, Greek Street, on Monday.

**THE** front-line of the Mick Mulligan Band—Mulligan (td), Ian Christie (tr) and Frank Parr (tmb.)—this weekend guests with the resident Dill Jones Trio in ABC-TV's "Sunday Break."

**ROY** KENTON opened at the Embassy Ballroom, Welling, on Tuesday with a 13-piece band.

**VERA** LYNN starts a fortnightly BBC-TV series on October 23. She will present guest stars each fortnight. Semprini being featured on the opening show.

**THE KALIN TWINS**  
FORGET ME NOT  
05759 45/78

**HUMPHREY LYTTTELTON**  
LA PALOMA  
F 11058 45/78

**BING CROSBY**  
LOVE IN A HOME  
05760 45/78

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

THE DECCA RECORD COMPANY LTD., DECCA HOUSE, ALBERT EMBANKMENT, LONDON, W.C.2

# Framus GUITARS

A sensation in the musical world!

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

New, favourable H.P. Terms now bring these superb instruments within the reach of all who aspire to play better. Prices range from 6 gns. for a Junior model up to 73 gns. for the GRAND STAR Cutaway, resonance electric model. All obtainable from your local Music Dealer.

AN EXAMPLE OF OUTSTANDING GUITAR VALUE is the CALYPSO Cello Model the little guitar with the big tone at 11 Gns. or 31/- deposit and 12 monthly payments of 20/2d.

**FREE!** 18-page Guitar Booklet illustrating all that is new in Guitars, Pick-ups, Amplifiers, and other fretted instruments.

Name.....  
Address.....  
MM 11/10/58

**JOHN E. DALLAS & SONS LTD., Dallas Bldg., Clifton St., London, E.C.2**



# BAND SHAME

## MM readers speak up!

**I MUST agree with Teddy Wallace on his criticism, last week, of our summer season bands. The Isle of Man had several which were not up to the standards you expect from top-class bands.**

At one hall, a well-known bandleader led the charge from the bandstand to the bar leaving a trio that was terrible to listen to. I wasn't the only one to walk out that night.—*Jim Begg, Muirkirk, Ayrshire.*

**TEDDY WALLACE'S** remarks cannot be applied to Ronnie Aldrich and the Squadronaires, who were spending their seventh consecutive season at the Isle of Man, or to Ken Mackintosh.—*Derek Gamester, Harrow.*

**I SPENT** a season working on a holiday camp. Often I considered the groups round where I live comparable to the camp bands. The camp musicians, in the main, seemed bored, anaemic and "clock-work".—*D. B. Lord, Mytholmroyd, nr. Halifax.*

**IF** the musicians carried on in the manner Teddy Wallace describes, I am sure they would have been sacked.—*Len Clewley, London, N.6.*

**I HOPE** Teddy Wallace does not include the Geraldo Orchestra on his list. Whilst in

Blackpool I saw the orchestra many times. Their appearance was immaculate and their tone and presentation admirable.—*E. F. A. Barker, Lincoln.*

**IT** is perhaps a little unfortunate that the MELODY MAKER published Mr. Teddy Wallace's ill-informed rubbish without first obtaining the facts from an organisation such as the Musicians' Union.

The Association of Health and Pleasure Resorts, with whom the Union negotiates summer season rates and conditions for its members, alone represents well over one hundred holiday resorts. In addition, there are many others, such as holiday camp proprietors, who are not members of the Association. Yet during the course of the season we have received not one complaint from the Association or elsewhere about the kind of behaviour of which Mr. Wallace alleges musicians have been so widely guilty.

Neither have our district organisers, there are eight, six of whom concentrate much of their efforts around the coast during the summer season, found much evidence to support

Mr. Wallace's lurid description of his former colleagues' behaviour. Many professional musicians have been re-engaged for the next summer, or, at least, contracts have been issued to their music directors.

Mr. Wallace need not therefore be "positively ashamed" of his "connections with the music business".—*Harry Francis, assistant secretary, Musicians' Union, London, SW1.*

**PLEASE** congratulate Teddy Wallace on his outspoken comments.—*Jack Stewart, London, N.W.10.*

● What do YOU think?

### Tops

**COULD** you please tell me how many weeks the LP "My Fair Lady," by Shelly Manne and his Friends has either topped or ran second in the top EPs and LPs section



**HATS** off to trumpet star Cat Anderson of the Ellington band. Have you ever heard high notes like his?—*F. Bertram, London, N.W.6.*  
● For you, a picture of Cat.



Every week the MM awards 12 in. LPs for lively letters. Write to the MELODY MAKER, 189 High Holborn, London, W.C.1.

in your paper? — *David Murphy, Whitley Bay.*

● The disc topped the section 13 times and was second nine times.

### With mitts

**WHY** does Steve Race keep ramming Brubeck down our throats? Surely it is one's personal taste that counts, and to me Brubeck sounds as if he has mitts on. Give me Oscar Peterson every time.—*Cyril G. Ford, West Bromwich.*

● See?

### Some pop!

**I DEPLORE** the fact that the I MM has changed from a jazz to a pop policy. Last week's photo of Sheila Southern on the front page was the limit.—*E. Hutchinson, Yorks.*

P.S. Would you please send me a photo of same?

● Pop fan, eh?

### Ambition

**AFTER** three - and - a - half years I have finally had my ambition realised! I met Frankie Vaughan in his dressing-room at the Brighton

Hippodrome. There is not a more sincere person.—*Miss Helen Hall, Coventry.*

● Who said you need money in the bank, Frank?

### Praise

**WHY** do we hear so many visiting American jazz stars praising British jazz musicians and so many British critics doing exactly the opposite?—*I. S. G. Hann, Cardiff.*

● What's that saying about familiarity breeding something? LP WINNER.

### Why?

**I FAIL** to understand why Duke Ellington, who is respected by millions for his never-ending contributions to jazz, persists in featuring the violin as a solo instrument.—*G. F. Kearsley, Newcastle.*

● Maybe he likes it.

### Duke's great

**BEFORE** the self-appointed jazz critics start pulling Duke Ellington's opening concerts to pieces I should like to thank the Duke for giving me the greatest musical thrill of my life.—*John Harrison, London, N.W.3.*

● What more can you say?

### Dislikes

**HERE** are my three pet dislikes in the recording world: 1. Those out-of-this-world angelic voices that feature in many recordings. 2. The monotonous off-beat from a drummer in a slow rock number. 3. The piercing, clanging noise from over-amplified guitars.—*A. Midgley, Hartlepool.*

● Any others? LP WINNER.

## If they criticise Duke I may get violent!

**THE** visit of Duke Ellington brings yet another living legend into our midst. The semi-myth becomes fact. And many preconceived ideas will be shattered to be replaced by a rather more concrete impression.

Some will be shocked—indeed, the old familiar cries were to be heard during the two opening London concerts. "Too much comedy! . . . Not enough jazz! . . . Why didn't he do this . . . or that?"

Those who went to hear "the first serious jazz composer" were no doubt startled to be confronted with a sophisticated entertainer who treated his audience, his orchestra and himself with an air of urbane frivolity.

One of the most salutary effects of these visits by American jazz giants is the drastic spring cleaning of legendary cobwebs.

Jazz mythology is fine in its way. It does us no harm to believe that, on a clear night, Buddy Bolden could be heard 3, 5, 10 miles away across Lake Ponchartrain (though in irreverent moments we may well ask what the people standing 10 ft. away felt about it).

### Who started it?

I often wonder how the process of historical selection which goes to make up a legend begins. Who first told who that when the newly joined Lil Hardin asked King Oliver about the key of a number, he said: "You're a musician, ain't you? Hit it, gal!"

And why did they not go on to say, as is probable, that Lil played a four-bar intro in A flat and the band came in in C?

Legend records how King Oliver, hearing his musicians praising rival "cornetists," ordered Richard M. Jones to "Beat it out in B-flat, Jones," and walked out into the street to seduce the customers from clubs several



says  
**HUMPH**


blocks away with a (presumably) ear-splitting blues. It does not record what Jones said when he found himself left in the basement beating it out in B flat on his toad.

But, hush! These legends are inviolable. Their heroes are dead and it is an altogether harmless and endearing human tendency to picture them slightly larger than life.

Legend about living artists is a different matter. It has grown up in the unnatural climate brought about by distance and the MU ban, when our knowledge and judgment of musicians was based almost exclusively on gramophone records. And we have seen over and over again how discrepancy between the legend and reality has led to impaired judgment and bewilderment.

Louis Armstrong, Lionel Hampton, Earl Hines, Eddie Condon—all have met criticism for being themselves and failing to conform to mythical roles.

You may be sure it will happen with Duke, too. If so, I hope in the interests of public order that I am out of earshot. For, after the two opening concerts by one of the most perfect musical combinations in the world, I remain in a state of enjoyment into which carping criticism enters only at the risk of violence.



**HAROLD DAVISON** in association with **NORMAN GRANZ**  
PROUDLY PRESENTS

## DUKE ELLINGTON

AND HIS ORCHESTRA


## GAUMONT STATE

KILBURN

SAT. 11th OCT. 6 & 8.45 p.m.  
SUN. 12th OCT. 5.30 & 8.30 p.m.

TICKETS 5/- 7/6 10/- 12/6 15/- 20/-

Available from Advance Booking Office, Gaumont State, Kilburn  
(Phone: MA1 8081) and usual agents.



## Duke Ellington

HIS LIFE AND MUSIC

EDITED BY PETER GAMMOND  
*Foreword by Hugues Panassié*

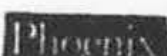
Here it is—the first book on Ellington ever published in Britain! It's a book no real jazzman can be without—written by the leading experts on both sides of the Atlantic. Brim full of facts, rich in anecdote, it traces the changes in the band's personnel, identifies the soloists in recordings from 1926, tells us how the Duke writes and what inspires him, and evaluates his most important compositions.

It's all here, in this timely and indispensable volume of British publishing's tribute to our most important jazz visitors of this or any year.

*With 40 photographs, a complete guide to Ellington recordings available in this country and a unique band personnel chart.*

**25s. net.**

Through your bookshop.  
Published by Phoenix House  
Ltd., 38 William IV Street,  
London, W.C.2.



## Top Teachers

in ENGLAND, SCOTLAND, the STATES and EVERYWHERE

Use DAVID GORNSTON BOOKS

Unchallenged leadership in Modern Tutors and Studies. Solid musically, reflecting vital trends in a substantial, correct, dynamic manner. Ask the men who know and they will tell you that GORNSTON BOOKS represent the Forward Look.

**16 SMART STUDIES**  
(Huffnagle), \$1.50 for Trumpet, Clarinet, Saxophone, Guitar.  
**Don Redman's ETUDE CAPRICES.**  
Solo Studies 90 cents for Saxophone or Clarinet. Pia Part for Clarinet or Tenor \$1.50.

**ALL CHORDS (Gornston)**  
\$1.25 for Clarinet, Saxophone, Trumpet, Guitar.

**Louis Bellson's MUSICAL DRUMMER**  
Vol. I \$2.50. Vol. II \$2.50—98 pages each book.

**40 RHYTHM ETUDES**  
(Paisner-Gornston), \$1.25—for Sax, Clar., Trpt., Guitar.

Mention Instrument when ordering at all good music stores in Great Britain or for further information

**DAVID GORNSTON,**  
117 W. 48th Street,  
New York City, U.S.A.

## NOW-BEGINNERS PLAY GUITAR FROM 1ST LESSON



The easiest and quickest way of learning to play. No previous musical knowledge required. Complete home course planned for individual needs by Britain's most modern and successful guitar teachers. You'll win the admiration of your friends. Easy terms available. Don't delay—send a.s.p. for details today. (Dept. 23)

**NORWOOD SCHOOL OF MUSIC,**  
45 Gledhow Park Avenue, Leeds 7



# This world of jazz

**OFTEN** I have marvelled at the American jazz musicians' capacity for admiring their rivals. And last week, spending several hours with Joe Newman's sextet in London, I was again struck by this unflinching responsiveness.

We had hardly started the first airport drink before the glories of Ellington's band were being extolled by these Basie men (even Nat Pierce is a kind of Basie man—unofficial deputy pianist).

It was accepted that time was needed for warming-up operations on certain jobs. "But when those guys start hitting, then it's something else entirely," was the general verdict.

