

INSIDE: 'BANDLEADING FOR BEGINNERS'

Melody Maker

by Johnny Dankworth

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Over 114,000 Copies Weekly

EVERY FRIDAY 6d.

4-page Supplement

500 BBC MUSICIANS SAY: 'Volare' star in Town

END THIS AWFUL SILENCE!

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

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

HUSH-HUSH ATTITUDE

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

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

But rumours persist that wholesale sackings are in the offing.

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

COST PROBE

The committee looked into the necessity of the BBC retaining its 500 staff musicians at an annual cost of £500,000.

A report was submitted

Back Page, Col. 3

DICKIE VALENTINE TO QUIT DECCA

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

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

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

exclusively frontpaged in the MM last week.

'No point'

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

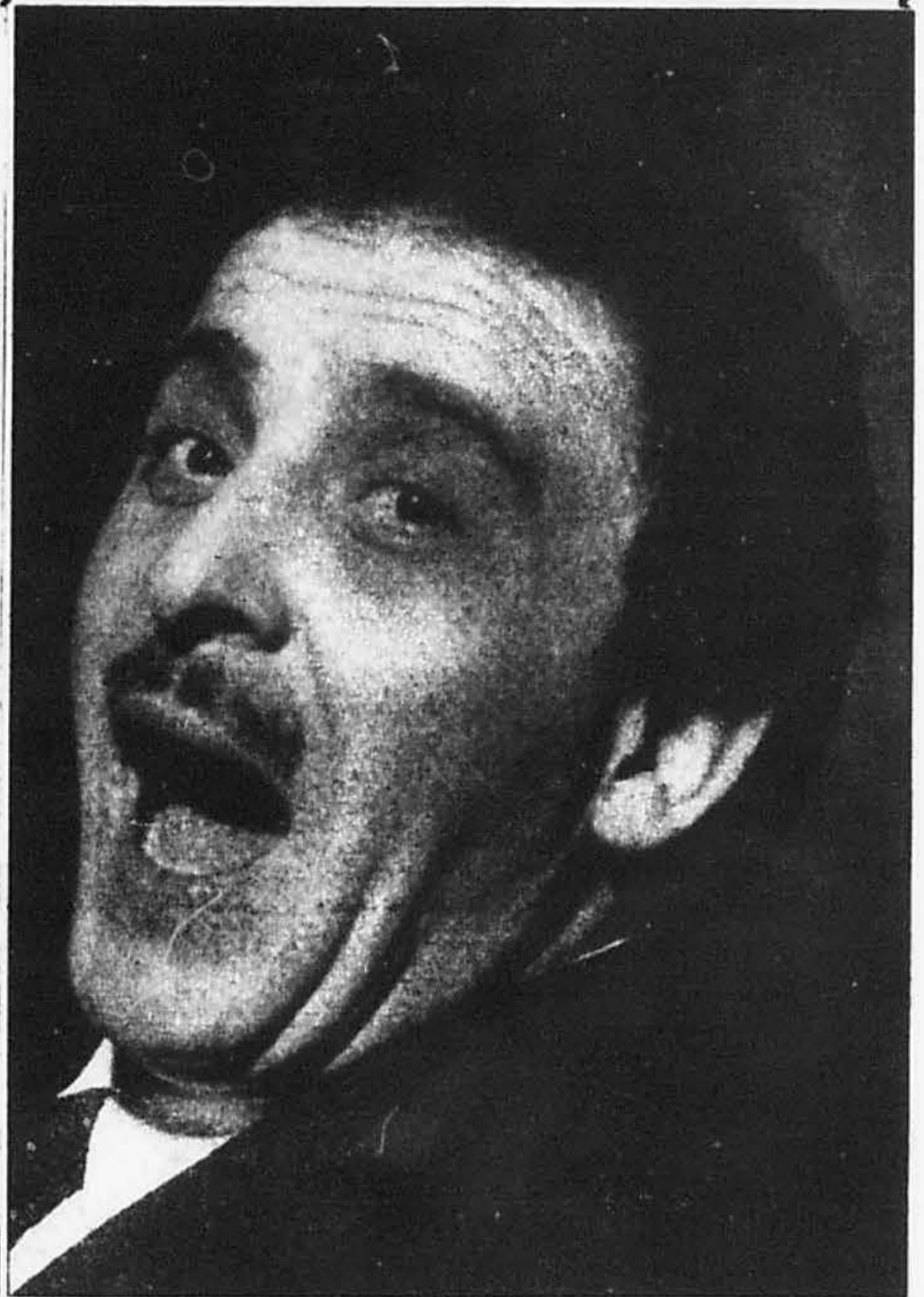
"This is not the case of asking for release in order to join another company — though naturally I have had offers from time to time."

'Incensed'

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

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

Italian singing star Domenico Modugno made a flying visit to London last week-end to appear in "Sunday Night At The London Palladium." The "Volare" star — pictured (above) after his TV spot—returned to Rome shortly after the show. (See also page 8.)



Top LPs

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

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

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

CHRIS BARBER FANS MAY GET PRIORITY



Chris Barber and his band have just finished shooting the screen version of John Osborne's "Look Back In Anger." Pictured on the set are (l-r) the film's star, Richard Burton, banjoist Eddie Smith and Chris Barber. The band is featured in a jazz club sequence. Associated British hope to arrange a special screening of the film for members of the Barber Fan Club.

Rewards for Roy

AN ATV series and a recording contract with Pye have been awarded to Roy Castle, 26-year-old Yorkshire lad who woke up to find himself a star after Monday's Royal Variety Performance. Sydney Grace, Lew and Leslie Grade executive, told the MM on Wednesday: "In 30 years of show business I've never known a reaction like this. The phones never stopped ringing in this office all day yesterday. We were besieged by reporters and photographers." ITN shot a filmed interview

with Roy and telecast it that same evening. The ATV fortnightly series will start on December 11, teaming Roy with Bruce Forsythe, compère of "Sunday Night At The Palladium." **Valentine protégé** One of the first people to congratulate Roy Castle after his "Royal" success was Dickie Valentine, who has "sponsored" Roy for the past two years. Roy starts a fortnight's season at London's Astor Club on Monday.

Stop Press, U.S.A.

SKYLIFT TO PRESLEY

From HOWARD LUCRAFT

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

COLUMNIST Army Archard reports that on the "Five Pennies" set Danny Kaye walked up to bandleaders Bob Crosby, Ray Anthony, Shelly Manne and Bobby Troup and said: "Take me to your leader." . . . Sammy Davis Jr. fell from the second story of a building on the "Porgy and Bess" set with no apparent injuries.

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

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

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Jazz enters the U.S Hit Parade

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

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

"Topsy I" is also on many charts, only slightly lower in the rankings.

Also this week, two new entries hit the market of the old Stan Kenton tune "Intermission Riff."

The flip of one, by the Bernie Lowe Ork, is another jazz classic "Sing Sing Sing" originally popularised by Benny Goodman.

The other record in question is by the Mickey Leonard Ork and has Parts I and II of "Intermission Riff."

CONNIE FRANCIS

In top package

DISC jockey Ted Steele takes a leaf out of Alan Freed's book when he brings an all-star rock and pop show into the New York Paramount Theatre. November 26-30.

Highlighters will be the Kalin Twins, Connie Francis, Cozy Cole, Clyde McPhatter, Big Bopper, Jimmy Clanton, Frankie Avalon, Jerry Butler, the Royal Tones, Dickey Doo and the Don'ts and others.

Meanwhile, Freed is readying another top-notch line-up for his annual Christmas Show, to be staged this year at the Brooklyn Fox Theatre, scene of his record-breaking shows in August.

THE PLATTERS

Home again

THE Platters have returned at last to the States after an extended European tour. Tomorrow they are due to open a seven-week engagement at the swank Flamingo Hotel in Las Vegas.

It's the same Flamingo where the group first broke into the business prior to their first hit "Only You."

Mercury Records prexy Irving Green and Joe Glaser, head of Associated Booking, were expected to be on hand to greet the group.

TONI CARROLL

World-wide stars

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

LUXURY BALLROOM PLANNED BY MECCA

MECCA are taking a 45-year lease on the dance hall which forms part of Coventry's new City Centre.

The hall will cater for 2,000 and will be fitted out at a cost of £76,000.

Mecca, which has the option of a further 45 years' lease, will run the hall on a club basis, including Sunday nights.

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

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

LEEDS.—The bands of Johnny Wollaston, Johnny Addiestone, Jack Mann, Charles Hennessy and two Old Time orchestras were featured at the local MU Benevolent Fund Ball last week.

LIVERPOOL.—Former bandleader Reg Edwards plans to return to the business after a long spell of ill-health. From 1953-56 Reg was in charge of entertainment at the USAF base at Brize Norton.

MEET THE STARS with REN GREVATT

PAUL ANKA

'Teen Commandments'

THE new records to watch: A different disc on ABC-Paramount pairs Paul Anka, George Hamilton IV and Johnny Nash on a recitation of "The Teen Commandments."

Jimmie Rodgers newest—"Bimbombey"—and "You Understand Me," and The Poni Tails' "Close Friends" and "Seven Minutes In Heaven" both figure to move fast.

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

JOHN LEWIS IN 'EXILE' FOR A MONTH

NEW YORK, Wednesday.—John Lewis, MD of the Modern Jazz Quartet, is going into "exile."

He plans to "hole up" in his Long Island home for a month to catch up on his composing chores. John will write new material for the group and handle a few other commissions.

Art Pepper signs

THIS week Contemporary Records told me that Art Pepper, one of the most individual of the modern alto players, had been signed to a long-term exclusive contract.

Pepper, who cut a best-selling LP for the West Coast indie in 1957, is preparing his first album under the new contract.

Swinging sessions

AL "JAZZBO" COLLINS—New York's bearded jazz dee-jay—has started weekly jam sessions at the Club 65 in Greenwich Village.

The first was held on Friday and featured such stars of modern jazz as Kenny Dorham, George Wallington, Roy Haynes and Addison Farmer.

"I intend to put together some 'hard swinging' sessions," Al told me. "The kids that back the modern movement can now have a place to go to, relax and 'dig' their favourites."

Collins has been organizing

SOUTHPORT.—Mick Mulligan's Band with George Melly appears at the Floral Hall on November 25

NEWSBOX... by Jerry Dawson

ASHTON-UNDER-LYNE.—The Ray Ellington Quartet will appear tonight (Friday) at the Palais de Danse.

RUGBY.—The Rod Stovell Jazz Six opened at Rugby's newest jazz spot—Club 11—last week.

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

LUTON.—The Klub Kaleidoscope—devoted to cha-cha-cha—opens at the Connaught Hall next Friday (November 7), with the Chris Morris Quintet.

TUNBRIDGE WELLS.—Reverting to name-band attractions, the Assembly Hall features Sid Phillips on November 22

Ellington meets Hazel



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

JOHN LEWIS IN 'EXILE' FOR A MONTH

concerts and sessions since he came to New York from Salt Lake City. He has a large following in the New York Metropolitan area.

'King Size'

THE Ralph Marterie Orchestra has been engaged to serve as official goodwill ambassador for Marlboro Cigarettes.

Now the billing on all the band's projects will read, "Ralph Marterie and His Marlboro Orchestra."

The cigarette company had been looking for an established orchestra leader personality to represent the product for over five years.

Says Marterie: "I've added a few more men to the band. Now it's KING SIZE!"

The 'real' sound

ATLANTIC RECORDS Jazz executive Nesuhi Ertegun and recording engineer Tom Dowd left for New Orleans yesterday to record "authentic" brass bands.

They plan to make recordings during a series of street parades which the label will sponsor.

Billy Taylor returns

BILLY TAYLOR, who first recorded for Atlantic Records in 1951, has returned to the label.

Bregman is to wed Hollywood singer

HOLLYWOOD, Wednesday.—MD Buddy Bregman, who has accompanied discs by Ella Fitzgerald and Bing Crosby, is to wed 22-year-old song thrush Anna Maria Alberghetti.

director of Atlantic, told me: "I plan to do all kinds of things with Taylor. He has an exceptional talent and should not be limited to the trio format."

Jottings

THE opening of the Patti Page TV Jazz stanza over ABC spotted Gene Krupa playing on a match box with wooden matches. Gene did this routine 15 years ago in the motion picture, "Ball Of Fire." . . . The Charlie Mingus Quintet opens at the Half Note next week.

Jazz composer-tenorist Tee Jacero was named A&R man for jazz at Columbia Records. . . . Thelonius Monk is in a rest home. . . . Lionel Hampton may delay his world tour to answer demands for his band on the college circuit. . . . Louis Armstrong will introduce his new Decca platter "I Love Jazz" on the "Timex Jazz Show."

He found fame as film songwriter

NEW YORK, Wednesday.—Hit songwriter Harry Revel died here yesterday at the age of 52.

Born in London, Harry Revel arrived in New York in 1929. He subsequently teamed up with singing-comedian Mack Gordon, and the twosome formed one of the most successful songwriting partnerships of the 'thirties.

They wrote for many Hollywood films, including those starring Bing Crosby.

Hits credited to the duo include "Did You Ever See A Dream Walking," "Stay As Sweet As You Are," "Love Thy Neighbor," "Goodnight My Love," and "With My Eyes Wide Open I'm Dreaming."

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● Victor Knight
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● Vic Lewis
'compulsory test'



● Harry Francis
'the jungle'



● Russell Turner
'rock-beat'

POP ROT!

Call a halt now

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

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

It believes that it would prefer to listen to talented artists performing worthwhile material—if it were given the chance.

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

Rebel

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

That is why such prominence was given last week to Vic Lewis's outspoken attack on the depraved standards of the Hit Parade.

The response from readers was immediate and heartening. It confirmed our view that most young people today are far from being musical morons.

Many feel that they have been deluded too long.

From the profession itself, Lewis gets much support.

