

Melody Maker

NOVEMBER 29, 1958

Over 114,000 Copies Weekly

EVERY FRIDAY 6d.

ALSO

1958 Jazz Jamboree

See Centre Pages

Tommy Edwards

See Page 3

BUT THERE IS

A DISC SLUMP

DON'T believe those "everything in the garden's lovely" statements from the disc companies—there is a record slump.

Who says so? Disc dealers throughout the country. A nation-wide survey conducted by the MELODY MAKER this week reveals the brutal truth that record sales are down by 20 per cent.

The big question is: How can the disc companies send their sales graphs soaring in the New Year?

SEVEN U.S STARS NAMED TO TOUR

NEW YORK, Wednesday.—Agent Harold Davison is setting up British tours for seven top U.S stars. They are Louis Armstrong (likely for March), the Clara Ward Singers (due in January), Anita O'Day, Carmen McRae—plus Ella Fitzgerald, Buck Clayton All-Stars and the Modern Jazz Quartet.

Leslie Macdonnell follows Parnell

LONDON agent Leslie Macdonnell is the successor to Val Parnell as managing director of Moss Empires. He takes over in January when Val Parnell becomes managing director of ATV. Mr. Macdonnell, who manages Vera Lynn, Wolf Phillips, Edmundo Ros and other top stars, will be joint managing director with Prince Littler.

Dealers in big stores and small corner shops have given the MM these sales-boosting points:

● **CUT OUT THE JUNK.** "Record manufacturers are overcrowding the market," says one dealer. "At least one-third of what they produce is rubbish. It doesn't stand a hope of selling."

'Unknowns' "They could slash their output by 40 per cent.—especially on releases of unknown artists from the States. If we haven't heard of these performers, customers certainly haven't."

"Far too many discs are being bought from small-time operators, known as 'one-shotters.' A couple of

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Three stars strip for action



This MM photo from Hollywood shows Gary Crosby, Tommy Sands and Pat Boone filming a shower-bath scene in "Mardi Gras," scheduled for Britain in late December.

DANKWORTH IN LIBEL ACTION

A LIBEL action brought by Johnny Dankworth against a National newspaper was settled in the High Court on Wednesday. Dankworth received £250 compensation.

He will give the cheque to the Stars Campaign for Inter-Racial Friendship, of which he is Chairman.

Untrue statement

Mr. Roland Brown, counsel for Dankworth, said that on July 4 the newspaper published a statement that five top bands, including the Dankworth band, had defied the Musicians' Union and accepted engagements at the Scala Ballroom, Wolverhampton.

The MU, said Mr. Brown, had banned the Ballroom after it had refused admission to coloured people.

So far as Dankworth was concerned there was no truth in the statement. He had always been a loyal member of the Union and was well known as an opponent of racial discrimination.

Apology

The newspaper had apologised and agreed a sum as compensation.

After Mr. H. P. J. Milno, for the newspaper, had associated himself with Mr. Brown's statement, Mr. Justice Paull gave leave for the action to be withdrawn.

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U.S STYLE



Singer Mike Preston posed in this new Stetson when he arrived back from his 15-day disc-plugging trip to the States on Wednesday. Now two major New York agencies and two British film companies are bidding for him.

FOUR TOP PEOPLE AT THE JAMBOREE



Pictured backstage at Sunday's Jazz Jamboree are four of Britain's top bandleaders. Left to right, they are Denny Boyce,

Edmundo Ros, Humphrey Lyttelton and Ray Ellington. For pictures and report of the show turn to the Centre Pages.

TOP OF THE POLL

DID you keep a copy of your voting paper in the MELODY MAKER'S British and International Poll?

If so, hang on to it. It can be worth Three Guineas. Why? Because when the Poll results are published you should check to see how near your choice came to the final verdict.

If you picked "all the winners" (which is unlikely!) or came fairly close, you obviously know some-

thing about jazz and the jazz fans' tastes. Your opinion is to be respected.

So write and tell us briefly how and why you cast your votes. The Editor will pay three guineas for every letter published. **YOU MUST GIVE YOUR FULL NAME AND ADDRESS.**

Watch the MMs dated January 3 and 10, when the Poll results will be published and you can compare your votes.

Stop Press, U.S.A.

CONNIE FRANCIS FOR BRITISH TV

Island in the Sun

HOLLYWOOD, Wednesday.—While on location in Florida for "A Hole in the Head" Frank Sinatra is looking to buy an island off the coast so that he can build a house and live there for three months in every year. . . . Hollywood rumours have Tennessee Ernie Ford transferring from Capitol to Dot and Pat Boone going from Dot to Capitol.

Julie London to wed Bobby Troup

NEW YORK, Wednesday.—Singer-actress Julie London is to wed her Musical Director—Jazz pianist Bobby Troup. No date has been finalised but the event is expected "around December 15." Julie (31) and Bobby (40) were in Britain together in November, 1957, when Julie was filming "A Question Of Adultery" with Anthony Steele. She was formerly married to Jack "Dragnet" Webb.

From REN GREVATT

NEW YORK, Wednesday.—Connie Francis will appear in Britain on a special New Year's Eve TV show with top American disc jockey Dick Clark.

Hour show on New Year's Eve

projected tour of Manila, Japan and Australia. Connie told me this week that she is preparing a special album for her return visit to England in February. The album will be titled "Hands Across the Sea" and will contain a number of

Britain's favourite tunes including "Now Is The Hour." During the forthcoming trek the gal hopes to play the Provinces as well as London and expects to do the top TV shows as well. Meanwhile, her new disc of the standard "My Happiness" got a tremendous reception this week.

JOHNNY MATHIS

Six busy days JOHNKY MATHIS has just returned to the States from six record-breaking days in Australia. The Columbia Records star played in stadia for two days in Sydney and four days in Melbourne. In each case new records were set.

ELVIS PRESLEY

'Historic' EP THE first film to be made by Elvis Presley, upon his detachment from the Army 18 months from now, has already been selected. It's an original by Frederick Michael about a Mississippi gambler (Presley) who wins a riverboat in a card game. Presley's long-awaited "Elvis Sals" EP, which carries the historic interview when he embarked for Europe, was released this week.

STEVE LAWRENCE

Follows Eddie Fisher STEVE LAWRENCE—recently drafted into the Army—has won a top plum of an assignment as the singer with the U.S. Army band, stationed in Washington. The job was once handled by Eddie Fisher.

DAVID SEVILLE

Christmas hit FOLLOWING the annual Thanksgiving Holiday, Christmas records have started to blossom out. Two of the most likely singles are the newest by David Seville and the Chipmunks titled "The Chipmunk Song," which is a mighty cute novelty with gimmick voices of the chipmunks in speeded-up harmony. The other promising holiday disc is by 11-year-old Augie Rios, who is appearing in the Lena Horne legit musical, "Jamaica." The coupling is "Donde Esta Santa Claus" and "Ol' Fatso," where the youngster cries, "I don't care who you are old fatso, get your reindeer off the roof."

Bing sells out

BING CROSBY just sold his 19,000-acre Nevada ranch for a price in excess of one million dollars. . . . Phil Harris was treated for shoulder and ankle injuries following a Los Angeles car crash last week. . . . Surgeons successfully performed an operation to remove fragments of glass from singer Sam Cooke's eye.

HOLLYWOOD HEADLINES From HOWARD LUCRAFT

Strippers for jazz

TRUMPET man Joe Gordon (ex Dizzy Gillespie) replaced Stu Williamson in the Shelly Manne Quintet. . . . The "Jazz Club" in Los Angeles—internationally famous as a top distland spot—has just given up jazz for strippers.

Too real

A 13-year-old Nevada boy was found dead hanging from a tree and the police sergeant said that it came about because local youngsters were acting out mock hangings inspired by the hit song "Tom Dooley." . . . The casting of Mame Van Doren and Ray Anthony together in "The Beat Generation" was said to be a reconciliation attempt "but it didn't work out," says Mame—because we had to argue in the picture and it sounded just like home."

Not proven

COLUMNIST Earl Wilson says that a police report reveals not one of the charges made against Frank Sinatra by a Press photographer were substantiated.

With Wyatt Earp

PERRY BOTKIN—famous Bing Crosby guitarist and MD—will be with Hugh O'Brian (Wyatt Earp) on his forthcoming London trip. . . . Pier Angeli will receive 1,500 dollars a month and 500 dollars a month child support for 18 years from her estranged husband, singer Vic Damone.

Neal Hefti is aiming at mass appeal

From BURT KORALL

NEW YORK, Wednesday.—Neal Hefti, one of the busiest freelance arrangers in town, is forming a new band.

Not the first Hefti band venture, Neal feels that this unit will appeal to a much larger audience.