## Strong Sweets

**THAT** Duke would come up for appraisal at this time was, of course, a foregone conclusion.

Less certain, but not unexpected because of Jimmy Rushing's advance tidings, was the enthusiasm manifested for Harry Edison's quintet at Birdland.

With the former Basie trumpeter as tenor saxophonist Jimmy Forrest, pianist Jimmy Jones, bassist Joe Benjamin and drummer Charlie Persip. I gathered that it was the most driving, closely knit, directly

communicative quintet to be heard in months.

Frank Wess, Nat Pierce and Joe Newman were ardent appreciators of Edison's playing.

"Sweets was blowing so much and swinging so strong," I was told, "that it was hard work following him at Birdland. Shoot! Five pieces against our 16 and they didn't want to let us on."

Wess took up the tale on behalf of Forrest. "You know—the guy that did 'Night Train'; worked with Ellington and all the bands. Been around a long while, but not been written-up much. Man, that cat is swinging up there. He's a bad man, I'm telling you."

A great many jazz musicians, despite the propaganda about dignity and John Gillespie, do speak in this vein. And very effective it is, though less so when seen in print.

## Just swinging

**REFLECTING** upon Forrest's merits, Wess downed a king-size cognac and explained: "He's forceful but calm."

He went on: "Not cool, you understand, but not exerting himself. Just swinging all the time. Man, I'm going to have to steal that cat's New York card. Got to stop him swinging some way."

Laughing at this pleasant thought, he said: "I used to get hung up all the time listening. Everyone else was listening, too, and the place was crowded. Normally, when the big band would come off people would drift away. But with Sweets, everyone stays."

"Sometimes I was late coming out through that—couldn't get my horns together. I was

in there getting ready when 'Bam!' That band was kicking up so much hell I just had to go listen."

Someone had reported to Basie that Sweets "wasn't going to let them on" and was "blowing his bell off out there." Basie, looking wise as usual, had said: "I hear them."

And the big band had to start punching at once. "If we played something soft to begin with," Wess recalled with awe, "we were wasted."

## A pistol

**LATER** in the morning, when Nat Pierce and Al Grey called on Rushing, there was similar talk.

"Is Edison still breaking it up at Birdland? ... Ain't he a pistol?" And "Yes, he's giving Stan Kenton a hard time now. ... Hear what I say, he's got the people tapping their feet."

Most telling of all, though, was one musician's account of how he listened respectfully to the Kenton band, then Edison's.

"I admire the musicianship, but Stan always seems to be saying to me: 'Where is it? It's round here somewhere. Where is it?'"

"Then Edison comes out—bam, bam, bam—and the first bars answer: 'Here it is!'"

## U.S. clusters

**THE** past eight or nine days must have seen more U.S. jazzmen in London than at any time in history.

Apart from Rushing and the Newman band, there is the entire Ellington organisation clustered around Piccadilly.

# Muddy Waters —the greatest

"**SYLVIO'S**," in Chicago, has always been a home for blues performers—Big Bill, Memphis Minnie, Big Maceo, Sonny Boy Williams, Sunnyland Slim and many others.

Kokomo Arnold used to have his headquarters a little bit further across the street and the Cotton Club was almost next door.

These days the street is dark and deserted, but Sylvio's still jumps. On weekends, two bands are featured. Each time I went there they were those of Elmore James and Muddy Waters.

Muddy Waters, due in Britain next week, is one of the strongest musical personalities you can meet today in the USA.

His usual band has tenor, harmonica, piano, two electric guitars (including himself), bass and drums. They play a loud, solid type of R and B music. Muddy sings.

I had a word with him there and he gave me his address.

by MAX JONES

And remnants of the "Jazz From Carnegie" unit hit town early this week.

J. J. Johnson, Red Garland and Zoot Sims came in from the Continent on Monday, left for the States the following night. Phineas Newborn arrived late on Monday, is hoping to stay over for a few days.

The rest are scattered about Europe still.

"London is quite a swinging city, and I hope to return soon," Johnson told me.

"Come home," he said. "We'll have a talk. I get up at twelve and go back to bed at two." Come any time between."

It's a quiet street and a crowded home: Muddy's wife, his piano player's family—and Muddy's son, "Clear Water" (because he sings a ballad type of blues).

"Your name is McKinley Morganfield," I said. "Where does the Muddy Waters come from?"

## First record

He grinned, looked through the window as if his mind was going back to Clarksdale.

"Well, I guess, because I was always playing in the mud. So I got the name when I was a kid and it stuck . . ."

"I was a farmer and made my first recording in Clarksdale in 1939, for the Library of Congress. Then in 1942 I decided to take a chance."

"I got into Chicago in 1943 and started to work here with the other blues musicians. I recorded with Little Walter, St. Louis Jimmy, Sunnyland Slim, Little Junior Wells, Jimmy Rodgers and Sonny Boy Williams."

Muddy added that he was looking forward to his British tour. Let's hope that he won't regret it, because he is undoubtedly one of the world's greatest blues singers.

Yannick Bruynoghe

## jazz on the air

(Times: GMT)  
**SATURDAY, OCTOBER 11:**  
 11.19-11.45 a.m. A 1: J.J.J., John Lewis, Monk-Blakey.  
 12.15-12.40 p.m. C 2: Dutch Swing College.  
 2.15-2.45 P 2: Eric Delaney Band.  
 4.15-4.45 Z: Swing Serenade.  
 6.30-7.0 DL: Steve Race.  
 7.0-9.0 T: (1) Popular. (2) Jazz.  
 8.5-9.0 J: America's Popular Music.  
 9.0-9.45 W: Jazz Time.  
 9.5-9.30 J: Dixie Beat.  
 9.10-9.35 B: Joe Thomas.  
 9.35-10.0 Y: Jazz Gallery.  
 10.0-10.55 P 1: Jazz à la Carte.  
 10.30-12.0 J: D-J Shows.  
 12.0-1.0 a.m. E-Q: Dr. Jazz's Library.  
 1.5-2.0 H-Q: Hollywood-New York.  
**SUNDAY, OCTOBER 12:**  
 4.0-4.15 p.m. A 1 2: French Jazzmen.

7.0-9.0 T: (1) Popular. (2) Jazz.  
 9.10-10.0 S: For Jazz Fans (news break 9.30).  
**MONDAY, OCTOBER 13:**  
 12.45-1.5 p.m. C 1: Brubeck in Disneyland.  
 7.0-9.0 T: (1) Popular. (2) Jazz.  
 9.10-10.0 E: Jazz Programme.  
 9.10-10.0 S: As Sunday.  
 9.30-10.30 app. K: Jazz Discs.  
 9.35-10.0 Z: Jazz Actualities.  
 10.5-12.0 J: D-J Shows (nightly).  
**TUESDAY, OCTOBER 14:**  
 7.0-9.0 p.m. T: (1) Popular. (2) Jazz.  
 7.0-7.45 P: Hi-Lo's, Previn, Terry Gibbs, Shearing, Sinatra, etc.  
 9.10-9.37 B-258m: The Real Jazz.  
 9.10-10.0 S: As Sunday.  
 9.30-9.55 J: Modern Jazz 1958.

9.30-10.0 N: Jazz Programme.  
 9.30-10.15 I: Jazz in I Time.  
 10.40-11.30 DL: Baker's New Dozen.  
**WEDNESDAY, OCTOBER 15:**  
 6.15-6.45 p.m. DE: Jazz Session.  
 7.0-9.0 T: (1) Popular. (2) Jazz.  
 8.30-9.30 P 3: Jazz for Everyone.  
 9.10-10.0 S: As Sunday.  
 9.50-10.0 Q: Cannes Jazz Festival.  
 9.50-10.0 F 4: Chet Baker.  
 10.5-11.0 O: Jazz Journal.  
 11.10-12.0 I: Les Brown, Wild Bill, Peterson, Dinah Washington.  
**THURSDAY, OCTOBER 16:**  
 11.35-11.50 a.m. C 2: Rita Reynolds Trio.  
 4.50-4.40 p.m. C 1: M.J.Q.  
 7.0-9.0 T: (1) Popular. (2) Jazz.  
 8.50-9.0 F 1: White Notes . . . Black Musicians.  
 9.10-10.0 S: As Sunday.  
 9.30-10.0 P 4: Buck Clayton.  
 10.0-11.0 P: Jazz Discography.  
 10.40-11.20 DL: Jazz Club.  
**FRIDAY, OCTOBER 17:**  
 2.15-2.45 p.m. I: Rollins plays for Parker.  
 4.30-5.0 L: Jazz.  
 6.10-6.30 C 2: Jazz Music.  
 7.0-9.0 T: (1) Popular. (2) Jazz.  
 7.40-8.0 Z: Jazz à la Carte.  
 8.10-9.25 F 1: Merle Travis.  
 9.10-10.0 S: As Sunday.  
 9.15-9.45 P 2: The Living Jazz.  
 9.15-9.45 N: Jazz Programme.  
 9.50-9.55 J: Rosey McHargue Rag-timers.  
 10.15-11.0 C 1: Jazz Session.

Programmes subject to change. Continental listeners should add one hour to convert to Central European Time.  
 The 7.0-8.0 VOA Transmission is repeated nightly from 10.0. The latter (Jazz) hour being additionally heard on Long Waves.

**KEY TO STATIONS AND WAVELENGTHS IN METRES**  
 A: RTF France 1: 1-1829, 48.39, 2-193.  
 B: RTF France 2: 260, 218, 318, 359, 278, 445, 458.  
 C: Hrvatska: 1-402, 2-258.  
 D: EBC: E-464, L-1560, 247.  
 E: NDR-WDR: 369, 189, 49.56.  
 F: Belgian Radio: 1-484, 2-324, 3-267, 4-198.  
 H: RIAS Berlin: 363.  
 I: SWF B-Baden: 295, 363, 195, 41.29.  
 J: AFN: 344, 271, 547.  
 L: NR Oslo: 1376, 337, 228, 477, 19, 25 or 31 bands.  
 M: Copenhagen: 1224, 283, 210.  
 N: Monte Carlo: 205, 49.71, 40.82.  
 O: BR Munich: 375, 187, 48.7.  
 P: SDR Stuttgart: 522, 49.75.  
 Q: BR Frankfurt: 506.  
 S: Europe 1: 1622.  
 T: VOA: 7.0 p.m.: 13, 16, 19, 25, 31 bands. 10.0 p.m.: 25, 31, 41 bands plus 1724 from midnight.  
 W: Luxembourg: 208, 49.26.  
 Y: SFC Lugano: 568.6.  
 Z: SBC Geneva/Lausanne: 293, 31 band.



**CLARK TERRY** ★  
**SHORTY BAKER** ★  
 with the famous  
**DUKE ELLINGTON**  
**BAND**  
 on their  
**Selmer TRUMPETS**  
 Send for catalogue B.1.6, including details of the "K-modified" trumpet  
**Selmer** 114 CHARING CROSS ROAD LONDON W.C.2

**HEAR** ★  
*Ace trumpeters* ★

## 3 SENSATIONAL Broadway OUTFITS



**CLUB KIT**  
 20" x 15" Bass Drum  
 14" x 5" Snare Drum  
 14" x 6" Tom-Tom  
 11" Cymbal  
 Drums finished in choice of—white enamel, silver, gold or red glitter.

Enamel finish £29/8/0 (Tax Paid)  
 Glitter finish £32/19/6 (Tax Paid)



**SIX-FIVE SPECIAL KIT**  
 20" x 15" Bass Drum  
 14" x 5" Snare Drum  
 11" Cymbal  
 Drums finished in white enamel  
 £21/18/9 (Tax Paid)



**KAT KIT**  
 14" x 5" Snare Drum  
 11" Cymbal  
 Drum finished in coloured plastic  
 £9/8/0 (Tax Paid)

Send me complete list of Broadway Drums outfits and name and address of my nearest dealer.