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

"His summing-up was correct and masterly."

Harry Francis, for the Musicians' Union, made this comment: "It was admirable and completely right in principle. We are suffering from an overdose of importations from the jungle of American entertainment."

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

False

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

"We aren't too happy about the way in which our members are used by recording studios to create false reputations for poor performers, either."

There were adverse comments. Says "65 Special" producer Russell Turner.

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

12,000,000 viewers—four times the teenage population."

Jack Good, master-mind of "Oh Boy!" was more acid.

"Vic Lewis's article is a useful work of reference. An amalgam of all the falacious arguments that have ever been levelled against rock-n-roll. Roisterous, boisterous, musical-publication-filling hot-air. To square it against the facts would, I'm sure, be unfair to the writer's intentions."

Vic Lewis made the point that a campaign was needed to rally responsible opinion.

"The Music Directors'

MM better pop music campaign

Association would certainly wish to ally itself with any move to raise the standards of popular music," says MDA secretary Bertie Owen.

"My suggestion? A round-table conference composed of

interested parties could be the first step."

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

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

At the invitation of MELODY MAKER readers, Vic Lewis offers his own suggestions.

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

stop members accompanying bad performers on radio and TV.

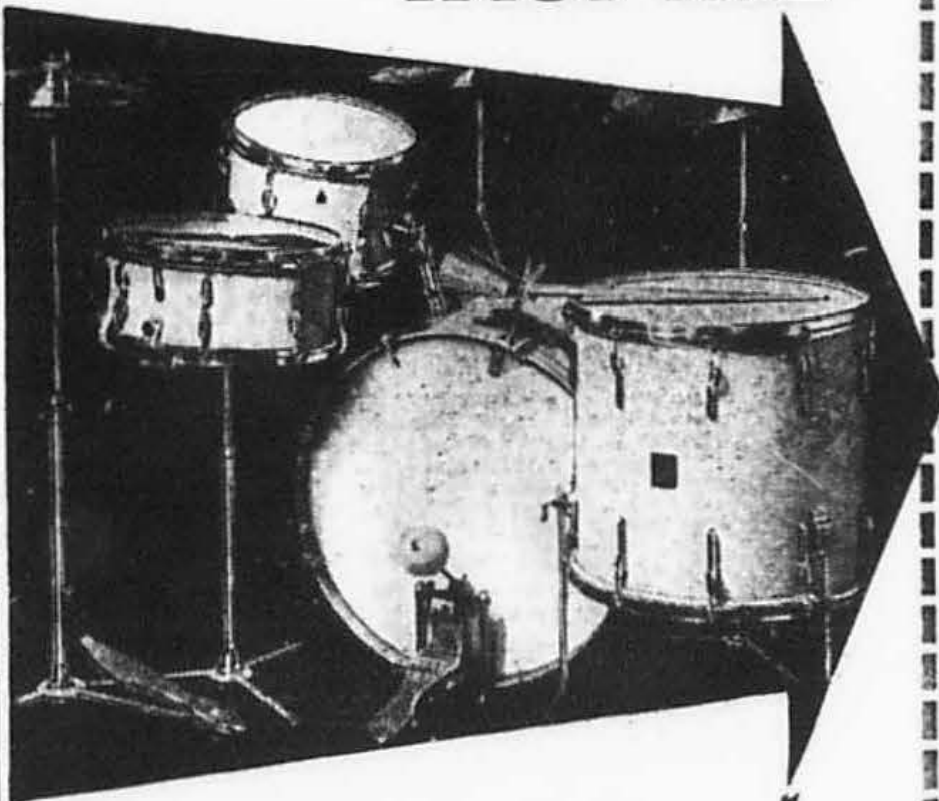
"I'd like to see the MM revive the dance band championships that once gave incentive to young musicians."

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

"The disc-jockeys who concentrate their efforts on the young record buyers, ignoring

to Page 13 ▶

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THE GRAHAM STEWART SEVEN

Jazz ought to be a happy music!

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

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

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

"Fine. What was the matter with you?"

"Duodenal ulcer. I had it for 24 years. Recently I had a major operation and I'm cured. It was difficult because my stomach muscles were overdeveloped through blowing the tenor."

He leaned back in the chair and lit a cigarette. "All my life," he said. "I had this cloud hanging over me and it held me back—you have to be fit to be in this business. But now I think I play better and have a much greater appreciation for life."

99 per cent.

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

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

"The one per cent? That's taken up with parking problems and coppers." "But the 99 per cent.—well, Humph is the greatest fellow I have ever met. He's a gentleman as well as being a gentle

man. He thinks about all the fellows in the band and sees that everyone is featured. "I was off work for 14 weeks and he paid me my full salary as well as paying for my deputy, Kathy Stobart."

JIMMY SKIDMORE tells Maurice Burman



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on the beat

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

From the ballroom proprietors of Britain.

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

And this, say the ballrooms, is "monstrous... monopolistic... extortionate."

These terms were used this week when the Scottish Ball-



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

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

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

It's the band

ONE ballroom proprietor told me this week: "We are being assessed on last year's gross. But already I am £300 down on last year—and there's no sign of things improving."

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

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

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

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

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

Began with Basie

He is over six feet, has thick black hair greying at the sides ("I use Omo") and looks like Cary Grant.

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

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

"You called me 'nut'?" "That's right. What is your first name?" "You're supposed to be funny. Make me laugh." He rubbed his hand all over his face and looked worried.

Corny? Maybe

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

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

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

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

Ominous

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

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

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

'Impossible'

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

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

"How many," ask the queuing publishers, "existing firms derive this percentage from British numbers? Or doesn't this ruling apply to them?"

"In any case, it is virtually impossible for any publishing firm in the world, apart perhaps from America, to get this percentage of revenue from 'home' products."

Why?

I ASKED one would-be publisher why American firms wanted to open up their own offices here instead of becoming subsidiaries to existing British firms.

I was told: "Because most existing publishers already have a great many subsidiaries. And because an American company has little chance of obtaining British songs, since these almost invariably go to the British parent firm."

"And it is obviously beneficial to a newly opened company to foster British material since it can make more money out of a British hit in America."



● Billy Strayhorn —see "Three for Duke?"

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

Strange?

ONE of the stranger phenomena of the Rock Age is that, when a teenage "star" is discovered, it is not necessarily he who gets big-headed—it is usually the nonentity who has discovered him and appointed himself his manager!

Three for Duke?

THE Ellington Band has left Britain. And with it have gone three British compositions. By Alan Clare.

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

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

When Alan played the first of his own compositions, Billy cancelled all further appointments and asked for more. Three-and-a-half hours later, he was demanding copies of "Mirage," "Duke's Joke" and "Luxury Flat"—which may soon form part of the Ellington library.

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

Eh?

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

RUSS HAMILTON

Things I didn't say

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© Basie

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

I AM among those who believe that the present Basie Band is one of the greatest things that have ever happened in jazz.

I like almost everything about it. I like the leader, an obvious inspiration to his men but never a solo-hog.

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

COUNT BASIE'S "LI'L DARLIN'"

My first hearing of "Li'l Darlin'" was unforgettable.

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

Enthusiastic

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

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

Down on the stage, the Basie

Orchestra seemed more of a unit, less a collection of individuals.

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

When later, "The Atomic Mr. Basie" LP arrived, with its appallingly tasteless cover but its magnificent musical contents, I turned immediately to the "Li'l Darlin'" track, and sat back to enjoy another bout. I wasn't disappointed. On the contrary, given good sound reproduction equipment, Hefti's quiet masterpiece sounds even better on wax than in the concert hall.

simplicity itself. Basie's introduction sets the mood with quiet grace; the theme is stated on trumpet (rather flat, incidentally) over the five saxes, punctuated by spread chords from Freddie Greene.

Under Wendell Culley's sensitive muted solo the saxes are scored in a way somehow reminiscent of the old Lunceford band; then the theme returns in its original form. A short coda, and the number is over.

That's all. What is it that makes "Li'l Darlin'" one of the great records of our time? Artistry, inspiration, restraint... sheer heart?

Whatever it may be, those four and a half minutes constitute for me a superb jazz

experience; a reminder of that evening when Count Basie captured the elusive essence of beauty, and for a moment a whole audience seemed to hold its breath.

The records so far

Django (Modern Jazz Quartet); Melancholy Blues (Louis Armstrong); California Suite (Mel Tormé); Singin' The Blues (Bix Beiderbecke); Boplicity (Miles Davis); Fever (Peggy Lee); Frankie & Johnny (Erroll Garner).

NEXT WEEK: Strange Fruit (Josh White).

DETAILS
Count Basie Orchestra; Wendell Culley (solo trumpet). Comp. and arr. Neal Hefti. Rec. Oct. 1957. Duration: 4 min. 40 sec. Columbia 33 SX 1084: "The Atomic Mr. Basie."

tion-conscious Sonny Payne, and an adequately featured Benny Powell.

SONGSHEET

by Hubert W. David

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

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

'Urge' created

It is the mood suggested by the product which sets the pattern. In the case of Rael-Brook Toplin Shirts, for instance, a series of line drawings around the words "Rael-Brook Toplin" was backed up with Johnny's group using a vocal riff on an ascending plane. So an "urge" was created, with the plug getting a little louder each time it was repeated. I should say that jingle has done plenty in getting those shirts on the front rack in every outfitter's window.

So much so that when Johnny is discussing new jingles with prospective advertisers, the agent will often remark: "What about a Rael-Brook for this one, Johnny?" A singing trade mark has undoubtedly been created for this product.

To date Johnny Johnston has created over 500 jingles—a staggering figure. Hard on his heels come King Jingles, Ltd., whose most famous contribution so far is perhaps the OMO ad. King Jingles, Ltd., is an offshoot

of the John-Fields Music Co., and partners Joe Roncoroni and Harold Fields believe it is essential for television advertising to be part of a complete advertising campaign.

This is where the advertising agent's "story board" can paint the picture for the advertiser.

A slogan

All really good advertising has been based for many years on a slogan, or the use of five or six words which sound well together. A typical example is "What we want is Watneys"—and these words are used in all forms of publicity.

This convention is most apparent in the OMO campaign, for the first TV jingle told us that "OMO adds brightness." They followed this up with "OMO adds brightness to whiteness," and now we have "OMO adds brightness to cleanness and whiteness."

The interest is never allowed to flag, but the approach is the same, using the same style visual background.

If you want to see how some of the jingles have been written, King Jingles, Ltd., have issued a half-crown album which contains the words and music of some 30 jingles on which they have co-operated. It's something different in albums, and if you have any thought of trying this sort of thing, it is worth finding out how the next man does it. Next week—a word about the "new boys" in the jingle game. "MM" SONGQUIZ: We are postponing the final set of questions until next week.

Bilk marches on

ACKER BILK'S Nixa EP "Mr. Acker Bilk Marches On" is the "fastest selling EP on the market" according to Pye-Nixa.

Currently number six in the MMs list of best selling Jazz LPs and EPs, the disc is following the success of Bilk's first LP, "Mr. Acker Bilk Requests," which had 13 weeks in the Jazz Hit Parade.

The band opens a new tour of the Provinces at the Trent Bridge Hotel, Nottingham, on November 25.

It then plays Manchester (26th), Glasgow (27th), Ayr (28th), Ardrossan (29th), Newcastle (December 1), Cannock (2nd), Edinburgh (3rd), Airdrie (4th), Cowdenbeath (5th), Kelso (6th) and Liverpool (7th).

It has already been set for its fourth Scottish tour in March 1959.

Apology

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

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

The form of the number is

EXCITING JAZZ

FIFTEEN Britons plus one American last Friday added up to a most exciting jazz sound.

It was Jimmy Rushing's final London concert and, after some typically swinging Rushing, Humph led on 15-piece all-star group.

The line-up was Humph, Bobby Pratt, Eddie Blair and Bert Courtley (tpts.), Ronnie Ross, Tony Coe, Kathie Stobart, Jimmy Skidmore and Joe Temperley (saxes), Eddie Harvey, Keith Christie and John Picard (tms.), Ian Armit (pno.), Brian Brockle-

hurst (bass) and Eddie Taylor (drs.).

The remarkable thing about the band was the way each number sounded as though they had been playing together for years. The whole loud, brassy, socking sound produced an atmosphere rare in any concert hall. The saxes in particular produced a superbly integrated and colourful effect.

Let's hope this is one experiment that will pay off sufficiently for Humph to feature it regularly.—Bob Dawbarn.

Songwriters

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

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

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until November 22, 1958, for readers in Britain; until December 22, 1958, for foreign and Colonial subscribers.

