

Melody Maker

NOVEMBER 15, 1958

Over 114,000 Copies Weekly

EVERY FRIDAY 6d.

Building a Band

4-page Supplement

RECORD BOSS FLAYS

TOO-TIMID AGENTS

BRITISH disc fans are being denied a chance to see the top American show business stars.

Why? Because of the "timid" tactics of bookers in this country.

Nat "King" Cole, Peggy Lee, 'No real stars' Dakota Staton and Tommy Sands all want to play Britain. But agents won't dip deeply enough into their pocket-books.

Who says so? Arthur Muxlow, top British executive of "film-star label" Capitol Records. "I know for a fact these stars want to come," he adds. "Peggy Lee has even written to me personally on the matter."

"Time and time again, agents in Britain have brought over the small-timers and ignored the cream of disc stars."

BUT PRESLEY SAYS: 'I'M TOO EXPENSIVE'

"Then, when they have flops on their hands, they wonder why."

"But when they do bring over the top-liners—even if it does cost them plenty—they pack theatres and make a profit."

SMASH HIT

"Judy Garland was a case in point. She played to capacity audiences at London's Dominion Theatre for a month."

"Belafonte was another hit. Pat Boone and Stan Kenton also scored at the box-office."

"But all too often agents miss the boat because they're afraid of laying out the money a disc star can demand when he has a hit record."

"By the time they've made up their minds to make an offer, the artist has dropped out of the hit parade. So the public has lost interest and the project is abandoned."



Tommy Sands: He's hoping for an offer



Presley is pictured on fatigues at his Army base in Friedberg, Germany.

By FRASER WHITE

ELVIS PRESLEY definitely wants to appear in Britain. But he thinks he is too expensive.

He broke the news to the *Melody Maker* in an interview last week at his hotel in Bad Nauheim, Germany.

Presley, now doing his Army services, said: "There's nothing

European tour after demob

to stop me coming to Britain. But it would cost an awful lot of money and trouble."

"Before I could appear, I would want to bring over my whole orchestra and The Jordanaires. And Colonel Parker and his staff would have to come over too."

New territory

The main hope of British fans seeing Presley is in 18 months' time, when he is demobbed.

"Just as soon as I leave the Army," he added, "I'm coming straight back. I'm going to tour the whole of Europe and the United Kingdom. It's a big new territory for me."

Told there was a plan to release an LP of the Press conference he had in New York

before leaving for Germany, Elvis said: "Now you're giving me news. Gee, what will they think of next? Will that sell?"

He denied reports that he was aiming to rent a castle in Germany for himself and members of his family.

"That story is just rubbish. I never even thought about it. Anyway, what on earth would I want a castle for?"

No appearances

When questioned on the possibility of Presley visiting Britain after his Army spell, Harry Foster, of Foster's Agency in London, said: "We're not even thinking about it. It is so far off."

"In any case, Colonel Parker has told us that Presley will not be making any personal appear-

ances until he has finished his Army career."

FOOTNOTE.—Late on Wednesday, Northern booker Arthur Fox told the *MM*: "I am prepared to guarantee Presley any amount up to £10,000 for appearances in Britain."

THE American Weekend

—a newspaper for the American forces in Europe—made this comment on Presley in a leader this week:

"Presley is far bigger than his company commander or the generals who watch over him. Put him in an entertainment outfit and fly him around Europe. Let him sing before Europeans."

"He will make millions of friends for America."

Davison bidding for Armstrong

LOUIS ARMSTRONG and Ella Fitzgerald are two of the top jazz stars in line for British tours in 1959.

Agent Harold Davison told the *MM* on Wednesday that he is flying to New York next week to discuss deals involving the Armstrong All-Stars, Ella and many other star personalities—not only jazz names."

If the plans go through, Ella may return to Britain as a soloist to be backed by a British band.

Both are among the top money-spinners of all the recent tours by Americans—Armstrong last brought his All-Stars to Britain in 1956 whilst Ella toured with "Jazz At The Philharmonic" last May.

American jazzmen pause in London

Three famous American jazz stars were in London this week.

Trumpeter Donald Byrd and drummer Art Taylor flew in on Friday from Paris where they have been working the clubs.

Tenorist Lucky Thompson flew in from America on Wednesday. (See "This World Of Jazz" on page 11).

CYRIL BAKER IS MADE DIRECTOR

Cyril Baker, general manager of Belinda (London) Ltd., has been appointed a director of the firm.

Belinda handles the song material featured by Elvis Presley, Johnny Mathis and Jerry Lee Lewis.

Stop Press, U.S.A.

MEET THE STARS
with
REN GREVATT

Mudlarks film is shown to agents

NEW YORK, Wednesday.—Personal manager Mannie Greenfield is moving deeply into the British scene. Greenfield already handles Lonnie Donegan and Shani Wallis in the States and this week virtually wrapped up a deal with the Mudlarks.

Greenfield said he hopes to bring the trio here shortly—even without a hit record because they have so much to offer.

Film clips of the group were shown in Las Vegas and it's reported several of the biggest hotel plusheris are interested in booking the act.

"We will probably bring them here early next spring," said Greenfield. "And in the meantime, several important recording deals for them are already in the works."

Reg Owen hit

THE Reg Owen record of "Manhattan Spiritual" is breaking for a hit.

If the record makes it, and it appears that it will, Mannie Greenfield has already set a deal with George Lee to bring Owen to the States for appearances—provided Union (AFM) clearance can be obtained.

Welk in 3-D

STEREO broadcasts are becoming the talk of the trade and special note is being taken of the fact that stereo is credited with raising Lawrence Welk's TV ratings.

Stereo broadcasts are accomplished by airing one channel via the TV audio and the other via AM radio.

In another case, three channel stereo was effected by utilizing both AM and FM radio as well as the TV sound.

SIDNEY POITIER • DOROTHY DANDRIDGE SAMMY DAVIS, JR. • PEARL BAILEY IN: 'PORGY & BESS' PLUS TODD-AO

HOLLYWOOD, Wednesday.—"Porgy and Bess," with Sidney Poitier (Porgy), Dorothy Dandridge (Bess) Sammy Davis Jr. (Sportin' Life) and Pearl Bailey (Maria) is being filmed in the special Todd-AO wide screen colour process.

Real name of Boots Brown, who has a rock-'n'-roll hit with "Cerveza," is Shorty Rogers. . . The Victor Feldman Trio was featured on last week's "Stars of Jazz" TV show. . . The arrangements for the new Ann Richards LP—"I'm Shootin' High"—were by Warren Barker. Bob Farnon's brother Brian conducted the session.

FRANK SINATRA

Film companion?
DANNY KAYE flies to Japan after "The Five Pennies" to star in "The Bamboo Kid" . . . Lady Beatty, reportedly, will accept the invitation of Mr. and Mrs. Loel Guinness to winter in their Palm Beach residence. Frank Sinatra will be on location near by.

STAN KENTON

Salute from Richards
THE new Capitol album, "Experiments in Sound," features the big Johnny Richards Orchestra in a special salute to Stan Kenton. . . Platters' manager Buck Ram has written five songs for the upcoming Fox musical "Say One For Me."

KEELY SMITH

'Hey, Girl...'
TITLE of the Louis Prima-Keely Smith picture has been changed to "Hey, Girl,

HOLLYWOOD HEADLINES

From HOWARD LUCRAFT

Hey Boy! . . . Pete Rugolo's latest LP is called "Percussion at Work," and it features Shelly Manne, Larry Bunker, Jack Costanza and Mel Lewis. . . Tommy Sands has just completed an Hawaiian tour and turned down \$20,000 worth of further offers in favour of a holiday.

DORIS DAY

Six film songs
DORIS DAY, who has just finished "That Jane from Maine," will sing six songs in her new picture "Who is Sylvia?" . . . Julie London, who composed the title song for her own forthcoming production "The Golden Hatchett," wants Keith Andes and Dana Andrews for the starring roles.

DESI ARNAZ

Gambling row
DESI ARNAZ, one-time bandleader and now comedian and TV producer, threw a drink at one of the owners of the Riviera Hotel, Las Vegas, in a gambling argu-

TWO NEW ALBUMS FROM HERMAN

NEW YORK, Wednesday.—Woody Herman plans to take his band to Europe next April. Recently returned from a 14-week tour of South America, the Herman Herd is booked solid through next summer. Disc fans can look forward to two new Herman LPs: "The Herd Rides Again . . . In Stereo" and a Herman-Tito Puente collaboration "Herman's Heat And Puente's Beat!"

Test case

J. J. JOHNSON, Johnny Richards and pianist Bill Rubenstein have filed suit to test the police cabaret licensing system. The suit alleges that the police department has no authority to issue cabaret cards, that the card system is unconstitutional and an abuse of police discretionary powers and that there is no basis for the collection of \$2.00 per card and the directing of fees to the Police Pension Fund.—Burt Korall.

'WEST SIDE STORY' HAS A BRITISH BACKING

TOP-FLIGHT dance and straight men combine under the baton of Lawrence Leonard for the latest American musical import—"West Side Story"—which opens

tonight (Friday) at the Opera House, Manchester. The show will stay for three weeks before moving to Her Majesty's Theatre, London.

Lawrence Leonard recently spent a year in Manchester conducting the BBC Northern Orchestra.

His 28-piece orchestra will comprise: Ronnie Simmonds, Gordon Rose and Tim Casey (tp), Laddie Busby and Maurice Gee (trb), Jock Saulds, Harry Smith, Basil Tschalkov, Paul Draper and Benny Greenwood (saxes and woodwinds), Phil Seaman (dra.), Fred Marmon (tymps.), Peter Wainwright (bass), Leslie

NEWSBOX... by Jerry Dawson

Pearson (piano), Steve Gauna (gtr.), Sim Saville and Andy McGavin (horns) and ten strings led by Joshua Glazier. This will be the first musical in this country to have an all-American cast.

STOCKPORT.—Wee Willie Harris, Tony Crombie and the Rockets, and the Two Batchelors will be the package attraction at the Empress Ballroom on November 22. The Empress is operated by ex-Johnny Dankworth manager Don Reid.

SOUTHAMPTON.—Drummer Frank Joyson has taken over leadership at the New Park Ballroom.

LUTON.—The Leaside Six, playing strictly traditional jazz, have been signed to play at the Cy Laurie Club, W., every Monday.

SOUTHPORT.—The newly-formed Club Django meets on Thursdays at the Queen's Hotel.

TONBRIDGE.—Pianist-leader Tommy Wolf—musical adviser to Edna Savage—is resident every Saturday at the Hilden Manor Country Club.

FOLKESTONE.—The Pete Stacey Quartet will provide the music for the local Press Ball at the Majestic Hotel on November 28. . . . Trumpeter Barry Ogden last week opened Folkestone's

first modern jazz and cha-cha club.

BRIDLINGTON.—The Corporation has re-engaged Reginald King and his Orchestra for the sixth summer.

LEEDS.—Geoff Woodcock has retired from the Wool City Jazz Men—German-born bassist Bob Frettihr, of the White Eagle Jazz Band, replaces him.

Dates with the Stars

- (Week commencing November 16)
- John BARRY Seven
Week: Marty WILDE tour.
 - Tony BRENT
Week: New Theatre, Cardiff
 - Max BYGRAVES
Week: Empire, Liverpool
 - Toni DALLI
Week: Empire, Finsbury Park
 - Lonnie DONEGAN
Week: Hippodrome, Manchester
 - Morton FRASER'S Harmonica Gang
Week: Empire, Edinburgh
 - Edmund HOCKRIDGE
Week: Empire, Glasgow
 - Michael HOLLIDAY
Week: Regal, Chesterfield
 - Audrey JEANS
Week: Hippodrome, Brighton
 - MACKELL Twins
Week: Empire, Liverpool
 - Marino MARINI Quartet
Week: Palace, Manchester
 - Danny PURCHES
Week: Empire, Edinburgh
 - CHW RICHARD
Week: Metropolitan, W.
 - Dickie VALENTINE
Week: Empire, Leeds
 - Nancy WHISKEY
Week: Marty WILDE tour.
 - David WHITFIELD
Week: Coventry Theatre, Coventry
 - Marty WILDE
Sunday: Workshop
Monday: Wombwell
Tuesday: Scunthorpe
Wednesday: Newark
Thursday: Pontefract
Friday: Burnley
Saturday: York

SHUN THE CRITICS

says
Dave Brubeck

(In an interview with HELEN McNAMARA)

TORONTO, Wednesday.—Dave Brubeck, here for last week's "Jazz for Moderns" concert, told me he never reads the Jazz critics.

Brubeck said the advice was given to him by his teacher—classical composer Darius Milhaud.

"He always told me to judge myself and not to listen to anyone else," Brubeck recalled. "If the public happens to be there when I play and they enjoy it, that's their good luck."

Brubeck hinted that some day he would turn back to classical music—but as a composer. "It's always a fight in me as to whether I love jazz or classical composition. I never know which I'll turn up doing next."

Season starts

THE "Jazz for Moderns" concert more or less kicked off the 1953-54 season. It also spotlighted the Maynard Ferguson Band.

Among other visitors this month will be Earl Hines and his All-Star Hangover Band at the Colonial Tavern next Monday.

ment last week. . . Leonard Feather, now in charge of jazz for MGM Records, has just produced two LPs—"Sonny Rollins and the Big Brass" and "Toshiko and her International Jazz Sextet." The latter includes British bassist John Drew.

DUKE ELLINGTON

Still the same!

SOME local jazz fans told me: "The British should complain—Duke Ellington has played almost the same programme at every concert in Los Angeles for the past eight years! . . . Last week's "Sinatra runs down press photographer in New York" news was just a repeat of a 1951 episode in Los Angeles when Frank tried to run down newsmen at the airport and caught the leg of a local photographer.

Lee Konitz plays for Italian fans

MILAN, Wednesday.—Alto star Lee Konitz, who remained in Europe after the "Jazz from Carnegie Hall" tour, plays three dates in Italy this week, terminating at Mantua on Friday (14th).

His Italian accompanying group includes drummer Gilberto Cuppini, who appeared with the International Youth Band at the Newport Jazz Festival and the Brussels Fair.

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The revolution (at 33 $\frac{1}{3}$) is on

IN the world of music, the wheels of progress grind exceedingly slowly. At thirty-three and a third revolutions per minute, in fact.

Anyone studying the superficialities of the Pop Parade might reasonably question whether there is any sort of progress at all.

That's the whole point. There isn't. What the weekly list of best-selling singles demonstrates is a constantly changing pattern of gimmickry directed at those who have no ears for anything else.