NAME.....  
 ADDRESS.....  
 JOHN GREY & SONS (London) LTD.  
 79/85 Paul Street, London, E.C.2

F. W. Street



# HUMPHREY LYTTTELTON CLUB

Mack's, 100 Oxford St., W.1

Friday, October 10th  
BRUCE TURNER'S JUMP BAND

Saturday, October 11th

**JIMMY RUSHING**  
singing with

HUMPHREY LYTTTELTON AND HIS BAND

plus  
WALLY FAWKES and his TROGLODYTES

Sunday, October 12th  
GRAHAM STEWART'S SEVEN

Monday, October 13th  
MR. ACKER BILK'S  
PARAMOUNT JAZZ BAND

Tuesday, October 14th  
ALEX WELSH AND HIS BAND  
with ERIC LISTER

Wednesday, October 15th  
MICK MULLIGAN'S BAND  
with GEORGE MELLY

Intervals by—  
DIZ DISLEY'S SOHO STRING QUINTET

Thursday, October 16th  
TERRY LIGHTFOOT'S JAZZMEN

Sessions com. 7.30 p.m. Sun. 7.15 p.m.  
8 Great Chapel Street, W.1. Gerrard 7494  
Details of Club and Sessions from H.L.C. Office.

# KEN COLYER CLUB

At Studio '51, 10/11 Gt. Newport Street, Leicester Square (Tube)

Open at 7.30

FRIDAY

KEN COLYER'S JAZZMEN

SATURDAY

KEN COLYER'S JAZZMEN

SUNDAY (7.15)

IAN BELL JAZZMEN

MONDAY

KEN COLYER'S JAZZMEN

WEDNESDAY

THE STORYVILLE JAZZMEN

Apply NOW for membership, 5/- per annum.

Pay at Door all Sessions

# PARK LANE JAZZ CLUB

Croydon 8453. Station: E. Croydon

The Luxurious Rendezvous for Jivers

MODERN JAZZ

Every Saturday

TED POTTER'S ALL STARS

featuring LENNIE BEST and BUDDY FEATHERSTONEHAUGH

Traditional Jazz

THIS FRIDAY

DICK CHARLESWORTH JAZZ BAND

THE NEW

SID PHILLIPS

GRADUATED CORRESPONDENCE

COURSE FOR

CLARINET

Write now to:—

THE SID PHILLIPS MUSIC SCHOOL

Suite 3, 42 Shepherd's Hill, London, N.6. Fitzroy 1736

# ROYAL FESTIVAL HALL

General Manager: T. E. Bean

Sunday, October 12th, at 3 p.m.

**FOLK MUSIC**

of the

**BRITISH ISLES**

★ Jack Armstrong ★ Seamus Ennis ★

★ Jeannie Robertson ★ Frances Mon Jones ★

and many other stars

Songs and Tunes that have

been "Top-Pops" for over 500 years!!

TICKETS: 3/6, 5/-, 7/6, 10/-, 12/6 from Hall (WAT 3191) and Agents

Presented by E.F.D.S.S.

# NEW MIAMI CLUB

20 GERRARD STREET (off Wardour St., W.1) Beneath the Kaleidoscope

Saturday at 7.30:

"THE WANDERERS RETURN"

back from their tour come London's Swing-Kings—

BRIAN BENTLEY'S ALL-STARS

with

Chas. Skelton & the Roy Fry Trio

"A Ball Tonight"



# CLUB CALENDAR

1/- per word

**CLUB "M."**  
underneath the Mapleton Restaurant, 39, Coventry St., W.1. "London's liveliest sessions."

\*FRIDAY, October 10:

TONIGHT, another exciting all-nighter featuring RHYTHM 'N' BLUES/JAZZ/CHA-CHA-CHA. Doors open 11 p.m. until 4.30 a.m. Yes! A FIVE-AND-A-HALF-HOUR SESSION.

\*SATURDAY ALL-NIGHT SESSION: Thank you, Duke Ellington's PAUL GONSALVES and RAY NANCE, for paying your respects last week. Also salams to Tony Kinsey, Bobby Wellins, Duncan Lamont, Ronnie Seott, Les Gordon, Phil Bates, Jackie Sharpe, etc., for dropping in. This week's attractions at Europe's greatest all-nighter the debut of Britain's new and foremost group, "THE JAZZ MAKERS" featuring GANLEY, ROSS, Ellefson, Jones, Wasser. Make this a date! Doors open 11.30 until 7 a.m. Wow! A SEVEN-HOUR (value for money) SESSION.

\*SUNDAY AFTERNOON, 3-8 p.m.: Jam Session, RHYTHM 'N' BLUES, JAZZ, CHA-CHA-CHA.

FIRST stop in London for Ellingtonians PAUL GONSALVES, RAY NANCE, etc.?

Jeff Kruger's "JAZZ at the FLAMINGO," 33-37, Wardour Street, W.1.

\*TONIGHT (FRIDAY) at 7:

"Top Two!" THE JAZZ COURIERS

NEW TONY KINSEY QUINTET

\*SATURDAY (11th) at 7:

Spectacular! TONY KINSEY QNT. with Ken Wray (valve trombone) THE JAZZ COURIERS

\*SUNDAY (12th) at 7:

"Guest Night!" VIC ASH SEXTET KENNY BAKER QUARTET

\*WEDNESDAY (15th) at 7:

Harry White's CHA-CHA SEVEN THE JAZZ COURIERS

Comperes: Tony Hall, Bix Curtis

Membership: only 5/- covers all sessions till Jan., 1959. P.O., s.a.e., to 9, Woodlands, North Harrow, Middx.

## FRIDAY (TODAY)

ALL CHEAM memberships valid.

THAMES HOTEL, Hampton Court: MICKY ASHMAN AND HIS BAND. Listen. Jive. Licensed. 8-11 p.m.

AT THE CELLAR: JACK ELLIOTT—the great American folksinger and guitarist. THE BARNSTORMERS SPASM BAND and the NEW HAWLEANS.

BIRDLAND, Denlow Studios, Chadwell Heath, 7.30. This week: RONNIE ROSS, EDDIE HARVEY, EDDIE THOMPSON.

BRENTWOOD JAZZ CLUB, "White Hart" Hotel, 7.30: Alex. Welsh Band.

CIVIC HALL, CROYDON, tonight at 8 p.m.: JIMMY RUSHING sings the blues with HUMPHREY LYTTTELTON and his Band.

Tickets 6/-, 5/-, 3/-, obtainable now at box office (Cr. 3338) or at door.

CY LAURIE Club: Cy Laurie Band, 7.15-10.45.

DARTFORD: GRAHAM STEWART SEVEN.—Bull Hotel.

DICK CHARLESWORTH, Park Lane, Croydon.

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

GRAVESEND: MR. ACKER BILK'S PARAMOUNT JAZZ BAND.—Co-op. Hall.

"GREYHOUND," RED HILL: another swinging session with the PANAMA JAZZMEN.

MANOR HOTEL, CHINGFORD HATCH presents DAUPHIN STREET SIX.

TOP HAT CLUB, 20, Gerrard Street, W.1: Dance to the fabulous international GAYLORDS, Tuesdays and Fridays, from 7.30 p.m. 4/-.

## SATURDAY

AHI RAVING Stuart Carter, Alan Thomas, Spike Garret, Derek and Sisco Almond.—See Cellar.

AT THE CELLAR, 49, Greek Street, W.1: THE CITY RAMBLERS and the STORYVILLE GROUP. And another great all-night session, midnight till 6.30 a.m.: OWEN BRYCE and HIS BAND, DUKES OF DIXIELAND, NEW STUART CARTER JAZZ BAND and guest musicians.

## SATURDAY—contd.

AT COOK'S FERRY INN: First—last—ONLY TIME! GEORGE MELLY'S JAZZ BAND and 1st semi-final "Miss Jazz Club" comp

CHISLEHURST CAVES (next to Chislehurst Station), 7.30: LONDON'S MOST UNUSUAL CLUB. GRAHAM STEWART SEVEN with Alan Elsdon and supporting groups.

CROYDON JAZZ CLUB, Star Hotel, London Road 8 p.m.: MIKE DANIELS DELTA JAZZMEN.

CY LAURIE Club, Great Windmill Street, 7.15-10.45: Cy Laurie Band.

DICK CHARLESWORTH, Cowley, EALING BROADWAY—watch this space.

HARRINGAY JAZZ CLUB: ERIC SILK'S SOUTHERN JAZZ BAND with NORMAN BUNCE on tuba. EVERYBODY WELCOME! Thanks to all traders for the last two wonderful Saturdays! TONIGHT: 3 FREE SHAMPOO AND SETS for lucky "DEBS" at well-known local hair stylist!—See club address under Wednesday.

MERTHAM JAZZ CLUB: TIM HEALING'S JAZZMEN.

PINNER, Whittington Hotel, Cannon Lane. NO MEETING THIS WEEK.

RICKMANSWORTH: The famous SOUTHERN STOMPERS and PAM "Doctor Jazz" Members. guests.—Oddfellows' Hall.

TONIGHT AT BECKENHAM: MICKY ASHMAN'S JAZZ BAND, 8 p.m. Licensed bar. Harvey Hall, Fairfield Road (off High St.). Buses 54, 194a, 227.

WOOD GREEN: TERRY LIGHTFOOT!—See Thursday.

## SUNDAY

ABOUT 7.15-10.30: Modern and cha-cha.—"S. and G.", Putney.

AFTERNOON, 3-6 p.m., CY LAURIE Club: Bill Brunskill's Jazzmen. EVENING, 7.15-10.45: Cy Laurie Band.

AT COOK'S FERRY INN: Traditionally yours—MICKY ASHMAN'S JAZZ BAND, DICKIE BISHOP and 2nd semi-final "Miss Jazz Club" comp.

AT THE CELLAR: THE CITY RAMBLERS, STEVE BENBOW, KEITH SCOTT. Open session.

BALLADS AND BLUES, "THE HOOTENANNY," Horse Shoe Hotel (next Dominion Theatre), Tottenham Court Road: Ewan McColl, Fitzroy Coleman, A. L. Lloyd, Jack Elliott (subject arrival), 7.15.

BLUES! FOLK SONGS! Redd Sullivan, Martin Winsor.—Thameside Restaurant, Waterloo, 7.45-9.15.

CROYDON JAZZ CLUB, Star Hotel: TEDDY LAYTON Band.

DICK CHARLESWORTH JAZZ-BAND, Derby Arms, E. Sheen.

EALING BROADWAY, "Feathers": MARYLAND JAZZMEN, Streamliners Skiffle Champions.

ERIC ALLANDALE JAZZ CLUB, "Seven Stars," Gold Hawk Road: ERIC ALLANDALE'S JAZZMEN.

HOT CLUB OF LONDON, 7 p.m.: KEN COLYER'S JAZZMEN with interval pianist RON VICKERS. Shakespeare Hotel, Powis Street, Woolwich.

IT'S OUTSTANDING! The club with MORE than everything. CLUB OCTAVE, Hambrough Tavern, Southall.

QUEEN VICTORIA, North Cheam: MIKE DANIELS DELTA JAZZMEN. Listen Jive. Licensed. 7-10 p.m.

SOUTHEAST JAZZ CLUB, Arlington Hall, Leigh-on-Sea, REOPENS 3-5.30: Alex. Welsh Band.

WOOD GREEN: ALEX. WELSH!—See Thursday.

## MONDAY

ALL EALING, Rickmansworth, Hammersmith, Georgian memberships valid at the new TUXEDO. Listen, five to the famous SOUTHERN STOMPERS and PAM. Members 2/6, guests 3/-. "Terry's," Harrow Road (Sudbury Town Station).

AT THE CELLAR: Britain's great THE BRUCE TURNER JUMP BAND. CY LAURIE Club: Graham Stewart Seven, Alan Elsdon.

DOBELL'S RECORD Recital Club: Vic Bellerby. "The Controversial Ellington."—"White Bear," Lisle Street, W.C.2, 7.30. Admission 2/-.

DULWICH BATHS: Marylanders Jazz Club, 8-11. Entrance, Crystal Palace Road.

HAMPTON COURT: DON RENDELL, LENNIE BEST, CLIFF HALL, TED POTTER, JOHNNY duBOCK.—Thames Hotel, 8 p.m.

KEW BOATHOUSE: Dave Nelson's MARLBOROUGH JAZZ BAND.

WEST HAMPSTEAD Jazz Club, Broadhurst Rooms, Railway Hotel: ART CUMMINS' JAZZMEN, PATTI CLARKE.

## TUESDAY

A FULL HOUSE AT TIC'S! New membership now restricted to friends of existing patrons.

AGAIN, SOUTHALL, "White Hart": EDDIE THOMPSON QUINTEY featuring JOHNNY SCOTT.