The Sound Sensation



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TOP 10 LPs

- | | |
|--|-------------------------------|
| 1 SOUTH PACIFIC
RCA | Film Soundtrack |
| 2 COME FLY WITH ME
Capitol | Frank Sinatra |
| 3 ELVIS'S GOLDEN RECORDS
RCA | Elvis Presley |
| 4 KING CREOLE
RCA | Elvis Presley |
| 5 MY FAIR LADY
Philips | Original Broadway Cast |
| 6 WARM
Fontana | Johnny Mathis |
| 7 THE KING AND I
Capitol | Film Soundtrack |
| 8 DEAR PERRY
RCA | Perry Como |
| 9 OKLAHOMA
Capitol | Film Soundtrack |
| 10 SONGS BY TOM LEHRER
Decca | |



TOP TWENTY

WEEK ENDED NOVEMBER 1, 1958

- | This Week | Last Week | Title | Artist | Label |
|-----------|-----------|---|-------------------------------|------------------|
| 1 | (1) | BIRD DOG
ACUFF-ROSE
Other disc—Paul Rich (Emb). | Everly Brothers | London |
| 2 | (5) | IT'S ALL IN THE GAME
BLOSSOM
Nat "King" Cole (Cap); Barry Kendall (Emb). | Tommy Edwards | MGM |
| 3 | (2) | STUPID CUPID/CAROLINA MOON
ALDON/LAWRENCE WRIGHT
Stupid Cupid—Maureen Evans (Emb); Carolina Moon—Billy Vaughn (Loe); Guy Lorrain (Bruna); George Hamilton IV (HMV); Maureen Evans (Emb). | Connie Francis | MGM |
| 4 | (3) | MOVE IT
B. F. WOOD
Hal Burton (Emb). | Cliff Richard | Columbia |
| 5 | (7) | A CERTAIN SMILE
ROBBINS
Jones Boys (Col); Andy Russell (RCA); Paul Rich (Emb). | Johnny Mathis | Fontana |
| 6 | (6) | COME PRIMA (MORE THAN EVER)/VOLARE (NEL BLU DIPINTO DI BLU)
STERLING/HOBBS
Come Prima—Jackie Dennis (Dec); Joe Loss (HMV); Robert Earl (Phl); Edmund Hockridge (P-Nix); Toni Dall (Col); Malcolm Vaughan (HMV); Nellie Parramor (Col); Jackie Roe (Fon); Eve Howell (Par); Ted Heath (Dec); Harry Kendall (Emb); Volare—Ronald (Honey) (HMV); Alan Dale (MGM); Charlie Drake (Par); Rikki Henderson (Emb); Joe Loss (HMV); Iwan Martin (Cap); McGuire Sisters (V-Cor); Domenico Modugno (Ori); Nelson Riddle (Cap); Lita Roza (P-Nix); Anne Shelton (Phl); Cyril Stapleton (Dec); Jimmy Young (Col); Volare March—Ted Heath (Dec). | Marino Marini | Durium |
| 7 | (9) | HOOTS MON
SOUTHERN | Lord Rockingham's XI | Decca |
| 8 | (4) | KING CREOLE
SEVENTEEN SAVILE ROW
Johnny Worth (Emb). | Elvis Presley | RCA |
| 9 | (8) | BORN TOO LATE
CHAPPELL
Maureen Evans (Emb). | Poni-Tails | HMV |
| 10 | (11) | WESTERN MOVIES
AIDMORE AND BEECHWOOD
Johnny Worth (Emb). | Olympics | HMV |
| 11 | (13) | MORE THAN EVER
SOUTHERN
Paul Rich (Emb). | Malcolm Vaughan | HMV |
| 12 | (14) | MY TRUE LOVE
SOUTHERN
Paul Rich (Emb). | Jack Scott | London |
| 13 | (18) | TEA FOR TWO CHA CHA
CHAPPELL | Tommy Dorsey Orchestra | Brunswick |
| 14 | (12) | POOR LITTLE FOOL
COMMODORE-IMPERIAL
Paul Rich (Emb). | Ricky Nelson | London |
| 15 | (16) | MOON TALK
LEEDS
Rikki Henderson (Emb). | Perry Como | RCA |
| 16 | (19) | WHEN
SOUTHERN
Harry Barnett (HMV); Johnny Worth (Emb). | Kalin Twins | Brunswick |
| 17 | (15) | MAD PASSIONATE LOVE
DUCHESS | Bernard Bresslaw | HMV |
| 18 | (17) | SOMEDAY (YOU'LL WANT ME TO WANT YOU)
LEEDS
Billy Farrell (Phl); Ricky Nelson (Lon). | Jodie Sands | HMV |
| 19 | (10) | VOLARE (NEL BLU DIPINTO DI BLU)
CHAPPELL | Dean Martin | Capitol |
| 20 | (-) | LOVE MAKES THE WORLD GO ROUND
CHAPPELL | Perry Como | RCA |

Will Presley take top honours in the LP chart?

THE LP chart kicked off this week with the "South Pacific" soundtrack taking the honours in a photo-finish from Sinatra's "Come Fly With Me." But the signs are that both these discs will soon be making way for the two Presley entries.

The *Oklahoma* and *The King And I* soundtracks, both best-sellers of long standing, must shortly be due for replacement and one likely successor is the second volume of *This Is Sinatra*.

It's nice to see both Johnny Mathis and Perry Como doing well in this section. Como's offering, *Dear Perry*, has obviously been boosted by his TV show.

In the singles race, Tommy Edwards's *It's All In The Game* just failed to topple *Bird Dog* from its perch, but it looks a certainty for top place next week.

Perry Como, with the entry of his *Love Makes The World Go Round*, now has two discs in the chart, both of which look destined for future high placings.

Malcolm Vaughan's *More Than Ever*, crept two places nearer to Marino Marini's version, but the Italian's rival in the *Volare* battle, Dean Martin, took a steep dive, from No. 10 to 19!

Also slipping is Presley's *King Creole*, and for once the Pelvis hasn't got a replacement in sight.

YOUR RECORD DEALER

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| <p>BIRMINGHAM</p> <p>CURTIS'S RECORD SHOP, High Street, Knowle, Solihull, Birmingham.</p> <p>THE LATEST records are always in stock including alternative numbers on 7-in. 45 speed.—Harluck's Radio and Television, Ltd., 4, Lozells Road, Birmingham 19.</p> <p>BRADFORD</p> <p>MOORES OF BRADFORD, Record Salon, 28, North Parade.</p> <p>BRIGHTON AND HOVE</p> <p>DOBELL'S RECORD SHOP, — 104, Western Road, Brighton.</p> <p>WADMAN'S OF KEMPTOWN for all your records.—99, St. George's Road.</p> <p>WICKHAM, KIMBER and OAKLEY for one of the BEST stocks of JAZZ records in Great Britain.—8, George Street, Hove.</p> <p>BRISTOL</p> <p>STAN'S, Five Denmark Street, Jazz specialists. Secondhand dept. Dubs. Private recording.</p> <p>CARDIFF</p> <p>CITY RADIO (Cardiff), Ltd., 2, Churchill Way, Cardiff. Phone 28169. The only specialised jazz record shop in Wales.</p> <p>WHETHER POP or classic your record will be at the Record Browerrie, James Howell and Co., Ltd., Cardiff.</p> <p>CROYDON</p> <p>ALLDER'S OF CROYDON, all makes all speeds, pop and classics.—North End, Croydon, Cro. 4477.</p> <p>DARLINGTON</p> <p>GEO. A. WILLIAMS and Son, Ltd., 8-10, Tubwell Row, Darlington (46224).</p> <p>HARROW</p> <p>SOPERS OF HARROW, LTD., Station Road, Harrow (4422). Comprehensive range of classical and popular records and equipment.</p> <p>HORNCHURCH</p> <p>"UNEDUS AGENCY," 17, Billet Lane, Hornchurch.</p> <p>HOUNSLOW</p> <p>WALDREN'S, 60/64, High Street, Hounslow, Middx.</p> <p>LEEDS</p> <p>KITCHEN'S OF LEEDS, Record Salon, King Edward Street.</p> | <p>LONDON</p> <p>BRITTON.—CRAMER (Brixton) Ltd., comprehensive record and musical instrument stocks.—4a, Acree Lane, S.W.2.</p> <p>E.C.1.—GRAHAM'S, 14, Exmouth Market.</p> <p>E.C.3.—JAMES ASMAN'S RECORD CENTRE, 38, Canonville Street, Bishopsgate.</p> <p>ISLINGTON.—AL'S RECORDS, 45 r.p.m. Largest stock in North London.—65, Cross Street, N.1. Canonbury 5332.</p> <p>MUSWELL HILL.—LES ALDRICH, 14, First Parade (near Odeon). All labels.</p> <p>PLAY IT COOL! and buy your records at COLLET'S RECORD SHOP, 70, New Oxford Street, W.C.1. Jazz, new or secondhand, books, magazines.</p> <p>ST. JOHN'S WOOD.—NATIONAL RADIO SERVICE, 82, St. John's Wood High Street, N.W.8. Jazz; pops, classics.</p> <p>W.1.—ABSOLUTELY amazing bargains in slightly used records at MORTON'S, 10, Walker's Court, Brewer Street (Reg. 7924).</p> <p>W.C.2.—DOBELL'S, Jazz only.—77, Charing Cross Road, Ger. 3075.</p> <p>W.C.2.—JAMES ASMAN offers expert service for all record buyers at RECORD CENTRE, 23a, New Row, St. Martin's Lane, Cov. 1380.</p> <p>W.C.2.—WALSH, HOLMES, 148, Charing Cross Road, Temple Bar 9364.</p> <p>MANCHESTER</p> <p>MARSHALL'S RECORD CENTRE, 69, Oxford Road, Manchester 1. Ard. 6173.</p> <p>NOTTINGHAM</p> <p>REDIFFUSION RECORD Centre for all the latest records.—Angel Row, Nottingham.</p> <p>SHEFFIELD</p> <p>GOX RADIOVISION (Sheffield), Ltd., 687, Attercliffe Road, Sheffield 9. Phone 42201.</p> <p>WILSON PECK, Ltd., YOUR record dealer.—Fargate, Sheffield.</p> <p>STOKE-ON-TRENT</p> <p>BEWS OF BURSLEM for all your records. All makes, speeds and types.</p> <p>DAVISON LTD., 65, Market Street, Longton, Stoke-on-Trent 39733.</p> |
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Britain's top jazz discs

- Week ended November 1, 1958
- (1) MY FAIR LADY (LP)
Shelley Manne (Vogue)
 - (2) CHRIS BARBER IN CONCERT—Vol. III (LP)
(Pye-Nixa)
 - (3) ELLA SINGS THE DUKE ELLINGTON SONG BOOK—Vols. 1 and 11 (LP's)
Ella Fitzgerald (HMV)
 - (5) THE ATOMIC MR. BASIE
Count Basie (Columbia)
 - (8) "PAL JOEY (LP)
Andre Previn (Vogue)
 - (7) MR. ACKER BILK MARCHES ON (EP)
(Pye-Nixa)
 - (6) GETZ MEETS MULLIGAN (LP)
Stan Getz and Gerry Mulligan (Columbia-Clef)
 - (-) JAY AND KAI PLUS SIX (LP)
Jay Jay Johnson and Kai Winding (Fontana)
 - (-) CLARENCE WILLIAMS JAZZ KINGS (EP)
(Fontana)
 - (10) SUCH SWEET THUNDER (LP)
Duke Ellington (Philips)
- * Not sold separately.
- STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART:
- LONDON—James Asman's Jazz Centre, W.C.2. GLASGOW—McCormack's, Ltd., C.2. BELFAST—Atlantic Records. MANCHESTER—Hime and Addison, Ltd., and Record Rendezvous. BIRMINGHAM—R. C. Mansell, Ltd., 8; The Diskery, 5. NEWCASTLE—J. G. Windows, Ltd., 1. LIVERPOOL—Beaver Radio, Ltd., 1. CARDIFF—City Radio (Cardiff), Ltd.

America's top discs

- As listed by "Variety"—issue dated November 5, 1958.
- (4) TOM DOOLEY
Kingston Trio (Capitol)
 - (3) IT'S ONLY MAKE BELIEVE
Conway Twitty (MGM)
 - (2) TOPSY
Cozy Cole (Love)
 - (1) IT'S ALL IN THE GAME
Tommy Edwards (MGM)
 - (5) TO KNOW HIM IS TO LOVE HIM
Teddy Bears (Dore)
 - (6) CHANTILLY LACE
Big Bopper (Mercury)
 - (7) TEA FOR TWO CHA CHA
Tommy Dorsey Orchestra (Decca)
 - (-) BEEP BEEP
Playmates (Roulette)
 - (8) THE END
Earl Grant (Decca)
 - (18) CALL ME
Johnny Mathis (Columbia)
 - (9) SUSIE DARLIN'
Robin Luke (Dot)
 - (-) I'VE GOT A FEELING
Ricky Nelson (Imperial)
 - (10) LONESOME TOWN
Ricky Nelson (Imperial)
 - (-) FIREFLY
Tony Bennett (Columbia)
 - (-) FORGET ME NOT
Kalin Twins (Decca)
 - (-) ONE NIGHT
Elvis Presley (RCA Victor)
 - (18) HIDEAWAY
Esquires (Parlo)
 - (12) QUEEN OF THE HOP
Bobby Darin (Atco)
 - (16) THE DAY THE RAINS CAME
Raymond LePevre (Kapp)
 - (-) NO ONE KNOWS
Dion and Belmonts (Laurel)

Britain's 20 top tunes

- THIS copyright list of the 20 best-selling songs for the week ended November 1, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)
- (1) COME PRIMA (MORE THAN EVER) (P) (2-) Sterling
 - (2) VOLARE (NEL BLU DIPINTO DI BLU) (P) (2-) Robbins
 - (3) TRUDIE (B) (2-) Henderson
 - (5) A CERTAIN SMILE (A) (2-) Robbins
 - (4) CAROLINA MOON (A) (2-) Lawrence Wright
 - (6) WHEN (A) (2-) Southern
 - (7) BORN TOO LATE (A) (2-) Anglo-Pic
 - (11) YOU NEED HANDS (B) (2-) Lakeview
 - (8) MAD PASSIONATE LOVE (A) (2-) Duchess
 - (9) STUPID CUPID (A) (2-) Aldon
 - (13) RETURN TO ME (A) (2-) Southern
 - (10) BIRD DOG (A) (2-) Acuff-Rose
 - (10) TULIPS FROM AMSTERDAM (P) (2-) Cneponic
 - (-) IT'S ALL IN THE GAME (A) (2-) Blossom
 - (15) POOR LITTLE FOOL (A) (2-) Commodore-Imperial
 - (14) ON THE STREET WHERE YOU LIVE (A) (2-) Chappell
 - (13) MOON TALK (A) (2-) Leeds
 - (19) IF DREAMS CAME TRUE (A) (2-) Grosvenor
 - (18) MOVE IT (B) (2-) B. F. Wood
 - (-) MARY'S BOY CHILD (A) (2-) Bourne
- A—American; B—British; P—Others. (All rights reserved.)