Age group of this small section of the population has

The days of the Hit Parade mania are numbered, says Tony Brown. While dee-jays fool a noisy minority, the slow revolution goes on



Presley—seen here in a scene from "King Creole"—has his place, too, says Tony Brown. There is something for everyone.

been defined in the disc trade as eight to 18.

Younger people of higher maturity and intelligence have long since abandoned interest in pop singles, with their silly seasons and infantile content.

Like adults, they have turned to LPs. And for a very good reason. On LPs are to be found the real artists and a variety of musical styles.

The LP output is not beamed at the small novelty-mad part of the public, but to the public as a whole.

Who are the big album sellers? Sinatra, of course. He's streets ahead, appealing to teenagers and grandfathers alike. Como, Ella, Nat Cole. There's Presley, too—but that doesn't hurt. There is something for everyone. To counter-balance Johnnie Ray, Frankie Laine and the other ageing teenage heroes, there is plenty of music of quality.

Steady seller

You can buy Basie or Chris Barber, Duke Ellington or Mantovani. You can buy the more esoteric forms of jazz, from Thelonius Monk to the MJQ.

Show albums pass across the counters steadily—and the word has significance. A good LP sells and goes on selling. Not for a few weeks as is the case with the latest pop-goes-the-weasel—but literally for years.

That soundtrack from "High Society" is still moving.

Sinatra's "Swinging Lovers" has the steady momentum of a pendulum.

In this respect, EPs must be regarded as LPs in miniature. The same happy standards apply.

Why the Tin Pan Alley concentration on the singles market? Quick sales mean quick profits. In any case, the single still collars most of the business.

The latest chart scorcher means heavy orders from dealers and record presses have to meet the demand. This often means that other singles are left to freeze to death.

But, to coin a phrase, it's all in the game. Speed is essential. You have to catch that fickle public while it looks your way.

Alongside all this hysterical activity and the exaggerated publicity that selling a million brings, the LP market grows quietly. The growth is none the less spectacular.

Sales are up more than ten per cent. on last year. They fluctuate seasonally and hard figures are difficult to come by. At a guess, LPs and EPs now represent above 30 per cent. of overall sales.

This may not seem much until one reflects that the slow spinners, so far as the general public is concerned, virtually didn't exist five years ago. They have gained favour without much in the way of ballyhoo.

Obsolescent

Impetus was given to the revolution in slow motion by the flood of cheap 3-speed record players over the past couple of years. Many were bought by youngsters who turned first to 45rpm singles, then graduated through EPs to LPs.

The 78rpm disc is dropping so fast that it may be entirely obsolete by 1960. One suburban dealer, serving a working-class area, asserts that seven-inch discs are now 95 per cent. of his trade.

His customers are obviously equipped to play the longer records and will buy more and more of them as time goes by.

The trouble is that LP buyers get little in the way of direction. The whole industry is so much in the throes of Hit Parade mania that the youngster, gazing at an exotic window display, is left to choose his LP on the face value of its cover.

'Masterpiece'

Many of the less-obvious riches are overlooked. There is an Eydie Gorme album with one track that Laurie Henshaw describes as "a masterpiece."

Will the disc-jockeys play Eydie's "The Gentleman Is A Dope"? Well, hardly. They have become the arch-salesmen of low-level gimmickry.

And while they bamboozle themselves and a noisy minority, the slow revolution goes on. The sharp cats are becoming outdated. The incessant pounding of the rock has benumbed their feeble senses.

Dee-jays don't seem to realise that pop music is now a term that embraces many different musical forms and a wide range of tastes among people of all age groups.

Thanks to the advent of the LP, the crowd is finding the way back to comparative sanity in popular music—and without the doubtful assistance of the Hit Parade hucksters.



Bing Crosby and Louis Armstrong in a scene from 'High Society'—a soundtrack which is still moving and could sell, literally, for years.



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

• LP WINNER.

'Negative' BBC

RUMOURS of the proposed sacking of BBC staff musicians, including those of the Northern Dance Orchestra,

once again spotlights the negative attitude of the BBC towards dance music.

Airings by such excellent bands as Heath, the NDO and Geraldo are comparatively rare, while the number of "disc" programmes continues to increase.—T. G. Smith, Leeds 4.

• We have had several letters protesting at any move to disband the NDO.

ITV's answer

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

Jazz Couriers

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

• Judging by their fan mail, the Jazz Couriers' popularity must rival that of the Chris Barber band.

Praise from U.S.

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

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

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

Not For Me"), Dakota Staton ("Late Late Show"), Ernestine Anderson ("Hot Cargo") and George Shearing ("Burnished Brass" and "In the Night").

Ted and Frank

TED HEATH is a knockout in the States; Sinatra would start a revolution over here. Why not team them up for an LP of standards?—R. G. Harrison, London, S.E.12.

• LP WINNER.

We like it!

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

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

P.S. Aged 18 and proud of it.

How about Haley?

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

He didn't think it was rubbish then, did he? And he was supposed to be such good friends with Bill. I have several articles written by him about Bill.—D. Hansford, Bridport, Dorset.

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

The MM awards 12 in. LPs for lively letters. Send them to "Mailbag," the MELODY MAKER, 189 High Holborn, London, W.C.1.

Great Records of our time—9

'Strange Fruit' by JOSH WHITE

'Blood on the trees — blood at the root'

by Steve Race

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

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

DETAILS
Josh White (vd., gtr.); duration: 3 min. 15 sec.; Bruns. 03749 (also Mercury MG25014 and Bruns. LA8562). Various recording dates.

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

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

Unfortunately colour prejudice, and the excessive emo-

tionalism on which it thrives, tends to encourage an equal degree of emotionalism in those who should be the most rational and clear-thinking.

To hear some jazz lovers talk, one would think that the American colour problem was the world's greatest, or even the world's only, social problem.

It is not. There is a greater quantity of injustice in South Africa at this very moment, to say nothing of the hopeless, forgotten misery of the European refugee camps.

Indictment

The jazz student is right to speak out whenever he can on the subject of segregated American schools or disfranchised African communities. But he should not forget his responsibility to all those who live in slavery, hunger and despair.

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

In fact, it is a blazing indictment of racial persecution, or (to use a less elegant term) lynching.

It translates into terms of real poetry a scene which even in our age is still occasionally to be found in the Southern States:

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

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

Really great

This is indeed one of the great records of our time, though it contains none of the usual ingredients of the classic jazz performance.

There are no instrumental solos. Not a single bar of the

piece is in firm tempo. It is not strictly "the blues, although every note is rooted in the blues tradition.

Josh White uses none of it

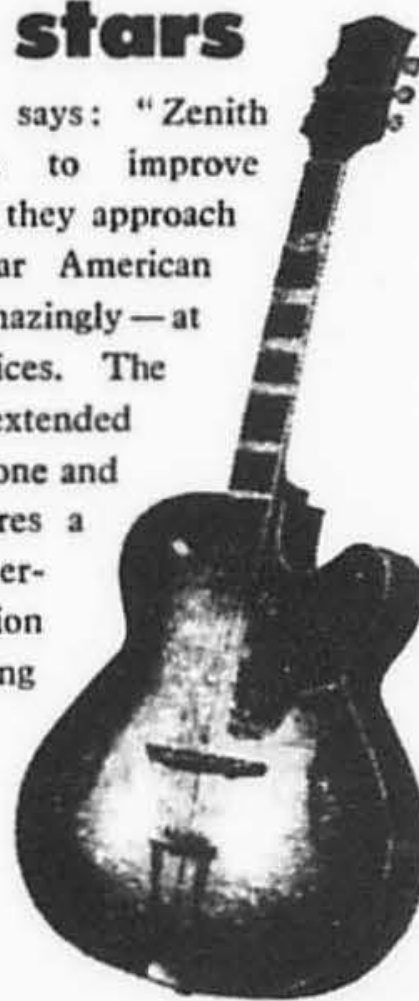
continued on page 7

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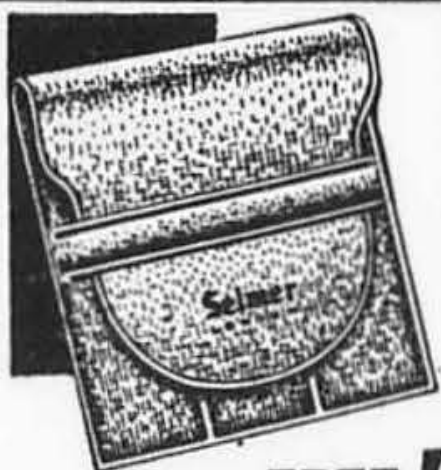
Ivor Mairants plays and recommends Zenith Guitars and Amplifiers. See them at your local dealers' or send direct for details.

THE RECORDS SO FAR

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

NEXT WEEK: Four Brothers (Woody Herman).

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TOP 10 LPs

WEEK ENDED NOVEMBER 8, 1958

- | | | | |
|----|-----|----------------------------------|--------------------------|
| 1 | (1) | SOUTH PACIFIC | Soundtrack
RCA |
| 2 | (5) | MY FAIR LADY | Original Cast
Philips |
| 3 | (2) | COME FLY WITH ME | Frank Sinatra
Capitol |
| 4 | (3) | ELVIS'S GOLDEN RECORDS | Elvis Presley
RCA |
| 5 | (4) | KING CREOLE | Elvis Presley
RCA |
| 6 | (7) | KING AND I | Soundtrack
Capitol |
| 7 | (6) | WARM | Johnny Mathis
Fontana |
| 8 | (8) | DEAR PERRY | Perry Como
RCA |
| 9 | (—) | SONGS For Swingin' Lovers | Sinatra
Capitol |
| 10 | (9) | OKLAHOMA | Soundtrack
Capitol |

Oh Boy! "Hoots Mon's" well awa'

TOMMY EDWARDS'S bid for top honours with "It's All In The Game" has been thwarted—for this week at least—by increased interest in the Everlys' "Bird Dog." And now record stores are also faced with a heavy demand for the Lord Rockingham XI's "Hoots Mon."

Perry Como's Love Makes The World Go Round has also made a large contribution to the takings, and shows signs of becoming almost as big as his Magic Moments.

Back in the list after a long absence, Tommy Steele should stay for quite a while with his Come On, Let's Go.

In the LP chart, My Fair Lady has recovered and ousted Sinatra's Come Fly With Me from second place.

He should worry! His Songs For Swingin' Lovers has made a comeback at the expense of Songs By Tom Lehrer, and his second volume of This Is Sinatra only just failed to get a place.



TOP 20 POPS

WEEK ENDED NOVEMBER 8, 1958

- | This Week | Last Week | Title | Artist | Label |
|-----------|-----------|--|------------------------|-----------|
| 1 | (1) | BIRD DOG
ACUFF-ROSE
Other disc—Paul Rich (Emb). | Everly Brothers | London |
| 2 | (2) | IT'S ALL IN THE GAME
BLOSSOM
Nat "King" Cole (Cap); Barry Kendall (Emb). | Tommy Edwards | MGM |
| 3 | (7) | HOOTS MON
SOUTHERN | Lord Rockingham's XI | Decca |
| 4 | (5) | A CERTAIN SMILE
ROBBINS
Jones Boys (Col); Andy Russell (RCA); Paul Rich (Emb). | Johnny Mathis | Fontana |
| 5 | (3) | STUPID CUPID/CAROLINA MOON
ALDON/LAWRENCE WRIGHT
Stupid Cupid—Maureen Evans (Emb); Carolina Moon—Billy Vaughn (Lon); Guy Luryers (Bruna); George Hamilton IV (HMV); Maureen Evans (Emb). | Connie Francis | MGM |
| 6 | (6) | COME PRIMA/VOLARE
STEELE/ROBBINS
Come Prima—Jackie Dennis (Dee); Joe Loss (HMV); Robert Earl (Phi); Edmund Rockridge (P-Nix); Tom Dally (Col); Malcolm Vaughan (HMV); Norrie Paramor (Col); Jackie Roe (Pon); Eve Boswell (Par); Ted Heath (Dee); Barry Kendall (Emb); Volare—Ronald Chesney (HMV); Alan Dale (MGM); Charlie Drake (Par); Rikki Henderson (Emb); Joe Loss (HMV); Dean Martin (Cap); McGuire Sisters (V-Cor); Domenico Modugno (Ori); Nelson Riddle (Cap); Lita Roza (P-Nix); Anne Shelton (Phi); Cyril Stapleton (Dee); Jimmy Young (Col); Ted Heath (Dee). | Marino Marini | Durium |
| 7 | (4) | MOVE IT
B. F. WOOD
Hal Burton (Emb). | Cliff Richard | Columbia |
| 8 | (8) | KING CREOLE
SEVENTEEN SAVILE ROW
Johnny Worth (Emb). | Elvis Presley | RCA |
| 9 | (11) | MORE THAN EVER | Malcolm Vaughan | HMV |
| 10 | (9) | BORN TOO LATE
CHAPPELL
Maureen Evans (Emb). | Poni-Tails | HMV |
| 11 | (20) | LOVE MAKES THE WORLD GO ROUND
CHAPPELL | Perry Como | RCA |
| 12 | (13) | TEA FOR TWO CHA CHA
CHAPPELL | Tommy Dorsey Orchestra | Brunswick |
| 13 | (10) | WESTERN MOVIES
AIDMORE AND BEECHWOOD
Johnny Worth (Emb). | Olympics | HMV |
| 14 | (—) | SOMEDAY/I GOT A FEELING
LEEDS.COMMODORE-IMPERIAL
Someday—Jodie Sands (HMV); Billy Farrell (Phi). | Ricky Nelson | London |
| 15 | (12) | MY TRUE LOVE
SOUTHERN
Paul Rich (Emb). | Jack Scott | London |
| 16 | (—) | IT'S ONLY MAKE BELIEVE
FRANCIS, DAY AND HUNTER
Jimmy Starr (Lon). | Conway Twitty | MGM |
| 17 | (18) | SOMEDAY | Jodie Sands | HMV |
| 18 | (—) | COME ON, LET'S GO
ESSEX
Ritchie Valens (P-Nix). | Tommy Steele | Decca |
| 19 | (14) | POOR LITTLE FOOL
COMMODORE-IMPERIAL
Paul Rich (Emb). | Ricky Nelson | London |
| 20 | (—) | SUMMERTIME BLUES
CINEPHONIC
Vipers (Par). | Eddie Cochran | London |

STORES SUPPLYING INFORMATION FOR POPULAR RECORD CHARTS
 LONDON—Popular Music Stores, E.6; Reg. W. Reed, Ltd., S.E.15; Leading Lighting, N.1; W. A. Clarke, S.W.6; Imbels W.C.1; A. R. Tiple, S.E.15; Rolo for Records, E.10. MANCHESTER—Duwe Wholesale, Ltd., 1; H. J. Carroll, 18. WORTHING—J. W. Mansfield, Ltd. NEWCASTLE—J. G. Windows, Ltd., 1. BOURNEMOUTH—Beales, HULL—Sydney, Scarborough, Ltd. MIDDLESBROUGH—Sykes Record Shop. BOLTON—Engineering Service Co. GLASGOW—McCormack's, Ltd., C.2. BRIGHTON—Dobell's Record Shop, 1. SOUTHAMPTON—The Record Shop. CRAWLEY—S. C. Withers. SLOUGH—Hickie's. EDINBURGH—Handparts Music Stores, Ltd., 1. SOUTH SHIELDS—Saville Bros., Ltd. BLACKWOOD—Glyn Lewis, Ltd. LEEDS—R. S. Kitchen, Ltd., 1. PORTSMOUTH—Weston Hart, Ltd. BIRMINGHAM—R. C. Mansell, Ltd., 5. PLYMOUTH—C. H. Yardley and Co. LIVERPOOL—Nems, Ltd., 1. TORQUAY—Faith and Co., Ltd. WEST HARTLEPOOL—Hoggett's, Ltd.