Says Hefti: "My other bands were 'musical' but not commercial. This time we're going to try for a combination of both." The new 11-piece Hefti organization will be called "The Band With The Sweet Beat." "I plan on devoting all my

time to the band," Hefti told me. "This is the only way to make it—devoting all your energies to one thing." The band's first LP is due out early next month on the Coral label. Two singles from the album will be released at the same time. The first engagement for this new band is likely to be at New York's Hotel Roosevelt.

JACKIE GLEASON

All-musical TV JACKIE GLEASON'S mid-December TV show will be a musical. Such as Bobby Hackett, Charlie Ventura, Charlie Shavers, Toni and Jan Arden have been inked to appear. Ella Fitzgerald set for the Berle TV stanza just before Christmas. . . . Barbara Bel Geddes sings—something entirely new for her—in the Red Nichols film bio "Five Pennies." . . . Louis Armstrong, Benny Goodman and Count Basie finished in that order on the voting machines used by visitors to the Brussels World Fair.

DON ELLIOTT

Jazz 'Ambassador' DON ELLIOTT has been selected as one of the jazzmen to make a world tour under the President's cultural programme. Elliott has been doing TV commercials as an instrumentalist and recently organised the Don Elliott Singers for radio-TV-record and jingle work. This week he was signed by MCA. A college tour is being mapped out for his Jazz Group.

KENNY BAKER IS SOLO GUEST

KENNY BAKER is to make a solo appearance at the Palais-de-danse, Ashton-under-Lyne, tomorrow (Saturday). Two package shows follow—Wee Willie Harris on December 6 and Colin Hicks on the 13th.

LEICESTER.—Shirley Bassey tops the bill next week at the Palace. . . . Chris Barber will play at the De Montfort Hall next Sunday, December 7.

LUTON.—Any hit single is being given by a local outfitters to men buying suits worth more than £4.

BATH.—Don Lang will rush to Bath after his "6-5 Special" date tomorrow (Saturday) to appear with Sid Willmot's Band at the Regency Ballroom.

SCARBOROUGH.—BBC-TV's "Come Dancing" is to be televised from the Olympia Ballroom on December 15.

BRADFORD.—Duggie Mason—leader of the Howard Douglas Orchestra—has become "landlord" at a hotel near Halifax. . . . Majestic leader Billy Hey is to reduce from 13-piece to 8-piece for two of the six nights.

NORWICH.—Local bassist Pete Brandish, recently returned from Canada and America, sustained a broken arm and thigh in a road crash.

CORNWALL.—Seven bands will play at Cornwall's first MU Ball at Falmouth on December 5.

BRIGHTON.—Beverley Hulsh is taking over the Grand Parade Restaurant from drummer Ron Bowden. He will rename it "The Isis" and run jazz sessions every Sunday.

CRAWLEY.—London's Cy Laurie Club is sponsoring the local St. Louis Jazz Club.

Jerry Dawson

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(3) IT'S ALL IN THE GAME

Tommy Edwards..... MGM

Tommy makes it this time



"I OWE it all to Morty Craft. It was his idea and he sure helped me to come back." MGM's Tommy Edwards was giving credit where credit was due for the hit, "It's All In The Game," which brought him back into the limelight after seven long years.

This is the second time that Tommy Edwards has had a hit with "It's All In The Game"

The pig got up—and slowly walked away

MUCH hot-air is being expended within these august pages on the subject of testing musicians for Union membership. Before we go any further into the subject, here is a real-life cautionary tale which has a bearing on the case.

Art course

After the war, the Ministry of Education formulated a scheme to raise the standard of art in this country. It invented a thing called the National Diploma of Arts and Crafts, which could be won by taking a three year art-school course and passing a series of examinations.

Thousands of budding artists took the exam and sallied forth into the commercial art world armed with certificates of merit.

In scores of artists' agents' offices, the scene was the same. Enter art-school graduate, brimming with confidence and brandishing his diploma.

Exit

Agent: "What the flipping 'ell's that?" A.S.G.:

"Tis my diploma, sir, certifying that I am of the required standard of efficiency to take my place in the world of commercial art!" Agent: "Throw the bloody thing away and show us yer work!" Exit A.S.G. hurriedly to throw his diploma in the dustbin and himself in the river.

The moral of this sad story is that in this cut-throat, competitive world, you can test and grade and examine until you are blue in the face.

As long as the final judgment is in the hands of people who neither know nor care about professional standards or artistry, the result of your tests will barely be worth the paper they're written on.

I have absolutely no sympathy with the music industry in its dilemma. Highly skilled professional musicians have been wast-

It was Craft and music director Leroy Holmes who put together the arrangement of the old hit with the new rocking beat.

"It was a long long time between hits," Tommy reflected in the MGM Records office, between phone calls from disc jockeys all over the land. "I spent some of that time in my home town of Richmond, Virginia. And then I would go out to Washington and Philadelphia and play piano in cocktail lounges. But you've got to have a big record to get any place these days.

"I've made a lot of records in my time, but many of them were demonstration records of my songs. Sure I'm a songwriter. I sold my first one in 1946. It was called 'That Chick's Too Young To Fry,' and Louis Jordan made a hit record out of it.

"One time—1950 I think—I went to MGM with a record I had made of a couple of my own songs. They liked my voice on the record and signed me for four sides. None of those really made it. But the next year we made 'It's All In The Game' for the first time, and it was my first hit.

"I made some other records, too—songs like 'A Fool Such As I,' 'That's All,' 'Secret Love,' and Hank Williams's 'You Win Again.'

"But rock-'n'-roll was already catching on and I don't think I'm really a rock-'n'-roll singer. It was hard to get a hit in those days.

"Times were tough. I have to be honest, I needed money and I borrowed a dollar here, five dollars there and sometimes even 10 dollars from publishers and friends in the music business.

"Now, since 'It's All In The Game' got to be a hit again, I'm visiting my friends in their offices on Broadway trying to pay back those debts. I wrote them all down and vowed I'd repay them. They were great friends to help me over the rough spots.



REN GREVATT reports from New York

"I've a musical family, you know. In fact, my brother is a music teacher in Douglas High School in Leesburg, Virginia. I like good music, too—I'm not a rock-'n'-roll fan.

"The other day I was in a drug store on Broadway. I saw a record of Beethoven's Fifth Symphony. It was only \$1.49 and the man told me it was a great record. So I bought it. I

like all Beethoven things and the Grieg Concerto and the Romeo and Juliet Overture. Those things do something to me.

"They tell me my record is a big hit in England. It was a surprise, but I'm very grateful they like me.

"Now the agents are talking about a visit. I don't know when it will be, but I'd like to tell my

friends over there that no sea of salt can keep me from my friends in England. I hope it's soon—I'd like to meet all those fans in person."

Meanwhile, with a second record, "Love Is All We Need," already breaking out here, taking Edwards out of the one-shot artist category, his popularity continues to increase.

He has important night club bookings already scheduled for Sciola's in Philadelphia and recently returned from a date at the famous Storyville, in Boston.

And efforts are now being directed at sandwiching dates in England into the tight schedule already arranged for the reincarnated hitmaker, Tommy Edwards.



Humphrey Lyttelton enters the discussion on MU ability tests

ing their talents on worthless trash (or so long that they can hardly complain when more brazen trash-mongers step in and whisk the work from under their noses.

Rubbish is rubbish, whether it's played by a trained musician with five years study behind him or by a teenage "guitarist" who has yet to go through his first set of strings.

So let's have an end to this humbug about the standards of the profession being debased. They were debased long ago.

For years, Tin Pan Alley has wallowed unashamedly in muck. Now that the smell has become too strong even for its own insensitive nostrils, the pig gets up and slowly walks away, grunting bitter complaints.

Let it not look for sympathetic tears in this quarter.

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ON THE BEAT

UNFAIR! cry the record dealers of Britain. Give us a chance! Or at least give us the records on time! The cause of their complaint? Jump-the-gun disc-jockeys.

From as far afield as Glasgow, Plymouth, Brighton, Yarmouth, Birmingham and Bristol, dealers have been reporting records being played on the BBC and Luxembourg before they've even heard of them, much less received them.

Examples given during the past week or two have been Eddie Calvert's "Trumpet Cha-Cha," Peter Sellers's "A Drop of the Hard Stuff" and Tony Osborne's "I Want to be Happy Cha-Cha."

The dealer

SAID one dealer: "When customers can't buy what they want, they lose interest and spend their money on some other commodity."

"It is time this 'advance' plugging was stamped out. What other trade cries its wares before stocking up? In any case, it has always been understood that radio and TV stations are pledged not to play discs before they can be bought in the shops."