AT THE CELLAR: BENBOW FOUR, JACK ELLIOTT, MARGARET BARRY, RALPH RINZLER, MICHAEL GORMAN, HYLANDA SIMS, JIMMY MACGREGOR and Co.

BARNET, Assembly Hall, Union Street: Acker Bilk's Paramount Jazz-band.

## TUESDAY—contd.

BROMLEY, KENT, "White Hart," 7.30-10.30: KEN COLYER'S Jazzmen.

CHINGFORD: DON RENDELL plus quintet.—"Bull and Crown," 7.30. Free membership.

CY LAURIE Club: Cy Laurie Band.

HARROW JAZZ CLUB, British Legion Hall, South Harrow: Graham Stewart Seven featuring Alan Elsdon and Johnny Parker Trio.

"STAR AND CARTER," PUTNEY, SENSATIONAL OPENING—WATCH NEXT WEEK.

WOOD GREEN: TEDDY LAYTON!—See Thursday.

## WEDNESDAY

ADMISSION FREE: Eric Hitchcock's Modern Jazz Quintet.—"Fox and Hounds," Kirkdale, Sydenham.

A MIKE DANIELS SESSION AT CATFORD!

ART NORTH, the Vi(bes)king, invades "East Coast Scene"—"Thurlow Arms," West Norwood, 8 p.m. Bar. Jiving.

AT RICHMOND ICE RINK (but not on ice, Dad!): DICK CHARLESWORTH JAZZ BAND. Licensed bar.

AT THE CELLAR: OWEN BRYCE AND HIS BAND and the ROMSIDERS.

"CAULIFLOWER," 553, High Road, Ilford: Tony Kinsey Quintet.

CY LAURIE Club: Graham Stewart Seven, Alan Elsdon, 7.15-10.45.

DAGENHAM JAZZ CLUB, Royal Oak Hotel: Alex. Welsh Band.

DICK CHARLESWORTH on Ice!

HARRINGAY JAZZ CLUB proudly presents the wonderful TERRY LIGHTFOOT JAZZMEN. EVERYBODY WELCOME at "Russell-Vale" Dancing School, Willington Road, N.22 (50 yards from "Westbury" pub.). Buses 144, 217, 231. Wed., Oct. 22: KEN COLYER.

KEN COLYER'S Jazzmen, "White Hart," Southall.

PURLEY HALL: Tim Healing's Jazzmen.

ST. ALBANS, Market Hall: Acker Bilk's Paramount Jazzband.

"TIGER'S HEAD," Bromley Road, Catford: Welcome back to Catford/Bellingham area, the fabulous MIKE DANIELS DELTA JAZZMEN.

TRUDIES CONTINENTAL CLUB, above the "Crown and Woolpack," St. John Street, E.C.1 (near Sadlers Wells and Angel Tube): Cha-Cha, mainstream, vocal spotlight. Jede menge stimmung! Uno ballo, un bonbon! The versatile GAYLORDS from the Top Hat Club. Thanks, Bill Hurley.

## THURSDAY

AHI THEY are all raving about the Stuart Carter Gang.

ATALANTA BALLROOM, Woking, every Thursday: RORY BLACKWELL and his BLACKJACKS—modern, rock, cha-cha.

AT THE CELLAR: TELEVISION PARTY with THE CITY RAMBLERS and THE CANAL STREET GROUP. Producer: JEREMY SCOTT. M.C.: BERNARD BRADEN.

BLUES AND BARRELHOUSE, "Roundhouse," Wardour Street: Guests, Rory and Alex. McEwan.

CAMBERWELL TOWN HALL: KEN HINE DIXIELANDERS.

CY LAURIE Club: Brian Taylor Band.

KALEIDOSCOPE, 20, Gerrard Street, W.1: Dancing to George Bennett and his All-Star Group, 8-11.30.

KEW BOATHOUSE: Hugh Rainey and the driving, raving, swinging, right-down earthy STORYVILLE JAZZMEN, with Teddy Layton and Trevor Williams and NEVA RAPHAELLO. Ladies free this night. Admission: 3/- members, 4/- guests.

NORTHERN STAR Hotel, New Southgate: Fabulous BILL BRUNSKILL JAZZMEN.

THE MONKS JAZZ BAND.—"The Master Robert," Great West Road, Hounslow.

WATFORD JAZZ CLUB, United Ex-Servicemen's Club, St. Albans Road: Alex. Welsh Band.

WOOD GREEN: Now every Thursday, "CLUB DJANCO," 8-10.30, featuring DIZ DISLEY'S HOT CLUB QUINTET! Admission: 3/-, guests 3/6. Membership free to all fans of Django Fheinhardt.

## RECORDS WANTED 5d. per word

A BETTER price for your L.P.s.—Pioneer Sales, 122, North Street, Romford, Essex, Rom. 45786.

JAZZ RECORDS bought (8,000 in stock).—Moxson's, 206, Forest Road, E.17.

RECORDS BOUGHT, sold, exchanged.—Fowler, 264, Vauxhall Bridge Road, S.W.1.

VOCAL FILM, Orchestral L.P.s. in good condition, 12-in. 17", cash by return/exchange new records.—Record Rendezvous, 212, King Street, Hammersmith, W.6, Riverside 7902.

## RECORDS FOR SALE 5d. per word

BETTER? BEST Record Mail Order Service. FORCES, OVERSEAS or HOME Customers obtain REAL advantages.—Booklet details: Agate and Co., Ltd. (Dept. M), 77, Charing Cross Road, London, W.C.2.

POST FREE orders over £1 or C.O.D. TAX FREE anywhere ABROAD. FREE monthly catalogue on request.—Len Daniels, 4, Soho Street, Oxford Street, London, W.1.

# Dankworth Club

79 Oxford St. W.1

## SATURDAY—

# The Jazzmakers

featuring

Ronnie Allan

# ROSS & GANLEY

with

Art Ellefson

plus

Eddie

HARVEY Quintet

with

Bert Kathy

COURTLEY STOBART

plus

EDDIE THOMPSON Trio

## SUNDAY—

# The Jazzmakers

featuring

Ronnie Allan

# ROSS & GANLEY

with

Art ELLEFSON

plus

</



# They're singing the Basie book

**ANNIE ROSS, DAVE LAMBERT, JON HENDRICKS (LP)**  
"Sing A Song Of Basie"  
Everyday; It's Sand, Man; Two For The Blues; One O'Clock Jump; Little Pony; Down For The Double; Fiesta In Blue; Down For The Count; Blues Backstage; Avenue C.  
(HMV 12 in. CLP1293—35s. 16d.)  
Annie Ross, Lambert, Hendricks (vocs.); Nat Pierce (pno.); Freddie Greene (gtr.); Eddie Jones (bass); Benny Payne (drs.). 1957. USA. (Am. ABC-Paramount.)

**A**N intensely interesting and entertaining record, this was ingeniously conceived and exceptionally well carried out both by the artists and engineers.

Aided by the "Basie rhythm section" (Basie's trio, plus the efficient Nat Pierce in place of Basie) the three singers set out to interpret 10 Basie arrangements.

Hendricks fitted words to solo, section and ensemble parts—except for the "Everyday" lyrics which are as sung by Joe Williams—and the performances were then painstakingly built up by multi-track recording.

It sounds difficult. Annie Ross says: "We spent months making the thing. Each phrase had to be rehearsed until we got it right. First we taped a basic part with the rhythm, then the three of us retracked and retracked until we sounded like trumpet, saxophone and trombone teams."

## ARTIFICIALITY OVERCOME

The results must surpass anybody's expectations. Somehow the singers overcome the artificiality of the multi-tape method, and produce swinging music which catches the happy "singing" quality of Basie's band.

Annie is prodigious on "Fiesta In Blue," performing Buck Clayton's muted and open solos, and she does great things in "Count," "Blues Backstage" and "Avenue C."

On "Two For The Blues," "Sand, Man," "Jump" and "Little Pony" (Hendricks singing Wardell Gray's original tenor solo), the singers achieve fascinating section interplay, including characteristic brass shakes here and there.

Though the record runs only half an hour, every track is an exhilarating experience.

I had the chance of playing this LP to Joe Newman's band last week: reactions were pretty ecstatic. Typical of the comments, as brass and reed impersonations hit the air, was Frank Wess's admiring: "Say, that's a bitch of a lead trumpet, there."

All vocal groups and arrangers will clutch their heads when they hear this.—Max Jones.

## Stimulating

**J. J. JOHNSON QUINTET (LP)**  
"Dial J.J.S."

Tea Pot (c); Barbados (b); In A Little Provincial Town (b); Cetto Chose (b); Blue Haze (a); Love Is Here To Stay (a); So Sorry Please (c); It Could Happen To You (a); Bird Song (a); Old Devil Moon (c).  
(Fontana 12 in. TFL5021—37s. 6d.)

Johnson (tmb.); Bobby Jaspar (tr., cl., flute); Tommy Flanagan (pno.); Wilbur Little (bass); Elvin Jones (drs.). (a) 29/1/57, (b) 31/1/57, (c) 14/5/57. USA. (Am. Columbia.)

**F**OR anyone who enjoyed Johnson's incredible playing on the recent "Jazz From Carnegie Hall" tour as much as I did, this is a most welcome release.

The album spotlights most aspects of the trombonist's playing—his incredible technique, humour and stimulating melodic inventiveness.

Variety is achieved with solo tracks for Flanagan's piano ("So Sorry Please") and Jaspar's flute ("It Could Happen"). The latter also plays some of his best recorded tenor throughout the LP.

The rhythm section is excellent, as is the choice of material. It is nice to hear Charlie Parker's "Barbados" again and the old Johnson "original"—"Tea Pot" which is in fact "Sweet Georgia Brown."—Bob Dawbarn.

## Camouflage

**DUKE ELLINGTON-MAHALIA JACKSON (LP)**

"Black, Brown And Beige"  
Ellington (pno.); Jackson (vcl.); Ray Nance (tr., vln.); Harold Baker, Cat Anderson, Clark Terry (tpts.); Quentin Jackson, Britt Woodman, John Sanders (tms.); Bill Graham, Russell Procope, Jimmy Hamilton, Paul Gonsalves, Harry Carney (reeds); Jimmy Woods (bass); Sam Woodard (drs.). 5-11-12 2.58. USA. (Am. Columbia).  
(Philips 12 in. BBL 7251—37s. 6d.)

**P**ERSONAL prejudice is bound to colour a reviewer's assessment of any work of this kind.

I note that "Down Beat" awarded this new version of "Black, Brown And Beige" its top quota of five stars—an opinion endorsed by Edgar Jackson in last week's MM LP Supplement.

I personally find the album disappointing. It compares unfavourably with the earlier version, issued here by HMV on 12 in. 78s, completely omitting my own favourite sections, including the "West Indian Dance," "Emancipation Day" and "The Blues."

What remains is an uneven hodge-podge made up from "Work Song" and "Come Sunday" with Mahalia Jackson's reading of the 23rd Psalm tacked on.

As with any Ellington work, it contains much that is superb, but its moments of greatness are sandwiched between second-rate reminiscences of Debussy and Delius.

## EUROPEAN INSPIRATION

That is where personal prejudice enters the picture in the form of my own dislike of the Romantics. I can see no satisfactory reason for such an original genius as Ellington touching his cap to European composers in a work said to be a "musical history of the Negro in America."

I am equally prejudiced against Nance's violin.

On the credit side are some superb Harry Carney, excellent Baker and Anderson (with plunger) and Mahalia Jackson.

Mahalia's authoritative voice sweeps majestically through her section of "Come Sunday" backed by bowed bass and "organ scoring" for the band.

The Psalm is treated with due reverence, but seems out of place in the suite as a whole—a typical Mahalia Gospel song would surely have been more effective.

To sum up, the album proves that even Ellington has his lesser moments, although even they are camouflaged by superb performance.—Bob Dawbarn.

## Effective

**ANDRE PREVIN AND HIS PALS (LP)**  
"Modern Jazz Performances Of Songs From 'Pal Joey'"

I Could Write A Book; That Terrible Rainbow; Bewitched; Take Him; It's A Great Big Town; What Is A Man?; I'm Talkin' With My Pal; Do It The Hard Way.  
(Contemporary 12 in. LAC12126—38s. 3d.)

Previn (pno.); Red Mitchell (bass); Shelly Manne (drs.). 28 and 29 10/57. Los Angeles. (Am. Contemporary.)