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| DO SOMETHING | MUSIC GOES 'ROUND AND AROUND |
| DREAM LOVER | OCTOBER TWILIGHT |
| DRIFTING AND DREAMING | ONE MORNING IN MAY |
| EASTSIDE OF HEAVEN | ONE TWO BUTTON YOUR SHOE |
| FALLING IN LOVE AGAIN | PENNIES FROM HEAVEN |
| FALLING LEAVES | SO MANY MEMORIES |
| GEORGIA ON MY MIND | SUNNY SIDE UP |
| GOODNIGHT SWEETHEART | TAKE THE 'A' TRAIN |
| HOLD ME | THAT'S A PLENTY |
| IF I HAD YOU | TOUCH OF YOUR LIPS |
| I HEAR A RHAPSODY | VERY THOUGHT OF YOU |
| I'M A DREAMER | WHISTLING WALTZ |
| I'M BEGINNING TO SEE | WRAP YOUR TROUBLES IN DREAMS |
| THE LIGHT OVER YOU | |

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| Hard Bessie .. 4/- | Girls Talk About Boys (Wa) .. 4/- | |
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Britain's top jazz discs

Week ended November 8, 1958.

- (1) MY FAIR LADY (LP)
Shelley Manne (Vogue)
 - (2) CHRIS BARBER IN CONCERT—Vol. III (LP)
(Pye-Nixa)
 - (4) THE ATOMIC MR. BASIE (LP)
Count Basie (Columbia)
 - (6) MR. ACKER BILK MARCHES ON (EP)
(Pye-Nixa)
 - (9) CLARENCE WILLIAMS JAZZ KINGS (EP)
(Fontana)
 - (—) ELLA SINGS THE DUKE ELLINGTON SONG BOOK—Vols. III and IV* (LPs)
Ella Fitzgerald (HMV)
 - (3) ELLA SINGS THE DUKE ELLINGTON SONG BOOK—Vols. I and II* (LPs)
Ella Fitzgerald (HMV)
 - (8) JAY AND KAI PLUS SIX (LP)
Jay Jay Johnson and Kai Winding (Fontana)
 - (5) "PAL JOEY" (LP)
Andre Previn (Vogue)
 - (7) GETZ MEETS MULLIGAN (LP)
Stan Getz and Gerry Mulligan (Columbia-Clef)
- *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., 5, 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 12, 1958.

- (3) TOPSY... Cozy Cole (Love)
- (1) TOM DOOLEY
Kingston Trio (Capitol)
- (2) IT'S ONLY MAKE BELIEVE
Conway Twitty (MGM)
- (5) TO KNOW HIM IS TO LOVE HIM..... Teddy Bears (Dore)
- (4) IT'S ALL IN THE GAME
Tommy Edwards (MGM)
- (6) CHANTILLY LACE
Big Bopper (Mercury)
- (7) TEA FOR TWO CHA CHA
Tommy Dorsey Orchestra (Decca)
- (8) BEEP BEEP
Playmates (Roulette)
- (—) I GOT STUNG
Elvis Presley (RCA Victor)
- (13) LONESOME TOWN
Ricky Nelson (Imperial)
- (9) THE END
Earl Grant (Decca)
- (11) I GOT A FEELING
Ricky Nelson (Imperial)
- (18) QUEEN OF THE HOP
Bobby Darin (Atco)
- (—) WHEN YOUR LOVE FOR ME
Sam Cooke (Keen)
- (16) ONE NIGHT
Elvis Presley (RCA Victor)
- (19) CALL ME
Johnny Mathis (Columbia)
- (15) THE DAY THE RAINS CAME
Raymond LeFevre (Kapp)
- (—) THERE GOES MY HEART
Jonni James (MGM)
- (14) FORGET ME NOT
Kalin Twins (Decca)
- (17) HIDEAWAY
Esquires (Paris)

Britain's 20 top tunes

THIS copyright list of the 20 best-selling songs for the week ended November 8, 1958, is supplied by the Popular Publishers' Association, Ltd. (Last week's placings in parentheses.)

- (1) COME PRIMA (MORE THAN EVER) (F) (2-1) .. Sterling
 - (2) VOLARE (NEL BLU DIPINTO DI BLU) (F) 2-1 .. Robbins
 - (3) TRUDIE (B) (2-1) Henderson
 - (4) A CERTAIN SMILE (A) (2-1) .. Robbins
 - (5) CAROLINA MOON (A) (2-1) Lawrence Wright
 - (14) IT'S ALL IN THE GAME (A) (2-1) .. Blossom
 - (7) BORN TOO LATE (A) (2-1) Anglo-Pic
 - (6) WHEN (A) (2-1) .. Southern
 - (12) BIRD DOG (A) (2-1) Acuff-Rose
 - (8) YOU NEED HANDS (A) (2-1) Lakeview
 - (10) STUPID CUPID (A) (2-1) Aldon
 - (19) TULIPS FROM AMSTERDAM (F) (2-1) .. Cinephonic
 - (9) MAD PASSIONATE LOVE (A) (2-1) .. Darius
 - (15) POOR LITTLE FOOL (A) (2-1) .. Commodore-Imperial
 - (16) ON THE STREET WHERE YOU LIVE (A) (2-1) Chappell
 - (11) RETURN TO ME (A) (2-1) Southern
 - (18) IF DREAMS CAME TRUE (A) (2-1) .. Dominion
 - (20) MARY'S BOY CHILD (A) (2-6) .. Bourne
 - (19) MOVE IT (B) (2-1) B. F. Wood
 - (17) MOON TALK (A) (2-1) Leeds
- A—American; B—British; F—Others. (All rights reserved.)

Peggy Lee—with

a difference

POP RECORDS

by Laurie Henshaw

● Peggy Lee—restful and evocative



THE diversity of Peggy Lee's talent is ideally illustrated on two current releases—one an LP, the other a single.

The LP, *Sea Shells*, is mainly a somewhat exotic compilation of folk songs and Chinese love poems, interspersed with harp solos from Stella Castellucci.

The harpsichord, played by Gene Di Novi—better known as a jazz pianist—is also featured in an accompanying rôle.

In her own sleeve note, Peggy Lee says: "Dear Friend, do you remember gathering seashells when you were a child? For me, the songs and poems in this album are something like seashells."

"I hope they might put you in a pleasant mood and perhaps awaken a fond memory or two." Certainly the mood is restful and evocative. And particularly well suited to Peggy in her more reflective, somewhat sad, mood.

(Brunswick LAT 8266)

More in keeping with the tempo of today, however, is *Sweetheart*, which broadly follows the pattern of the recent Lee best-seller, "Fever." This, too, could easily make the Hit Parade.

And so could the backing, the beaty, spiritual-sounding *Light Of Love*.

Both "Fever" and "Light Of Love" were featured by Peggy on the George Gobel BBC-TV show on Monday.

(Capitol 45-CL14935)

Bing Crosby

FOR those who want to step into a time machine and wander back into the pop era of the past, here are some more "Crosby Classics"—and they include one of Bing's greatest efforts.

Yes, it's *Please*, with the incomparable Eddie Lang providing the tasteful guitar fill-ins. This and the other titles all date from the 1932-3 period.

Remaining titles: *Did You Ever See A Dream Walking?*; *Sweet Georgia Brown*; *I've Got The*

World On A String: A Ghost Of A Chance; My Honey's Lovin' Arms (with the Mills Bros.); *How Deep Is The Ocean; St. Louis Blues*.

Les Paul and Mary Ford

THE folksy *Put A Ring On My Finger* is delivered with their customary attack by guitarist Les Paul and his vocalist-wife Mary Ford.

Fantasy is more in the rock mould. Neither quite matches their previous recorded efforts.

Betty Smith

BETTY SMITH'S breathy and beaty tenor is heard against an "orchestrated" vocal group on the novel version of *Begin The Beguine*.

Song Of The Boulevards receives similar treatment.

EP Session

RAY MARTIN Orchestra: "More Music For Romance"—*These Foolish Things; A Nightingale Sang In Berkeley Square; The Touch Of Your Lips; Goodnight Sweetheart* (Col. SEG7831). The overall title sums up this one.

PAT BOONE: "Pat"—*Rock Around The Clock; Shot-Gun Boogie/Please Send Me Someone To Love; Money Honey* (Part 1); *Tomorrow Night; Pleading My*

Love/Ain't Nobody Here But Us Chickens; I'm In Love Again (Part 2) (London RE-D1132-3). A representative selection by the smooth-voiced college boy.

Eartha Kitt

VETERAN jazzman and columnist Eddie Condon once wrote that Eartha Kitt sang as though held up at the point of a gun—a succinct and amusing reference to that pronounced vibrato which, according to one's viewpoint, can cause pain or pleasure.

Frankly, I tend to duck for cover each time I hear Miss Kitt's quavering siren wails. But I would not deny that, as an

entertainer, she possesses considerable artistic qualities.

I still think these make their greatest impact during a live performance. But Eartha addicts will doubtless find the 12 tracks on this LP as satisfying as if the singer were projecting them in the flesh.

Certainly that "feline feeling" is again well to the fore. And so is her innate sense of humour. She is helped by stimulating accompaniments from the Henri Rene Orchestra and Chorus.

Titles: *If I Love Ya, Then I Need Ya; If I Need Ya, I Wantcha Around; Do You Remember; Looking For A Boy; I've Got That Lovin' Bug Itch; Oh John!; Strangers In The Starlight/The*

Day The Circus Left Town; Après Moi; The Heel; Mambo De Paree; My Heart's Delight; Hey Jacques. (RCA RD-27084).

The Kirby Stone Four

THE brilliant Kirby Stone Four, of "Baubles, Bangles And Beads" fame, come up with another winner in *Lullabies Of Broadway*.

This EP features the title tune, with *Fugue For Timhorns* (from "Guys And Dolls"), *Bidin' My Time* and *When My Sugar Walks Down The Street*. All follow the pattern of the memorable "Baubles."

(Philips BBE12210)

STEVE RACE— contd. from page five

standard vocal tricks of jazz phrasing, though his personality colours every note with pathos and conviction. It is the perfect performance of an unforgettable song.

Some years ago, Josh found himself in trouble with the late Senator MacCarthy. I would dearly love to have been present at the hearing of his defence, when the officials of the Un-American Activities Committee had to listen while

Josh White sang "Strange Fruit."

Did it perhaps occur to them that the ghastly scene it described was the most "Un-American" activity of all?

Unhappily, the workings of their consciences are not reported. In any case, Josh followed with another song, in which with equal sincerity he described the American way of life at its best.

In some ways "Strange

Fruit" is the most significant record to be dealt with in this series so far. Certainly its impact on any sensitive listener is overwhelming.

And though I know that Josh White himself would not like to be remembered solely for "Strange Fruit," the fact remains that his interpretation will live as long as injustice and inhumanity are condoned in an otherwise enlightened world.



Tommy Steele's manager confesses!

"I fooled them all to make him a star..."

John Kennedy tells about the fake interviews... phoney pictures... the bogus debts he used to catapult Tommy Steele to the top in two weeks.

Never before has the rough, tough, ruthless battle of show business been brought into the open like this.

It will startle you, surprise you and fascinate you, too!

EXCITING SHOW BUSINESS SCOOP!

ALL THIS and so much more in

WEEKEND

ON SALE NOW 4⁰

BBC DENY 'OH BOY!' BEATING '6.5'

A stylish barber

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

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

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

5 million regulars

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

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

AND 6.5 SIGNS THE KINGPINS
The Kingpins—a Yorkshire vocal group—will be seen each week on the show from tomorrow (Saturday).

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

Other signings for the band are saxists Al Baum and Bill Dickman and drummer Derek Price. They replace saxists Ronnie Scott, Tubby Hayes and Harry Klein, drummer Bobby Orr and trumpeter Albert Hall.

Albert Hall has since joined Tony Osborne's Brass Hatters, the other "6.5" resident band.

WANTED
—Ted Heath

TED HEATH is a haunted and hunted man following last week's exclusive MM story that he was scouting out for a male singer to take over the vocal spot vacated by Bobbie Britton.

"I've heard from dozens of 'em," Ted told the MM on Monday. "They've been coming up the lift shaft and down the chimney."

"I haven't found anyone yet, but I'm still hoping. The trouble is, so many ignored my original request for them to send recordings and a photograph."

"I've even heard from many well-known band singers. I want someone new, and he must be around 17. I can then groom him in the shape of singer and personality I want."

Late on Wednesday, Ted said that he had received "a fabulous offer" to return to the States in February.



A trim sir? For the MM photographer's benefit, 20-year-old singer Sheila Southern took over from the hairdresser to cut Dave King's hair during a break in "Saturday Spectacular" last week-end.

SHOWBIZ XI VERSUS SPORTS WRITERS

The Showbiz Football Eleven plays Chelsea Casuals, a team of sports writers, at King Edward's Park, Enfield, Herts, this Sunday (2.30 p.m.).

The Showbiz team includes Dave King, Tom Dail and Chas McDevitt. Proceeds will go to the British Empire Cancer Campaign.