And then comes this barb: "What makes it even worse is that many records don't arrive on the release date. They are anything up to a week late."

The deejay

WHAT says David Jacobs, who is alleged to include at least one "premature" disc every week in "Pick of the Pops"? This:

"When the companies send discs to me and to the BBC record library (where I obtain those I play on the air) I assume they are on sale."

"In any case, my job is to present a varied programme to suit all tastes, purely as entertainment. I am not a record salesman."

The BBC

WHAT says Douglas Lawrence, BBC Assistant Head



of Gramophone Programmes? He points out:

"We are authorised by gramophone companies to broadcast records as soon as they reach our library. But we do try to keep an eye on release dates and comply with them."

"The only exception is 'Pick of the Pops,' in which David Jacobs might play a record a few days before it is due on sale. "I sympathise with the dealers, but surely customers will come back if they really want the record."

Luxembourg

AND what of Luxembourg—described by one dealer as "a steady battering ram, worst offender of all"?

"We never play records before music publishers permit us to do so. The result is that we very seldom play records more than two or three days before they are in the shops."

Adding parenthetically: "Of course, we cannot be blamed if deliveries are late."

The companies

TO all of this, the record companies themselves maintain: "Advance exploitation is essential. It is the barometer by which dealers can (and should) measure demand. "Few are able to detect a hit. But record companies have a pretty good idea, and throw all their resources into exploiting it."

"Naturally," they point out, "we have to work well in advance: at least three weeks. And with such a highly commercialised trade, it becomes a question of what your rival is going to do."

"Will he, for instance, jump the gun? One must be constantly prepared. . . ."

Your fault!
WE come, of course, to that thorny question of late deliveries. But that, say the disc companies, is often the dealers' own fault. They are not prompt enough in ordering.

Middleman

In the middle of this dispute stands the recording artist. He (ninety per cent. of the time) maintains that not only are his records late in getting into the shops, but that there is not enough advance exploitation.

Which is why so many go to the expense of employing outside specialists to plug for them.

Still running

IT'S reindeer time again. Red-Nosed Reindeer time, in fact. And the indefatigable animal is running into his eleventh winter season.

With more than 100 "singles" behind him (and two million sheet, 27-million disc sales), he enters the arena again with eleven new recordings.

Including (believe it or not) Hugo Winterhalter's "Rudolph the Red-Nosed Reindeer Cha-Cha."

In spite of this, it is highly unlikely that Mantovani will be inspired to record "Cha-Cha-Char-maine."



"Have one on me," says Toni Dalli as he fills Lita Roza's glass at the Stars' Ball at Grosvenor House, W., on Monday. They were two of the 800 Show Business personalities who attended the annual event which is staged by the Stars' Organisation for Spastics. An estimated £3,000 was raised for the SOS centre for spastic children at Bexhill-on-Sea

I copy nobody, says Betty Smith

TENORIST Betty Smith was sipping black coffee and waving away all offers of biscuits: "I've simply got to lose weight," she protested. With her all blue outfit she looked like a glamorous Girl Guide.

"We are playing all sorts of music these days, from jazz to cha-cha," she said contentedly.

"Wouldn't you rather play all jazz?" I asked.

"I don't think one can," she replied. "Some bands do, but we do better business. Did you know my record of 'Bewitched' was in the American best sellers for 12 weeks and sold half a million?"

"I should have gone to America but my agent said I could only sing and not play—and as the record was an instrumental, it didn't make sense."

"What's it like being a leader of a men's band?"

"Well, I have a nice bunch of boys, including my husband. And men, after all, are better players than women. I know what you're going to say," she added, "but I've played so long with men that I think I play like one. Perhaps I have adopted a male attitude to music. Men seem to blow while women seem to play at it."

Betty Smith, 27, was born in Leicestershire, where her mother owns a village pub. She was educated at Stonegate College and started on piano at five.

Started at 6

Her Dad bought her a trombone at six ("but my arm wasn't long enough to reach out, so I got a saxophone at nine"); played with Archie's Juveniles, Blanche Coleman, Ivy Benson, Johnny Smith, Freddy Randall, and finally with her own group.

Apart from her musical abilities, she's a good business-woman, good-natured and a good sport.

She has been married to her bass player Jack Peberdy for eight years, has just finished an LP for Decca, and her latest record, "Begin The Beguine," it is rumoured, may become a hit.

Today—Getz

"I know your favourite is Ella," I said. "Do you try to copy her singing style?"

"No," she answered emphatically. "I don't copy anybody. I think one should try to be original."

"In the early days I listened to Hawkins, Lester Young, Eddie Miller and Bud Freeman. Today, it's Getz. But some of our players go wrong when they follow blindly the current craze."

She rose to go.

"I'm meeting my husband and we are going out to dinner," she said with a happy smile.

"Dinner? What about your weight?"

Her face took on a dedicated look.

"I'm mad," she said simply, "about Chinese food."



BY
**Maurice
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A GOOD deal has been written in this series about records which do not date: records which remain as fresh as on the day they were made.



Les Brown's "I've Got My Love To Keep Me Warm" is a model of dance band arranging.

This is not one of them. The front-line phrasing is clipped and dated; the drummer plays closed hi-hats in the dread manner we once thought so impelling; the saxes are woolly and wobbly; the recorded sounds appear to have been passed through a tablecloth.

Yet, hi-fi and stylistic fads a part, Les Brown's "I've Got My Love To Keep Me Warm" (Col. DB2533) is a model of dance band arranging and playing.

Dance bands are supposed to play dance music, and by dance music, oddly enough, I mean music for dancing. It has long been an axiom of mine that music worth dancing to is worth listening to; a belief which is not shared by the nation's leading ballroom ballerinas, either male or female.

Tempo

Take the matter of tempo, for instance. The record in question goes at a speed of 37 bars a minute.

This tempo, as any serious ballroom dancer will tell you, does not exist. It lies somewhere between Victor Silvester when he is really wailing and Josephine Bradley in repose. It is too fast for slow-slow, and too slow for quick-quick. To execute a reverse treble-chassis at such a tempo is unthinkable. If a band plays at 37 bars a minute the only thing to do is to report it to Mr. Heimann.

One remembers the story of the gig drummer, compelled to start playing on his own, when the rest of the band had been delayed by fog. "I'll start with a quickstep," he thought.

After a chorus or two of solo thump-thump-thump-thump, a lady approached the bandstand. "Would you please play 'Just One Of Those Things'?" she asked. "Madam," replied the drummer, "what else am I playing?"

It is hard for the serious musician to refrain from bitterness when considering the serious dancer. The two, who owe so much to each other, are in complete opposition at almost every point.

The dancer holds the music to be subservient to the rhythm, the rhythm to the tempo, and the tempo to the clock (or,

Steve Race reviews Les Brown's recording of "I've Got My Love To Keep Me Warm"

these days, one of those little pocket metronomes). In so far as the dancer is interested in the melody, it must be prominent and unsynopated, played by single instruments or sections, and without decoration. Variations in volume are reserved for the end of a demonstration dance, when the band is required to "go loud" so that the dancers will know when to stop.

To the professional dancer, music comes in three sizes: 64 bars, 32 bars, and the handy 16-bar pack. Introductions are 4-bars long, and musicians are a rebellious, mickey-taking, jazz-happy lot to be hissed at angrily at each circuit of the floor.

Alien

The professional's idea of dance music is quite alien to the Les Brown record under discussion. Having chosen one of the best Irving Berlin tunes, Brown has hit on the perfect tempo—not for a Quickstep, a Slow Foxtrot or even a Progressive Imperial Saunter, but for "I've Got My Love To Keep Me Warm."

He then proceeds to make it danceable. The sheer danceability of this record is extraordinary. Everything about it affects the feet: the crisp, steady beat; the way the tune leans on the 1st and 3rd beats of the bar; the wonderful feeling of suppressed rhythm and power behind that first open (but pianissimo) brass chorus.

It's a magnificent start. There follows some accomplished alto sax, a tasteful piano solo and some thoughtful trumpet, all punctuated by the most disciplined ensemble of its day.

Great

The arrangement ends with a beautifully scored "ride-out" in the Bob Crosby tradition.

Nothing very dramatic. No one shouts "Wall!" or even feels like doing so. No one blows 27 consecutive tenor choruses, squeezes out a top H, or finds the chord Sir Arthur Sullivan lost that day at the Victorian Hammond.

Yes, it's a great record all right. Great enough to give the professional dancers something to inspire them. What a pity it had to clock 37 bars a minute. Someone should tell that Les Brown fella. . . .