**T**HIS is an obvious follow-up to the best-selling "My Fair Lady" LP with which it has, stylistically, much in common.

"I'm Talkin' With My Pal" was written by Rodgers and Hart for "Pal Joey," but was not in fact included in the musical. It proves to be an effective ballad.

Previn throughout plays gentle jazz—his neat, precise phrasing being both his strength and his weakness. If he at times leans too far towards gentility he also produces moments of delightful delicacy and, on the up-tempo "Zip," a Basie-like swing.

Messrs. Manne and Mitchell make a sympathetic rhythm team



Annie Ross (above), with Dave Lambert and Jon Hendricks, sings 10 Basie arrangements—voice taking the place of instruments. The recording surpasses all expectations, says Max Jones.

and cope with their solo spots adequately.—Bob Dawbarn.

## Abandon

**ALEX WELSH AND HIS BAND (LP)**  
"The Melrose Folio"

Kansas City Stomp (a); Sidewalk Blues (a); Sugar Babe (b); Dippermouth Blues (b); King Porter Stomp (c); Some Day, Sweetheart (c); Honey Babe (d); Tia Juana (a).

(Nixa Jazz Today NJT516—27s. 16d.)  
(a), (c)—Welsh (tp.); Archie Sempie (cl.); Roy Crimmins (tmb.); Fred Hunt (pno.); Chris Staunton (bass); Johnny Richardson (drs.). (a) 24/2/58, (c) 3/5/58. London. (Py-Nixa.)

(b)—Sempie (cl.); pno., bass, drs. as above. 24/2/58. Do. (Do.)

(d)—Welsh (tp.); Hunt (pno.). 3/3/58. Do. (Do.)

†Erroneously labelled "Kansas City, Stop."

**T**HIS capable, well-sprung band, which gave us the attractive "Dixieland To Duke" LP last year, again sounds flexible and well-rehearsed on "The Melrose Folio."  
The idea behind the album—it has a sleeve note by Walter Melrose—enables the band to

present "Eight jazz classics from the historic Melrose Brothers' catalogue." They are good compositions, if not all classics.

Welsh and Hunt duet on "Honey Babe" (labelled "Some-day Sweetheart" on my copy), and their easy, tuneful playing here would be proof on its own of the remarkable development of local traditionalists in recent years. Sempie, too, shines on his "Sugar Babe" solo, which fluctuates between Hall and Pee Wee.

"Tia Juana" (labelled "Honey Babe") rolls along pleasantly, helped by solos from clarinet, trombone, piano, and trumpet. "Some-day Sweetheart" (labelled "Tia Juana") brings trombone and piano satisfactorily into prominence; and "King Porter," one of the liveliest pieces, features shouting ensembles and some biting solos.

Morton's "Kansas City" and "Sidewalk" are generally bright and well swung, while a furious "Dippermouth" shows the amount of contemporary Condon influence in this band's make-up.

Crimmins's rather staccato "Dippermouth" solo is notably original, and the final breaks are roared out with commendable abandon.—Max Jones.

# Ellington—from page 3

featuring Bailey, the Nance fiddle and fine Carney, was agreeable popular music if you like; but superfluous in an Ellington recital.

With "Jeeps" and "All Of Me" came the flow of a magnificent band, the tone and dynamics and discipline of a great jazz player, the art which conceals art. The impassive Hodges deserves every praise.

Cat Anderson's "El Gato" let loose the four trumpets in wild section work and admirable chases, in which Shorty Baker shone gently. This closed part one.

Much remains to be said. Sam Woodard, a little taut at first, swung hard most of the time.

He and Paul Gonsalves tried valiantly through 30 choruses to whip up the excitement of the recorded "Diminuendo" solo. But it is asking too much to expect this to strike fire regularly.

There is no question of the orchestra's ability: Ellington still leads the world's richest, most rewarding jazz band. But this is no reason for glossing over what I believe were shortcomings, if this is viewed as a jazz concert.

A musician, whose faith in jazz was restored by the occasion, said: "You heard Ellington '58. What do you expect? Utopia?"

From Duke I suppose I do.

## YOUR RECORD DEALER

- ★ **BIRMINGHAM** ★  
CURTIS'S RECORD SHOP, High Street, Knowle, Solihull, Birmingham.  
THE LATEST records are always in stock, including alternative numbers on 7-in. 45 speed.—Hasluck's Radio and Television, Ltd., 4, Lozells Road, Birmingham 19.
- ★ **BRADFORD** ★  
MOORES OF BRADFORD, Record Salon, 26, North Parade.
- ★ **BRIGHTON AND HOVE** ★  
DOBELL'S RECORD SHOP.—104, Western Road, Brighton.  
WADMAN'S OF KEMPTOWN for all your records.—99, St. George's Road.  
WICKHAM, KIMBER and OAKLEY for one of the BEST stocks of JAZZ records in Great Britain.—8, George Street, Hove.
- ★ **BRISTOL** ★  
STAN'S, Five Denmark Street, Jazz specialists. Secondhand dept. Dubs. Private recording.
- ★ **CARDIFF** ★  
CITY RADIO (Cardiff), Ltd., 2, Churchill Way, Cardiff. Phone 28169. The only specialised jazz record shop in Wales.  
WHETHER POP or classic your record will be at the Record Browns, James Howell and Co., Ltd., Cardiff.
- ★ **CROYDON** ★  
ALLDER'S OF CROYDON, all makes, all speeds, pop and classics.—North End, Croydon, Cro. 4477.
- ★ **DARLINGTON** ★  
GEO. A. WILLIAMS and Son, Ltd., 8-10, Tubwell Row, Darlington (66224).
- ★ **HARROW** ★  
SOPERS OF HARROW, LTD., Station Road, Harrow (4422). Comprehensive range of classical and popular records and equipment.
- ★ **HORNCHURCH** ★  
"UNEEBUS AGENCY," 17, Billet Lane, Hornchurch.
- ★ **HOUNSLOW** ★  
WALDREN'S, 60/64, High Street, Hounslow, Middx.
- ★ **LEEDS** ★  
KITCHEN'S OF LEEDS, Record Salon, King Edward Street.
- ★ **LONDON** ★  
BRITXON.—CRAMER (Brixton) Ltd., comprehensive record and musical instrument stocks.—4a, Acre Lane, S.W.2.  
CATFORD/BROMLEY Jazz fans, visit Payne's Music Shop, 213, Bromley Road, Ht. 3134.  
E.C.1.—GRAHAM'S, 14, Exmouth Market.  
E.C.3.—JAMES ASMAN'S RECORD CENTRE, 38, Camomile Street, Bishopsgate.  
ISLINGTON.—AL'S RECORDS, 45 r.p.m.! Largest stock in North London.—65, Cross Street, N.1. Canonbury 5332.  
MUSWELL HILL.—LES ALDRICH, 14, Firs Parade (near Odeon). All labels.  
ST. JOHN'S WOOD.—NATIONAL RADIO SERVICE, 82, St. John's Wood High Street, N.W.5. Jazz, pops, classics.  
W.1.—ABSOLUTELY amazing bargains in slightly used records at MORTON'S, 10, Walker's Court, Brewer Street (Reg. 7924).  
W.C.2.—DOBELL'S, Jazz only.—77, Charing Cross Road, Ger. 3075.  
W.C.2.—JAMES ASMAN offers expert service for all record buyers at RECORD CENTRE, 23a, New Row, St. Martin's Lane. Cov. 1380.  
W.C.2.—WALSH, HOLMES, 148, Charing Cross Road, Temple Bar 9364.
- ★ **MANCHESTER** ★  
MARSHALL'S RECORD CENTRE, 69, Oxford Road, Manchester 1. Ard. 6173.
- ★ **NOTTINGHAM** ★  
REDIFFUSION RECORD CENTRE for all the latest records.—Angel Row, Nottingham.
- ★ **SHEFFIELD** ★  
COX RADIOVISION (Sheffield), Ltd., 687, Attercliffe Road, Sheffield 9. Phone 42201.  
WILSON PECK, Ltd., YOUR record dealer.—Fargate, Sheffield.
- ★ **STOKE-ON-TRENT** ★  
BEWS OF BURSLEM for all your records. All makes, speeds and types.  
DAVISON, LTD., 65, Market Street, Longton, Stoke-on-Trent 39733.

Got Your "MM Top 20" (page 6) records from Stock  
These TOP RECORD DEALERS carry comprehensive stocks of current hits for your selection

## VOGUE THE GREATEST CATALOGUE IN THE WORLD JAZZ

### New Releases:—

▶ A COMPLETE LIST OF OUR NEW RELEASES CAN BE FOUND IN THE OCTOBER EDITION OF "RECORD PRESS," AVAILABLE SOON.

▶ ASK YOUR DEALER TO RESERVE A COPY REGULARLY! PRICE ONE PENNY MONTHLY.

▶ MEANWHILE WE ARE LISTING SOME OF OUR CURRENT BEST-SELLERS, IN CASE YOU HAVE MISSED THEM!

and . . .

▶ DON'T FORGET THAT THERE ARE SOME WONDERFUL DUKE ELLINGTON & JOHNNY HODGES DISCS IN OUR CATALOGUES!

### Contemporary

**No. 1 Best-Seller!**  
**MY FAIR LADY**  
By  
SHELLY MANNE AND HIS FRIENDS  
LAC 12100

**Coming Up Fast!**  
**PAL JOEY**  
ANDRE PREVIN,  
SHELLY MANNE,  
RED MITCHELL  
LAC 12126

**Vogue Popular Jazz**  
**STAN TRACEY SHOWCASE**  
BRITISH KEYBOARD ACE!  
VA 160130

### World Pacific

**Strong in the Charts!**  
**SOUTH PACIFIC**  
CHICO HAMILTON QUINTET  
LAE 12127

**Heading for the Top!**  
**THE KING AND I**  
By  
THE MASTERSOUNDS  
LAE 12132

**Everybody's Raving About . . .**  
**TRADITIONALISM REVISITED**  
THE BOB BROOKMEYER QUINTET  
LAE 12108

VOGUE RECORDS LTD., 113 Fulham Road, London, S.W.3. Telephone: KNightsbridge 4256-7-8



**ABOVE ALL**  
**PARAMOUNT**  
for  
**SERVICE & VALUE**

**PART EXCHANGE • 2 YEAR EASY TERMS**

TRUMPETS: Conn. 14, 1950 model, G.L. ... \$200  
Conn. 14, 1950 model, G.L. ... \$180  
Conn. 14, 1950 model, G.L. ... \$160  
Conn. 14, 1950 model, G.L. ... \$140  
Conn. 14, 1950 model, G.L. ... \$120  
Conn. 14, 1950 model, G.L. ... \$100  
Conn. 14, 1950 model, G.L. ... \$80  
Conn. 14, 1950 model, G.L. ... \$60  
Conn. 14, 1950 model, G.L. ... \$40  
Conn. 14, 1950 model, G.L. ... \$20

**PARAMOUNT MUSICAL INSTRUMENT CO.**  
7475 SHAFESBURY AVENUE, W.1  
GER 3178/3472 — OPEN ALL DAY SAT.

**BILL LEWINGTON**  
13 MACCLESSFIELD STREET (1st Floor)  
SHAFESBURY AVENUE, W.1 GER 4201

**WOODWIND—SELECTED ITEMS**  
Clarinet, Buffet, Paris, Model 100 ... \$200  
Clarinet, Buffet, Paris, Model 100 ... \$180  
Clarinet, Buffet, Paris, Model 100 ... \$160  
Clarinet, Buffet, Paris, Model 100 ... \$140  
Clarinet, Buffet, Paris, Model 100 ... \$120  
Clarinet, Buffet, Paris, Model 100 ... \$100  
Clarinet, Buffet, Paris, Model 100 ... \$80  
Clarinet, Buffet, Paris, Model 100 ... \$60  
Clarinet, Buffet, Paris, Model 100 ... \$40  
Clarinet, Buffet, Paris, Model 100 ... \$20

**WOODWIND—SELECTED ITEMS**  
Clarinet, Buffet, Paris, Model 100 ... \$200  
Clarinet, Buffet, Paris, Model 100 ... \$180  
Clarinet, Buffet, Paris, Model 100 ... \$160  
Clarinet, Buffet, Paris, Model 100 ... \$140  
Clarinet, Buffet, Paris, Model 100 ... \$120  
Clarinet, Buffet, Paris, Model 100 ... \$100  
Clarinet, Buffet, Paris, Model 100 ... \$80  
Clarinet, Buffet, Paris, Model 100 ... \$60  
Clarinet, Buffet, Paris, Model 100 ... \$40  
Clarinet, Buffet, Paris, Model 100 ... \$20

**SELMER VI SPECIALISTS**  
We carry in stock full range of latest Selmer brasses—tested and approved by Bill Lewington

**SAXES G.L.P.M. (Low Pitch)**  
Alto, Conn. 14, 1950 model ... \$200  
Alto, Conn. 14, 1950 model ... \$180  
Alto, Conn. 14, 1950 model ... \$160  
Alto, Conn. 14, 1950 model ... \$140  
Alto, Conn. 14, 1950 model ... \$120  
Alto, Conn. 14, 1950 model ... \$100  
Alto, Conn. 14, 1950 model ... \$80  
Alto, Conn. 14, 1950 model ... \$60  
Alto, Conn. 14, 1950 model ... \$40  
Alto, Conn. 14, 1950 model ... \$20

**Rudall Carte**  
ENGINEERS, STUDENTS  
PROFESSIONALS, ARTISTS

We have the best for each at the right price  
All our "Craftsmen-Conditioned" Saxophones are made in England and are guaranteed to give you the best of both worlds.  
The best in the world for your money.