Get Your "MM Top 20" (above) records from Stock

These TOP RECORD DEALERS carry comprehensive stocks of current hits for your selection

'Why pick on me?' asks Pat Boone

I've no idea!

PAT BOONE sees the LP as the main hope of sanity in popular music. Not that the moderate Mr. Boone puts it precisely in those terms. "The recording industry gets a demand for the latest craze. Its function is to meet it," he points out.

"Discs are poured out until the craze is saturated. The youngsters turn to something new. But novelty has always been the essence of pop music."

Boone goes on to point out that there is a wider variety of music to be found on LPs. "And, as more LPs are being sold every week, the situation seems to be balancing itself."

"What I do think is silly is the way record companies follow-up a hit gimmick with what amounts to a repetition of the same trick. By the time they get the disc out, the public taste has changed to something else."

While Pat Boone has been associated with some rock-beat hits and believes he must meet public demand, he still reserves the right to sing quality songs, even if they appeal to the minority.

Pat Boone—quiet, studious, gimmickless—has no idea why he rose to fame on the crest of the rock wave

"In my TV show recently I sang a Kurt Weill composition, 'Lost In The Stars.' That brought more criticism than anything else I've done. But

it is an unusual and beautiful ballad. "I feel people should be given the opportunity of hearing songs of this type. A performer at least stands the chance of making them more popular, particularly if he can communicate something of his own feeling for ballads to his audience."

It may be said that Boone's heart is in the right place—musically. He went for Crosby from an early age.

"First records that caught my attention were some of those Westerns. Then I admired Bing's 'Bells Of St. Mary's,' 'Going My Way' and others of that period. Bing just doesn't seem to date."

His prime favourites are Bing, Belafonte and Ella. But he strikes no attitude against rock-'n'-roll.

"I enjoy some of it. It's invigorating."

Yet Boone acknowledges that, since he is primarily a ballad singer, his rise on the tide of rock was strange.

"I'd put it stronger than that. The whole story is quite extraordinary. Why did they pick on me—an unknown from Nashville, Tennessee?"

Boone might have added that his whole personality and approach were hardly those of a teenage idol. He is quiet and studious rather than brash and dynamic. He flogs no gimmick, flaunts no outrageous wardrobe.

He can't explain it. The girl fans who trekked to London



Pat Boone gets a piece of cake from Joy Beverley during rehearsals for Monday night's Royal Variety Performance at the Coliseum. With Joy are the other two Beverley Sisters, Teddy (L) and Babs.



● Bing Crosby
... a Boone favourite

Airport to meet him had the answer. But Boone was prevented from meeting them. The police feared mobbing.

"The car was sent out to meet me at the tarmac. But I did a circuit of the aerodrome before we made off."

"I wanted to say hullo."

Tony Brown



The Kingston Trio, a skiffle-type group, is making a big name for itself in the States with Tom Dooley, a folksy song about a man condemned to hang for the murder of his sweetheart. It could click here, too. Backing—Ruby Red—is the sort of gusty number associated with Guy Mitchell. (Capitol 45-CL14951).

Hit No. 2 for Cliff Richard?

WHEN Columbia A&R man Norrie Paramor first heard a test recording by Cliff Richard, he tells me, he was struck by the beat in his voice.

That's how "Move It" came to be released—and to hit the jackpot.

Cliff's follow-up disc seems likely to do the same thing. This youngster may be obviously Presley-influenced, but he certainly sings with tremendous conviction and beat.

Both titles—My Feet Hit The Ground, High Class Baby—are highly recommended to "Move It" fans. (Columbia 45-DB4203)

Johnnie Ray

"JOHNNIE RAY in Las Vegas"—or any place—will suit the Ray addicts. On this LP Johnnie is heard during a performance at the Desert Inn.

He introduces his own numbers and drops his voice with appropriate reverence when arriving at I'm Gonna Walk And Talk With My Lord, which seems singularly out of place in this particular context.

Titles: Should I Shake A Hand; Ain't Misbehavin'; As Time Goes By; Coquette; Just Walking In The Rain; Josephine; Yesterdays; Up Above My Head I Hear Music In The Air; Don't Worry 'bout Me; The Little White Cloud That Cried; Cry; I'm Gonna Walk And Talk With My Lord. (Philips BBL7254)

Jimmie Rodgers

JIMMIE RODGERS takes the Girl In The Wood—originally recorded by Frankie Laine—and invests it with a haunting and appealing quality.

POP DISCS

by Laurie Henshaw

Woman From Liberia is a beauty encore from the "Kisses Sweeter Than Wine" boy. (Columbia 45-DB4206)

Ricky Nelson

RICKY NELSON'S I've Got A Feeling is another rocker that is coming up fast in the States.

Ricky drools his way through the C&W styled Someday. Idea for songwriters: Instead of "Don't Knock The Rock," how about "You, Can't Kill The Rock"? (London HLP8732)

Connie Francis

IT looks as though Connie Francis has done it again. Either Fallin' or I'll Get By could swing her right to the top of the Hit Parade—if "Stupid Cupid" and "Carolina" aren't still up there. (45-MGM993)

Tommy Steele

TOMMY STEELE'S cheerful Cockney voice finds a suitable outlet in Put A Ring On Her Finger. This one is more effective than the noisy Come On, Let's Go. (Decca F11072)

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'BABY DADDY-O'

b/w 'No other love' 45-CL14947

MM SPOTLIGHT ON THE SHOW...

...OF THE YEAR



Max Bygraves watches part of the show from the stalls during rehearsals.



One of three bands chosen for the show was the lush Mantovani Orchestra. Monty is pictured with some of his 45 musicians. Besides accompanying some of the stars the orchestra had its own solo spot.



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



Roy Castle—British hit of the show.



These comedians are Bernard Bresslaw (6 ft. 5 in.) and Charlie Drake (6 ft. 1 in.) at rehearsals.

Dates with the Stars

- (Week commencing November 9)
- Billie ANTHONY**
Week: Empire, Edinburgh.
- John BARRY**
Week: Metropolitan, W.
- Eddie CALVERT**
Week: Empire, Finsbury Park
- Michael HOLLIDAY**
Week: Savoy, Lincoln
- Dennis LOTIS**
Week: Empire, Glasgow
- MUDDLARKS**
Week: Empire, Glasgow.
- Danny PURCHES**
Week: Empire, Leeds
- Betty SMITH**
Week: Tommy Steele Tour
- Tommy STEELE**
Sunday: Granada, Malden
Wednesday: Granada, Bedford
Friday: Granada, Shrewsbury
Saturday: Granada, Kettering
- TANNER SISTERS**
Week: Regal, Redruth
- Frankie VAUGHAN**
Sunday: Belle Vue, Manchester
Monday: St. Andrew's Hall, Glasgow
Tuesday: Caird Hall, Dundee
Wednesday: Usher Hall, Edinburgh
- Nancy WHISKEY**
Week: Metropolitan, W.
- Marty WILDE**
Week: Metropolitan, W.

HEATH WANTS A SINGER, BUT...

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

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

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

"I don't want any young rock-'n'-roller," Ted told the MM this week.

"I want a rhythmical singer, but he must also be able to sing a ballad. These rock-'n'-rollers

'No bad habits'

Refinement, too

"I want a fellow with a bit of refinement, too. Generally speaking, our audiences consist of a more refined type of person. I certainly don't want to put any unkempt people in front of them.

"I am after a newcomer with no annoying habits that need eliminating.

"Anyone who thinks he fits the bill must first of all send a recording and photograph for consideration."

JEREMY LUBBOCK OFF TO THE U.S.

PIANIST-SINGER Jeremy Lubbock will fly to New York this month.

He is meeting the New York publishers of his recorded songs "Odd Man Out" and "Too Bad You're Not Around," and will take over some tracks from his forthcoming LP for Parlophone.

Jeremy is resident at the Satire Club, W., and the May Fair Hotel.

Domenico Modugno is coming back

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

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

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

BASIL KIRCHIN GOES CHA-CHA

BASIL KIRCHIN is re-forming his band as a cha-cha outfit.

"With cha-cha catching on in a big way, I figure now's the time to launch out with an outfit on these lines," Basil told the MM.

Billing will be Basil Kirchin and his Rock-a-Cha-Cha Band.

Basil Kirchin has been booked at the Isle of Man next summer. He spent his first season at the Strand Palais, IoM, this year.

LONNIE DONEGAN IN DISC RACE

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

Nixa's Michael Barclay flew to Glasgow last week to record Lonnie Donegan's version of the song.

Nixa were hoping to rush the disc out before today (Friday) when the original Kingston Trio platter will be issued on Capitol.

Tapes of the Donegan version have been down to the States for release there on the Dot label.

A third waxing of "Tom Dooley" by Rikki Price, is due for release by Fontana.

Boathouse tribute to Bob Wallis

Top modern and traditional jazzmen gathered at Kew "Boathouse" last week for the "1956 Jazz Musicians' Get-Together Ball."

The Ball, which may become an annual affair, was held at Kew as a tribute to Bob Wallis, who has recently returned from hospital and whose Storyville Jazzmen are resident at the "Boathouse."

IT'S BETTER TO BE SAFE

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

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

He has already insured his bongoes!

Eric Winstone is ordered to rest

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

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

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

RADIO BREAK FOR REX RUTTLEY ORK

The Rex Ruttley Orchestra, resident at Kingsbury's Ritz Ballroom, makes its broadcasting debut next Thursday (11.30 a.m. Light). It airs again on November 27.

Jazz Adviser

New commitments have forced Peter Burman to resign his position as A&R man of Saga Records. He will, however, remain with the label as Jazz Adviser.

Eartha purrs her way to success

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

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

By BOB DAWBARN

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

crew-cutted Yorkshireman packed gags, songs, dancing, trumpet and guitar playing into his brief act



Cyril Stapleton at the Royal.

DATE FOR

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

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

'Encore'

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

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

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

Relaxed Pat Boone

Lack of sufficient rehearsal and nerves led to disappointment with several big names, while G. H. Elliott's "poon" act can hardly be considered in the best of taste in this day and age.

The big occasion and notoriously cold audience did, however, act as a spur in some cases. Pat Boone was a case in point. His easy, relaxed performance re-

ceived general approval. Opening with the laziest "Lazy River" even composer Hoagy Carmichael could envy, Pat served up a romantic "April Love" and took his bow after a crowd-pleasing "St. Louis Blues."

Max Bygraves scored both as comper and entertainer—his song and dance act with film star Kenneth More being one of the highspots. Max, naturally, gave us his "You Need Hands," countered later by a nervous Bernard Bresslaw with his "You Need Feet."

Top bands

The hands of Mantovani, Cyril Stapleton and Victor Silvester were used chiefly to accompany other acts, but each had one number to itself.

Frankie Vaughan, Tony Hancock, Antonio and his Spanish dancers, the Beverley Sisters, ventriloquist Ron Parry and "Sunday Night At The London Palladium" comper, Bruce Forsyth, all registered strongly.

The Old Time Music Hall scenes naturally got a big hand—British audiences being as sympathetic to the "Good Old Days" as they are to performing animals and children.

Moving his stiffened legs from the theatre after the three-and-a-half hour performance, I was left with lungs full of cigar smoke and memories of more light opera and show music than I hear in an average decade.

NEWS SPOTLIGHT

TONI DALLI'S Columbia LP of the "Student Prince," released this week, features a 70-piece orchestra—the biggest assembled by EMI to accompany a singer. It is conducted by Michael Collins.

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

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

Bassist Jack Jarrett has joined the Roy Kenton Band at the Embassy Ballroom, Wellington, in place of Ronnie Seabrook.

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

Soundtrack score for the film "I Want To Live" is composed by Johnny Mandel and played by a jazz group which includes Gerry Mulligan, Shelly Manne, Red Mitchell, Frank Rosolino and Bud Shank. Susan Hayward is the star.

Top skiffle stars, including Lonnie Donegan, will attend a party at the Soho Cellar Club on November 26 to launch Brian Bird's "Skiffle"—the first book to be written on the subject.

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

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

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Teenagers will buy what they are told

AS a teenager, I know the teenage public usually buys what it is told to buy. I only hope that Vic Lewis (MM last week), Steve Race and Co. will continue to plug good music.—*B. Fitchett, Doncaster.*



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



Erroll Garner
I RECENTLY came across a 12-in. LP—"Classical Music For People Who Know Nothing About Classical Music." Why can't we have a similar record in the jazz sphere for "outsiders" who know little about jazz?—*J. Moore, Ruislip, Middx.*
● Splendid idea! Reader Moore suggests Garner, Jonah Jones and the MJQ as musts for such a disc. Who would YOU suggest? LP WINNER.

The Dark Ages
SURELY this present era must go down in history as the Dark Ages of popular music—and the silly teenagers are much more to blame than Vic Lewis suggests.
However, there have been encouraging signs of late—and from the old "Six-Five" of all places—which seems to indicate that a revival may be on the way.—*K. H. Laford, Cheltenham, Glos.*

Hope, yet
THANKS for the article by Vic Lewis, which in my opinion is one of the finest to appear in the MM for years. Damning, yet not without hope, it is a valiant effort by the musical profession's greatest trier. Well played, Vic.—*G. Brennan, Stoke-on-Trent.*

TV's role
A PART from his statement that popular music is an art form, I wholeheartedly agree with Vic Lewis. Let's give the teenagers that better deal he speaks of. It can

be done through the medium of such programmes as "Oh, Boy!" and "Six-Five Special."—*C. M. Williamson, Catford, S.E.6.*

Integrity
A CAMPAIGN against the pop music racketeers is certainly what is needed. And we need men of the musical integrity of Vic Lewis, Humphrey and Johnny Dankworth to lead it.—*K. E. Ashby, Darlaston, Staffs.*

Afraid to speak
I AM sure Vic Lewis has expressed the thoughts of

many of us who are only afraid to speak out for fear of being laughed at.—*A. D. Morris, Stourport-on-Severn, Worcs.*

The unfortunates
BEFORE reading the Vic Lewis article, I had come to regard the average pop lover as fully to blame for being so easily exploited.
I now realise how wrong I was, and how much one must search to find sincere light music.
Pity the unfortunate who does not search—it must only take a few months before he has lost all ability to listen to anything requiring concentration.—*K. Morris, London, S.W. 17.*

Brilliant
VIC LEWIS'S sane article was both relevant and brilliant.—*W. Whyte, Dundee.*

'Commercial'
TEN years ago I spent many Sunday afternoons at concerts by bands such as Ted Heath, the Squads and Vic Lewis.
We used to moan then about the "commercial" items—the well arranged, well sung pops from the current Hit Parade. Little did we realise how bad the Hit Parade could become.—*R. V. Coates, Feltham, Middx.*
● These are just some of the letters supporting Vic Lewis. Only one reader disagreed. . . .