THE RECORDS SO FAR

- Django (Modern Jazz Quartet); Melancholy Blues (Louis Armstrong); California Suite (Mel Tormé); Singin' The Blues (Bix Beiderbecke); Sincerely (Miles Davis); Fever (Peggy Lee); Frankie and Johnny (Erroll Garner); Li'l Darlin' (Count Basie); Strange Fruit (Josh White); Four Brothers (Woody Herman).

NEXT WEEK: Dave Grubick.

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ONE day soon a French film, "Les Tricheurs," will come to London. Though the sordid story is an insult to jazz-loving youth (writes Henry Kahn, from Paris) it contains some fine jazz from the JATP unit—including Eldridge, Hawkins, Ellis, Gillespie, Peterson and Getz, not to mention records by Basie and Gerry Mulligan. A recording, "Music From Les Tricheurs," may be issued shortly by a French company.

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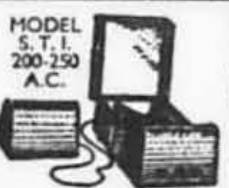
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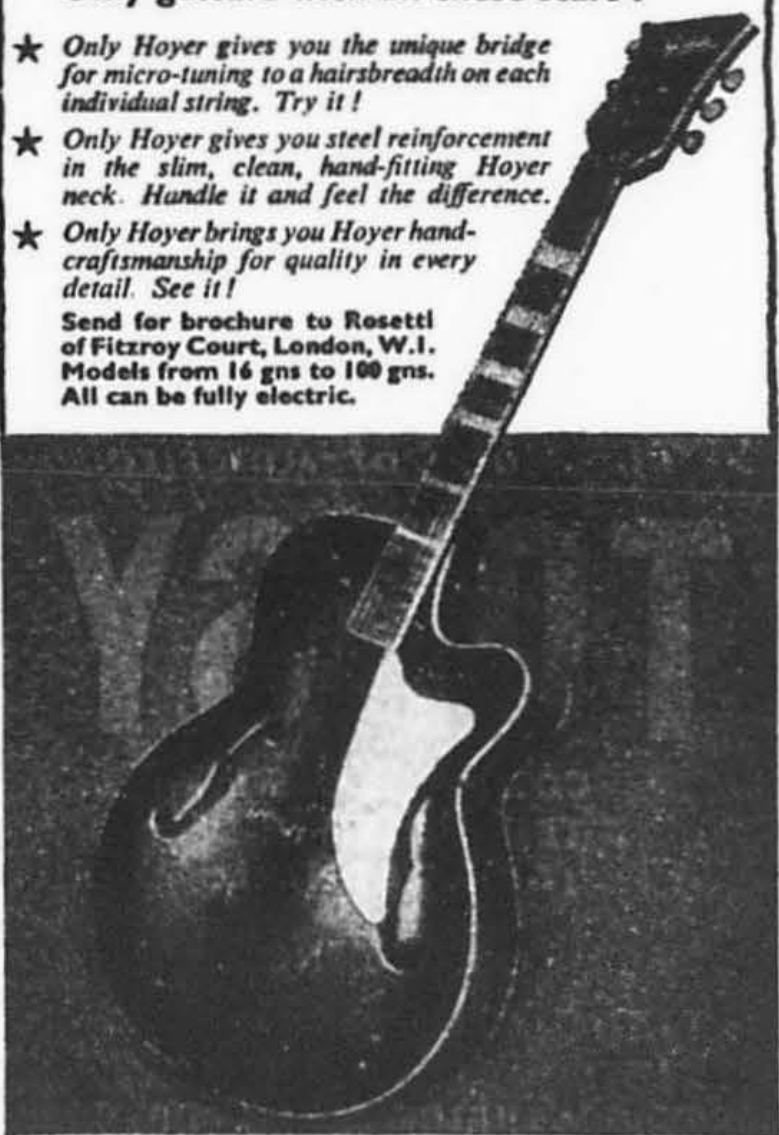
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Jazz makes the pop parade

A JAZZ single in the pop parade! This will confound the critics—myself included—who have been deploring the general lack of taste.

The disc which broke through the tightly-knit ranks of Teddy Bears, Playmates and Big Boppers in the U.S. Hit Parade is **Topsy**—parts 1 and 2.

And the man responsible is veteran jazz drummer **Cozy Cole**, who will need no introduction to those who are beginning to feel their age.

For the benefit of the hula-hoop brigade, I would add that Cozy Cole is an alumnus of such distinguished leaders as Cab Calloway, Louis Armstrong and Benny Goodman. There's hardly a jazz star in the mainstream book that he hasn't recorded with at one time or another.

But before we get too excited about **Topsy**, it is as well to mention that this is merely a familiar minor riff dolled up with drum and organ effects and some Goodmanish clarinet.

However, it's still jazz—albeit with a pop slant. For which small mercies we should be truly thankful.

(London HL8750)

Ted Heath & Jack Parnell

BATTLING for pop honours with Cozy Cole are British bandleaders **Ted Heath** and **Jack Parnell**—who makes a welcome return to the recording field.

The Heath and Parnell versions of **Topsy** are both first-



● COZY COLE



● TED HEATH



● JACK PARNELL

Two British discs vie with Cozy Cole's "Topsy" for pop honours

POP DISCS by Laurie Henshaw

rate: who'll win the three-cornered contest is anybody's guess.

Ted's encore is **The Hora**, a swing piece with oriental overtones (Decca F11085). Jack Parnell's backing is **Cha Cha Rock**, on which Jack lugubriously intones: "Is this a cha-cha or a rock?" (Parlo. 45-R4500).

Marino Marini

I CAN'T quite understand the mild hysteria over the **Marino Marini Quartet**—though, I agree, their slow Italian ballads make pleasant listening.

Two crop up on the **Marino Marini Quartet EP** (Vol. 3) which features **Pesca Pasca** (Don't Waste Your Time Fishing, Pasquale) and **Dimmi Una Bugia** (Tell Me A Lie) with **Shine On, Harvest Moon** and **Cindy**. Oh, **Cindy** (Durium U20036).

Stella Stella, featured by the group on "Sunday Night At The Palladium" last weekend, is also available on Durium ID6140. (Backing unavailable at present.)

Billy Eckstine

PRISONER OF LOVE, a favourite song of Billy Eckstine's, is given a mellifluous workout by the always acceptable Mr. B. **Funny**, an attractive beat number, could bring Billy boy back into the best-sellers. (Mercury 45-AMT1008)

Connie Francis

CONNIE FRANCIS offers an acceptable EP package with **Carolina Moon**, **You Always Hurt The One You Love**, **I'm Sorry I Made You Cry** and **Heartaches**—the EP title tune. (MGM—EP677)

Anne Shelton

IF Anne Shelton continues to record songs in martial vein, I feel she could profitably be signed up by the War Office for recruiting purposes!

Anne is right on the target with **I.T.A.L.Y.**, a liting waltz, and the robust **Hurry Home**. These will certainly be favourites with the Forces, as well as many civilians. (Phillips 45-PB878)

Max Bygraves

ON the "Max Bygraves No. 2" EP, Max offers **Coming Out Party**—the MM prizewinning song—with **I Bought Myself An Old Guitar**, **Gotta Have Rain** and **Just How Much I Love You**. Typically unpretentious Bygraves song fare. (Decca DFE6338)

McGuire Sisters

I THOUGHT the McGuire Sisters' benty version of **Volare** one of the best renderings of the song.

Included on the EP of the same name, this title is offered with **Do You Love Me Like You Kiss Me**, **Ding Dong**, and **Since You Went Away**. (Coral FEP2006)

Michael Holliday

MICHAEL HOLLIDAY is in his customary relaxed mood on **Careless Hands** and **My Heart Is An Open Book**—which is not the song of the same title recorded by Bing Crosby back in 1935. (Columbia 45-DB4216)

The Gaylords

THE Gaylords vocal group gives a liting Italian flavour to **Flamingo L'Amore**. This, recasting the groovy Earl Bostic version of "Flamingo," features a driving Bostic-styled alto and organ.

Backing, **I'm Longin' For Love**, also goes with a swing. (Mercury 45-AMT1006)

Sammy Davis

SAMMY DAVIS is on a soft-shoe shuffle kick in **Song And Dance Man**. Tap-dance effects are thrown in for good measure.

Sammy is more at home with

the swingy **I Ain't Gonna Change** (Brunswick 05763)

Charlie Drake

CHARLIE DRAKE is obviously aiming for another "Spish Splash" with his **Goggle Eye Gee**, a novelty that vaguely calls to mind the prewar "Three Little Fishes."

Charlie delivers this song with an enthusiasm that could prove catching.