Late-night boost for dance bands

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

Authority for this statement is Jim Davison, BBC Assistant Head of Light Entertainment (Sound).

Jim Davison vigorously denied rumours that the BBC might cut down on radio time for dance bands in 1959.

In an exclusive statement to the MELODY MAKER, he said: "This is a long way from the truth. In fact, there will be some extensions of air-time."

Until midnight
The present dance-music airings from 10.40 to 11.30 p.m. on Mondays and Wednesdays will be extended to 12 midnight from January.

And on Mondays there will be a resident band of various bands, plus vocalists and guest artists, will be featured on Wednesdays.

The Ted Heath show—now aired every Wednesday—will transfer to Tuesday nights. Plans for Thursdays and Fridays are not settled, but dance music of some kind will probably find its place in the programmes."

WINNING WAY—1
The Winifred Atwell piano scholarship at the Central School of Music has been won by R. H. Mendoca, a pupil teacher at the Royal Academy of Music, who studied harmony at the school while on National Service.

WINNING WAY—2
The winners of the "Luxembourg Waltz" contest staged by Radio Luxembourg and Columbia Records were announced this week.

They are Mrs. W. Black of Grimsby, and D. Elmore (Croydon). They won a week-end in Luxembourg with all expenses paid.

Two for the Duke
MILAN, Wednesday.—Only two Italian appearances (after an absence of eight years, have been set for the Elington Orchestra. They are in Turin this Monday, and in Rome the following day.



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

THE MM TAKES A LOOK AT THE LATEST CRAZE

Disc firms enter Cha-chariot race

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

By Chris Hayes

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

Two years late

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

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

Now every label will be turning out Cha-Cha titles in December. The new craze will be available on 78s, 45s, EPs and LPs—ranging in price from 6s. 3d. to 39s. 11d.

They will feature authentic Cha-Cha, rock Cha-Cha, power-house Cha-Cha and "oldies" dressed up in Cha-Cha style.

There will be new artists and old established stars jostling each other for cash, register results and Hit Parade honours. Here are just some of the plans:

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

Cuban Tony Scott goes on to Parlophone with four saxes, three trumpets, trombones and five rhythm, all experienced LA musicians.

Fantana are doing fine with Chequito—reckoned to be Britain's Perez Prado—and will shortly be trying out South American brothers Los Chamacos, who play guitars and sing.

Columbia have a new name Martins and an old theme "Cha Cha Momma Brown." And they have recorded the Ido Martin Orchestra at the Club de la Cote d'Azur (pictured right).

HMV—a little cautious—are awaiting the result of Ken Mackintosh's "That Old Cha-Cha Feeling" before going overboard.

Brunswick will follow Dorsey's "Tea For Two" with "I Want To Be Happy."

'Hoots Mon'
GITA back Perez Prado's "Guaguanco" and Berba are mighty pleased with the response to Lord Rockingham's "Hoots Mon." All are beat offerings with Cha-Cha flavour.

Pyx Nixa come in with rhythmic organist Cherry Wainer, weaving "Cha-Cha round" "Blue Danube" and "Valencia." She is backed by Bill Shepherd, who is to make an authentic LP in January.

Orlione introduce Franchito—pseudonym of a leading arranger—leader—with "Eso Es El Amor." They also clock up steady sales with "Let's Dance Cha Cha"—two LPs featuring some of America's leading LA bands.

Cha-Cha influence
Capitol offer a new Les Baxter record, "My Heart's In Portugal" with a strong Cha-Cha influence. They have already given us Johnny Ols' explaining how "Willie Did The Cha Cha."

Saga are banking on Chico Fernandez's "Cha-Cha Bar" and an LP by Ido Martin. Gala have issued an EP by Ezy Grieco.

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

"I even hear there's a Cha-Cha version of 'Knees Up Mother Brown'" adds Ken. "Frankly, I think this is silly. It's over-doing it. It seems to me that this is the surest way to kill off Cha-Cha."

'GUITAR CLUB' GUEST
Guitarist Jack McKechnie guests in "Guitar Club" on November 29.



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



This rehearsal shot is the first picture of Britain's first Cha-Cha big band—André Rico and the Cha-Chaleros. Pictured are Bernard George (bari.), Don Pau, John Payne and Keith Barr (trns.), Revell Terry (pno.), Art Morgan (dr.), Ashby Kozack (bass), leader Rico, Giovanni (timbales, vcls.) and Mirza Alahers (bongos). Completing the group are Dennis Roberts, Tony Grant, Ray Hutchinson, Freddie Boyland and Roger Siviter (trns.) and Tommy Thomas (Conga drum).

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

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

WINNING WAY—1
The Winifred Atwell piano scholarship at the Central School of Music has been won by R. H. Mendoca, a pupil teacher at the Royal Academy of Music, who studied harmony at the school while on National Service.

WINNING WAY—2
The winners of the "Luxembourg Waltz" contest staged by Radio Luxembourg and Columbia Records were announced this week.

They are Mrs. W. Black of Grimsby, and D. Elmore (Croydon). They won a week-end in Luxembourg with all expenses paid.

Two for the Duke
MILAN, Wednesday.—Only two Italian appearances (after an absence of eight years, have been set for the Elington Orchestra. They are in Turin this Monday, and in Rome the following day.

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

Danny, appearing this week in Variety at Leeds Empire, starts a week at the Edinburgh Empire on Monday.

Lesli Southern makes its debut tomorrow (Saturday) at the USAF Base, High Wycombe. Lesli (vibes, vcls.) leads Shelagh Roe (trb.) Joan Rich (trn.), Tommy Watson (dr.), Dell Hobby (pno.) and Ted Spencer (bass).

Pete has left the Jeff Kruger Organisation to open his own office at 30, Old Compton Street, W. Manager of the Jazz Couriers and Tony Kinsley's Quintet, Pete is also handling the new show—starring Colin Hicks—which started a tour of one-night-stands this week.

Andy Williams in Britain for TV
Singer Andy Williams, who last year clicked with "Butterfly," is flying from Paris to star in ATV's "Sunday Night At The London Palladium" this Sunday.

He follows up with an appearance in the Bernard Bresslaw ATV show on Saturday (22nd).

FRANK HOLDER BACK FROM HALEY SHOW
Singer and honzo player Frank Holder flies back to London on Monday after sharing the bill with Bill Haley's Comets at the Velodrome, Ghent, on Saturday.

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'Melody Maker' Book Page

Was Creole music the missing link?

JUST JAZZ 2. Edited by Sinclair Trail and the Hon. Gerald Lascelles (Peter Davies, 42s.).

THE first "Just Jazz" appeared a year ago—priced at 30s. Now the publisher promises to make it an annual event.

A book like this is useful, and could be even more useful; but the price has to be watched. I doubt if "Just Jazz 2" is worth 42s., unless you value the discographical section highly.

Aside from this, the main question in my mind concerns the timing of the book's appearance.

I appreciate that a 250-page discography of the year's jazz releases takes a long while to prepare and that publishers are not keen on summer publication.

Still, November is late in 1958 to be considering the events and recordings of 1957. The long delay may be unavoidable; I'm sure it is undesirable.

So far as contents go, this is much the same mixture as last year. This time the Jazz Discography is longer, the rest of the material a little shorter. But it would be hard to distinguish one volume from the other on grounds of approach or quality.

Mainstream

Writers who have contributed to both are Humphrey Lyttelton, who writes about the move to a "mainstream" standpoint during the Fifties; Ernest Borneman ("Creole Echoes"); Yannick Bruynoghe ("Chicago, Home Of The Blues"); Benny Green, who roars into skiffle; and Stanley Dance, who disputes that jazz is more popular than ever. They provide the most

interesting reading here, though Max Harrison does his valuable best to "Look Back At Bop" in 15 pages, and "Down Beat" critic Martin Williams courageously tackles matters like development, structure and continuity in his "Extended Improvisation And Form."

Borneman, in a reassessment of the jazz tradition, and the nature of early jazz and pre-jazz New Orleans music, states the case for Creole music as the "missing link" between Congo Square and Buddy Bolden.

The article, as scholarly as most of Borneman's work, adds to what most of us know about jazz. While I recommend it as an important study, full of intriguing facts and theories, I hold the personal belief that Ernest's research and flights of wishful thinking have led him astray.

Afro-beat

The dozens of records he instances speak of the strength and resilience of the Creole strain. But they hardly prove that an Afro-Latin or Afro-Cuban beat is essential to jazz music's survival, nor even that such elements are particularly beneficial.

The Armstrong items he cites are simply not Armstrong's best, the Ellingtons are not the real Ellington masterpieces and so on. Creole jazz remains a colourful branch of jazz, and the "tinge" remains a flavour to be used by jazzmen as and when desired.

The book also has an interview with Norman Granz—

short but with typically controversial opinions; a Bob Koester piece on the varied jazzmen of St. Louis; "New Faces of 1958" by Douglas Hague; and Charles Fox on the influence of visiting U.S. musicians on some home products.

1957 review

The yearbook aspects have been improved by the addition of "Popularity Polls" and "Some Events of 1957," plus a list of Top Twenty jazz discs and a breakdown of poll results.

I cannot end without praising

Benny Green's "The Usurpers." He employs very powerful artillery to demolish any possible connection between jazz and skiffle. And I had an uneasy feeling, while reading his arguments, that they could have been turned against, say, Lead Belly or Muddy Waters.

But the attack is amusing and well written, also less than fair to this paper (lumped in with "the weekly musical Press"). Let Benny ask the nation's skiffleers when they last "won favourable reaction" from any MM jazz reviewer or columnist.

BIX BOOK ACHIEVES THE IMPOSSIBLE

CHARLES WAREING and George Garlick, co-authors of "Bugles For Beiderbecke" (Sidgwick and Jackson Ltd., 25s.) have achieved the impossible. They have succeeded in writing a book about Bix and making it deadly dull.

In its verbose, archaic prose, naive approach to jazz musicians, and the heavy accent on White jazz, the book can only appeal to collectors of prewar jazz criticism.

It is surprising, in November 1958, to discover people who think of the late 1920 White-man and Goldkette orchestras as great bands—not musical shackles bogging down the artistry of Bix.

To me, Whiteman was an early Stan Kenton and their music has just about equal jazz value.

The Bix episode was an odd, if charming, backwater in the

history of jazz which had only a very slight influence on the music's development. Just consider what Louis Armstrong was doing during the same period!

The 30-odd pages of discography include several arguable personellings which will no doubt be sorted out in the letters columns when Venables, Godbolt and Co. receive the book.

Nothing in the body of the book, however, can quite match the horror of the opening poem by one Herbert Coiby. I quote the last verse:

*Now only from wax do you play,
That a child can destroy with
his hand:
—But what you were trying to
say
Bix Beiderbecke, I understand!*

Bob Dawbarn

Tin Pan Alley—in verse

HEARTENING to find that Tin Pan Alley, or even part of it, can still laugh at itself. "Tin Pan Alley," Coram (Publishers) Ltd., 5s.—gives the proof.

Text, in Ogden Nash deformed rhyming style, is by famous lyricist Paddy Roberts. Illustrations by Michael Folkes, cleverly grotesque, are to match.

On the carving-up of a composer's royalties, Roberts observes:

*"So you see, after everyone has had a little nibble,
"What's left isn't much more than a tiny dribble."*

by TONY BROWN

Roberts doesn't shrink from bending facts, as well as words, to force a rhyme.

"... records in thousands are foisted on an unsuspecting public by a sort of cajolery."

"Known as Nankingcolery," But the truth is there, too. Roberts takes a hefty humorous sash at record "request" programmes.

"The BBC, rightly regarding honesty as the best policy."

"View with suspicion a couple of dozen cards with assorted addresses, all postmarked Wallacey."

Bandleaders, skiffle, Librace, rock-'n'-roll stars—it's all there, pungently crystallised in verse. Nice to know that some of these waspish thrusts were first printed, many moons ago, in the MELODY MAKER.

Film year book

"THE Kinematograph Year Book, 1958" (Odhams Press, 42s.) is clearly a must for those interested in or associated with the British film industry. The 600-odd pages include many useful sections.

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IT'S LYRICAL!
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Thanks, Rush

—and come back soon

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A steady flow of varied but consistently high-class LPs has made him a household name among the younger generation of collectors. And his success in local and international polls has firmly established his reputation over here.

Yearly visit?

Plans are already laid for a 1959 return—indeed, it is hoped that, as long as the formidable lungs and vocal chords hold out (and anyone who has ever been hailed by Rushing across a crowded city street will testify to their current healthiness) Rushing visits will be an annual event.

For us, working with him has once again been a joy and a priceless experience. And we are proud to have him refer to us as "my British band."

Boy voyage, Rush—and come back soon!

says HUMPHREY LYTTTELTON

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LETTERS

The letters, this week, appear on page five. Next week they will be back in their usual place—on page ten.

THIS WORLD OF JAZZ

Lucky Thompson to try soprano

AN air letter from Michigan, signed "Authentically Yours—Lucky," brought me a pleasant surprise on Tuesday.

The "authentic Lucky" was tenor saxophonist Eli Thompson, whom I last saw in Nice ten years ago.

He was flying into London on Wednesday and, to increase the surprise, his plane arrived at 6.45 a.m.

Lucky emerged in excellent spirits, though, carrying his tenor in a soft leather cover and, in the other hand, a slim green case containing a soprano sax.

The soprano was unexpected. Lucky explained: "That represents a kind of challenge. Besides, I have ideas for it. I'm going to use it on records during this trip."

"I got it last year—Maurice Selmer made it for me in Paris. Yes, he made other instruments for me: clarinet, bass clarinet, alto and tenor."

Vultures

THOMPSON is that rarity, a jazzman who speaks out against cut-throats in the business. As a result, he has found good work scarce.

"Some people think the name Lucky doesn't apply to me," he says. "But they're judging by what they think important . . . being active professionally and making money."

"I don't agree. I still have my convictions and I'm free to express myself. And I don't have a string of vultures round my neck."

Lady Day

I TELEPHONED Paris on Wednesday to welcome Billie Holiday back to Europe and express the hope that we might see her in London before long.

She wants very much to come here, I gathered, but doesn't know when she'll have time. "After three days in Paris we go to Italy, then back for a week in Paris," she told me. The "we" applies to Billie and her pianist, Mal Waldron.

What about the report that she is considering settling in England? "I'm writing to you," Billie said. "I'll give you the whole story then." And there the matter had to rest.

Danish drop

TROMBONIST Graham Stewart, who spends a good deal of time bandleading abroad, writes this week from Denmark.