Of course I am uncritical

I MAKE no apology for returning, in the comparative calm of aftermath, to the topic of Duke Ellington and the critics.
Vic Bellerby, in charging me with "near-hysterical praise of all visiting musicians," raises issues which go beyond the current controversy.
In passing, I do not recall being overwhelmed with hysteria in the presence of Brubeck, the MJQ or the Hines-Teagarden combination, but we'll let that pass.

"sense of Ellington perspective" and free seats, whose function it is to write up the concerts.
A generous, but possibly misguided, editor gives me *carte blanche* to discuss whatever I like. It is neither my job nor my inclination to criticise in the sense of finding fault.
I did not complain about the opening Ellington shows for the simple reason that my enjoyment of what I did hear far outweighed my regret for what I did not hear.
And in warning off those who would puncture my enchantment with criticisms, I was no more "threatening violence" than a man who hangs "Beware of the Dog" on his gate.
But just how "critical" were the critics? If phrases like "Ozzie Bailey's droolings," "the appalling drum solo" and "the dreaded medley" (all from the critical pen of Vic Bellerby) really constitute mature critical judgement, then you have permission to call me Ernest Newman.

says
HUMPHREY LYTTTELTON

And is it too much to expect a critic worthy of the title to get behind a prejudice against "sweet" singing, to point out the brilliance and beauty of the voice, baritone and violin setting to "Autumn Leaves"?

Nonsense!
SEEMINGLY just awakened from a longish snooze, Vic Lewis realises that pop music is not what it used to be, and that a character named Presley is "the latest fad."
Before buying one of this fellow's records, it appears, we must analyse his vocal ability and study our motives for liking his records. What nonsense!
Not content with turning us away from our pelvis-gyrating path of sin, Mr. Lewis picks up his little Union Jack and tells us that David Whitfield is worth listening to—whether or not we like his voice—because "he is thoroughly British!"
I wonder how many readers will sell all their Basie records to buy some "thoroughly British" Chris Barber discs?—*L. Roy, Croydon.*
● But how many Barber fans collect Basie records?

Healthy sign
On the count of "uncritical adulation," I cheerfully plead guilty. I submit that adulation of men like Hodges, Carney, Clark Terry, Strayhorn and Duke Ellington is not only permissible but healthy in a musician.
When they are acknowledged and revered by their peers in America, who am I not to emulate?
It is only men of the distinction of Vic Bellerby, First Chair Lecturer on Duke Ellington at Dobell's Record Shop, who can afford to "possess the guts to criticise," as he puts it. Personally, I am more interested in a critic's ears than his guts.
As for being "uncritical," I must state my position here. The MELODY MAKER has a full staff of professional critics, fully equipped with "sagacity."

Brilliance
I quite fail to understand how anyone could dread hearing "Satin Doll" or the Hodges "I Got It Bad," no matter how fragmentary they might have been.

Constructive
Allowing for the fact that we all have in our minds an "ideal" Ellington concert which we would like to hear (though short of calling in the combined assistance of the Almighty and Vic Bellerby, I can't see how Duke could have provided it to suit all tastes), was there not enough wonderful music in those opening shows to have filled the critical columns of the MELODY MAKER with constructive praise and enthusiasm?
If I have been "uncritical" in the past of Armstrong, Hampton and Duke, it is because I am prepared to accept the masters of my trade on their own terms.
If they are prone to human fallibility, it has been recognisable for years—I do not expect them to shed it miraculously when they play for me.
Seeing and hearing them for the first time in my life, I am too busy learning from them to find time to lecture them on what they should do or be. Is that bad?

Cheaper discs
I HOPE Decca will extend their "Ace of Clubs" idea (of selling classical LPs at reduced prices) to jazz LPs.—*D. Padbury, Chesterfield.*
● LP WINNER.

Debt to PRS
PAT BRAND'S "On The Beat" is always entertaining—and last week it was downright inspiring.

In our last Songwriters Guild bulletin we drew attention to the arrival of American publishers in this country, and forecast that they were quite likely to find and publish good British items.
Now the PRS has taken action to ensure not only that they shall do so, but that when they do, they will give the songs full exploitation.
Again the songwriters are indebted to the PRS, to those who keep a watchful eye open on behalf of their fellow-writers—and to you for publishing this splendid news.—*Victor Knight, The Songwriters Guild, W.1.*
● All part of the service.

Raw deal
AFTER reading last week's story on Dickie Valentine, one must agree that he has had a raw deal from his recording company.
If the BBC understand his value sufficiently to feature him every day in their new magazine programme "Roundabout," surely Decca should realise his worth.—*P. Tennant, Harrogate.*
● Dickie's not alone. See below.

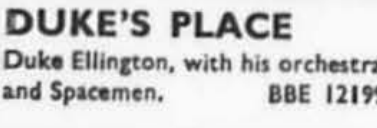
Dankworth, too
RE Dickie Valentine's article last week: another artist with good cause for complaint would be Johnny Dankworth.
Last November the Dankworth Band recorded for Parlophone an album of standards which has still to be released.
The only other issues by the band this year are two singles and an EP—deplorable for the country's No. 1 band!—*Brian Court, Norwood, S.E.19.*
● A few pointed letters to the recording companies concerned might do the trick. LP WINNER.

Footnote from Basil Kirchin

I SAW 10 Ellington concerts and at each one—particularly the second concert at the Gaumont on Saturday—some where musical history was created. And what I would like to know is why wasn't it recorded?
An LP of fragments from each concert would have sold well, and would have been a marvellous keepsake for those who saw any of the concerts.
Just one more point: those king-sized egotists who criticised the choice of programme should realise that if each member of every audience had composed his ideal programme, Ellington would have had to play about 70,000 programmes.
● Incidentally, Henry Kahn reports that at Duke's first Paris concert last week, Ozzie Bailey's "Autumn Leaves" and one or two other numbers were booted.



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DUKE'S PLACE
Duke Ellington, with his orchestra and Spacemen. BBE 12199



THE NEW ORLEANS WANDERERS
Perdido St. Blues; Gatemouth; Papa Dip; Too Tight Blues. BBE 12204

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This World of Jazz



Sammy Price, American pianist, promoter and jazz lecturer, is troubled about the "mass-production complex" in jazz.

BLUES pianist Sam Price, who is engaged on a Continental tour with Jay Higginbotham, Doc Cheatham, J. C. Heard and other noted jazzmen, is unhappy about the "mass-production complex" in jazz.

"There are too many record companies, too many records, too many stars who are too quickly made," he told Henry Kahn in Paris. "Sooner or later it's got to crash. You cannot mass-produce art. We're still enjoying the greatness of the great jazz names of the past 35 years, but where do we go from here?"

Sammy also said: "I don't believe modern jazz is going to help matters much, either. I'm not against it, but I believe that the complications arising out of two schools are not likely to help jazz."

Art Tatum

FOR me, all the important things in jazz were wrapped up in one man—Art Tatum. He always produced new sounds.

"In the long run, I hope jazz will be saved by 'middle of the road' styles which will give most of the fans everything they want."

Price has spent quite a bit of time in Europe since 1948, when he visited the Nice Jazz Festival, and he has formed a high opinion of European audiences. "When an American comes

over here," he told Kahn, "the first shock is finding that people want his autograph. In Carnegie Hall the fans hardly notice who is playing."

Muddy Waters

MUDDY WATERS, that astonishing blues artist from Lake Park Avenue, Chicago, departed for home on Monday night without too many regrets.

Not that he had a bad time here. On the contrary, he made friends all over the country and became quite happy about British audiences.

But he was anxious to get

by **Max Jones**

back to work. During his last week he did one song on television—an exceptionally good performance of "Rollin' Stone" with an uncredited Otis Spann on piano—and sang at London's Roundhouse and Liverpool's Mardi Gras Club.

The idleness was not to his liking, though he enjoyed himself running through blues with guitarist Alex Korner and learning some old ones from Korner's records.

"It's against my nature to be doing nothing for four days," he told me. "Now we'll be in New York Tuesday morning, fly straight to Chicago, and by Wednesday evening we'll be

playing at the F and J Lounge in Gary, Indiana. We'll be at Smitty's, Tuesday.

"We go to Gary every week—that's our only out of town date—and play at Smitty's Corner five nights a week."

Old songs

MUDDY'S only regret was that nobody had told him in advance about our tastes in the matter of blues and folk song.

"Now I know that the people in England like soft guitar and the old blues," he said. "Back home they want to hear the guitar ring out—over here they listen to what you sing. Next time I come, I'll learn some old songs first."

Personally, I like what he sings today, and what he used to do. But I was interested to know how he rated his present music.

"When I play in Chicago I'm playing up to date," he declared. "Not the blues I was born with. People should hear the pure blues—the blues we used to have when we had no money."

"I'm talking about when you couldn't even buy moonshine, a hot dog even. When you were making 35 cents a day."

The Ace

WARMING to his explanation, Muddy fished out a big handful of notes and flourished them.

"How can I have that kind of blues with this in my pocket?" he asked. He lifted

his tumbler of whisky up, and thoughtfully poured half into my glass.

"There's no way in the world I can feel the same blues the way I used to. And you don't write blues down."

"You just sing and play and feel the blues, and can't nobody play them except those that feel them. You can't play them with your head."

As Muddy Waters said goodbye, he added: "I thought we got across pretty good on our first trip. As for Otis, I think they preferred him to me."

"Otis is the greatest blues player in the world today, on piano. He's my ace. I brought him over at my own expense."

It was a stroke of luck for British blues lovers.

jazz on the air

(Times: GMT)

SATURDAY, NOVEMBER 8:

11.19-11.45 a.m. A 1: Meade Lewis, Rushing, Django, K. Clarke, Rendell, Mulligan.
12.15-12.40 p.m. C 2: Dutch Swing College Band.
12.25-12.40 A 1 2: Stars of Hope, Five Blind Boys, Rev. Kelsey, Marie Knight.
2.16-2.45 P 2: Rhythm Is Their Business.
3.20-3.40 R: Jazz in Development.
4.16-4.45 Z: Swing Serenade.
6.30-7.0 D L: Charles Melville.
7.15-8.0 T: McKinley, Glen Gray, Peggy Lee, Riddle.
8.5-9.0 J: The King of Swing.
8.15-9.0 T: Tatum, Wiley-Butterfield, Milt J. Charles, Cooper-Shank, MJO, Connor, Candoli, Montgomery Brothers.
9.0-9.45 W: Jazz Time.
9.5-9.35 C 1: Edelhagen, Rita Reys.
9.10-9.55 P 1: Carlos de Ruzitzky.
9.20-9.35 F 4: Coleman Hawkins.
9.25-10.0 Y: Jazz Gallery.
9.50-11.0: 11.10-1.0 a.m. 1: Schnee-biegl, Müller, Disc News, etc.
10.0-11.0 E: Fats and Satchmo.
10.5-12.0 J: D-J Shows.

11.30-12.15 T: Repeat of 8.15.
12.0-1.0 E-Q: Saturday Night Club.
1.5-2.0 H-Q: Hollywood-New York.

SUNDAY, NOVEMBER 9:

7.15-8.0 T: May, Herb Jeffries, Hi-Lo's, Shearing.
8.15-9.0 T: Orr, Pecora, Shank, Diz, Jimmy Smith, Jimmy Raney, Graas, Braff, J. Vinnie Burke.
9.10-10.0 S: For Jazz Fans.
9.33-9.58 B: Pannasie on Louis.
11.5-12.0 E: Jazz Discs.

MONDAY, NOVEMBER 10:

1.0-1.45 p.m. D L: Bandbox.
7.15-8.0 T: B.G., Shearing, Sinatra, Prado, James, Herman, Krupa, Anthony.
8.15-9.0 T: Toshiko Akiyoshi, Webster, T. Basie, Diz, Getz-JJJ, Louis Smith-Charlie Rouse, Sonny Clark, Art Taylor, Paul Chambers.
9.30-9.55 J: Big Band Sounds.
9.30-10.30 app. K: The Duke in Sweden.
9.35-10.0 Z: Jazz Actualities.
10.5-12.0 J: D-J Shows (nightly to Thursday).

TUESDAY, NOVEMBER 11:

4.30-5.0 p.m. C 2: Jazz Music.
4.45-5.0 P 1: Pierre Arvay: "Jazz New Conception" suite.
7.15-8.0 T: Jonah Jones, Shaw, Garner, Herman.
8.15-9.0 T: Noone-Mines, Condon-T. Pee Wee Russell, James P., Bob Gato, Ahmad Jamal, Shearing-May, Norvo-Webster-Edison.
9.30-10.0 N: Jazz Programme.
9.30-9.55 J: Modern Jazz 1958.
9.30-10.15 I: Jazz in Films.
10.40-11.30 D L: Baker's New Dozen.