**TOP TENSORS**  
★ Martin Super Tenor, G.L., very late as new, in excellent condition ... \$120  
★ Buescher 10" Tenor, G.L., Aristocrat, latest, as new, in air-tight condition ... \$125  
★ Conn 10" Tenor, G.L., late, as new, in super case ... \$115  
20 ROMILLY ST., SHAFESBURY AVE., LONDON, W.1. Gerrard 4511

**ACCORDION REPAIRS**  
• TUNING  
• OVERHAULS  
• NEW BELLOWS  
• ADVANCED TUITION

**M. CILKA**  
Accordian Maker and Repairer  
56 CHARLES STREET, Oxford St., Manchester

**FOR 30: YOU CAN HAVE A MODERN MUSIC STAND**

The New, Modern, Light, Compact, and Collapsible Music Desk.

Free brochure from:  
**WESTWAY, TEL. GUYSDOWN 2616, MANCHESTER.**

**MODERN MUSIC MORE GENUINE BARGAINS...**

Boston Clarinet (Boston model), perfect condition. Tested and guaranteed. \$120.  
Clarinet, Buffet, Paris, Model 100, as new ... \$120  
Clarinet, Buffet, Paris, Model 100, as new ... \$100  
Clarinet, Buffet, Paris, Model 100, as new ... \$80  
Clarinet, Buffet, Paris, Model 100, as new ... \$60  
Clarinet, Buffet, Paris, Model 100, as new ... \$40  
Clarinet, Buffet, Paris, Model 100, as new ... \$20

**BUY THAT SAX OR CLARINET**  
from  
**BARBON VES**  
the Saxophone Specialist

Two years' guarantee.  
Easy hire-purchase terms  
Fifth deposit, 12, 18 or 24 Months.  
ONLY 5% INTEREST CHARGES

10/11 Archer Street, Shaftsbury Ave., London, W.1 (near of Woodmill Theatre) Gerrard 1285

**PERSONAL 1/- per word**  
ALL BRASS instruments taught. Tutoring in Britain's famous brass bands. **PHIL PARKER, Jnr., BOB PARKER, PHIL PARKER, SMIL PARKER**, all advanced players—Call, write or phone: Parker's Musical Instruments, Stores, Dept. 71, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

**MUSICIANS WANTED 4/- per word**  
A band in a million. A chance in a million. Join the band of the 19th King's Royal Hussars now stationed in sunny Ireland. All instruments. Write to: Mr. G. Turner, A.R.C.M., 19th King's Royal Hussars, 19th Hussars, Omagh, Co. Tyrone, N. Ireland.

**A MUSICAL CAREER with the W.R.A.C. Band**  
The W.R.A.C. Band is a leading brass band in the country. We are looking for musicians to join our band. We offer a full-time career with a salary of £100 per week. Write to: W.R.A.C. Band, 19th Hussars, Omagh, Co. Tyrone, N. Ireland.

**WANTED for the Band of the 47th ROYAL DRAGON GUARDS**  
The 47th Royal Dragon Guards is a leading brass band in the country. We are looking for musicians to join our band. We offer a full-time career with a salary of £100 per week. Write to: 47th Royal Dragon Guards, 47th Hussars, Omagh, Co. Tyrone, N. Ireland.

**WANTED for the Band of the 47th ROYAL DRAGON GUARDS**  
The 47th Royal Dragon Guards is a leading brass band in the country. We are looking for musicians to join our band. We offer a full-time career with a salary of £100 per week. Write to: 47th Royal Dragon Guards, 47th Hussars, Omagh, Co. Tyrone, N. Ireland.

**WANTED for the Band of the 47th ROYAL DRAGON GUARDS**  
The 47th Royal Dragon Guards is a leading brass band in the country. We are looking for musicians to join our band. We offer a full-time career with a salary of £100 per week. Write to: 47th Royal Dragon Guards, 47th Hussars, Omagh, Co. Tyrone, N. Ireland.

**WANTED for the Band of the 47th ROYAL DRAGON GUARDS**  
The 47th Royal Dragon Guards is a leading brass band in the country. We are looking for musicians to join our band. We offer a full-time career with a salary of £100 per week. Write to: 47th Royal Dragon Guards, 47th Hussars, Omagh, Co. Tyrone, N. Ireland.

**WANTED for the Band of the 47th ROYAL DRAGON GUARDS**  
The 47th Royal Dragon Guards is a leading brass band in the country. We are looking for musicians to join our band. We offer a full-time career with a salary of £100 per week. Write to: 47th Royal Dragon Guards, 47th Hussars, Omagh, Co. Tyrone, N. Ireland.

**MELODY MAKER**  
Classified Advertisement Rates  
Traders' Announcements under 10 words, 1/- per word.  
All other advertisements 2/- per word.  
All words (after first two) in BLACK CAPITALS, 6/- per word extra.  
All other words in normal type, 2/- per word extra.  
"Melody Maker", 96, Long Acre, W.C.2. Telephone: 233 1111.

**MUSICIANS WANTED—contd.**  
**PIANO, GELLO, DOUBLE BASS, OBOE, LUIGI, ALTO SAX, FRENCH HORN, CORNET, EUPHONIUM**, others considered. Vacancies in the Staff Band of the Royal Military Academy, Sandhurst. Apply: Director of Music, R.M.A.S., Camberley, Surrey.

**REGULAR DRUMMER, semi-pro, established band, North London.**  
The REGIMENTAL BAND of the Worcester Regiment require a competent and experienced Drummer. The band is a high standard and well known in the Midlands. Apply to: The Bandmaster, Worcester Regiment, Park Camp, Kingston, Jamaica, B.W.I.

**WANTED for the Band of the 47th ROYAL DRAGON GUARDS**  
The 47th Royal Dragon Guards is a leading brass band in the country. We are looking for musicians to join our band. We offer a full-time career with a salary of £100 per week. Write to: 47th Royal Dragon Guards, 47th Hussars, Omagh, Co. Tyrone, N. Ireland.

**WANTED for the Band of the 47th ROYAL DRAGON GUARDS**  
The 47th Royal Dragon Guards is a leading brass band in the country. We are looking for musicians to join our band. We offer a full-time career with a salary of £100 per week. Write to: 47th Royal Dragon Guards, 47th Hussars, Omagh, Co. Tyrone, N. Ireland.

**WANTED for the Band of the 47th ROYAL DRAGON GUARDS**  
The 47th Royal Dragon Guards is a leading brass band in the country. We are looking for musicians to join our band. We offer a full-time career with a salary of £100 per week. Write to: 47th Royal Dragon Guards, 47th Hussars, Omagh, Co. Tyrone, N. Ireland.

**WANTED for the Band of the 47th ROYAL DRAGON GUARDS**  
The 47th Royal Dragon Guards is a leading brass band in the country. We are looking for musicians to join our band. We offer a full-time career with a salary of £100 per week. Write to: 47th Royal Dragon Guards, 47th Hussars, Omagh, Co. Tyrone, N. Ireland.

**WANTED for the Band of the 47th ROYAL DRAGON GUARDS**  
The 47th Royal Dragon Guards is a leading brass band in the country. We are looking for musicians to join our band. We offer a full-time career with a salary of £100 per week. Write to: 47th Royal Dragon Guards, 47th Hussars, Omagh, Co. Tyrone, N. Ireland.

**SPECIAL NOTICES 1/- per word**  
ACKNOWLEDGED as the BEST ever written by Jimmy Grant's POSTAL PIANO COURSE. Eric, Gilder's "MODERN HARMONY, THEORY OF MUSIC" for beginners. "FOR MAIRANTS' POSTAL GUITAR COURSE" (OXFORD DR. FINGER STYLING). Particulars: C.O.D. 15/6. Wardour Street, Oxford Street, W.1. Regent 2333.

**ENGAGEMENTS WANTED 5/- per word**  
ABLE ACCORDIONIST available.—Prof. 45412.  
ABLE PIANIST.—Prof. 4542.  
ALTO and Violin.—No. 3655.  
ALTO CLAR.—Gouldford 5958.  
ALTO CLAR.—read book; sign; trumpet evenings; rehearsal.—Wax. 1542.

**WANTED for the Band of the 47th ROYAL DRAGON GUARDS**  
The 47th Royal Dragon Guards is a leading brass band in the country. We are looking for musicians to join our band. We offer a full-time career with a salary of £100 per week. Write to: 47th Royal Dragon Guards, 47th Hussars, Omagh, Co. Tyrone, N. Ireland.

**WANTED for the Band of the 47th ROYAL DRAGON GUARDS**  
The 47th Royal Dragon Guards is a leading brass band in the country. We are looking for musicians to join our band. We offer a full-time career with a salary of £100 per week. Write to: 47th Royal Dragon Guards, 47th Hussars, Omagh, Co. Tyrone, N. Ireland.

**WANTED for the Band of the 47th ROYAL DRAGON GUARDS**  
The 47th Royal Dragon Guards is a leading brass band in the country. We are looking for musicians to join our band. We offer a full-time career with a salary of £100 per week. Write to: 47th Royal Dragon Guards, 47th Hussars, Omagh, Co. Tyrone, N. Ireland.

**WANTED for the Band of the 47th ROYAL DRAGON GUARDS**  
The 47th Royal Dragon Guards is a leading brass band in the country. We are looking for musicians to join our band. We offer a full-time career with a salary of £100 per week. Write to: 47th Royal Dragon Guards, 47th Hussars, Omagh, Co. Tyrone, N. Ireland.

**WANTED for the Band of the 47th ROYAL DRAGON GUARDS**  
The 47th Royal Dragon Guards is a leading brass band in the country. We are looking for musicians to join our band. We offer a full-time career with a salary of £100 per week. Write to: 47th Royal Dragon Guards, 47th Hussars, Omagh, Co. Tyrone, N. Ireland.

**WANTED for the Band of the 47th ROYAL DRAGON GUARDS**  
The 47th Royal Dragon Guards is a leading brass band in the country. We are looking for musicians to join our band. We offer a full-time career with a salary of £100 per week. Write to: 47th Royal Dragon Guards, 47th Hussars, Omagh, Co. Tyrone, N. Ireland.