"The tour is going well," he says. "We have played Aarhus, Aalborg, Nykoping, Esbjerg, Bogense, Viborg, Haderslev and Odense. We are in Copenhagen from Tuesday until Friday, then two jobs in Sweden. We shall be back in London for the Lyttelton Club on the 18th." Commenting on the Danish jazz scene, Graham says: "It

seems very healthy to us, though I am told of big drops in attendances at Copenhagen concerts given by American artists."

Hall speaks out

TWO weeks ago, I blamed the unchanging concert programmes for much of the dissatisfaction among European audiences.

And from what I have been told by musicians in the various bands, the dissatisfaction is not confined to listeners.

Fresh evidence of the musician's viewpoint comes from Edmond Hall. Hall is quoted in the "Toronto Daily Star," and a copy of the article has been sent to me by Peter Bartram—London bassist; now in Canada with Mike White's Imperial Jazz Band.

There were two reasons why he quit Armstrong's All-Stars, says Hall. The first was because, in three years of travelling around the world, "Louis wouldn't take a vacation. He was afraid to stop playing for four or five nights for fear he'd go bad."

And the other was boredom with the same programme. "A guy's got to do something new once in a while to develop," Hall explained.

He added: "We made records . . . but wouldn't even play those tunes. It was just the same concert night after night until I couldn't take it any more. That isn't jazz."

Buck reports

FROM the USA comes word from Buck Clayton, who says with characteristic cheerfulness: "Here in New York everything is jumping." He continues: "I'm at the



Roundtable—New York's new jazz club—for a few weeks, and also doing a lot of writing for the group . . . swinging things, you know.

"We are going to record for Irving Townsend at Columbia on the 25th of the month. This will be the band that is making the British tour, except for Sir Charles Thompson who is at present in Los Angeles."

"I am writing some arrangements for this date, and we are going to spend quite a bit of time on the records, including some rehearsals before the day. The album should be released in Europe before we come over."

"Buddy Tate and Dickie Wells and all the guys were disappointed about the delay, and we all hope the tour will start shaping up really soon. By the way, I made records, under Vic Dickenson's leadership, for your Albert McCarthy at the end of October."

I am still not sure of the date of Clayton's visit. The nearest I can get at the moment is Spring, 1959.

Max Jones

LEAVING London this week after a brief month's stay is American folksinger Jack Elliott. It is his fourth visit, coming at the end of a tour of 17 countries.

British fans have been surprised this time that Jack hasn't brought with him his buddy and recording companion, Derroll Adams.

Jack and Derroll met at Will Geer's folk theatre in California in 1954 when Derroll was living in a cave. Three years later Derroll crossed the Atlantic to join Jack in a double act that had customers at the Blue Angel night club in London passing for more. They recorded together for Tonic.

Derroll is one of the only two singers with whom Jack has been able to work regularly. The other, of course, is Woody Guthrie.

After they met in 1951, also at Will Geer's theatre, Woody and Jack sang often together and Woody taught Jack many of his songs. In fact, one of Jack's first British recordings was entitled "Woody Guthrie's Blues," and it is still a consistent seller today.



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jazz on the air

(Times: GMT)

SATURDAY, NOVEMBER 15:
11.30-12.0 A 1: Broonzy, Chick Webb, Dankworth, George Arvanitas Trio.
12.23-12.40 p.m. A 1 2: Golden Gate Quartet.
2.30-3.15 P 2: Rhythm Is Their Business.
4.15-4.45 Z: Swing Serenade.
6.30-7.0 D L: Sim Copans.
7.15-8.0 T: Prado, Duke and Ozzie Bailey, Riddle, Werner Muller, May.
8.0-9.0 A 1 2: "Vive le Jazz"—a picture of modern jazz in Paris.
8.5-9.0 J: America's Pop Music.
8.15-9.0 T: Ory, Freeman, Trumbauer, Condon, Lizzie Miles, Rushing, Mole, J.D.
9.0-9.45 W: Jazz Time.
9.20-9.35 P 4: Eddie Condon.
9.35-10.0 Y: Jazz Gallery.
10.0-10.55 F 1: Jazz Microgrooves.
10.5-12.0 J: D-J Shows.

SUNDAY, NOVEMBER 16:
3.0-3.30 p.m. C 2: Jazz Session.
7.15-8.0 T: J. Jones, Jess Stacy, Previn, Bob Crosby.
8.15-9.0 T: Miles Davis All-Stars, Harry James New Ork.
9.30-9.0 P 2: M.J.O.
9.10-10.0 S: For Jazz Fans (news break 9.30).
9.33-9.58 B: Tiny Grimes.
10.0-10.55 P 1: Carlos de Raditzky.
11.5-12.0 E: Jazz Discs.
11.30-12.15 a.m. T: Repeat of 8.15.

MONDAY, NOVEMBER 17:
1.0-1.45 p.m. D L: Bandbox.
7.15-8.0 T: Shaw, Lunceford, B.G., Joe Mooney, Lona Horne.
8.15-9.0 T: Webster, Stitt, Berigan, Morton, Peterson, Bechet, Bela-fonte.
8.30-9.0 I: Louis plays Handy.
9.10-10.0 S: As Sunday.
9.30-9.55 J: Big Band Sounds.
9.30-10.30 app. K: Jazz Discs.
9.35-10.0 Z: European Jazz Horizons.
10.5-12.0 J: D-J Shows (nightly to Thurs.).
11.30-12.15 a.m. T: Repeat of 8.15.

TUESDAY, NOVEMBER 18:
7.15-8.0 p.m. T: Programme to be announced.
8.15-9.0 T: Programme to be announced.
9.10-10.0 S: As Sunday.
9.30-10.0 N: Jazz Programme.
9.30-9.55 J: Modern Jazz 1958.
9.30-10.15 I: Jazz in 1 Time.
10.40-11.30 D L: Baker's New Dozen.
11.30-12.15 a.m. T: Repeat of 8.15.

WEDNESDAY, NOVEMBER 19:
1.45-2.0 p.m. C 2: Jazz Music.
2.45-3.0 C 1: Brubeck Quartet.
5.30-5.55 P 1: Modern Jazz 1958.
7.15-8.0 T: Music of Irving Berlin.
8.15-9.0 T: Ella Fitzgerald Sings Irving Berlin at the Hollywood Bowl.
8.30-9.30 P 3: Jazz for Everyone.

9.10-10.0 S: As Sunday.
11.30-12.15 a.m. T: Repeat of 8.15.

THURSDAY, NOVEMBER 20:
7.0-9.0 p.m. T: Irving Berlin Spectacular—a salute to his 50th anniversary as a composer (and his 70th year) with Bing, Astaire, Vallee, B.G., Ella, Whiteman, etc., in person.
8.30-9.0 F 1: Jazz Primer.
8.30-9.0 F 2: Jazz in 30 Lessons.
9.10-10.0 S: As Sunday.
9.30-10.0 P 4: Sidney Bechet.
10.0-11.0 P: Jazz from the "Light Music Week 1958."
11.15-12.15 a.m. T: Repeat of part of 7.0 programme.

FRIDAY, NOVEMBER 21:
4.0-4.30 p.m. K: Puitto Wickman Sextet.
4.10-4.40 L: About Ellington.
4.45-5.0 C 1: "Other Voices" (Garner).
6.10-6.30 C 2: Jazz Music.
7.15-8.0 T: Beneke, J. and T.D., Prado.
7.40-8.0 Z: Jazz à la Carte.
8.15-9.0 T: Afro-Cuban Influence on Jazz (Shorty Rogers Ork.).
8.30-9.0 B—258m: The Real Jazz.
9.10-10.0 S: As Sunday.
9.15-9.55 P 2: Jack Sels Quartet.
9.45: Original 5 Blind Boys.
9.15-9.45 N: Jazz Programme.
9.30-9.55 J: Stars of Jazz.
10.0-10.15 K: Pearl Bailey.
10.30-12.0 J: D-J Shows.
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, 48.39, 2-193.
B: RTP France 2: 280, 218, 318, 359, 379, 445, 498.
C: Hilversum: 1-402, 2-298.
D: BEC: E-464, L-1500, 247.
E: NDR WDR: 300, 189, 49.38.
F: Belgian Radio: 1-484, 2-324, 3-267, 4-198.
G: RIAS Berlin: 303.
H: SWF B-Baden: 295, 363, 195, 41.29.
I: AFN: 344, 271, 547.
J: SBC Stockholm: 1571, 255, 245, 306, 506, 49 band.
K: NR Oslo: 1376, 337, 228, 477, 19, 25 or 31 bands.
L: Monte Carlo: 205, 49.71, 40.82.
M: BR Munich: 375, 187, 48.7.
N: SDR Stuttgart: 522, 49.75.
O: Europe 1: 1622.
P: VOA: 7.15 and 8.15 (and 7.0 on Thursday): 49, 31, 25, 19, 16 metre-bands, 11.30 (and 11.15 on Thursday): 1734 metres only.
Q: Luxembourg: 268, 49.26.
R: SBC Lugano: 568.6.
S: SBC Geneva-Lausanne: 293, 31 band.

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DIZ DISLEY'S STRING QUINTET
Sunday, November 16th
MICKY ASHMAN'S JAZZMEN
 featuring DICKIE BISHOP
Monday, November 17th
 "PER ACKER AD ASTRA"
MR. ACKER BILK'S PARAMOUNT JAZZ BAND
Tuesday, November 18th
GRAHAM STEWART'S SEVEN
Wednesday, November 19th
HUMPHREY LYTTTELTON AND HIS BAND
 Intervals by—
DIZ DISLEY'S STRING QUINTET
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 The great "JAZZ COURIERS" starring Ronnie Scott, Tubby Hayes
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SATURDAY (15th) at 7:
 Exciting TONY KINSEY QUINTET with "the trumpet-trembling sound" of Swinging "JAZZ COURIERS"
SUNDAY (16th) at 7:
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 underneath the Mapleton Restaurant, 30, Coventry St., W.1. "London's liveliest sessions."
FRIDAY, November 14:
TONIGHT, another exciting all-nighter featuring RHYTHM 'N' BLUES/JAZZ/CHA-CHA-CHA. Doors open 11 p.m. until 4.30 a.m. Yes! A FIVE-AND-A-HALF-HOUR SESSION!
SATURDAY ALL-NIGHT SESSION! Thank you, Vic Ash, Johnny Scott, Stuart Hamer, Phil Bates, Lloyd Thompson, etc., for dropping in last week. This week: Another exciting, swinging, pulsating session, played by the JAZZ MAKERS, starring GANLEY, ROSS, Ellefson, Jones, Wasser, etc., and many guest artists. Doors open 12 midnight until 7 a.m. Yes! A SEVEN-HOUR SESSION!
SUNDAY AFTERNOON, 3-6 p.m.: Jam Session. RHYTHM 'N' BLUES, JAZZ, CHA-CHA-CHA.
CABARET PRIZES. Club Et. Toro, 251, Finchley Road, N.W.2 (near Finchley Road Tube Station), evenings. Tuesdays, Traditionals; Wednesdays, Continentals; Fridays, Latin-American. Leading bands.

FRIDAY (TODAY)
 ABANDON LUNCHTIME APATHY! SANDY BROWN and AL FAIRWEATHER, FLEET STREET TODAY, 12.45, Royal Scottish Corporation, Fetter Lane, E.C.4. No session November 21.
 ALL CHEAM memberships valid THAMES HOTEL, Hampton Court; MIKE DANIELS DELTA JAZZMEN, Listen, Jive, Licensed, 8-11 p.m.

AT THE CELLAR: CITY RAMBLERS, Canal Street Group.
AT THE "VIADUCT," Hanwell, W.7: The Pete Morrison Band, 7.45. Unaccompanied girls admitted free!
AVON CITIES, plus the fabulous ALBERTS, at the Worrail Rooms, Bristol, tonight.

BACK AGAIN AT THE PARK LANE, CROYDON: PANAMA JAZZMEN.
BALLROOM, PUTNEY, Lacy Road: HOTRODS Rock. DIVE: MIDDLETON-BARKER, modern, cha-cha.

BIRDLAND, Denglow Studios, Chadwell Heath, 7.30. This week: RONNIE ROSS, JOHNNY HAWKSWORTH.
BY DEMAND! PETE DYER'S JAZZ-BAND.

CROYDON JAZZ CLUB, Star Hotel, London Road, 8-11.30: MR. ACKER BILK'S PARAMOUNT JAZZBAND. Interval: Joe Smith's Jazzmen.
CY LAURIE Club: Teddy Layton Band, 7.15-10.45.

DARTFORD: DAUPHIN STREET SIX, — Bull Hotel.
DICK CHARLESWORTH, Elm Park Hotel, Hornchurch.
ERIC SILK'S SOUTHERN JAZZ-BAND, Southern Jazz Club, Masonic Hall, 640, High Road, Leytonstone.

FOLKSONGS TONIGHT: Robin Hall, Shirley Collins and guests.—Coronet Bar, Soho Street (off Soho Square), Admission 2/6.
GRAVESEND: FABULOUS BOB WALLIS with the raving STORYVILLE JAZZBAND.—Co-op. Social Club.

"GREYHOUND" REDHILL: TIM HEALING'S JAZZMEN.
HANWELL, "King's Arms" (next to Hanwell Bus Garage): COLIN KINGWELL'S JAZZ BANDITS, guests.
HUCKLEBUCK, "Red Lion," 172, Westminster Bridge Road, S.E.1
TONY GOE.

FRIDAY—contd.
STREATHAM: DAVE CAREY JAZZ-BAND.
ST. LOUIS Jazz Club, Elm Park Hotel, Hornchurch (nearest station: Elm Park). Buses to hotel, car park adjoining. Dick Charlesworth Jazzband. Next week: Ken Colyer.

SATURDAY
AT THE CELLAR: CITY RAMBLERS, New Havellans, Eddie Pearce. All-night session, 12-6.30 a.m.;
WEST END JAZZMEN, DUKES OF DIXIELAND, WILL HASTIE JAZZMEN and guest musicians.
CHISLEHURST CAVES (next to Chislehurst Station), 7.30: WOOLLEY'S BACK!
YES, BRIAN WOOLLEY'S LITTLE BOYS ARE ALL BACK "HOME" AGAIN TONIGHT. Pull your socks up and come along and hear for yourself that "THERE IS NO SUBSTITUTE FOR WOOLLEY!"
COOK'S FERRY INN: The Fabulous DAUPHIN STREET SIX

CROYDON JAZZ CLUB, Star Hotel: ALEX. WELSH and his Band.
CY LAURIE Club, Great Windmill Street, 7.15-10.45: Cy Laurie Band and the Lea Side Six.
DICK CHARLESWORTH, Hammer-smith College of Art.
DICK CHARLESWORTH JAZZ-BAND, HAMMERSMITH COLLEGE, Lime Grove, W.12.