WEDNESDAY, NOVEMBER 12:

5.30-5.55 p.m. P 1: Modern Jazz
6.15-6.45 D E: Jazz Session.
7.15-8.0 T: B.G., Ella, Prado, Basie, Erskine Hawkins.
8.15-9.0 T: Ib Glindemann Ork. (Denmark), Herb Ellis, Eldridge, Eddie Davis, Silver-Henderson, Gibbs-Jolly.
8.30-9.30 P 3: Jazz for Everyone.
9.20-10.0 Q: Cannes Jazz Festival.
10.5-11.0 O: Jazz Journal.
11.10-12.0 I: Josh White, Leroy Vinnegar Six, Machito (with Newman and Adderley).
11.30-12.15 a.m. T: Repeat of 8.15.

THURSDAY, NOVEMBER 13:

5.40-6.0 p.m. F 4: Osterwald Sextet.
7.0-7.10 P 1: Modern Combo.
7.15-8.0 T: Cole James, Krupa.
8.15-9.0 T: Miles Davis, Lunceford, Noone, Basie, Peterson, John Lewis.
8.30-9.0 P 1: Jazz Primer.
9.30-10.0 P 4: Jimmie Noone.
10.0-11.0 P: Ellington: Liberian Suite, Tattooed Bride.
10.40-11.30 DL: Jazz Club.

FRIDAY, NOVEMBER 14:

4.30-5.0 p.m. L: Chick Webb and Ella Fitzgerald.
6.10-6.30 C 2: Jazz Music.
7.15-8.0 T: T.D., J.D., Thornhill, Horne, Shaw.
7.40-8.0 Z: Jazz à la Carte.
8.15-9.0 T: Anita O'Day, Peterson, Eldridge-Getz Diz-Edison, Ella, Gibbs-Jolly, Dickenson, Krupa.
8.30-9.0 B-258m: The Real Jazz.
9.15-9.45 F 1: Jack Sels Quartet.
9.15-9.45 N: Jazz Programme.
9.30-9.55 J: Stars of Jazz.
10.15-11.0 C 1: Jazz Session.
11.30-12.15 a.m. T: Repeat of 8.15. Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTP France 1: 1-1829, 48.29, 2-193.
B: RTP France 2: 280, 218, 318, 359, 379, 445, 498.
C: Hilversum: 1-402, 2-298.
D: BBC: E-464, L-1500, 247.
E: NDR WDR: 309, 189, 49.38.
F: Belgian Radio: 1-484, 2-324, 3-267, 4-198.
H: RIAS Berlin: 303.
I: SWF B-Baden: 295, 363, 195, 41.29.
J: APN: 344, 271, 547.
K: SBC Stockholm: 1871, 355, 245, 306, 508, 49 band.
L: NR Oslo: 1376, 337, 228, 477, 19, 25 or 31 bands.
N: Monte Carlo: 205, 49.71, 40.82.
O: BR Munich: 375, 187, 48.7.
P: SDR Stuttgart: 522, 49.75.
Q: HR Frankfurt: 506.
R: RAI Rome: 355, 290, 269, 41.81.
S: Europe 1: 1622.
T: VOA: 7.15 and 8.15: 49, 31, 25, 19, 16 metre-bands. 11.30: 1734 (LW).
W: Luxembourg: 208, 40.26.
Y: SBC Lugano: 568.6.
Z: SBC Geneva/Lausanne: 393, 31 band.

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*SATURDAY (8th Nov) at 7:
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TONY KINSEY QUINTET
By demand! LENNIE BEST QUARTET
*SUNDAY (9th) at 7:
"Top Two": THE JAZZ COURIERS
tenor-stars Ronnie Scott, Tubby Hayes
TONY KINSEY QUINTET
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*WEDNESDAY (12th) at 7:
"50-50": Harry White Cha-Cha 7
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*FRIDAY (TODAY)
ABANDON LUNGTIME APATHY! CUT THIS OUT—It's worth it. a FLEET STREET FETTER. Royal Scotch Corporation, Fleet Lane, 12.45-1.45. Home of the PRESS GANG.
ALL CHEAM memberships valid THAMES HOTEL, Hampton Court; MIKE DANIELS DELTA JAZZMEN, Listen, Jive. Licensed, 8-11 p.m.
AT THE CELLAR—THE CITY RAMBLERS and JACK ELLIOTT.
AT STREATHAM: Swinging sessions by the DAVE CAREY JAZZ BAND. —Streatham Park Hotel, Micham Lane, 7.30 p.m.
BIRDLAND, Denglow Studios, Chiswell Heath, 7.30. This week: RONNIE ROSS, JOHNNY HAWKSWORTH.
BRUCE TURNER'S Jump Band, Technical College, Walthamstow, 7.30, tonight.
CHELMSFORD JAZZ CLUB, Odeon Cinema Ballroom, Baddow Road, 7.30; Alex. Welsh Band with Beryl Bryden.
CROYDON JAZZ CLUB, STAR HOTEL; MICKY ASHMAN and his band; Interval Crystal Palace Jazzband.
CY LAURIE CLUB, Cy Laurie Band, 7.15-10.45.
DARTFORD: DON STEELE JAZZMEN. — Bull Hotel.
DICK CHARLESWORTH, Park Lane, Croydon.
ERIC SILK'S SOUTHERN JAZZ BAND, Southern Jazz Club, Masonic Hall, 640, High Road, Leytonstone.
GRAVESEND: ALEX. WELSH DIXIELANDERS.—Co-op. Social Club.
HUCKLEBUCK, Eddie Thompson Quartet.—"Red Lion," 172, Westminster Bridge Road, S.E.1.
JIVE tonight at BRIXTON ROLLER RINK, 8.30 p.m., to Pat Evans Jazz Group. Following Friday, November 14th: Norman Day and his Dixieland Jazzmen.
"OLD TIGER'S HEAD," Lee: Eric Hitchcock's Quintet, guests, 7.30. Admission free.
PANAMA JAZZMEN, "GREY-HOUND," REDHILL.
ST. LOUIS Jazz Club, Elm Park Hotel, Hornchurch (nearest station: Elm Park). Buses to hotel, car park adjoining; Ian Bell's Jazzband. Next week: Dick Charlesworth.

SATURDAY
A BIG DEMAND for FRANK NOBLE'S Modern Group at Richmond Community Centre, tonight, 8-11.
AT THE CELLAR, THE CITY RAMBLERS, THE METROPOLITANS, EDDIE PEARCE.
And Another Great All-Night Session, midnight till 8.30 a.m. WEST END JAZZMEN SOHO STOMPERS DEEP SAVOY JAZZMEN and Guest Musicians.
BECKENHAM: PANAMA JAZZMEN NEXT WEEK; Fancy Dress Ball.
CHINGFORD, Royal Forest Hotel, near Chingford Station. Buses: 38, 102, 145, 205 stop outside. Queen Elizabeth slept here. LORD CHARLESWORTH plays here! Plus, tonight, THE SAINTS, 8 p.m.-11 p.m. 3/-.
CHISLEHURST CAVES, London's most unusual club, tonight: The fabulous KENNY BALL and his band, plus supporting groups. Next to Chislehurst Station (22 mins. from Charing Cross). Have a BALL with BALL!
COOK'S FERRY INN: BILL BRUNSKILL'S JAZZMEN.
CROYDON JAZZ CLUB, Star Hotel; Mike Daniels Delta Jazzmen.
CY LAURIE Club, Great Windmill Street, 7.15-10.45; Cy Laurie Band.
DICK CHARLESWORTH, Royal Forest Hotel, Chingford.
DICK CHARLESWORTH, All-night Charity Jazz Ball, Merstham.
HARRINGAY JAZZ CLUB: MICKY ASHMAN JAZZMEN with DICKIE BISHOP Trio See Wednesday for address.
SATURDAY, NOVEMBER 16! A "POST" HALLOWEEN BALL! MR. BILK "stirs the brew." EVERYBODY WELCOME. Full and final details next Saturday.
KEW BOATHOUSE, Cha-Cha, etc. with Johnny Romano's Caribbean Quintet, 4/-.
PINNER, Whittington Hotel, Cannon Lane. No meeting this week.
RICKMANSWORTH: The famous SOUTHERN STOMPERS and PAM... High Society. Members, guests.—Oddfellows Hall.
TERRY LIGHTFOOT'S New Orleans Jazzmen. The Georgian Jazz Club, High Street, Cowley.
WOOD GREEN: FAIRWEATHER-BROWN ALL-STARS! See Thurs.
SOO CLUB: KEN KENNEDY Jazzband, All Saints Hall, Wheatstone, N.20, commencing 8 p.m.

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*SUNDAY—contd.
RED LION, Leytonstone, New CLUB FRENESI: CHA-CHA-CHA, JAZZ, 7.30.
SOUTHEND JAZZ CLUB, Arlington Hall, Leigh-on-Sea, 3-5.30: Terry Lightfoot New Orleans Jazzmen.
WOOD GREEN: THE FABULOUS WELSH BAND! See Thursday.

*MONDAY,
AGAIN BLUE CIRCLE, RUISLIP, Jazz Party: DAVE MORSE Quartet. Special guest, ART ELLEFSON, 3- including Buffet.
ANI TUXEDO, "Terry's" Harrow Road (16, 18, 22, 002 Buses; Sudbury Town Station): The Famous SOUTHERN STOMPERS and PAM. Members 2/-, Guests 3/-.

AT THE CELLAR—BRUCE TURNER JUMP BAND.
CY LAURIE Club: Brian Taylor Band.
DICK CHARLESWORTH, Boat-house, Kew Bridge.
DOBELL'S RECORD Recital Club: Redd Sullivan, "Music Unshackled", "White Bear", Lisle Street, W.C.2, 7.30. Admission 2s.
FOLK MUSIC Concert: STEVE BENBOW FOUR, SHIRLEY COLLINS and others.—2, Regent's Park Road, N.W.1 (Camden Town Tube). 4s. at door. Refreshments, 7.30.

HAMPTON COURT: LENNIE BEST, CHARLIE BURCHELL, CLIFF HALL, TED POTTER, JOHNNY DU BOCK.—Thames Hotel, 8 p.m.
KEW BOATHOUSE, Rave and the world raves with you. DICK CHARLESWORTH'S new motto. Now attracting all the debs to Kew.
SWANLEY JAZZ CLUB, Bull Hotel, Birchwood, 8-11; Mr. Acker Bilk's Paramount Jazzband.
WEST HAMPSTEAD Jazz Club. No session this week. Next Monday: ART CUMMINS' JAZZMEN.

*TUESDAY
A BAD THING to miss M.J.Q. plays "One Never Knows", at TIG'S Record Session, 9, Gairloch Road, Camberwell.
AGAIN, SOUTHALL, "White Hart": EDDIE THOMPSON QUIN-TET featuring JOHNNY SCOTT.
AT THE CELLAR—BENBOW FOUR, MARGARET BARRY, MYLDA SIMS, JOHN AND RITA FOREMAN, JIMMY MACGREGOR and Co.
BARNET, Assembly Hall, Union Street. Mr. Acker Bilk's Paramount Jazzband.
BROMLEY, Kent, "White Hart," 7.30-10.30 p.m. KEN COLYER'S Jazzmen.
CY LAURIE Club: Sonny Morris Jazzmen.
DICK CHARLESWORTH, Golden Gate Club, New Cross Gate.
HARROW JAZZ CLUB, British Legion Hall, South Harrow; Cy Laurie Band.

RAILWAY HOTEL, Epsom, commencing November 11. Epsom's first ever modern jazz club featuring FRANK NOBLE Group with altoist PETE KING, 7.45-10.45.
THE TREMENDOUS CLUB MATA-DOR, "Star and Garter" Hotel, Putney Bridge, for the GREATEST MODERN JAZZ, CHA CHA CHA. Beated thanks to Bobby BREEN, Alan BRANSCOMBE, Frank HOLDER and the HARRY WHITE ALL-STARS.
WOOD GREEN: KENNY BALL'S JAZZMEN! See Thursday.

*WEDNESDAY
A BALL CAULIFLOWER, 553, High Road, Lford, THE JAZZMAKERS, ROSS, GANLEY, ELLEFSON.
AT THE CELLAR—OWEN BRYCE BAND, KEN NINE DIXIELANDERS.
CY LAURIE Club: Cy Laurie Band, 7.15-10.45.
DAGENHAM JAZZ CLUB, Royal Oak Hotel; Micky Ashman Band with Dickie Bishop.
DICK CHARLESWORTH, Purley Hall, Purley.
HARRINGAY JAZZ CLUB: TERRY LIGHTFOOT N.O. Jazzmen, stars of radio, television and Columbia Records. EVERYBODY WELCOME, 3- "Russell-Vale" Dancing School, Willingdon Road, N.22 (next to "Westbury" pub).

I.C.A., 17, Dover Street, W.1. BRUCE TURNER—LIVE CONCERT, 8.15. Admission 3-.
KEN COLYER'S JAZZMEN, "White Hart," Southall.
OPENING TONIGHT.—Swing at the "Crew's Cabin." Star and Garter Hotel, Putney. South West London's newest jazz club. Guest star: KATHLEEN STOBART, 8 p.m.
ST. ALBANS, Market Hall; Mr. Acker Bilk's Paramount Jazzband.
"TIGER'S HEAD," Bromley Road, Catford; ALEX WELSH BAND!

*THURSDAY
AT THE CELLAR—THE JUBILEE GROUP, The TONY PITT TRIO.
BLUES AND BARRELHOUSE, "Roundhouse," Wardour Street: THANKS, MUDDY and OTIS.
CY LAURIE Club: Brian Taylor Band.
JIM HURD'S PELICAN JAZZMEN.—Hatfield.
KEW BOATHOUSE, Rocking Disc Night, 1-.