The singer is joined by a children's chorus in **Tom Thumb's Tune**, a number from the film "Tom Thumb." **Peggy Lee** gets the composer credit. (Parlophone 45-R4496)

Poni-Tails

THE Poni-Tails, whose "Born Too Late" deservedly proved a best-seller, come through with another plaintive and potential hit in **Close**

Friends. This one is well worth watching.

Seven Minutes In Heaven is only a so-so encore. (HMV 45-POP558)

Buddy Holly

EX-CRICKETEER Buddy Holly reveals a Presley influence on **Well... All Right**. **Heartbeat** is a number in corny C&W vein. (Coral Q72346)

Nat 'King' Cole

NAT "KING" Cole sings in Spanish on "Cole Español," which was recorded in "romantic old Havana" (I quote from the sleeve).

I prefer Nat in romantic old Americana. Titles—also in Spanish—include **Perhaps, Perhaps, Perhaps**; **Come Closer To Me** and **Magic Is The Moonlight**.

I suppose Cole in any language will suit the Cole boys and girls. (Capitol LCT6166)

Frank Sinatra

SINATRA sings **Sleep Warm**, a rather charming ballad, in his usual impeccable style. **Nelson Riddle** provides the svelte accompaniment and the quality of the recording is superb. Mr. Success has little to commend it but a beat. (Capitol 45-CL14956)

Eydie Gorme

"EXCITING EYDIE" is the title of an Eydie Gorme EP featuring **Kiss In Your Eyes**, **Your Kisses Kill Me**, **Dormi-Dormi**, and **You Need Hands**. (HMV 7EG8109)

Roy Castle makes strong disc debut

ROY CASTLE, the Huddersfield entertainer who rocketed to fame after his appearance in the Royal Variety Performance, makes an impressive recorded debut on **Pye-Nixa**.

Roy sings the tuneful "Mister Music Man," with relaxation and a fine feel for phrasing, to a swinging backing from the Bill Shepherd Orchestra.

The more stereotyped "In My Heart" is one of those hand-clapping, join-in-the-chorus efforts, but Roy handles it with conviction. (Pye-Nixa 7N15173)

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THE 1958 JAZZ JAMBOREE . . .



Chris Barber and Ted Heath backstage.



Vic Ash Sextet—neat and relaxed jazz. With Vic are Les Condon and Johnny Scott.



The Jazzmakers—first Jamboree. Allan Ganley (drs.) and Stan Wasser (bass).



Two saxophone players backstage at the Gaumont State—Poli (top) and altoist Johnny Dankworth and co-tenor Tommy Trinder. Commented Tommy, who has completed 13 "Jazz Jamborees": "I have yet to blow a note in anger on the show." Dankworth presented a programme of different ways to play the blues.

... THE BEST EVER!



Winners of the Best British Small Band title in the last MELODY MAKER Readers' Poll, the Tony Kinsey Quintet again represented modern jazz at the "Jamboree." Caught on stage by M.M. cameraman Bill Francis are (l-r) Ken Wray, Kinsey and Les Condon, Bill LeSage (pno., vibes) and Dore Willis (bass) complete the group.



The leaders of the Jazz Couriers—tenorists Ronnie Scott and Tubby Hayes.

Music Marathon

FOR those young and healthy enough to withstand a 3½-hour music marathon, this year's "Jazz Jamboree" must rank among the best of these annual charity shows. A packed house at the Gaumont State, Kilburn, on Sunday, ignored a programme appeal to restrain its applause so that the show could run to time. Who was the star of this year's show? The old maestro himself, Ted Heath making his 11th appearance on the "Jamboree" since 1944. But he was run close by the Dankworth and Barber Bands. For me the highspots included a superb all-blues presentation by the Dankworth Orchestra, a hard-swinging set from the Jazz Couriers, boss and relaxed jazz from the Vic Ash Sextet and the extrovert Mainstream of the Lyttelton Band. A pleasant surprise was the highly competent big band jazz competed by Tommy Trinder. The concert also featured worthy contributions from Norrie Paramor's Big Ben Banjo Band, the Ray Ellington Quartet, the Jazzmakers, the Tony Kinsey Quintet and the orchestras of Oscar Rabin and Edmundo Ros.—Bob Deaborn.

DID 'OH BOY!' WRECK 6.5?

HAS "Oh, Boy!" run "Six-Five Special" off the rails at last? This was the big question at presstime, when rumours persisted that "Six-Five" might be finishing after December 27.

Disley Group goes on the air . . .

THE Dix Disley String Quintet has two December airings—the Light Programme's "Saturday Club" (20th) and the "Guitar Club Christmas Party" (27th). The group is resident at the Humphrey Lyttelton Club on Saturdays, the Cy Laurie Club on Mondays and Wood Green's Club Django on Thursdays. On Saturday, Doug Dobell's 77 Records waxed an LP of the group. Line-up is Disley, Lenny Pursford and Neville Skrimshire (gtrs.), Dick Powell (vin.) and Johnny Johnson (bass).

... and so does the Betty Smith Five

The Betty Smith Quintet has a busy schedule of radio and TV dates in December. The group appears in the BBC Light Programme's "Worker's Playtime" on December 2, AR-TV's "Late Extra" on December 9 and Granada TV's "People and Places" on December 17.

A spokesman for the "Six-Five" office told the MM on Wednesday: "Officially we know nothing about the show after that date, but a meeting of producers is taking place tonight."

New format

Following the report published last week, the MM understands that the BBC-TV show will continue in a new format, but whether or not under its present title is not known. But it seems certain that the two resident bands—Tony Osborne's Brass Hats and Tito Burns's Six-Fivers—are being dropped.

Footnotes Jack Good, producer of the rival "Oh Boy!" series on ABC-TV: "It would be stupid and false modesty to say that 'Oh Boy!' hasn't had anything to do with a change of policy in 'Six-Five.'"

Long battle

"Frankly, we've been fighting it all along. I only hope we have such a long and successful run as 'Six-Five.' At all events," adds Jack Good, "I expect 'Oh Boy!' will be tested from next June to September. I think we're all due for a rest, anyway!"

OBITUARIES

British composer dies in Hollywood

HOLLYWOOD, Wednesday.—William Franke Harling, London-born composer associated with such hits as "Beyond the Blue Horizon," "Where Was I?" and "Sing Your Sinners," died in Sierra Madre, California, on Friday. He was 71.

Tom Elliott

Veteran song-plugger Tom Elliott died in London on October 19. He was 71. He joined LaSalle Music in 1910 and handled the Mills catalogue of many famous Duke Ellington numbers, including "Caravan" and "Solitude." When the firm was amalgamated with Boosey and Hawkes in 1930, Tom handled the Hawkes orchestral and LaSalle's dance music.

William Haines

William Haines, part composer of "Sally" and other famous Grace Fields hits, died in London on Monday. He was 80. Other songs that he co-operated on included "Walter," "The Biggest Aspidistra in the World" and "Cherie."

Ernest Longstaffe

Ernest Longstaffe, the former BBC producer, died in London on Sunday. He was 74.

Calling the Stars!

Singers, artistes, bandleaders, publishers, in fact all the leading personalities in the entertainment world, will be sending their Christmas messages to our readers in the MELODY MAKER CHRISTMAS ISSUE.

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News Spotlight

SEVEN bands have been set for the 10th annual Jazz Band Ball on December 8 at the Hammersmith Palais.

They are the Mick Mulligan, Terry Lightfoot, Bobby McKieburgh, Fairweather-Brown, Eric Silk, Graham Stewart and Storeyville groups. Singers Beryl Bryden, George Melly and Neva Raphaelio will also appear.

Dennis Wright Band at the Eve Club, W. in place of Harry Finch. Trumpeter Dennis last month returned from Guernsey where he has been leading a quartet at the Hermitage Hotel, St. Peter Port.

Les Wilson has joined the new Chico Arnez Band on trumpet. Les is the nephew of trumpeter star Stan Roderick.

Ken Coyer and his Jazzmen make their first appearance at the Croydon Jazz Club, Star Hotel, today (Friday) when they play a Jazz Band Ball. Local bandleader Geoff Foster will supply the interval music.

Bill Sutcliffe became a father on Tuesday, when his wife, Pat, gave birth to a son. Bassist Bill and his group accompany Harry Secombe in "Large As Life" at the London Palladium. Bassist with the full London Palladium Orchestra is Walter Russell.

Ray Martin has also received a family addition. His wife Jane gave birth to a 7lb. 11-oz. baby to be named Jacqueline Jane, in New York on November 16.

Ivy Benson and her All Girls Band leave tomorrow (Saturday) for two months at the Ramstein, Germany. They have been rebooked for the summer season at Douglas, IoM, and will also be playing there at Easter.

NEW CHA-CHA CLUB

Tenorist-promoter Ray Whitlam on Wednesday opens his Cha-Cha Jazz Club at Benmore Hall, Golders Green.