FANCY DRESS Ball at Beckenham: MICKY ASHMAN'S JAZZBAND featuring DICKIE BISHOP, plus Mardi Gras Jazzband, Bar, Hats, Balloons, Streamers, Harvey Hall, Fairfield Road (off High Street), Beckenham.
HARRINGAY JAZZ CLUB: TRADS, THIS IS YOUR NIGHT! A FABULOUS POST-HALLOWEEN "TRAD," FANCY DRESS JIVE BALL! The "wicked brew" stirred by "Devil in Chief," MR. ACKER BILK'S PARAMOUNT JAZZBAND! 2 42/6 tickets for "W.G." and living championship!
 Many other valuable prizes for "weirdest trad, gear," EVERYBODY WELCOME! Guests from outside London at H.J.C. rates! Coaches catered for! Doors open 8.45 p.m.—See Wednesday club for address.

HOT DATE at Colyer's: PETE DYER'S JAZZBAND.
KEW BOATHOUSE: JOHNNY ROMANO'S CHA-CHA QUINTET.
PINNER, Whittington Hotel, Cannon Lane. No meeting this week.
RICKMANSWORTH: The famous SOUTHERN STOMPERS and PAM "Erasmus Plays" Members, guests.—Oudfellows' Hall.
ROYAL FOREST Hotel, Chingford: FOUR 'O SPADES coloured Cha-Cha Group.
THE GEORGIAN Jazz Club, High Street, Cowley: Ian Bell's Jazzmen.

WOOD GREEN: MIKE DANIELS DELTA JAZZMEN!
SUNDAY
A BALL! GALBRAITH'S Jazzmen, Thames Hotel, Hampton Court.
ABUNDANCE of stars (modern, cha-cha), PUTNEY'S "S. AND G." Thanks, Kenny WHEELER, Pete KING, Frank NOBLE Quintet.
AFTERNOON, 3-6 p.m., CY LAURIE Club: Bill Brunskill's Jazzmen. EVENING, 7.15-10.45: Cy Laurie Band.
ANNE SOLEYN, STAINES: CLUB STERDO, cha-cha, modern, 8-11.
AT THE CELLAR: CITY RAMBLERS, Steve Benbow, Keith Scott.
BALLADS AND BLUES "THE HOOTENNANY," Horse Shoe Hotel (next Dominion Theatre), Tottenham Court Road: Ewan McColl, Pitzroy Coleman, A. L. Lloyd, 7.15

CLUB FRENESI, every week at the "Red Lion," Leytonstone: MODERN JAZZ, CHA-CHA, to the RON SAINT COMBO.
CLUB OCTAVE REOPENS in new spacious surroundings. Large Hall. "WHITE HART," SOUTHALL.
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DICK CHARLESWORTH, Cook's Ferry Inn.

EALING BROADWAY "Feathers": DON STEELE JAZZMEN, Hoops-Hoops tolerated
HIGH WYCOMBE, Cadema Hall, Froemore, 2.30-6. REORGANISED AND REOPENED. This week: BRUCE TURNER JUMP BAND.
HOT CLUB OF LONDON, 7 p.m.: MR. ACKER BILK'S PARAMOUNT JAZZBAND.—Shakespeare Hotel, Powls Street, Woolwich.
 London Society of Jazz Music. BRITANNIA INN, Sebastopol Road, Edmonton: BRIAN WOOLLEY'S JAZZMEN.
QUEEN VICTORIA, North Cheam: Special request night!
MIKE DANIELS DELTA JAZZMEN. Listen, Jive, Licensed, 7-10 p.m.
THE TALK OF THE TOWN: PETE DYER'S JAZZBAND.
WOOD GREEN: ALEX. WELSH, the "Daddy of Dixie," with BREEZY BERYL BRYDEN.

MONDAY
A DOUBLE BILL at the Tuxedo: The famous SOUTHERN STOMPERS and PAM, plus MITZI'S N.O. JAZZMEN.—"Terry's" Harrow Road, Sudbury Town. Members 2/6, guests 3/-.
AT THE CELLAR: BRUCE TURNER JUMP BAND.
BLUE CIRCLE, RUISLIP: BRIAN AUGER Trio, plus star guest
DOBELL'S RECORD Recital Club: Raymond Horricks, "Blues in Modern,"—"White Bear," Lisle Street, W.C.2 7.30 Admission 2-.

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

MONDAY—contd.
KEW BOATHOUSE: The fabulous CY LAURIE.
NEW GUITAR NIGHT, every Monday: DIZ DISLEY'S STRING QUINTET featuring violinist Dick Powell and guest guitarists, at the CY LAURIE Club.
SWANLEY JAZZ CLUB, Bull Hotel, Betchworth, no session this week.
UNAPPROACHABLE: PETE DYER'S JAZZBAND.
WEST HAMPSTEAD, Railway Hotel: Art Cummins' Jazzmen, Patti Clarke.

TUESDAY
AGAIN, SOUTHALL, "White Hart": DON RENDELL, BERT COURTLEY, TED POTTER Trio.
AT THE CELLAR: STEVE BENBOW FOUR, Hylda Sims, Jimmy Macgregor, Lisa Turner, Gina Glaser and Co.
BARNET, Assembly Hall, Union Street: Ken Colyer's Jazzmen.
BROMLEY, KENT, "White Hart," 7.30-10.30: Mr. ACKER BILK'S Paramount Jazzband.
CY LAURIE Club: Cy Laurie Band.
DICK CHARLESWORTH, Hatcham Liberal Club (side door), Queen's Road, New Cross.
HARROW JAZZ CLUB, British Legion Hall, South Harrow: Fairweather-Brown All-Stars.
LONDON IS SAYING: CLUB MATA-DOR, Star and Garter, PUTNEY Bridge Station for the countries greatest MODERN JAZZ and CHA-CHA-CHA, played by HARRY WHITE'S ALL-STARS.
WOOD GREEN: TEDDY LAYTON BAND.

WEDNESDAY
A BALL "CAULIFLOWER," 552, High Road, Iford: KATHY STOBART QUARTET.
AT THE CELLAR: OWEN BRUCE BAND, KEN HINE DIXIELANDERS.
CLUB TUNISIA, "Fox and Hounds," Kirkdale, Sydenham, opening tonight with Bert COURTLEY, Kathy STOBART.
CY LAURIE Club: Sonny Morris Jazzmen, 7.15-10.45.
DAGENHAM JAZZ CLUB, Royal Oak Hotel: Kenny Ball Jazzmen.
DICK CHARLESWORTH, Palm Court, Purley.
GOT THE MESSAGE? PETE DYER'S JAZZBAND.
HARRINGAY JAZZ CLUB: MICK MULLIGAN JAZZBAND with amazing GEORGE MELLY, EVERYBODY WELCOME! Admission 3/-. at "Russell-Vale" Dancing School, Willington Road, N.22. Buses 144, 217, 231. Club opposite "Westbury" public house.
MR. ACKER BILK'S Paramount Jazzband, "White Hart," Southall.
ST. ALBANS Market Hall: Ken Colyer's Jazzmen.
SWING!! at the Crew's Cabin, "Star and Garter," Putney. Another great session!! The Brian Wales Quintet, guest star ROY MARSH, 8 p.m.
"TIGER'S HEAD," Catford: Graham Stewart Seven.

THURSDAY
AGAIN! KING'S CROSS "CLIMAX," Kingsville Restaurant, Gray's Inn Road, 7.45.
AT THE CELLAR: The Jubilee Group, Tony Pitt Trio.
BLUES AND BARRELHOUSE, "Roundhouse," Wardour Street: Alex. Korner and Cyril Davies.
CHELMSFORD JAZZ CLUB, Odeon Cinema Ballroom, Baddow Road, 7.30: Fairweather-Brown All-Stars.
CY LAURIE Club: Brian Taylor Band.
NORTHERN STAR HOTEL, New Southgate (2 mins. Arnos Grove): JIM HURD'S JAZZMEN.
THE MONKS JAZZBAND,—"The Master Robert," Great West Road, Hounslow.
WATFORD JAZZ CLUB, United Ex-Servicemen's Club, St. Albans Road: Kenny Ball Jazzmen.
WOOD GREEN: CLUB DJANGO with DIZ DISLEY'S QUINTET and guests — 8-10.30. "Fishmonger's Arms" (2 mins from Underground).

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SUNDAY (7.15)
 KEN COLYER'S JAZZMEN
MONDAY
 KEN COLYER'S JAZZMEN
WEDNESDAY
 DAVE REYNOLDS' JAZZMEN
ALL NIGHT SESSION—THIS SATURDAY, NOV. 15.
DAVE REYNOLDS' JAZZMEN
PETE DYER'S JAZZMEN
 Apply now for membership 5/- per annum. Pay at Door all Sessions.

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LENNIE BEST and ALAN BRANSCOMBE
 Traditional Jazz THIS FRIDAY
THE PANAMA JAZZ BAND
 & The DON STEELE JAZZMEN

CHARLESWORTH puts beat into you

Fri., 14th Nov. Elm Park Hotel, Hornchurch. Sat., 15th Nov. Hammersmith College of Art. Sun., 16th Nov. Cook's Ferry Inn. Mon., 17th Nov. The "Sea Breeze," E. America. Tue., 18th Nov. Hatcham Liberal Club, New S. Wd., 18th Nov. Palm Court, Purley. Thur., 20th Nov. Six City, Bays.

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Dankworth Club

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SATURDAY—

The **Jazzmakers**
 featuring
Ronnie Allan ROSS & GANLEY
 with
 Art Ellefson
 plus
VIC LEWIS
 and his
MUSIC
SUNDAY—
 Experiments in Jazz—6
TENOR FARE
 featuring
DON RENDELL
DANNY MOSS
TOMMY WHITTLE
JOHNNY MARSHALL
 accompanied by
 Dave LEE . . . Kenny CLARE
 Eric DAWSON with
JOHNNY DANKWORTH
 plus
 The **JAZZMAKERS**

NATIONAL JAZZ FEDERATION

NOTICE BOARD

MARQUEE

165 Oxford St., W.1 (Nr. Oxford Circus)

THIS SATURDAY—
*** JOE HARRIOTT'S QUINTET**
 with Harry Klein, Hank Shaw, Harry South, Bobby Orr and Coleridge Goods.
*** JOSEPHINE STAHL**
*** KATHY STOBART—BERT COURTLEY QUINTET**
 Come early! We closed the doors (except to members) at 9 o'clock last week!!
SUNDAY (16th) at 7.30:
*** JOE HARRIOTT'S QUINTET**
*** BRUCE TURNER SEXTET**
 Coming! From 30th Nov. we present every Sunday the great new 16 man Afro-Cuban orchestra—ANDRE RICO AND THE CHA-CHALEROS.
*** ADMISSION 5/- (MEMBERS) MEMBERSHIP ONLY 2/6.**
 The Marquee is England's most luxurious jazz club. From 28th Nov. we shall be open every Friday night also.

DOLPHIN

Dolphin Hotel, Uxbridge Road, Slough, Bucks.

MONDAY (17th) at 7.30:
*** JOE HARRIOTT'S QUINTET**
 with Harry Klein, etc.
*** ADMISSION 4/- (MEMBERS) MEMBERSHIP ONLY 2/6**

FALCON

Falcon Hotel, Falconwood (Opposite Station)

WEDNESDAY (19th) at 7.30:
*** THE JAZZ COURIERS**
 Featuring Ronnie Scott and Tubby Hayes.
*** ADMISSION 4/- (MEMBERS) MEMBERSHIP ONLY 2/6.**

NOTE: CLUB MEMBERSHIP OF 2/6 APPLIES TO ALL NJF CLUBS—JOIN ONE, JOIN ALL. FULL NJF MEMBERSHIP OF 18/- INCLUDES CLUB MEMBERSHIP AS WELL AS ALL OTHER BENEFITS.

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Girl Of My Dreams (a); But Not For Me (a); Passing Through (b); Time On My Hands (a); Alexander's Ragtime Band (a); Full Moon And Empty Arms (a); Mambo 207 (b); The Way Back Blues (b); Ol' Man River (a).
(Philips 12 in. BBL7282-37s. 6/d.)
Garner (pno.); Al Hall (bass); Specs Powell (drs.). (a) 7/6-56. (b) 11/3 56. USA. (Am. Columbia.)

(c); Key To The Highway (d); If I Could Only Hear My Mother Pray Again (e); No Worries On My Mind (b); Glory (c).
(Nixa Jazz Today NJT515-27s. 10/d.)
(a)—Brownie McGhee (gtr.); Sonny Terry (voc., harmonica); Monty Sunshine (clt.); Chris Barber (bass).
(b)—McGhee (voc., gtr.); Terry (harmonica); with Chris Barber Jazz Band.
(c)—McGhee (gtr.); Terry (voc., harmonica); with Chris Barber Jazz Band.
(d)—McGhee (voc., gtr.); Terry (harmonica); Eddie South (bjo.).
(e)—McGhee (voc., gtr.); Pat Halcox (tp.); Barber (bass).
All 2/58. London. (Pye-Nixa.)

The high-spirited gospel songs—"This Little Light" and "Glory"—are gruffly sung by Terry with his customary animation and drive. At these speeds, though, the band jumps nervously and the music takes on the rather frenzied heat of British skiffle.
"Mother Pray" is better because the degree of interference is smaller.
It must be said that Barber, Halcox and Sunshine catch the plaintive feeling of "Dupree" admirably. But despite their earnest work, it seems to me these tracks fall short of the standard set by the Americans on other records.—Max Jones.

at sympathetic speeds. "If I Could Be" begins with a tightly muted chorus in the image of Louis, then, after McKenna's piano, blossoms into a big-toned, flowing variation in best Braf manner.
On "Why Was I Born," Ruby blows out impressively, especially in the final chorus; the fast "Lover" introduces bassist Lucas as an extra soloist; and "Blue," the 1922 song by Clarke, Leslie and Handman, draws some of Braf's most ornamental runs.
This is the second EP release from Braf's ABC-Paramount 12 in. LP. Both are highly listenable records in "middle-of-the-road" idiom.—Max Jones.