KING'S CROSS "CLIMAX": Modern Jazz—Kingsville Restaurant (one minute station), 7.45.
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JOE HARRIOTT'S QUINTET
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Tue., Nov. 11 Gaiety Club, New Cross.
Wed., Nov. 12 Purley Hall, Purley.
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Buddy Tate is the essence of mainstream

BUDDY TATE AND HIS ORCHESTRA (LP)

"Swinging Like... Tate!"
Bottle It (b); Walk That Walk (b); Miss Sadie Brown (b); **Moon Eyes (a); Rockin' Steve (a);** Rompin' With Buck (a).
 (Feisted 12 in. FAJ7004—37s. 8/d.)
(a)—Tate (tnr.); Earl Warren (alto, bar.); **Buck Clayton (tpt.);** Dicky Wells (tmb.); **Skip Hall (pno.);** Lord Westbrook (str.); **Aaron Bell (bass);** Jo Jones (drs.). 12/2/58. New York. (Am. Feisted.)
(b)—Tate (tnr., clt.); Ben Richardson (alto, clt.); **Pat Jenkins (tpt.);** Eli Robinson (tmb.); **Hall (pno.);** Everett Barksdale (str.); **Joe Benjamin (bass);** Herby Lovelle (drs.). 26/2/58. Do. (Do.)

THE first of Stanley Dance's **Feisted**s to come up for review, this presents two Tate groups whose spirit is the essence of what has been dubbed **Mainstream Jazz.**
 The first side features a combination similar to the one Tate leads today at the **Celebrity Club** in New York. Its music, heavily blues-laden, is virile in tone and attack, uncomplicated



• Buddy Tate

in intention, and relaxed in rhythmic groove.
 Skip Hall plays excellent piano to introduce the medium-slow blues, "Walk That Walk," one of the pleasantest tracks. Richardson's clarinet, much of it in the low register, is first rate and Tate unfolds blues phrases which sing.

The effective Dickie Wells arrangement finds room for casual vocal harmony by the four-hornmen before the final brass and clarinet ensemble.

Eli Robinson's "Miss Sadie," more medium blues, is notable for tenor and muted trumpet. After a sticky start, Jenkins drives out blues which, like much on this side, shows the continuing influence of Basie.

Skip Hall's fast blues, "Bottle It," brings on solos by Hall, Barksdale, Tate and Robinson.

Side two is by the front line Clayton promises to bring to Britain. An ex-Basie company, it provides the kind of non-experimental jazz that we have come to expect from the Clayton LPs.

One difference is Dicky Wells. He displays a capricious approach to melody and, on Clayton's "Rockin'" and Tate's "Rompin'," shouts out more lustily than he has done for some time on discs.

The former, with really lovely Clayton, has solos all round for horns and guitar; "Rompin'" is also strong for the soloists, but on this last, Jones's drumming becomes uncharacteristically fussy towards the end.

Aside from other virtues, the LP has useful notes and pictures to complete a high-level LP—Max Jones.

Moule is tops

KEN MOULE'S MUSIC (LP)

"Jazz At Toad Hall"
Messin' About In Beats (a); Mousse Carol (b); **Mr. Toad (a); Wind In The Willows (b);** **The Boy Friends (a); Will-O'-The-Wisp (a);** **Poor Arthur (a); Fishin' The Blues (a);** **Blue Grass (d).**
 (Decca 12 in. LK4201—35s.)

(a)—Moule (leader); **Johnny Scott,** Roy Wilcox (buses); **Dougie Robinson** (alto); **Bob Efford (tnr.);** **Ronnie Ross (bar.);** **Leon Calvert (tpt.);** **Dickie Hawdon (str-horn);** **George Chisholm (tmb.);** **Arthur Watts (bass);** **Bob Edwards (tuba);** **Allan Ganley (drs.).** 28/1/58. London. (Decca.)

(b)—Same personnel, except **Derek Grossmith** (bute) replaces Wilcox. 4/2/58. Do. (Do.)
 (a)—Moule (pno.); **Robinson (aM);**

Efford, Art Effelston (tnrs.); **Ross (bar.);** **Calvert (tpt.);** **Chisholm (tmb.);** **Watts (bass);** **Ganley (drs.).** 11/2/58. Do. (Do.)
 (d)—Personnel as for (c), except **Johnny Scott (tnr.)** replaces Effelston. 13/2/58. Do. (Do.)

THE last two months have seen the release of several first-rate British recordings—and this is the best of the lot!

Side One is devoted to Moule's "Wind In The Willows" suite and it stamps him as our most mature arranger-composer.

The suite is in four parts—the rocking "Boats," the charming "Mouse," jaunty "Mr. Toad" and nostalgic "Wind."

Its great effect stems from its apparent simplicity and the way in which every bar is necessary to the whole. The unusual lineup is utilised to the full and I particularly enjoy Moule's scoring for the two flutes both in the duets and the ensemble passages.

Chisholm, Scott and Ross are the best of the soloists, but Moule's writing is the real star of the suite.

Side two presents Moule arrangements of five British tunes—Sandy Wilson's "Boy Friend," Don Rendell's "Will-O'-The-Wisp," Ronnie Roullier's "Poor Arthur," Tony Kinsey's "Fishin' The Blues" and Ronnie Ross's "Blue Grass."

The side has some excellent moments but definitely suffers by comparison with the Suite.

Full marks, too, to Peter Gammond's amusing sleeve note and the Eric Jelly (spelt Jolly on the record) cover photograph.—Bob Dawbarn.

West Coast

BILL HOLMAN (LP)
 "The Fabulous Bill Holman"
Airegin (b); Evil Eyes (a); You And I (a); **Bright Eyes (a);** **Come Rain Or Come Shine (b);** **The Big Street (b).**
 (Coral 12 in. LVA9088—37s. 8/d.)

(a)—Holman (tnr., arr., leader); **Herb Geller, Charlie Mariano (altos);** **Richie Kamuca, Charlie Kennedy** (tnrs.); **Steve Perlow (bar.);** **Conte Candoli, Ray Linn, Al Porcino (tpts.);** **Stu Williamson (tpt., valve-tmb.);** **Harry Betts, Bob Fitzpatrick, Ray Sims (tmps.);** **Leu Levy (pno.);** **Max Bennett (bass);** **Mel Lewis (drs.).** 25/4/57. USA. (Am. Coral.)

(b)—Same personnel, except **Lew McCreary (tmb.)** replaces Betts. 29/4/57 Do. (Do.)

OVER the years I have come to distrust the work of the West Coast school of modern jazzmen. True a lot of excellent work has emerged, but it has been mixed up with a welter of emasculated and over-refined sounds owing more to Tin Pan Alley than the traditions of jazz.

This belongs high in the list of the best West Coast efforts. Holman has written simple, swinging arrangements which are given spirited treatment by his 16-piece recording outfit.

That West Coast affliction, pretentiousness, has been banished for the occasion.

"The Big Street" is a 15-minute opus which retains its interest from start to finish.

Apart from Herb Geller and, occasionally, Holman himself, the soloists rarely rise above the competent level, but all-in-all this makes above average listening.—Bob Dawbarn.

CAPSULE REVIEWS

MASTERSOUNDS (LP)
 "The King And I"
Medley (I Have Dreamed; A Puzzle-ment; Something Wonderful); **March Of The Siamese Children;** **Getting To Know You; My Lord And Master; Medley (Hello Young Lovers; I Whistle A Happy Tune);** **We Kiss In A Shadow; Shall We Dance?; Epilogue.**
 (Vogue 12 in. LAE12132—38s. 3d.)

A QUARTET comprising vibes, piano, electric bass and drums gives a rather watery imitation of the Modern Jazz Quartet, utterly lacking that group's inventiveness, delicacy and form.—B. D.

CHICO HAMILTON QUINTET (LP)
I Know; Chanel 5; Beagatnik; Sep-tember Song; Siete-Quatro; Mr. Jo Jones; I Know; Satin Doll; Lillian; Reflections; Soft Winds; Caravan.
 (Vogue 12 in. LAE12035—38s. 3d.)

THIS one emphasises just how important saxist-Bautist Buddy Collette was to the group. His replacement, Paul Horn, is not in the same class as an improviser.

The new album will disappoint admirers of the earlier Hamilton issues.—B. D.

ROLF ERICSON (LP)
 "Session In Stockholm"
T.N.T. (a); Reets And I (a); **Thoroughfare (a); Keester Parade** (b); **Ballad Medley (Summertime);** **Darn That Dream; Embraceable You; Tenderly (b);** **Russ And Arlene (b); Punsch (b).**
 (Nixa Jazz Today 12 in. NXL14—35s. 10d.)

UNCOMPROMISING free-blowing jazz from a Swedish front line—Rolf Ericson (tpt.), Hacke Bjorksten and Erik Nordstrom (tnrs.) and Ake Persson (tmb.)—and an American rhythm section—**Freddie Redd (pno.);** **Tommy Potter (bass);** and **Joe Harris (drs.).**

Best of the soloists is Persson who combines a full-toned warmth with technical agility and wit. A good buy.—B. D.

LEE KONITZ (LP)
 "Very Cool"
Sunflower; Stairway To The Stars; **Movin' Around; Kary's Trance;** **Crazy She Calls Me; Billie's Bounce.**
 (Columbia 12 in. 33CX10119—41s. 8/d.)

AFTER the disappointment of his recent British tour, Konitz atones with some satisfy-

ing alto and tenor sounds. His front-line colleague, trumpeter Don Ferrara, helps things along. Best track is Parker's "Billie's Bounce."—B. D.

DUKE ELLINGTON (EP)
 "Duke's Place"
Duke's Place; Jones; My Heart, My Mind, My Everything; Together. (Philips BBE12109—12s. 10/d.)

FOR most jazz fans this will be one-sided (the first). "Duke's Place," a riffy thing built around "C Jam Blues," is played with immense swing and zeal. "Jones" (named after an ex-bandboy) is the closing blues used by Duke on his concerts.

This version has no talk or finger-snapping, but is devoted to Gonsalves's tenor and fine brass. It's by a nine-piece unit.

The singing on "Place" is by Ozzie Bailey, assisted by the trombone section an octave below, and the number would have made an attractive substitute for "Autumn Leaves" in the show.

Jimmy Grissom takes over for the elderly "Together" and a sticky Ellington ballad, "My Heart," which boasts a "Solitude" middle-eight. Both are uninviting.—M. J.

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POP ROT!

(from Page 3)

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Melody Maker

NOVEMBER 8, 1958

EVERY FRIDAY 6d.

Frank Sinatra in new Press clash

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

The singer is accused of deliberately running down a cameraman in his car.

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

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

'Bunch of —!'

Spotting a photographer named Finkelstein, Sinatra is alleged to have shouted "You newspapermen are all a bunch of —!"

He got into his car and as Finkelstein was in front trying to take his picture, Sinatra is reported to have told his chauffeur to "Run the — down. Kill the no-good —."

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

BALLROOM FIGHT OVER 2 PER CENT

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

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

After hearing the case for the Ballroom Proprietors' Association which opposed the new proposal, sittings were adjourned until January 13 when evidence will be given for the PRS.

TITO SACKS 5 6.5 JAZZMEN

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

They are saxists Ronnie Scott, Tubby Hayes and Harry Klein, trumpeter Albert Hall and drummer Bobby Orr.

Tito told the MM: "The

'A change of policy'

boys have done nothing wrong and their playing still knocks me out but I want to get a different sound.

'Quite new'

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

Tubby Hayes said: "Tito told us last week that we didn't adapt ourselves to the music and that he wanted a change of policy."

Harry Klein added: "I have heard that Tito wants to try out a different combination. But in any case I am very glad that I have left."

Airport telecast

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

Among those appearing in this novel transmission will be the Eric Delaney Orchestra, Jim Dale, the Dallas Boys, Don Lang, Don Rennie, Gary Miller and the Mudlarks.

'OH, BOY!'—TWO DISC STARS



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

HIS 'CINDERELLA' LOOKS A SELL-OUT

IT looks like being a sell-out for Tommy Steele's four-month pantomime season at the London Coliseum. Although the £100,000 Rodgers and Hammerstein version does not open until December 18, advance bookings have been heavy.

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

The show will also star Jimmy Edwards, Yana, Bruce Trent, Kenneth Williams and Betty Marsden.

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

World tributes to Mrs. Reg Connelly

The world of music paid tribute to Olive—wife of Reg Connelly, managing director of Campbell Connelly, Ltd.—whose death was reported last week.

Messages of sympathy have been received from all parts of the world, including America, Canada, Australia, New Zealand, Scandinavia and every Continental country.

The funeral took place in Bournemouth last Thursday.

BBC 'SILENCE'

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

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

But Alyn Ainsworth, conductor of the NDO, says: "If the BBC has plans to disperse with the orchestra, they have never been hinted at."

"Moreover, we have been asked to do two TV shows in the New Year—one of six months' duration. Radio commitments are also scheduled. Does this look as though the BBC plans to disband us?"

Comments Jimmy Leach: "This rumour obviously arose from the fact that I submitted an idea to the BBC for a 10-piece band to play 'Music While You Work' sessions. It was done with the knowledge and co-operation of Alyn."

Humph & Rushing in 'Jazz Club'

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

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

Four concerts

Yesterday (Thursday), Rushing flew to Switzerland for four concert appearances and he will co-star with Billie Holiday at the Olympia, Paris, on Wednesday. He flies back to London for the broadcast on Thursday.

Jimmy sails from Southampton for New York on Friday.

MIKE DELIVERS A 'KNOCKOUT'

Mike Preston, ex-Army middle-weight champion turned singer, has scored a knockout in the States.

His first Decca disc, "A House, A Car And A Wedding Ring,"—released on the London label—has gone over so big that Mike flies to the States tomorrow (Saturday) for a week of TV and radio appearances.

Muddy Waters tour planned for 1959

Plans are already under way for blues singer Muddy Waters to make a second British tour late in 1959.