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Expensive Xmas for TV channels

THE TV set will battle for attention with the traditional turkey this Christmas. And budgets for both TV channels over the holidays will be well into the five-figure class.

Both the BBC and ITA have programmed a star list of U.S. and British artists for stay-at-home viewers. On Christmas Day the BBC are banking on Harry Belafonte, with a programme of Christmas music, and an

ITV broadside

ITV answer this broadside with "The Max Bygraves Show," a 60-minute Cyril Stapleton programme, "New Look" with Roy Castle and Bruce Forsyth; a special edition of "Lunch Box and Weeds," "Spotlight On Musical Films." Other top BBC musical shows include "Higher and Higher," an RKO film featuring Frank Sinatra, Mel Torme and Victor Borge, on Christmas Eve and a "Six-Five Special" Christmas Party (December 27). ITV "specials" include a pop music version of "The Christmas Carol" (24th) and "The Jubilee Show" with Michael Holliday and Marion Ryan (26th).

Dates with the Stars

- (Week commencing Nov. 30.)
- John BARRY Seven
- Week: New Theatre, Cardiff
- Shirley BASSEY
- Week: Palace, Leicester
- Alma COGAN
- Week: Hippodrome, Bristol
- Toni DALLI
- Week: Empire, Liverpool
- Lorras DESMOND
- Week: Empire, Sunderland
- Johnny DUNN
- Week: Empire, Finsbury Pk.
- Robert EARL
- Week: Empire, Chiswick
- FOUR JONES BOYS
- Week: Empire, Sheffield
- Morton FRASER'S Harmonica Cant.
- Week: Hippodrome, Birmingham
- JOE HENDERSON
- Week: Empire, Sunderland
- Audrey JEANS
- Week: Empire, Chiswick
- KENTONES
- Week: Hippodrome, Manchester
- MUDLARKS
- Week: Empire, Sunderland
- Ruby MURRAY
- Week: Empire, Sheffield
- Mal PERRY
- Week: Hippodrome, Manchester
- GIR RICHARD
- Week: Empire, Finsbury Pk.
- Harry SECOMBE
- Week: London Palladium, W.
- Malcolm VAUGHAN
- Week: Empire, Newcastle
- Hedley WARD Trio
- Week: Hippodrome, Bristol
- NANCY WHISKEY
- Week: New Theatre, Cardiff

SHOW FACTS

- Sunday's show was the 20th "Jazz Jamboree" run by the Musicians' Social and Benevolent Council.
- Some £34,000 has been collected at these shows for the Benevolent Fund.
- This year's "Jamboree" raised some £2,000.
- Some 3,000 musicians in 250 bands have given their services free for the "Jamboree" over the past 20 years.
- This was the 13th "Jamboree" for composer Tommy Trinder who used to play tenor for Jan Rafani.
- Ted Heath has now played 11 "Jamborees." Ray Ellington 9 and Johnny Dankworth 7.

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Test playing, not reading ability

AN ability test for would-be MU members would greatly help to raise musical standards.

But the test should not be of the musician's ability to read a piece of music but to produce a good performance of the type of music he will be playing to the general public.

In this way the competent jazzman who cannot read music could be admitted.—*Peter A. Cresswell, Luton.*

● LP WINNER.

Closed shop?

AT a time when skiffle has just been deposed, when rock is still very much with us and the week's top disc is "Hoots Mon," you ask: "Should musicians be graded on the lines of an 11-plus school exam?"

By all means have MU entrance exams. But have a new law at the same time which states that only MU members shall be permitted to play for paid engagements.

Otherwise, I agree with the present MU policy that any musician who plays for a fee shall be eligible for membership and it is up to the employer to decide on a musician's competence.—*Ivor Mairants, London, W.1.*

Craftsmen

IT is all very well for the MU to regard musicians—or, perhaps, instrumentalists—as craftsmen, but how can anybody honestly deny the need for tests in view of the merciless killing of pop music by wishy-washy performers, who

MAILBAG

are rocketed to stardom overnight by ravenous managers and agents?—*P. O. T. Fremph, London, W.2.*

The semi-pro

AN argument that seems to have been overlooked concerns the young semi-pro musician who joins the MU somewhat unwillingly, because he is not able to play in a reasonably good band unless he is an MU member.

He joins unwillingly, never attends meetings, takes no interest in the Union and drops out at the earliest opportunity.

If he had to pass an audition to get a Union Card, and was able to pass harder tests to get a better grade, he would have a sense of achievement and pride in being good enough to be in the MU.—*Roger Bruton, Dudley, Worcs.*

● Are there no musicians opposed to entrance exams?

For the kids

WHEN is jazz appreciation going to be taught in schools?—*Brian Goldstein, Olney, Bucks.*

● When, indeed. LP WINNER.

DJ protests

THE sting in the tail of Tony Brown's article (15/11/58) jolted me from smiling acquiescence to a yelp of protest.

All dee-jays are not hucksters, and here is one who clings obstinately to the belief that record programmes should be planned for licence buyers, not only for record buyers.

Dee-jays used to be accused of not playing what the public wanted. Request programmes were introduced. Now dee-jays are attacked for playing what the public asks for.

The sad fact is that few listeners with good taste bother to ask.—*Wilfrid Thomas, London, W.3.*

● Agreed. Not ALL dee-jays are hucksters.

Jim Crow again

AN otherwise excellent "Jazz Club" programme was marred last night by the unfortunate use of a word.

Surely "people" could be substituted for "darkies" in the tune "Carry Me Back To Old Virginny."

That loathsome expression stuck out like a sore thumb.—*Geoffrey Knott, Birmingham 13.*

● Hear! Hear!

'Great records'

THOUGH I admire Steve Race, I would like to ask him why he hasn't included a Charlie Parker record in his "Great Records Of Our Time" series.—*K. Duckers, Bebington.*

● Steve Race replies: "The series has not ended yet. And order of appearance doesn't necessarily imply order of preference."

SONGSHEET

by Hubert W. David

THE songbroking business is still very much in its infancy, so it is with some satisfaction that I can once again commend Musical Services, the firm sponsored by the Songwriters Guild.

Bill Dunstone, of Northampton, tells me he has now received a publishing contract from Berry Music Ltd. for his song, "Thoughtlessly," through an introduction made by Eddie Rogers of Musical Services.

Another company which has entered this field is Stapleton Cooper Ltd.—the Stapleton half is represented by Show Band leader Cyril Stapleton. This firm, too, has agreed terms with the Songwriters Guild—a point which should commend them to unknown writers.

Don't forget: it is always as well to inquire from any firm offering musical services whether they are members of the Performing Right Society. PRS membership is the hallmark of the professional songwriter—if he is not a member it is safe to assume he can have had little practical experience of writing and marketing songs.

Song clubs

In the meantime you should try to get collaboration through some local song club, for most good songs are written by two or more writers. The collaboration scheme was put forward at the combined meeting of the Songwriters Guild and the Manchester and District Song Club, held last month, and this is to be raised at the Guild's next provincial meeting.

This takes place at the Adelphi Hotel, Grand Junction Parade, Brighton, on Friday, December 12, at 7.30 p.m. I shall be in the chair, while Guild chairman Paddy Roberts and secretary Victor Knight will speak on the Guild's activities. Several other well known personalities hope to be present.

REMEMBER: Next Monday, December 1, is the last day for receiving entries in our SONG-QUIZ competition.

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," 189, High Holborn, London, W.C.1.

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until December 13, 1958. For readers in Britain: until January 13, 1959. For foreign and Colonial subscribers.

jazz on the air

(Times: GMT)

SATURDAY, NOVEMBER 29:

- 11.30-12.0 A 1: Morton, Garnr, John Lewis, J & K, Heath.
- 12.23-12.40 p.m. A 1 2: Missionary Quintet. Rev. Campbell, Rosetta Tharpe.
- 2.15-2.45 Z: For Jazz Fans.
- 2.15-2.45 P 2: Rhythm is Their Business.
- 3.20-3.40 R: Jazz in Development.
- 4.15-4.45 Z: Swing Serenade.
- 6.30-7.0 DL: Charles Melville.
- 7.15-8.0 T: Christy, S-F, Hefti, Peggy Lee.
- 8.0-9.0 A 1 2: Champs-Elysées Jazz.
- 8.5-9.0 J: America's Pop Music.
- 8.15-9.0 T: Bud Powell, Kenton, Roach, Louis Smith, Jackie Davis, Elmer Bernstein, Jazz Giants of '58.
- 9.0-9.45 W: Jazz Time.
- 9.10-9.55 P 1: Jazz Microgrooves.
- 9.30-10.0 P 4: Jazz Programme.
- 9.35-10.0 Y: Jazz Gallery.
- 10.5-12.0 J: D-J Shows.
- 11.30-12.15 T: Repeat of 8.15.
- 12.0-1.0 a.m. E-Q: Saturday Night Club.
- 1.5-2.0 H-Q: Hollywood-New York.