FOR once an LP is aptly named. This is indeed "most happy piano" and ranks with the very best of Garner—repeated playings have convinced me, personally, that it is the best.
Recorded a matter of days after Garner had been released from hospital—where he had been suffering from concussion after a motor crash—it presents the pianist at his most swinging.
There are none of his rambling ballad excursions. Every track is concerned with the generation of a most satisfying heat and beat—even the "slows" like "Way Back" and "Girl Of My Dreams," and the one mambo.
The album can be recommended without any reservations whatsoever and will, I am sure, be in most people's lists of the ten best records of 1958.—Bob Dawbarn.

THE first things to be said about this LP are that it offers tuneful, well-sung folk music, and that it is different from anything Chris Barber has done before.
This is by no means my favourite Brownie-Sonny recording, but it is my favourite Barber so far. And it will serve to introduce the two blues artists to a lot of new listeners.
McGhee maintains a sombre blues mood on the long, slow "Betty And Dupree." And though the beat bogs down a bit here, the singer gets creditable, lazy-sounding accompaniment from clarinet, trombone, trumpet and, of course, harmonica.
McGhee and Terry are again in commanding form on a brief "Key To The Highway," but the banjo helps not at all, in my opinion. "Worries," a McGhee blues ballad, has the band working discreetly, mixing well with the guests.

A challenge
RUBY BRAFF QUARTET (EP)
Why Was I Born?; If I Could Be With You; Lover, Come Back To Me; Blue (And Broken-Hearted).
(HMV, 7EG6397-11s. 1/d.)
Braf (tp.); Dave McKenna (pno.); Sam Herman (gtr.); Al Lucas (bass); Suzzy Drostin (drs.). July, 1956. USA. (Am. ABC-Paramount.)
RUBY BRAFF never fails to come through with some musical fast-thinking, no matter what the trumpet setting may be. Trumpet solos, even with three rhythm, are a challenge to any player. But Braf sails through these in the happy manner of a man confident in his inspiration and instrumental technique, though he makes one of his rare mistakes towards the end of "Blue."
All four are good tunes, driven

Relaxed Sims
ZOOT SIMS QUINTET (LP)
"Zoot!"
Why Cry? (a); Echoes Of You (a); Swim, Jim (b); Here And Now (a); Fools Rush In (a); Osmosis (b); Taking A Chance On Love (a).
(London 12 in. LTZ-U15135-37s. 6/d.)
Sims (tr. on (a), alto on (b)); Nick Travis (tp.); George Handy (pno., arr.); Wilbur Ware (bass); Osie Johnson (drs.). 13 and 18 12/1956. New York (Am. Riverside.)
SIMS may not yet be in the very front rank of jazz soloists but his work is always interesting. Here it has an admirable freshness and relaxation as well as a personal sound both on tenor and alto (on "Swim" and "Osmosis").
Trumpeter Nick Travis plays better than I remember him doing, and Wilbur Ware's bass playing confirms the good impression of the recent "Monk Meets Mulligan." Pianist George Handy and drummer Osie Johnson complete the group.—Bob Dawbarn.

New Barber
"SONNY, BROWNIE AND CHRIS" (LP)
Gustard Pie (a); Betty And Dupree (b); This Little Light Of Mine

CAPSULE REVIEWS

CHUCK BERRY (LP)
"One Dozen Berrys"
Sweet Little Sixteen; Blue Feeling; Lajunda; Rockin' At The Philharmonic; Oh, Baby Doll; Guitar Boogie; Reelin' And Rockin'; Ingo; Rock And Roll Music; How You've Changed; Low Feeling; I Don't Take Swi! A Few Minutes.
(London 12 in. MA-M2132-37s. 6/d.)
THE outstanding track is "Blue Feeling," a slow instrumental with real blues-rooted guitar and piano (Otis Spann perhaps). Unhappily, we get the same recording slowed down on Side Two and re-titled "Low Feeling" (play it at 45 rpm to check).
The rest are mostly uneventful R&B songs. Often Berry's singing sounds hillbillyish, and there is trite jangle piano. Not much here for blues buyers.—M. J.

BUNNY BERIGAN (EP)
I Can't Get Started; Frankie And Johnny; Caravan; The Prisoner's Song.
(ROA RDX1006-12s. 10/d.)
THIS is one of two versions of "Started" made by the late Bunny Berigan. I prefer the 10 in. Vocalion, but either is worth owning. Berigan sounds dark and growly on the slow "Caravan," fat-toned and fluent on "Frankie" and "Prisoner's." Aside from the leader's distinguished trumpet this is typical swing music of the period—1937.—M. J.

VINNIE BURKE ALL-STARS (LP)
I'm Getting Sentimental Over You; Vin Tin Tin; Don't You Know What Love Is; Lulu's Back In Town; Unison Blues; Jordu; Blue Jeans; Strike Up The Band.
(HMV, 12 in. OLP1217-36s. 10/d.)
BASSIST Vinnie Burke is heavily featured in a unit which includes Al Cohn, Urbie Green, Eddie Costa and guitarists Jimmy Raney and Joe Puma. Joe Morello is replaced on drums by Jimmy Campbell in "Unison" only.
It is gentle music for the most part—not without a quiet charm.—B. D.

SONGSHEET

ONE of the snags about television jingles is the danger of unwittingly plugging somebody else's product.
When the floor cleaner "flash" first appeared, the makers recommended that a squeegee mop should be used to apply it.
Apparently there are a hundred different manufacturers of these mops—all non-branded articles. The "Flash" TV publicity not only sold "Flash" but cleared every ironmonger in the country out of squeegee mops!
A similar case in the States

concerned a washing detergent. Three months were spent training a quartet of budgerigars. The first bird picked up a miniature dirty shirt and carried it to a miniature washing machine. The second dropped it in, the third picked it out and the fourth displayed a caption card.
It was a great success. After the first showing you couldn't buy a budgerigar for love or money!
Newest boys in the jingle game are Frank Patten and Reg Connelly, who run Dash Music. They have scored a point by having their own signature tune for

their own High Fye Jingle Company.
Their new project is a stock of voices—you can have anything from a Welsh miner parking his car to the Berkeley Square nightingale. An advertiser can set his scene by listening to the High Fye Jingles stock tapes, which can ease the agent's burden considerably.
Even the shortest jingle, of a mere 10 seconds, can cost £500. And I can visualise a full minute's "feature" eating up quite a hole in £5,000.
But about 20,000,000 people hear the jingles nightly and their high cost is counterbalanced by the exceptionally successful results of TV campaigns.
There's plenty of money in the game but a vast knowledge of the song business must be part of the stock-in-trade of the man who fits the words and music to their visual counterpart.

Esquire the NEW signature tune for B.B.C.'s 'JUST JAZZ' programme is TYREE'S TUNE from 12" LP 32-061
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20-095 THE SILKEN TOUCH Eric Silk's Southern Jazz Band
Big Boy Baby Won't You Please Come Home
Jenny's Ball Everybody Loves My Baby
32-043 NOBODY ELSE BUT ME - BARBARA LEA
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CLASSIFIED ADS. (See also Pages 12, 14, 15)

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SONGQUIZ

THIS week you will find the last two questions in the MM Songquiz. Below, to bring you up to date, are the previous questions (from 1 to 10) and next week I will give full details of entry. **SEND NO ANSWERS TILL THEN.**
11. Give six styles of popular song which have been exploited in the past 50 years.
12. What are the snags about Christmas and topical songs?
1. What is the very first consideration when you start to write a song?
2. State the three major features which contribute to a successful song.
3. What do you understand by (a) adverse love interest; (b) correct scanning; and how to ensure this?
4. Describe how a lyric and a manuscript copy should be presented before being sent to someone likely to be interested in your song.
5. List the keys in which pop songs are usually written.
6. State what you know about copyright (a) in manuscript form, and (b) when published.
7. Why should a songwriter belong to (a) the Songwriters' Guild, and (b) the Performing Right Society?
8. How can you collect broadcasting royalties on manuscript works before you are elected to the PRS?
9. State what you know about a publisher's song contract.
10. Describe one of the set formations on which most popular songs are written.

Hubert W. David
Songwriters
This coupon entitles you to free advice on any one song or lyric you may have written, OR an answer to a songwriting query.
MS must bear name and address of the sender, and must be accompanied by S.A.E. Post to Songwriters' Advice Bureau, "Melody Maker," 159, High Holborn, London, W.C.1.
The Editor can accept no liability for loss or damage of MSV submitted. This coupon is valid until November 29, 1958, for readers in Britain; until December 29, 1958, for foreign and Colonial subscribers.

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Johnnie Ray back for summer tour

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

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

Still pulls

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

were even waiting for me for news of him when I got back to Town.

"And I only decided to leave New York on Monday!"

Disc with Duke

Prichard added that Johnnie Ray would be appearing for rock-'n'-roll promoter Alan Freed in a six-day cine-Variety bill at Loew's State Theatre, in Times Square, from Christmas Day.

"He recently recorded two titles with the Duke Ellington Orchestra," he added. "And an album with the Billy Taylor Trio is shortly due for release in the States."

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RANKS SIGN DANKWORTH

TOP Rank—the new Rank Organisation disc label—has made a major capture with its first signing—Johnny Dankworth.

Johnny, whose Parlophone contract ran out this month, told the MM: "We have quite a heavy schedule of LPs to do for Top Rank. We shall also be doing a great

Moves from Parlophone

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

Early releases

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

Bygraves sings the prize song

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

Backing on the single is "I Love To Play My Ukulele" while the EP is completed by "I Bought Myself A Guitar," "Gotta Have Rain" and "Just How Much I Love You." "Coming Out Party," which was written by insurance executive Robert Grafton, is published by Berry Music.

Six-Five visitors

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

ROY CASTLE FOR BLACKPOOL SHOW

ROY CASTLE—the big hit at last week's Royal Variety Performance—has been signed by George and Alfred Black to star in their summer show at the Palace Theatre, Blackpool.

Co-starring with Roy, and making her first appearance there in a summer show, will be Marion Ryan.

Another Blackpool signing is comedian Dickie Henderson who will join Ronnie Hilton at the Queens Theatre.

Alma Cogan—guest of Show Biz XI

Alma Cogan will be the guest star at an all-night charity party staged by the Show Biz XI at the Club Tropicana on November 28.

Dave King, Bernard Bresslaw, Gen Mason, Ronnie Carroll, Lonnie Donegan, Chas. McDevitt, Toni Dall, Des O'Connor and Gary Miller are among those attending to help raise funds for the Invalid Children's Aid Association.

BANJO STARS 'FIXED FOR JAZZ JAMBOREE

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

It is: Billy Bell, Bert Weedon, Steve Gauna, Jack Llewellyn, Joe Fenton and George Elliott (banjos), Judd Proctor (gtr.), Stan Roderick (tp), George Christolm (tmb.), Reg Hogarth (acc.), Joe Muddel (bass), Jim Powell (tuba) and Jack Cummings and Dennis McCarthy (percussion).

Top bands

Fixed for the Jamboree are the bands of Chris Barber, Johnny Dankworth, Denny Boyce, Ted Heath, Humphrey Lyttelton, Oscar Rabin and Edmundo Ros, plus the Jazz Couriers, Tony Kinsey's Quintet, the Jazz Makers, the Vic Ash Sextet and the Ray Ellington Quartet.

Tickets, priced at 5s., 10s., 15s. and £1, can be obtained from the Musicians' Social and Benevolent Council, Suite 5, 116, Shaftesbury Avenue, W.1.

The Mudlarks busy on the TV screen

The Mudlarks have five TV dates in a row, next week.

On Sunday they appear in "Music Shop" and on Wednesday in the "Jack Jackson Show."

On Thursday they will be guests in the BBC's "Vera Lynn Show," on Friday they are featured in "Cool For Cats," and they then go back to the BBC channel for Saturday's "Six-Five Special."

The Mudlarks' pantomime appearance will be in "Aladdin" at Hulme Hippodrome, Manchester.

Lunch disc dates with Ken Colyer

Lunchtime jazz record sessions are to be held on weekdays at the Ken Colyer Club from December 1.

From November 30, the Club will extend its activities to Sunday afternoons when musicians will be invited to sit in with the Dave Reynolds Band.

Modern 'Pied Piper'

Cyril Ornadei has written an original modern score for a Christmas musical, "The Pied Piper," to be staged at the Connaught Theatre, Worthing. It will star Gary Miller, Max Bacon, Harold Berens and Josephine Anne.

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

Top Rank publicity man Harry Shampian was, this week, unable to confirm or deny rumours that an American would be A&R chief.

Soloist and leader

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

Biggest hit during the Dankworth Band's five years with EMI was its best-selling "Experiments With Mice."

FRACTURED THEM!



Johnnie Gray had his first pit engagement as a bandleader on Thursday.

The job: Playing for the premiere of "The Sheriff Of Fractured Jaw" at the Carlton Cinema, Haymarket.

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

The Gray Band plays Sunday afternoon and evening sessions each week at the Hammersmith Palais.

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Vol. 33 No. 1306

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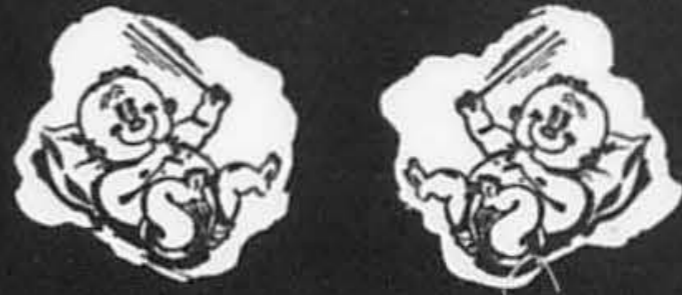
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Bandleading for beginners

MELODY MAKER SUPPLEMENT : PART TWO



Make the most of rehearsals

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

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

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

Johnny Dankworth

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



PRECISION

But if you ever have the choice, choose a rehearsal place which is comparatively "dead" acoustically—that is, where echoes are almost non-existent. Then you'll be able to listen to the music very analytically from the beginning.

Nothing is more frustrating for arrangers or musicians than to be unable to hear an arrangement properly because of the welter of sound which is coming from four resonant walls.

Some of the drawbacks of a bad rehearsal room can be overcome by the lay-out you use. Try to get all the front-

line instruments blowing into a central point.

With a big band the saxophones, trumpets and trombones can form three sides of a square, with the bandleader and/or arranger on the fourth side. This makes for precision much more easily than a normal set-up.