**LEW DAVIS OFFERS S/HAND BARGAINS**

Alto, Flanagan, S.P. L.P. model ... \$65 0  
Alto, Conn. 14, 1950 model, G.L. ... \$55 0  
Alto, Conn. 14, 1950 model, G.L. ... \$45 0  
Alto, Conn. 14, 1950 model, G.L. ... \$35 0  
Alto, Conn. 14, 1950 model, G.L. ... \$25 0  
Alto, Conn. 14, 1950 model, G.L. ... \$15 0  
Alto, Conn. 14, 1950 model, G.L. ... \$5 0

**LEW DAVIS LTD.**  
134 CHARING CROSS ROAD LONDON, W.C.2 TEM 5522

**LEN WOOD MUSICALS**  
100 SHAFESBURY AVENUE, W.1 N.P. OF COURSE (Opp. Sat.) GER 3884

**DE LUKE DRUM KIT**  
Gleaming White  
Dep. £12 mtkly. at 3/5 £25 Carr. Free

**\*BUFFET\* CLARINETS & SAXES "THE GREATEST" PLAYED THE WORLD OVER**

**MUSICAL CAREERS**

**HUNT FOR**

**★JET SERVICE ON ALL MAKES OF DRUMS AND EQUIPMENT**

**FOOTE has it!**  
Est. 38 years

**C.O.D.**  
A selection from the £10,000 Stock of Besson

**LEN WOOD MUSICALS**  
100 SHAFESBURY AVENUE, W.1 N.P. OF COURSE (Opp. Sat.) GER 3884

**DE LUKE DRUM KIT**  
Gleaming White  
Dep. £12 mtkly. at 3/5 £25 Carr. Free

**\*BUFFET\* CLARINETS & SAXES "THE GREATEST" PLAYED THE WORLD OVER**

**MUSICAL CAREERS**

**HUNT FOR**

**★JET SERVICE ON ALL MAKES OF DRUMS AND EQUIPMENT**

**FOOTE has it!**  
Est. 38 years

**C.O.D.**  
A selection from the £10,000 Stock of Besson

**LEN WOOD MUSICALS**  
100 SHAFESBURY AVENUE, W.1 N.P. OF COURSE (Opp. Sat.) GER 3884

**DE LUKE DRUM KIT**  
Gleaming White  
Dep. £12 mtkly. at 3/5 £25 Carr. Free

**\*BUFFET\* CLARINETS & SAXES "THE GREATEST" PLAYED THE WORLD OVER**

**MUSICAL CAREERS**

**HUNT FOR**

**★JET SERVICE ON ALL MAKES OF DRUMS AND EQUIPMENT**

**INSTRUMENTS FOR SALE 5/- per word**  
BARITONE SAX, £25.—Barnet 3221.  
BOUSSET CLARINET, Bb, Boehm, with 10 keys, probably French. Buy that Saxophone or Clarinet from Harry Hayes, the Saxophone Specialist. Three free lessons. Beginners discreetly advised. Easy hire-purchase terms.—10/11, Archer Street, W.1. Ger. 1285.

**INSTRUMENTS FOR SALE 5/- per word**  
BARITONE SAX, £25.—Barnet 3221.  
BOUSSET CLARINET, Bb, Boehm, with 10 keys, probably French. Buy that Saxophone or Clarinet from Harry Hayes, the Saxophone Specialist. Three free lessons. Beginners discreetly advised. Easy hire-purchase terms.—10/11, Archer Street, W.1. Ger. 1285.

**INSTRUMENTS FOR SALE 5/- per word**  
BARITONE SAX, £25.—Barnet 3221.  
BOUSSET CLARINET, Bb, Boehm, with 10 keys, probably French. Buy that Saxophone or Clarinet from Harry Hayes, the Saxophone Specialist. Three free lessons. Beginners discreetly advised. Easy hire-purchase terms.—10/11, Archer Street, W.1. Ger. 1285.

**INSTRUMENTS FOR SALE 5/- per word**  
BARITONE SAX, £25.—Barnet 3221.  
BOUSSET CLARINET, Bb, Boehm, with 10 keys, probably French. Buy that Saxophone or Clarinet from Harry Hayes, the Saxophone Specialist. Three free lessons. Beginners discreetly advised. Easy hire-purchase terms.—10/11, Archer Street, W.1. Ger. 1285.

**INSTRUMENTS FOR SALE 5/- per word**  
BARITONE SAX, £25.—Barnet 3221.  
BOUSSET CLARINET, Bb, Boehm, with 10 keys, probably French. Buy that Saxophone or Clarinet from Harry Hayes, the Saxophone Specialist. Three free lessons. Beginners discreetly advised. Easy hire-purchase terms.—10/11, Archer Street, W.1. Ger. 1285.

**INSTRUMENTS FOR SALE 5/- per word**  
BARITONE SAX, £25.—Barnet 3221.  
BOUSSET CLARINET, Bb, Boehm, with 10 keys, probably French. Buy that Saxophone or Clarinet from Harry Hayes, the Saxophone Specialist. Three free lessons. Beginners discreetly advised. Easy hire-purchase terms.—10/11, Archer Street, W.1. Ger. 1285.

**INSTRUMENTS FOR SALE 5/- per word**  
BARITONE SAX, £25.—Barnet 3221.  
BOUSSET CLARINET, Bb, Boehm, with 10 keys, probably French. Buy that Saxophone or Clarinet from Harry Hayes, the Saxophone Specialist. Three free lessons. Beginners discreetly advised. Easy hire-purchase terms.—10/11, Archer Street, W.1. Ger. 1285.

**INSTRUMENTS FOR SALE 5/- per word**  
BARITONE SAX, £25.—Barnet 3221.  
BOUSSET CLARINET, Bb, Boehm, with 10 keys, probably French. Buy that Saxophone or Clarinet from Harry Hayes, the Saxophone Specialist. Three free lessons. Beginners discreetly advised. Easy hire-purchase terms.—10/11, Archer Street, W.1. Ger. 1285.

**TIN PAN ALLEY**  
114 CHARING CROSS RD. LONDON, W.C.2. TEMPLE BAR 0444

**TIN PAN ALLEY**  
114 CHARING CROSS RD. LONDON, W.C.2. TEMPLE BAR 0444

**TIN PAN ALLEY**  
114 CHARING CROSS RD. LONDON, W.C.2. TEMPLE BAR 0444

**TIN PAN ALLEY**  
114 CHARING CROSS RD. LONDON, W.C.2. TEMPLE BAR 0444

**TIN PAN ALLEY**  
114 CHARING CROSS RD. LONDON, W.C.2. TEMPLE BAR 0444

**TIN PAN ALLEY**  
114 CHARING CROSS RD. LONDON, W.C.2. TEMPLE BAR 0444

**TIN PAN ALLEY**  
114 CHARING CROSS RD. LONDON, W.C.2. TEMPLE BAR 0444

**TIN PAN ALLEY**  
114 CHARING CROSS RD. LONDON, W.C.2. TEMPLE BAR 0444

**PICK OF THE WEEK!!!**  
Traverse, Wood, Model 100, as new ... \$200  
Traverse, Wood, Model 100, as new ... \$180  
Traverse, Wood, Model 100, as new ... \$160  
Traverse, Wood, Model 100, as new ... \$140  
Traverse, Wood, Model 100, as new ... \$120  
Traverse, Wood, Model 100, as new ... \$100  
Traverse, Wood, Model 100, as new ... \$80  
Traverse, Wood, Model 100, as new ... \$60  
Traverse, Wood, Model 100, as new ... \$40  
Traverse, Wood, Model 100, as new ... \$20

**PICK OF THE WEEK!!!**  
Traverse, Wood, Model 100, as new ... \$200  
Traverse, Wood, Model 100, as new ... \$180  
Traverse, Wood, Model 100, as new ... \$160  
Traverse, Wood, Model 100, as new ... \$140  
Traverse, Wood, Model 100, as new ... \$120  
Traverse, Wood, Model 100, as new ... \$100  
Traverse, Wood, Model 100, as new ... \$80  
Traverse, Wood, Model 100, as new ... \$60  
Traverse, Wood, Model 100, as new ... \$40  
Traverse, Wood, Model 100, as new ... \$20

**PICK OF THE WEEK!!!**  
Traverse, Wood, Model 100, as new ... \$200  
Traverse, Wood, Model 100, as new ... \$180  
Traverse, Wood, Model 100, as new ... \$160  
Traverse, Wood, Model 100, as new ... \$140  
Traverse, Wood, Model 100, as new ... \$120  
Traverse, Wood, Model 100, as new ... \$100  
Traverse, Wood, Model 100, as new ... \$80  
Traverse, Wood, Model 100, as new ... \$60  
Traverse, Wood, Model 100, as new ... \$40  
Traverse, Wood, Model 100, as new ... \$20

**PICK OF THE WEEK!!!**  
Traverse, Wood, Model 100, as new ... \$200  
Traverse, Wood, Model 100, as new ... \$180  
Traverse, Wood, Model 100, as new ... \$160  
Traverse, Wood, Model 100, as new ... \$140  
Traverse, Wood, Model 100, as new ... \$120  
Traverse, Wood, Model 100, as new ... \$100  
Traverse, Wood, Model 100, as new ... \$80  
Traverse, Wood, Model 100, as new ... \$60  
Traverse, Wood, Model 100, as new ... \$40  
Traverse, Wood, Model 100, as new ... \$20

**PICK OF THE WEEK!!!**  
Traverse, Wood, Model 100, as new ... \$200  
Traverse, Wood, Model 100, as new ... \$180  
Traverse, Wood, Model 100, as new ... \$160  
Traverse, Wood, Model 100, as new ... \$140  
Traverse, Wood, Model 100, as new ... \$120  
Traverse, Wood, Model 100, as new ... \$100  
Traverse, Wood, Model 100, as new ... \$80  
Traverse, Wood, Model 100, as new ... \$60  
Traverse, Wood, Model 100, as new ... \$40  
Traverse, Wood, Model 100, as new ... \$20

**PICK OF THE WEEK!!!**  
Traverse, Wood, Model 100, as new ... \$200  
Traverse, Wood, Model 100, as new ... \$180  
Traverse, Wood, Model 100, as new ... \$160  
Traverse, Wood, Model 100, as new ... \$140  
Traverse, Wood, Model 100, as new ... \$120  
Traverse, Wood, Model 100, as new ... \$100  
Traverse, Wood, Model 100, as new ... \$80  
Traverse, Wood, Model 100, as new ... \$60  
Traverse, Wood, Model 100, as new ... \$40  
Traverse, Wood, Model 100, as new ... \$20

**PICK OF THE WEEK!!!**  
Traverse, Wood, Model 100, as new ... \$200  
Traverse, Wood, Model 100, as new ... \$180  
Traverse, Wood, Model 100, as new ... \$160  
Traverse, Wood, Model 100, as new ... \$140  
Traverse, Wood, Model 100, as new ... \$120  
Traverse, Wood, Model 100, as new ... \$100  
Traverse, Wood, Model 100, as new ... \$80  
Traverse, Wood, Model 100, as new ... \$60  
Traverse, Wood, Model 100, as new ... \$40  
Traverse, Wood, Model 100, as new ... \$20

**PICK OF THE WEEK!!!**  
Traverse, Wood, Model 100, as new ... \$200  
Traverse, Wood, Model 100, as new ... \$180  
Traverse, Wood, Model 100, as new ... \$160  
Traverse, Wood, Model 100, as new ... \$140  
Traverse, Wood, Model 100, as new ... \$120  
Traverse, Wood, Model 100, as new ... \$100  
Traverse, Wood, Model 100, as new ... \$80  
Traverse, Wood, Model 100, as new ... \$60  
Traverse, Wood, Model 100, as new ... \$40  
Traverse, Wood, Model 100, as new ... \$20

**PICK OF THE WEEK!!!**  
Traverse, Wood, Model 100, as new ... \$200  
Traverse, Wood, Model 100, as new ... \$180  
Traverse, Wood, Model 100, as new ... \$160  
Traverse, Wood, Model 100, as new ... \$140  
Traverse, Wood, Model 100, as new ... \$120  
Traverse, Wood, Model 100, as new ... \$100  
Traverse, Wood, Model 100, as new ... \$80  
Traverse, Wood, Model 100, as new ... \$60  
Traverse, Wood, Model 100, as new ... \$40  
Traverse, Wood, Model 100, as new ... \$20

**PICK OF THE WEEK!!!**  
Traverse, Wood, Model 100, as new ... \$200  
Traverse, Wood, Model 100, as new ... \$180  
Traverse, Wood, Model 100, as new ... \$160  
Traverse, Wood, Model 100, as new ... \$140  
Traverse, Wood, Model 100, as new ... \$120  
Traverse, Wood, Model 100, as new ... \$100  
Traverse, Wood, Model 100, as new ... \$80  
Traverse, Wood, Model 100, as new ... \$60  
Traverse, Wood, Model 100, as new ... \$40  
Traverse, Wood, Model 100, as new ... \$20



# Melody Maker

OCTOBER 11, 1958

EVERY FRIDAY 6d.

## Humph will lead his 15-piece

A SECOND London concert has been fixed for Jimmy Rushing's current British tour. And he will be backed by a 15-piece band led by Humphrey Lyttelton.