SUNDAY, NOVEMBER 30:

- 3.15-3.30 p.m. C 2: Rita Reynolds Trio.
- 5.20-5.30 A 1 2: Jazz Today.
- 7.15-8.0 T: Hi-Lo's, James, Shearing, Bushkin, Nichols.
- 8.15-9.0 T: Dukes of Dixieland, Scobey, Ella-Duke, Herman, Mulligan.
- 8.30-9.0 P 2: Jazz in Europe.
- 9.10-10.0 S: For Jazz Fans (news break 9.30).
- 10.0-10.57 P 1: Carlos de Raditzky.
- 11.3-12.0 E: Jazz Programme.
- 11.30-12.15 a.m. T: Repeat of 8.15.

MONDAY, DECEMBER 1:

- 1.0-1.45 p.m. DL: Bandbox.
- 7.15-8.0 T: Basie-Williams, T.D., Les Brown.
- 8.15-9.0 T: Peggy Lee, McKusick, Bechet, Barkdale, George Lewis, Louis, Sidney de P., Simebn.
- 8.30-8.55 I: Jazz in Germany.
- 9.10-10.0 S: As Sunday.
- 9.30-9.55 J: Big Band Sounds.
- 9.30-10.30 app. K: Jazz Hour.
- 9.35-10.0 Z: European Jazz Horizons.
- 10.5-12.0 J: Band O.B., D-J Shows (night).
- 11.30-12.15 a.m. T: Repeat of 8.15.

TUESDAY, DECEMBER 2:

- 7.15-8.0 p.m. T: J.D., Prado, S-F, Bradley-McKinley, Les Brown.
- 8.15-9.0 T: Black, Brown and Beige, "The Queen's Fancy" by John Lewis (Stuttgart Symphony with Ronnie Ross), Garner-Wardell Gray, Albam.
- 9.10-10.0 S: As Sunday.
- 9.30-10.0 N: Jazz Programme.
- 9.30-10.15 I: German Amateur Jazz Fest. 1958.
- 10.40-11.30 DL: Baker's New Dozen.
- 11.30-12.15 a.m. T: Repeat of 8.15.

WEDNESDAY, DECEMBER 3:

- 1.45-2.0 p.m. C 2: Jazz Discs.
- 2.48-3.0 A 1 2: Jazz For You.
- 5.0-5.10 P 2: Joe Williams.
- 5.30-5.55 P 1: Modern Jazz 1958.
- 6.15-6.45 DE: Jazz Session.
- 7.15-8.0 T: Cershwin, Les Brown, Doris Day.
- 8.15-9.0 T: Condon, T., Kaminsky, etc., G. Lewis, Allison, Norvo, Byrd-Grice, Dave Lambert with Annie Ross.
- 8.30-9.30 P 3: Jazz for Everyone.
- 9.10-10.0 S: As Sunday.

9.20-10.0 Q: The Jazz Club.

- 10.15-11.0 O: Jazz Spice.
- 11.10-12.0 I: J & K, Konitz, Sims, Garland, Pettiford, Clarke.
- 11.30-12.15 a.m. T: Repeat of 8.15.

THURSDAY, DECEMBER 4:

- 7.15-8.0 p.m. T: Albam, Cain-Kral, Pastor, Clinton, S-F.
- 8.15-9.0 T: Manny Albam's "Blues is Everybody's Business" (45 mnts.).
- 8.30-9.0 P 1: Jazz Primer.
- 9.10-10.0 S: As Sunday.
- 9.15-10.0 M: Hawk 1904-1938.
- 9.30-10.0 P 4: James P. Johnson.
- 10.0-11.0 P: Jazz—an experimental music.
- 10.40-11.30 DL: Jazz Club.
- 11.30-12.15 a.m. T: Repeat of 8.15.

FRIDAY, DECEMBER 5:

- 4.0-4.30 p.m. K: Jazz from USA.
- 4.35-5.5 L: Jazz.
- 7.15-8.0 T: James, Shaw, others.
- 7.40-8.0 Z: Jazz à la Carte.
- 8.15-9.0 T: Brubeck in Europe, Ella,



Omer Simeon: Monday evening

Berigan, Ramsey Lewis Trio, Mainstream and Modern Groups. 8.30-9.0 B-25M: The Real Jazz. 9.10-10.0 S: As Sunday. 9.15-9.45 F 2: The Living Jazz. 9.15-9.45 N: Jazz Programme. 9.30-9.55 J: Stars of Jazz. 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, 48.30, 2-193.
- B: RTP France 2: 280, 218, 318, 359, 379, 443, 498.
- C: Hilversum: 1-402, 2-298.
- D: BBC: E-464, L-1500, 247.
- E: NDR WDR: 309, 189, 49.38.
- F: Belgian Radio: 1-484, 2-324, 3-267, 4-198.
- H: RIAS Berlin: 303.
- I: SWF B-Baden: 295, 363, 195, 41.29.
- J: AFN: 344, 271, 547.
- K: SBC Stockholm: 1571, 255, 245, 306, 506, 49 band.
- L: NR Oslo: 1376, 337, 228, 477, 19, 25 or 31 bands.
- M: Copenhagen: 283 210.
- N: Monte Carlo: 205, 49.71, 40.82.
- O: BR Munich: 375, 187, 48.7.
- P: SDR Stuttgart: 522, 49.75.
- Q: OR Frankfurt: 506.
- R: RAI Rome: 355, 290, 269, 41.61.
- S: Europe 1: 1622.
- T: VOA: 7.15 and 8.15: 49, 31, 25, 19, 16 metre-bands, 11.30: 1734 (LW).
- W: Luxembourg: 208, 49.36.
- Y: SBC Lugano: 568.6.
- Z: SBC Geneva/Lausanne: 393, 31 band.

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This World of Jazz

BY MAX JONES

WILD Bill Davison arrived in London on Monday radiating enthusiasm for his just-completed tour of the Continent. With him were his actress wife, Anne, his trumpet, and a satchel full of trains to add to his model railway collection.

When Swiss and German locomotives, Austrian wagons, the restaurant car in which the World War One armistice was signed, and other HO gauge stock had been admired and repacked, Bill turned his attention to business.

"That's some country, that Switzerland," he said, chewing happily. "The first concert I played, they presented me with flowers as if I was some prima donna. Surprise number one. After that, it happened every concert.

"Everything was beautifully done. This wasn't a commercial promotion. I was invited by Dr. H. Amberg, of the Genossenschaftliches Seminary, to front a Swiss band on a tour of 28 cities.

"It was kind of a subsidised thing, so we could be heard all over at reasonable prices. They really went to town with newspapers and publicity. Everywhere was packed; these small places—they turned out to a man."

No Squawks

The band Bill fronted was the Darktown Strutters, led by clarinetist Peter Wyss. "I pegged him the Benny Goodman of Switzerland," says Davison, "because he plays in that style."

This is a six-piece traditional band whose trumpet player had been temporarily removed by the call-up. Bill led the remaining five.

"In the other countries I always had another trumpet," says Bill. "But not here. And I was doing two-and-a-half-hour concerts, so you can see I earned my money. But I enjoyed every bit of it. I had no squawks.

"That band couldn't do enough to please me; you know, they didn't spare the horses. And every night we had a party. I discovered the white wine in Switzerland."

Recordings

FROM Switzerland Davison went right to Berlin, where he played with Hans-Wolf Schneider and the Spree City Stompers.

"Schneider's a trombonist who doesn't have to play to eat," Bill explained. "He owns the 'Egshell' in Berlin—a club which is packed to the rafters every night—and a record shop called 'Jazz Magazine.' He's a real go-getter.

"I recorded with the Stompers twice in Berlin—once for German Brunswick and once for Bertelsmann. This is the group I recorded with in Germany when I was over last year.

"Then I went to Hamburg to finish the Brunswick album with the Feetwarmers from Dusseldorf. I work with two different groups on the record—understand? And both are fine bands now."

Gum law

IN Germany Wild Bill drank his first Steinhager. But he ran out of gum, and had to be rescued by a friend from the U.S. Armed Forces.

At Press time, he was "out" again but optimistic. "There's a guy at the Embassy I can 'phone who can get my brand," he assured me. "Right now I want a train shop where I can buy the 'Royal Scot.'"

While he was rediscovering the virtues of Scotch whisky, but cautiously, I asked Wild Bill what changes he had found in Europe's jazz scene.