Muddy and his pianist Otis Spann left London Airport for Chicago on Monday night at the end of their tour with the Chris Barber Band. Their last engagement was before a capacity audience at the new Mardi Gras Club, Liverpool, on Sunday.

MARINI QUARTET FOR BRITAIN

THE Marino Marini Quartet, whose "Come Prima (More Than Ever)" is riding high in the disc best-sellers, makes its British Variety bow at the Palace, Manchester, for the week of November 17.

The Marini boys are flying over from Italy specially for the engagement, which is followed by ATV's "Sunday Night At The Palladium" on the 23rd.

'Chrysanthemum' is taking over

"Chrysanthemum," a new musical starring Pat Kirkwood and Hubert Gregg, opens at London's Prince of Wales Theatre on November 13.

It succeeds the "Mister Venus" show starring Frankie Howerd, which ends a 17-day run tomorrow (Saturday).

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

MARTY WILDE ON TOUR

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

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

The package visits Wombwell (17th), Scunthorpe (18th), Newark (19th), Pontefract (20th), Burnley (21st) and York (22nd).

Rock-a-Cha-Cha

Starting on Tuesday, the Cresta Ballroom, Luton, is to run a weekly "Rock-a-Cha-Cha Night" featuring Rory Blackwell's Blackjacks.

On the same evenings the heats of the "Daily Herald" Hula-Hoop Competition will be held.

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Bandleading for beginners

MELODY MAKER SUPPLEMENT: PART ONE



First—what size should it be?

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

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

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

Born leaders

This group includes Duke Ellington, and comes under the classification of "born" bandleaders.

Then there is the musician who works his normal way through the profession under the command of others, until he feels a certain inadequacy in the policy which his bandleader is pursuing. He then decides to form a combination of his own and carry out his own ideas of musical policy.

This is perhaps the most usual category and incidentally this is the way that I started my band leading career.

Thirdly, there is the case of the musician who, by virtue of a certain set of circumstances, finds himself required to lead a band.

He may be working with a leader who has to depart for some reason, or he may be elected by a group of musicians, all of whom feel the desire to be part of a band, as the most suitable to carry out the duties of leadership.

The size

This happened to a number of musicians during their service with the armed forces during the last war.

But whatever your reasons for being a potential bandleader the problems are the same. What is the first step? Selecting men, purchasing equipment, or seeking engagements?

Perhaps the first thing to decide is the size of your future band. This must often be dictated largely by economic limitations, although this is not of course always the case.

Nevertheless it is a question to consider very carefully even if one intends only to play for the love of playing. It is the easiest thing in the world to assemble a large band of musicians, but various problems arise thereafter.

Is the general standard of musicianship going to be high enough to satisfy the better players—and yourself? Is there

someone on hand who can produce satisfactory arrangements for a large combination?

Will transport arrangements be possible for a large group, and will the places to play be suitable for the sound and size of a large number of musicians?

Will the personnel remain constant, and if there are departures, will replacements be readily available? These problems will all assail the leader of an amateur band.

But for one who is to play for money, whether on a professional or semi-pro. basis, consideration of size must be all important as the larger the band, the higher the payroll and the more difficult it is to obtain engagements.

So, for many the first attempt at bandleading must needs be limited to a small combination

By **JOHNNY DANKWORTH**



FOUR-PAGE SPECIAL

In this special supplement, the first of two, Britain's most popular leader, **Johnny Dankworth**, deals with the problems of bandleading from A to Z. Retain this supplement for future reference and don't miss next week's.

of, say, six or seven pieces.

Money? The root of all evil perhaps, but a subject which looms very largely at a very early stage in the life of a band. Let's consider all the aspects of it in the light of a 7-piece outfit.

Financing a band is like furnishing a room. You can spend a little or a lot according to your means, and the results will be more or less luxurious according to the price you pay.

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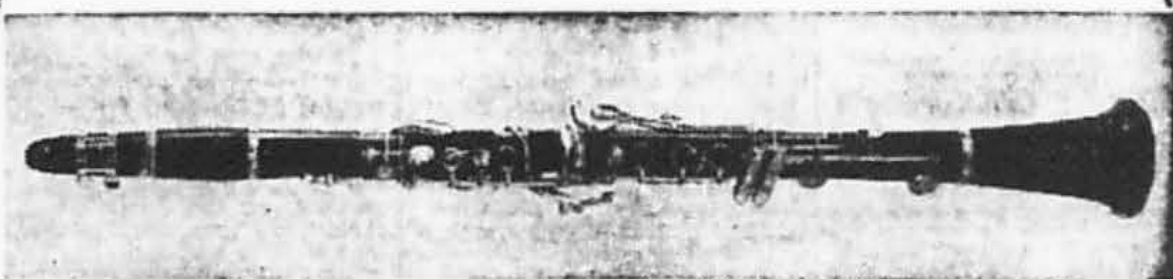
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to page ii

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Don't knock tangos and waltzes

← from page 1

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

Arrangements can cost a lot of money, but printed arrangements and unwritten routines can bolster up a thin library. Professional arrangements can cost upwards of £5 each, and then they must be copied out from the score.

This can cost from about 10s. to £2 according to length. Copyists usually charging a fixed amount per page of writing.

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

50 numbers

In each half you will need in the region of 24 numbers. You will need about 18 "quickstep" numbers, 12 "foxtrots" (although these can vary in style a great deal nowadays), six waltzes and about a dozen specialities, like rumbas, tangos, cha-chas, sambas, Viennese waltzes and the like.

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

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

Party dances

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

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



Bandleading for beginners

now become known as a specialist orchestra that we don't have to obey the rules as regards tempos and general ballroom policy. It has been a struggle which has taken years, so don't expect to bypass it in a flash of dedicated sincerity. You'll probably find yourself without a band.

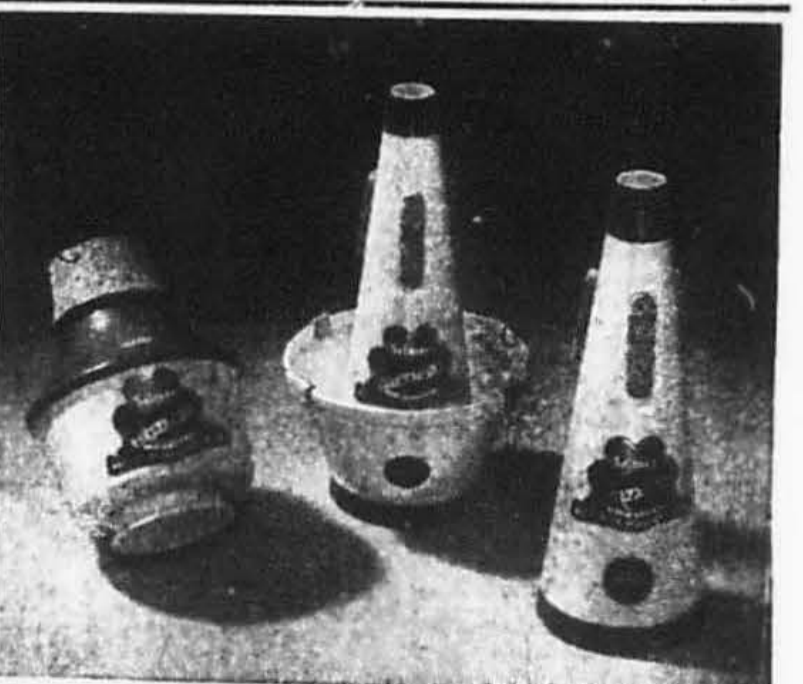
Band coach

Transport is another big item when assessing costs. A station wagon or a couple of cars will probably suffice, and they may be already at hand via some of the musicians who are to be with you.

If you need to have public transport, a coach on charter is usually the best method to adopt. Apart from being the least expensive method it provides door-to-door transport for instruments, and reduces wear-and-tear and losses, and eliminates taxi-fares and tips which would be involved if the railway were used.

There you have it. If you have £100 to spend, it can be easily and well spent. If you

(Continued on facing page)



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... provided your arranger will listen to comments and suggestions ...

The perfect bandleader-arranger set-up



(from facing page)
haven't, you'll just have to get along as well as you can. But if you haven't a bean, you could still come to some arrangement with a number of enthusiastic musicians and form a co-operative group. If you do so, appoint a manager from amongst you and be especially careful to do everything in a business-like manner so that every member can see that money is not being wasted on unnecessary expense.

Instruments

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

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

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

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

Life-blood

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

But before we consider the question of written arrangements, do not let us overlook the immense potentialities which lie in diligent rehearsal and musical understanding

without written music. Some of the greatest bands in the past, among them Ellington, Basie and Herman, have produced some of their finest music solely with the ideas put forward by the musicians themselves during rehearsal, and intelligent musical results can frequently be obtained this way. Moreover, unsuitable musical ideas can be rejected straight away without wasting time in an attempt to master something beyond the limits of the technique available. A simple routine can sometimes be far more effective than an ambitious but over-fussy written score.

On the other hand, it must be conceded that the written arrangement is the life-blood of most bands. If you are lucky enough to be a bandleader who is also good at arranging, then the task of providing your group's music in the style you have in mind will be a relatively simple one.

Setting style

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

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

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

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

Comments

Make sure that your arrangements are manageable by the musicians at your disposal, in line with your ideas on music, and not over-burdened with complexity.

Then, provided your arranger will listen to comments and suggest (to page iv)



You've got to get your audience dancing, says Dankworth. The above youngsters are hip, but at one dance the Dankworth Seven had to play Viennese waltzes to get dancers on the floor.

Dankworth changes to Buffet

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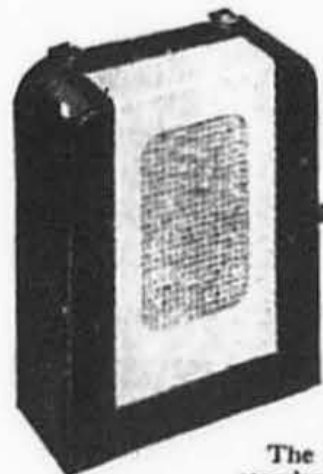
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Vic Ash	C★	Jack Bonsor	C
Pat Smuts	D.	Ivan Dawson	C★
Eddie Mordue	F.	Ronnie Chamberlain	D.
Ted Thorne	C★	Lew Smith	D.
Jack Goddard	D.	Bill Lewington	E.
Allan Franks	C★	Jack Dawkes	D.
		Johnny Dankworth	D.



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The Dankworth Story

1927: Born at Chingford, Essex, on September 20. Educated at Selwyn Avenue School, Chingford, and Sir George Monoux Grammar School. Wrote first arrangement, "The Daring Young Man On The Flying Trapeze," at nine.

1944: Won individualist's award for clarinet with Freddie Mirfield's Garbage Men at a "Melody Maker" contest in September. At nineteen, passed his L.R.A.M. with honours at Royal Academy of Music.

1949: First "Melody Maker" poll success as top altoist and musician of the year. Around this time played with bands of Paul Fenhouet, Tito Burns and Ambrose.

1950: Debuted with Seven on March 5, at a Ted Heath London Palladium Swing Session.

1953: Big band debuted on October 23, at Astoria Ballroom, Nottingham.

1956: His "Experiments With Mice" disc became a best-seller.

1957: Topped five sections of the "Melody Maker" poll, as musician of the year, top bandleader, altoist, composer and arranger.



Two everyday incidents in the life of the Dankworth Orchestra. Johnny consults a road map for the

quickest route to a date and trumpet man Colin Wright snatches some sleep on the way to the job.

Uniforms—bright as possible

from page iii

gestions from members of the band, and will take the opportunity to learn from each score and incorporate the lessons learnt into his future work, then your arrangements will present no great problem, and should, indeed, provide you with your greatest possible asset—suitable and identifiable music.

A word about printed arrange-

ments. These can sometimes be used as they stand, but far more often are useful in the spirit of a guide, by which the players can finalise their own methods of phrasing. Some

publishers provide orchestral clubs, the facilities of which are well worth investigating.

Individuality

Any bandleader will be required to supply quite a considerable amount of equipment for the use of his band. Apart from the obvious, such as music stands, music, library containers, uniforms and so on, there are many other items which can raise a band above the ordinary level.

Saxophone stands, mute stands, or even a set of special mutes if your brass section is a large one, can be a great asset towards individuality.

For a small band playing mainly in small halls, an almost essential piece of equipment is a reliable amplification unit (especially if your band carries a vocalist).

But for a large band in large establishments the advantage of such equipment is doubtful, owing to the necessity for built-in amplification in order to reach all parts of the hall. (A word of warning here. Auxiliary amplifiers, whether for guitar, bass or voice, can be very dangerous when used in conjunction with the existing "house" unit, if one or other is not properly earthed.)

Colour

Uniforms, to my mind, should surely be as bright as possible. Bands have to play in so many drab surroundings that a splash of colour is always welcome. And colour is always a great asset in any venue with theatrical lighting.

With a small band of not more than six pieces a different coloured jacket for every mem-



ber of the outfit is a good and economical idea. Apart from looking very attractive, the jackets can be replaced singly. Music desks should be chosen for their transportability. Nothing can be more of a handicap when travelling than a badly designed set of desks. Incidentally, remember that the music desk is the musician's "home" for many hours of his life, and nothing will make him feel more miserable than to be behind an unsightly or impractical music desk. Make sure it is the right height and slant for him to read without strain, that it will hold a sufficient spread of music and a sufficient weight of manuscript paper, and that it



"... a splash of colour is always welcome."

will not topple over at the slightest provocation.

Now we've arrived at a point where our band is fully equipped, but we still have some of the biggest problems to face.

Problems like the right way to rehearse, the way to obtain and negotiate engagements, how to bring the band to the notice of record companies, radio and TV producers, and dozens of others which beset not only those in the throes of forming a group, but bandleaders who are established, and perhaps thriving somewhere in their home-town and asking the question: Where do we go from here?

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