Your musicians should have plenty of light to read their as-yet unfamiliar parts, and during cold weather the heating supply must be adequate. A shivering musician is almost useless at rehearsal.

PLAN

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

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

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

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

ESSENTIAL

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

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

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

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How some bandleaders began



Louis Armstrong

AS a boy he sang tenor in a quartet which toured Storyville in New Orleans singing new jazz numbers for pennies. It's said that he owned a four-string guitar in those days, made from a cigar-box, copper-wire and a piece of flat wood for the neck.

He was taught the cornet in a New Orleans waifs' home where he'd been sent after firing off a revolver in the 1913 New Year's Eve celebrations! Later he was taught by King Oliver and played in his band. He formed own group in 1929.



Stan Kenton

HIS mother, a piano teacher, taught him to play this instrument, although at first he made frequent attempts to prove that the saxophone, trumpet and banjo, in turn, were his forte!

His parents couldn't afford to send him to music college, so on leaving school he gained experience by playing the clubs on the Pacific Coast—his idol in those days was Earl Hines.

He formed his own band in 1941, after deciding that he ought to help lift the music business out of the state of stagnation it had then reached.



Humphrey Lyttelton

AT fifteen he discovered that Louis Armstrong's solo in "Basin Street Blues" could not be played satisfactorily on a mouth-organ and promptly bought himself a trumpet!

He learnt one tune ("Whispering") and founded Eton's first jazz band.

As a Grenadier Guards captain he landed on the Salerno beaches armed only with his trumpet, "because a revolver might have gone off."

He formed his own band in January, 1948, after eight months with George Webb's Dixielanders.



Ted Heath

HIS father led a brass band in Wandsworth and at six Ted was learning to play tenor horn.

At seven he was playing in Crystal Palace contests, and at twelve switched to trombone. The end of the first world war found him busking in the streets of London.

Then in 1920, Jack Hylton gave him a job at the Queen's Hall Roof Gardens.

Royalties from his compositions "That Lovely Weekend" and "I'm Gonna Love That Guy" helped to finance the forming of own band in 1945.



Eric Delaney

MADE his first drum breaks on a sixpenny instrument from Woolworth's at eighteen months old!

Under the tutorship of Max Abrams, Eric became a boy drum prodigy, and showed off his prowess round the gig clubs in town, his first public appearance coming at eight.

At thirteen he got his first taste of band-leading when he took a group into the Brent Bridge Hotel, in North London.

He debuted with his own big band on September 16, 1954, at the City Hall, Hull.

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Value of head arrangements

(from page I)

a lot of rehearsal time in the long run.

Holding the interest of the musicians is an important thing at rehearsal. Never break up an arrangement into small pieces before you have played it through at least once.

You may know what the object of a certain score is, but the musicians may not, and any attempt to improve their performance on certain sections before they have a conception of it as a whole is bound to diminish interest.

Play it through first, get the correct tempo established, and then be more meticulous with certain parts. It is an advantage to have the arranger at the rehearsal, naturally enough, but also try to have the copyist there if you can. Sometimes many valuable minutes can be saved by this.

TUNING

Do not attempt to tune up the band until you have been playing at least 15 minutes. Trying to tune up cold instruments is only a waste of time.

Sometimes the weak points of a performance can be detected more quickly by playing the item through without the rhythm section and relying entirely on the musicians' sense of rhythm to keep them together.

"Head" arrangements, those concocted at rehearsal without written music, take far longer to rehearse and perfect than a normal written arrangement, but they can be great morale



Bandleading for beginners

A tape recorder can often be a valuable asset at a rehearsal. Listening back sometimes brings home a point far more clearly and quickly than all the explanation in the world.

Moreover, very fast arrangements can be recorded at fast speed and played back at half tempo. Inaccuracies can then easily be traced down to their source.

A metronome is also a great asset on rehearsal. It is surprising how quickly this useful little contrivance will reveal discrepancies of tempo.

RECORDING

Recording a band satisfactorily is a tricky problem indeed. Recording studios vary so much that one particular approach to the matter can be useless in another studio.

Make a point of getting to a recording studio some considerable time before the session is due to start. By doing this you may well avoid a waste of minutes while an unsuitable set-up is dismantled and re-assembled to your liking.

Don't come to a recording studio with arrangements which are far too long for recording purposes. Shortening an arrangement by twenty seconds in the studio can well take five or ten minutes of precious time.

Don't rely on "play backs" to check the quality of your performance too often. Sometimes

(to page III)

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THE BEST WAY TO RECORD

(from page 10)

an ear kept well open during the "take" will save a lot of valuable time which may be badly needed towards the end of the session.

AUDITIONS

During playbacks—especially if you're an instrumentalist—try to cultivate an ear which will listen to the whole band and not just your own contribution.

All this may seem rather fruitless information for a bandleader who has not got a recording contract. But then the best way to obtain one is to make a record (perhaps in your own improvised studio on tape, but much better at a local professional recording studio) and send it to a record company.

Most recording managers will willingly listen to an audition record, and if they are sufficiently impressed they will arrange a test session in their own studios.

The way to obtain a BBC engagement is to apply in writing for an audition. These auditions are recorded under the supervision of one producer, and then heard under anonymous conditions by a panel.

If you get an audition granted you, come prepared with numbers at the correct length and a varied selection of them.

Come with some idea of the way you want your musicians set up, but of course be prepared to take the advice of the studio manager, whose job it is to obtain a satisfactory sound for you.

TELEVISION

The problem of internal balance (in this case the equal prominence of two or more instruments in the presence of one microphone) is a difficult one, and one which can only be successfully overcome by a great deal of experience.

But a home tape recorder can be useful beforehand in hearing back the results of certain passages which might be crucial.

Television is a difficult medium for bands, and this is probably the reason why more is not seen of them. The problem lies in the fact that a well-balanced band from the sound point of view is sometimes most unattractive to the eye.

In an effort to increase eye-appeal most producers have fallen into the trap of neglecting ear-appeal which is, after all, one of the basic selling points of any musical unit.

If you are ever lucky enough to get a TV date—and any bandleader from the lowest to the highest must consider himself very fortunate so to do!—try to suggest that your performance be pre-recorded if possible.

If you do pre-record, be well conversant with what you are about to play, otherwise the resultant mime on the programme will look unconvincing. In any case it is as well to try to memorise the music for TV dates, as stands and the sight of musicians reading from them can be unhelpful in a TV studio.

AGENTS

Let's turn to the man who most matters in obtaining recording, radio and TV dates—the agent. I am often asked "What is it that agents actually do?"

Although many artists of all descriptions tend to be facetious about their agents, most of us realise that his job is a difficult one.

At first glance he appears to do little else but sit by a telephone and act as a sort of commanding officer who never visits his troops in the front line at Wigan, Dumfries or Cardiff, so to speak.

But it's probably more diffi-



The Ted Heath band on radio, records or TV (as shown above) attains perfect precision through the kind of rehearsals described by Johnny Dankworth in this supplement.

Bandleading for beginners

cult to be a successful agent than a successful bandleader, and many would-be agents have fallen by the wayside in heavy debt attempting to reach the top.

I have been fortunate in having an astute, sincere and successful agent in Harold Davison—I trust he would return the compliment about our band!—and we have no doubt each contributed to the other's success.

The reason that an agent is in a better position to negotiate engagements than you are is that he is in contact with a number of other agents all over the country, and the 10 per cent. commission which is deducted from each fee is often split between two agents who exchange exclusive dates between them.

PUBLICITY

Moreover, an agent can "nurse" his newer and lesser attractions along with his big names in order to give them chances in places where they would otherwise not be able to appear.

The days when agents would "rear" an artist from inexperience to maturity are almost over, but it is always worth asking your agent what you could do to improve your performance, and you should always seek his advice on problems of administration.

One last word about agents. Before you sign any form of agreement with any agent, manager or any other person who wishes to negotiate a business deal with you, make sure you get expert legal advice.

Publicity is an important item in any band's programme. Make sure that all the important and interesting facts about yourself and your musicians are known to promoters and to the Press.

(to page 10)



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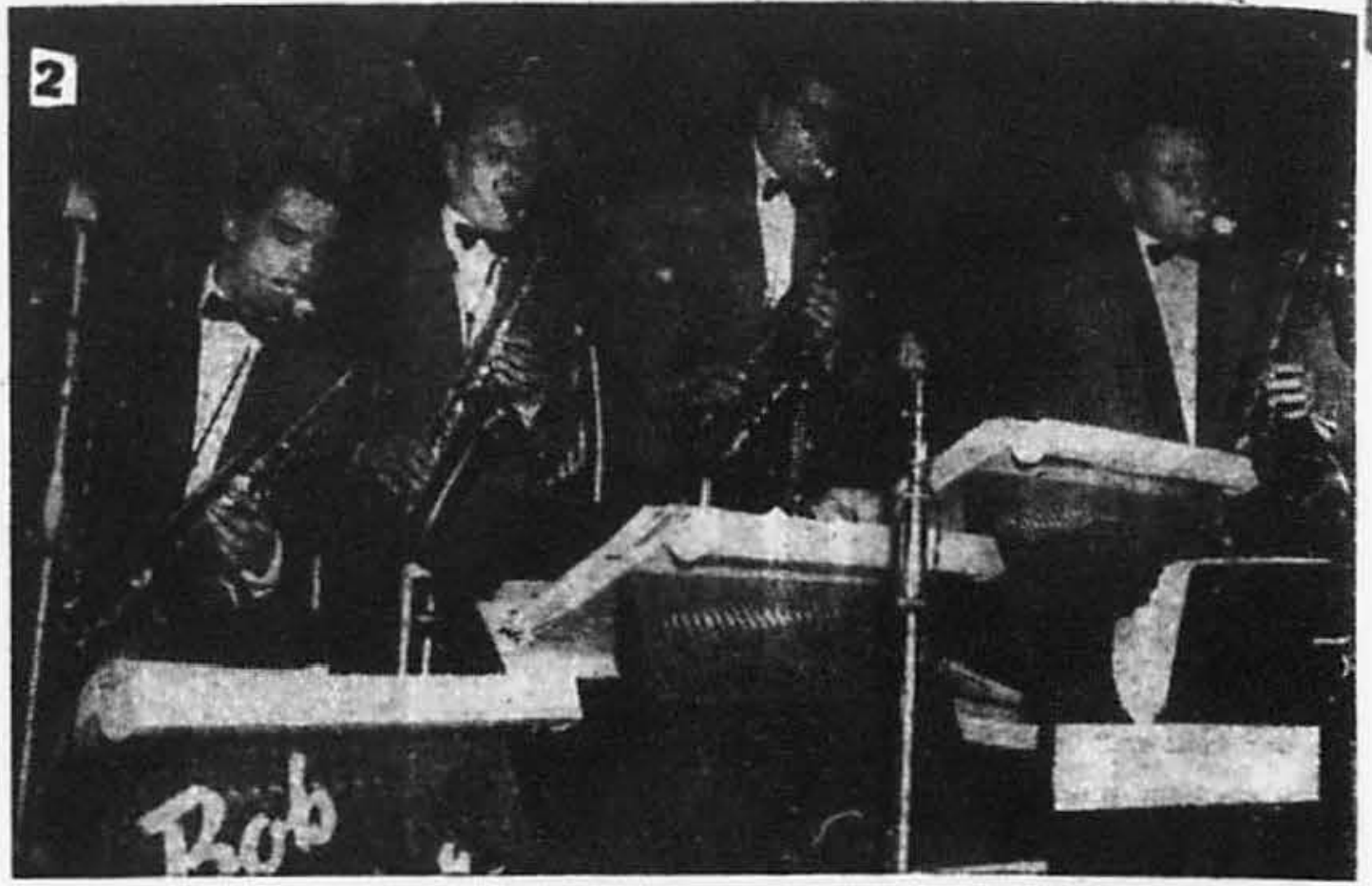
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Three bands who carry out a definite policy are: 1 Chris Barber (seen here with trumpeter Pat Halcox). Chris probably has the largest "trad" following in the country. 2 Bob Miller's band, resident at Streatham Locarno for four years, plays for dancers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

FIX A POLICY -STICK TO IT

from page iii

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

INSURANCE

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

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

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

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

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

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

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

UNION

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

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

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

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

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

DISCIPLINE

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



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

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

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

So in a few final words, here is my general recipe for a successful and happy band:—

Decide on a policy carefully—and then stick to it.

Make firm decisions, but if you're proved wrong don't be ashamed to admit it.

Learn to understand people and give them credit for intelligence and ability. They will usually respond.

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



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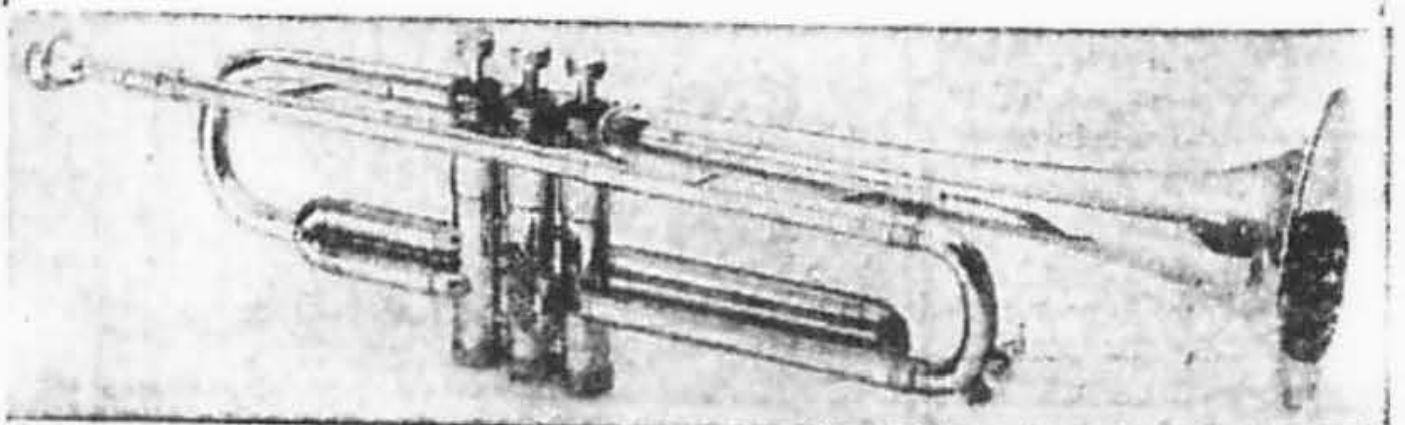
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