The concert will be at the Humphrey Lyttelton Club, Conway Hall on October 30. Humph will lead Bobby Pratt, Bert Courtney and Eddie Blair (tpts.), Keith Christie, Eddie Harvey and John Picard (trmps.), Ronnie Ross, Tony Coe, Jimmy Skidmore, Kathy Stohart and Joe Temperley (saxes), Ian Armit (pno.), Brian Brocklehurst (bass) and Eddie Taylor (drs.).

### Concert tour

Rushing and the Lyttelton Band are set for a four-day concert tour of Switzerland from November 7 to 10, playing Geneva, Zurich, Berne and Basle.

Jimmy and the Humph Band appear tonight (Friday) at the Civic Hall, Croydon, in a concert promoted by Croydon Jazz Club owner Frank Getgood.

## EXCLUSIVE NEXT WEEK

# SINATRA WRITES

'It's not my job to preach but I feel this has got to be said...'

IT'S SINATRA —at his frankest!

EXCLUSIVE

# MARTY WILDE QUILTS SHOW

A ROW between ABC-TV producer Jack Good and Marty Wilde's manager Larry Parnes has resulted in Marty's quitting the "Oh Boy!" show.

Tomorrow (Saturday) he will be interviewed in BBC-TV's "Six - Five Special."

Says Jack Good: "The real trouble arose from the

## Leaves cast of 'Oh Boy!'

fact that Parnes was not too happy about Cliff Richard appearing in the same programmes as Marty.

"He wanted some sort of guarantee contractually that Marty would have certain positions in the running order of the shows—opening numbers, finales, and such.

### TV option

"I couldn't agree. I am sorry about this. He and Cliff Richard got on very well together. He made no objections to Cliff appearing on the same shows.

"Cliff was never billed more prominently or placed more prominently in the running order."

Comments Larry Parnes: "ABC-TV has an option on Marty for seven shows after he

had completed the first six. This option was to have been signed within a week of Wilde doing the first show.

"But ABC-TV have not done so. Added to this are the differences I've had with Jack Good when he would not let Marty feature his hit records on the show. So I pulled right out.

"I cannot wait around for Jack Good. Other offers for Marty have been pouring in.

"Cliff Richard does not come into this at all."

Marty Wilde's verdict: "I am not unhappy about leaving the show."

## RUBY MURRAY IS 'MUCH BETTER'

SINGER Ruby Murray was taken ill while rehearsing at Wood Green studios for ATV's "Saturday Spectacular" last weekend. She was rushed to hospital and operated on that same night for appendicitis.

Ruby, in the private wing of St. Mary's, Paddington, was making satisfactory progress as we closed for press.

## Kalins on 6.5

Stars appearing on "Six-Five Special" tomorrow (Saturday) include the Kalin Twins, Laurie London, Don Rennie, Joan Small, Vince Eager, the Lana Sisters and Martin Lukins and his Accordion Band.

## THAT RELAXED SIX-FIVE LOOK



Two of the stars of last Saturday's "Six - Five Special"—Lita Roza and Roy Ellington—are pictured (above) on the set at the BBC's Riverside Studios. Other stars in the show included Jim Dale, the Mudlarks, and newcomer Mike Preston.

## TOMMY STEELE IS OFF TO IRELAND

TOMMY STEELE is to play his first dates in Ireland at the end of this month.

He has been booked for concerts at the Theatre Royal, Dublin, on October 30, and the Ritz, Belfast (31st).

The Harold Fielding Office on Wednesday announced the final dates in Tommy's one-night-stand tour.

They are: Gaumont, Cheltenham (October 26), Ritz, Wigau (28th), Granada, Maldstone (November 9), Granada, Bedford (12th), Granada, Shrewsbury (14th), and Granada, Kettering (15th).

This will be the first time that Tommy has played these towns.

As reported last week, he appears at the Odeon, Nottingham (November 4), and the Gaumont, Southampton (6th, 7th and 8th).

On November 17, Tommy starts rehearsal for his pantomime "Cinderella," which is being staged at the London Coliseum.

## JAZZ SHOW FOR CLUB FOUNDER

A jazz concert in memory of the late Madge Whitehouse—founder and Chairman of the Midlands Jazz Club—is to be held at Birmingham Hippodrome on Sunday.

Among those taking part will be the Second City Jazzmen, the New Orleans Jazzmen, the Golden Era Jazz Band, Murray Smith's Jazzmen, Brian Woolley's Jazzmen, Mick Mulligan's Band with George Melly, and guest stars.

## BBC producer who helped jazz...

BBC producer Pat Dixon died in St. George's Hospital, London, on Wednesday. He was 56.

In a tribute singer Benny Lee—who appeared in his Bernard Braden programmes—described him as "the greatest friend jazz musicians ever had."

Dixon was responsible for the early series of broadcasts by the Ted Heath Band back in 1945.

## The Modern Way

The BBC are to air a special transcription by Vic Ash and his Music to America on October 28. The group will be heard in the Light Programme's "Music in The Modern Manner" on October 17.

## RECITAL FROM TURNER

The Bruce Turner Band makes its Royal Festival Hall debut with a concert in the Recital Room on Tuesday. Guest star will be Ronnie Ross.

## TOP SCORE ORCHESTRATIONS

4/- Each

- ALEXANDERS RAGTIME BAND
- AVALEN
- BY THE LIGHT OF THE SILVERY MOON
- BLAZE AWAY
- CALIFORNIA
- CHICAGO
- DINAH
- DOWN YONDER
- EVERYBODY LOVES MY BABY
- FOR ME AND MY GAL
- FORTY SECOND STREET
- GAL IN CALICO
- GIVE MY REGARDS TO BROADWAY
- I'M FOREVER BLOWING BUBBLES
- I'M JUST WILD ABOUT HARRY INDIANA
- I ONLY HAVE EYES FOR YOU
- I'VE FOUND A NEW BABY
- I WONDER WHO'S KISSING HER NOW
- JAPANESE SANDMAN
- JEPPERS CREEPERS
- KISS ME AGAIN
- LET THE REST OF THE WORLD LULU'S BACK IN TOWN
- LULLABY OF BROADWAY
- MARGIE
- OH! YOU BEAUTIFUL DOLL
- PUT ON YOUR OLD GREY BONNET
- REMEMBER ME
- ROCK-A-BYE YOUR BABY
- SEPTEMBER IN THE RAIN
- SMILING THROUGH
- THREE O'CLOCK IN THE MORNING
- TILL WE MEET AGAIN
- TIPTOE THROUGH THE TULIPS
- TOP SCORE TANGO MEDLEY
- WAIT TILL THE SUN SHINES
- NELLIE
- WE'RE IN THE MONEY
- WHAT'S NEW
- WHEN SOMEBODY THINKS YOU'RE WONDERFUL
- WHEN YOU'RE SMILING
- WHEN THE MIDNIGHT CHOO-CHOO
- WHO'S SORRY NOW
- YOUNG AND HEALTHY
- YOU GO TO MY HEAD
- ETC. ETC.

## DOWNBEAT ORCHESTRATIONS

4/- Each

- KING PORTER STOMP
- MILBERG JOYS
- MUSKRAT RAMBLE
- SUGAR FOOT STOMP
- TIGER RAG
- REG OWEN ARRANGEMENTS
- BILL BAILEY
- COPENHAGEN
- HIGH SOCIETY
- I CRIED FOR YOU
- IF YOU COULD CARE
- JAZZ ME BLUES
- MAPLE LEAF RAG
- ROSE ROOM
- WEARY BLUES
- WHEN YOU WERE SWEET
- WHISPERING

## DIXIELAND ARRANGEMENTS

3/- Each

- AT A GEORGIA CAMP MEETING
- BILL BAILEY
- BLACK BOTTOM STOMP
- CHICAGO
- DOCTOR JAZZ
- HIGH SOCIETY
- JAZZ ME BLUES
- IT'S TIGHT LIKE THAT
- KANSAS CITY STOMP
- LIVERY STABLE BLUES
- MARGIE
- SHREEVEPORT STOMP
- TIN ROOF BLUES
- WOLVERINE BLUES
- WHO'S SORRY NOW

## PLAY or SING WITH THE DIXIELAND ALL-STARS

E flat - B flat - C - Bass Books  
TIN ROOF BLUES - WEARY BLUES  
MILBERG JOYS - WOLVERINE BLUES ETC.  
YOU PLAY SOLO with an 8 in. Record Accom.  
10/- Each Book. By Post 10/6

## 14 DIXIELAND INSTRUMENTALS

- TRUMPET - CLARINET
- TROMBONE OR TENOR SAX
- VOL. 1 COPENHAGEN - MILBERG JOYS - TIN ROOF BLUES - HIGH SOCIETY ETC.
- VOL. 2 MAPLE LEAF RAG - CATARACT - KING PORTER STOMP - SIDEWALK BLUES ETC.
- 3/6 Each. By Post 3/10

## ARMSTRONG 50 JAZZ CLASSICS

4/- Each. By Post 4/4

## TRUMPET SOLOS

- (Freddy Clayton)
- VOL. 1 YOU GO TO MY HEAD - I ONLY HAVE EYES FOR YOU - WHEN MY DREAMBOAT COMES HOME - MARGIE
- VOL. 2 THE SHEIK OF ARABY - DINAH - WHO'S SORRY NOW - AVALON
- 2/6 Each. By Post 2/10

## MODERN HOT SOLOS

- CLARINET OR ALTO AND TENOR SAX
- DINAH - WHO'S SORRY NOW - CHICAGO - MARGIE - WHEN YOU'RE SMILING - JEALOUS ETC.
- 3/6 Each. By Post 3/10

## SAX SOLOS

- (Dave Shand)
- SEPTEMBER IN THE RAIN - INDIANA - JEPPERS CREEPERS - YOUNG AND HEALTHY
- 2/6. By Post 2/10

## TROMBONE SOLOS

- (Don Lusher)
- JEPPERS CREEPERS - YOU GO TO MY HEAD - LULU'S BACK IN TOWN - AM I BLUE!
- 2/6. By Post 2/10

FROM YOUR DEALER, OR FELDMANS  
64 DEAN STREET, LONDON, W.1

ORKS. NOW READY!  
**KING CREOLE DIXIELAND ROCK**  
Post Free, each 4/10  
BELINDA (LONDON) LTD.,  
142 CHARING CROSS ROAD,  
LONDON, W.C.2 COV. 0584/5

THE NEW "OSCILLATOR" REED  
Europe's finest reed with the expert boring for improved tone and control.  
In attractive plastic pack.  
SOFT. M. SOFT. MED. M. HARD. HARD CLAR. 1/6 ALTO 2/- TENOR 2/6  
BOOSEY & HAWKES LTD.  
FREDERICK COURT, MANCHESTER PLACE, W.1

**MELODY MAKER**  
Vol. 33 No. 1301  
Member: Audit Bureau of Circulations  
EDITORIAL OFFICES:  
189, High Holborn, W.C.1  
Telephone: CHAncery 3344  
Editor: PAT BRAND  
ADVERTISEMENT OFFICES:  
96, Long Acre, W.C.2  
Telephone: TEMple Bar 2468  
Ad. Manager: JOHN A. O'BRIEN  
Provincial News Editor: JERRY DAWSON  
2-4, Oxford Road, Manchester, 1.  
Central 2322

DUBLIN: Dolores Rockett, 11, Wesley Road, Rathgar, Dublin (Dublin 905637). BELFAST: Bill Rutherford, 161, Orby Drive, Belfast (Belfast 57574). NEW YORK: Ren Grevatt, 94, Cooper Avenue, Upper Montclair, New Jersey; Leonard Feather, 340, Riverside Drive, N.Y.; Bart Korall, 25 Millington Street, Mount Vernon, N.Y. HOLLYWOOD: Howard Lucraft, P.O. Box 91, Hollywood 28, California, USA. TORONTO: Helen McNamara, Toronto Telegram, Toronto. COPENHAGEN: Hans Jorgen Pedersen, Eatersvej 104, Hellerup, Denmark. STOCKHOLM: Sven O. Winquist, P.O. Box 225, Stockholm, 7. COLOGNE: D. Dietrich Schuls-Koehn, Aversstrasse, 24, Cologne-Nippes. ROTTERDAM: Anton Hoop, Junf. Alard Personstraat 8B, Rotterdam, W.  
Annual subscription 37s.