"The thing that struck me right between the eyes was the colossal improvement in the bands," he said. "All those I knew a year ago are 100 per cent better now. They've replaced weak men with more suitable men, and they seem to know just where they're going."

Tremble Kids

THE band that impressed him most was a Swiss group named the Tremble Kids which "plays just like a real American band."

Says Bill: "Werner Keller



Wild Bill Davison jams in Frankfurt's Storyville Club with the Tremble Kids from Zurich. L. to r. —Walter Leibundgut (tmb.), Oskar Klein (gtr., tpt.), Hanspeter Giger (drs.), Wild Bill, Rolf Cizmek (bass), Werner Keller (clt.) and Ola Ringstrom (pno.).

Wild Bill tips hat to Europe's jazz

leads them and they've a fine Swedish piano player. They work like dogs and are so talented. I played with them in Vienna—beautiful city. I was a sideman in that band.

"We cut 10 titles in stereo there; the mike was most interesting—a longish tube with little windows. Each horn had to aim for one of these windows,

and it picked you up just perfect. I did a contest with one of the guys. It was startling to hear the play-back with the horns right in position."

Salute

HIS last LP in the States was one he feels proud of, a salute to 11 great trumpet names.

It is played simply by cornet, guitar, piano, drums and bass—Bill, George Van Eps, Stan Wrightsman, Nick Fatool and Morty Corb ("a sensational bass").

Says WBD: "I just do one tune in honour of each guy—Louis, of course, Joe Oliver, Bunk Johnson, Bix, Cootie, Bobby Hackett and so forth—

but done in my own style. It's on Dixieland Jubilee label. I hope you'll get it on Vogue; I think it has a nice feeling."

Emporium

BILL and Anne Davison are here for about five days' vacation. This week-end they plan to go to Paris, then home after two months in Europe.

"We have to leave on December 3," says Anne, who is the fourth Mrs. Wild Bill. "We've booked on the jet."

Bill, who was working on the West Coast before he flew off to Zurich, intends to have his own club in California. "Just drinking and jazz," he insists with shining eyes. "My emporium of mirth."

JAZZ new releases

<p>NIXA</p> <p>THE FREDDIE REDD TRIO with Guests</p> <p>"Get Happy" — Get Happy: Guessin': Studio Blues: Tunnelbanan: Farewell to Sweden: Dawn Mist: Duo: Beautiful Adela: Ohio: Blues X.</p> <p style="text-align: right;">NJJ 19 (12" LP)</p> <p>SONNY TERRY (vocal and harmonica), BROWNIE MCGHEE (vocal and guitar), accompanied by Dave Lee (piano).</p> <p>"The Blues" — Woman Lover: Black Horse Blues: Auto-mechanic Blues: Wholesale and Retail.</p> <p style="text-align: right;">NJE 1060 (7" EP)</p> <p>COLLECTED AND RECORDED by ALAN LOMAX</p> <p>"Murderers' Home" — Part 2 — No More My Lawd: Early in the Morning: Whoa Back: Old Alabama.</p> <p style="text-align: right;">NJE 1063 (7" EP)</p>	<p>NIXA</p> <p>"The Don Rendall Jazz Six" NJL 7 (12" LP)</p> <p>Alan Lomax "Blues In The Mississippi Night" NJL 8 (12" LP)</p> <p>Thad Jones and his Ensemble "Mad Thad" NJL 13 (12" LP)</p> <p>Chris Barber's Jazz Band "Chris Barber in Concert" NJL 6/15/17 (3-12" LP)</p> <p>"Sonnle, Brownie And Chris" NJT 515 (10" LP)</p> <p>Alex Welsh and his Band "The Melrose Folio" NJT 516 (10" LP)</p> <p>VANGUARD</p> <p>Buck Clayton trumpet "Buckin The Blues" PPL 11010 (12" LP)</p> <p>Ronnell Bright "Bright Flight" PPL 11016 (12" LP)</p> <p>Ruby Braff, trumpet; Ellis Larkins, piano "Two-Part Inventions In Jazz" PPT 12010, PPT 12022 (2-10" LPs)</p> <p>Jimmy Rushing "Jimmy Rushing Showcase" PPT 12019 (10" LP)</p> <p>"Sir Charles Thompson Trio" PPT 12020 (10" LP)</p> <p>"Urbie Green and His Band" PPT 12021 (10" LP)</p>
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 Tuesday, December 2nd
ALEX WELSH AND HIS BAND
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KEN COLYER'S JAZZMEN, 12-2

PARK LANE JAZZ CLUB
 Croydon 9453. Station: E. Croydon
 The Luxurious Rendezvous for Jivers
MODERN JAZZ
 This Saturday
TED POTTER'S ALL STARS
 Present
THE LENNIE BEST QUARTET with
ALAN BRANSCOMBE
 Traditional Jazz THIS FRIDAY
DICK CHARLESWORTH JAZZBAND

Which Cat is the
CHARLESWORTH fan?
 Fri., 28 Nov. Park Lane, Croydon.
 Sat., 29 Nov. Beckenham Jazz Club.
 Sun., 30 Nov. Derby Arms, East Street.
 Mon., 1 Dec. Private Tea Party, Boston.
 Tues., 2 Dec. Portland Hall, New Cross.
 Wed., 3 Dec. Palm Court, Faringham.
 Thur., 4 Dec. "Sir Robert Peel," Scotland Yard.
JAMES TATE AGENCY CH1 5541
 221 Acton Lane, London, W.4

HAMMERSMITH PALAIS
 Monday, December 8th, 1958
 SEE YOU AT THE
JAZZ BAND BALL
 7 BANDS 7
 Dancing 7.30 to 12. 5/-
TICKETS NOW ON SALE

GRANADA Kennington SUN. 7th DEC. 5.30 & 8
 * THE COLIN HICKS BAND SHOW *
 WITH
COLIN JOHNNY NANCY THE AND
HICKS DUNCAN WHISKEY SOUTHLANDERS SUPP. CO.
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JAZZ CLUB CALENDAR

The best bands in Britain are exclusive attractions at
JEFF KRUGER'S
"JAZZ at the FLAMINGO,"
 33-37, Wardour Street, W.1.
 Bring your friends to every session.
***TONIGHT (FRIDAY) at 7:**
"First XI"; TONY KINSEY QNT.
VIC ASH SEXTET
 with Johnny Scott, Alan Branscombe
***SATURDAY (29th) at 7:**
Exclusive! "THE JAZZ COURIERS"
 with Tubby again on PLUTE
TONY KINSEY QUINTET
 Ken Wray, Les Condon, Bill Le Sage
***SUNDAY (30th) at 6.45:**
ADMISSION ENTIRELY FREE TO-NIGHT
 for all who buy 14 months' Flamingo membership for 10s. at door. A genuine bargain! You mustn't miss it! **FOUR HOURS' non stop JAZZ AND CHA-CHA by THREE GREAT BANDS!**
 (1) **HARRY WHITE CHA-CHA SEVEN** with Frank Holder, Shake Keane
 (2) **"THE JAZZ COURIERS"** with top tenors Scott, Hayes
 (3) **TONY KINSEY QUINTET**
 A night you can't afford to miss!
***WEDNESDAY (3rd) at 7:**
 More mid-week jazz and Cha-Cha
HARRY WHITE CHA-CHA SEVEN
TONY KINSEY QUINTET
 Composers: Tony Hall, Bix Durrin.
MEMBERSHIP: if you can't come on Sunday, send P.O. (10/-) and s.a.c. for membership till Jan., 1960, to 9, Woodlands, North Harrow, Middx.

Another Jazz "Midnight Matinee"
THIS SATURDAY (29th),
MIDNIGHT-7 a.m.
 at Jeff Kruger's
"JAZZ at the FLAMINGO,"
 Non-stop swinging jazz for 7 hours by the great **"JAZZ COURIERS,"**
 with Ronnie Scott, Tubby Hayes, Shannon Clyde, Eydou, plus a JAM SESSION featuring Ted Heath's Bob EFFORD, Keith CHRISTIE, Phil TONY KINSEY, Bill LeSAGE, Phil Bates and GUESTS GALORE. Only 7/6d. (members), 10/- (guests). Bar. Refreshments served all night. Give it a try. You'll enjoy yourself.
 . . . at the Mapleton Restaurant **CLUB "M,"**
 underneath the Mapleton Restaurant, 39, Coventry St., W.1.
 London's liveliest sessions.
***FRIDAY, November 28:**
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:**
 Pow! Another swinging all-nighter at Europe's greatest jazz centre, starring the sensational "JAZZMAKERS" led by **ALAN GANLEY** and **RONNIE ROSS**, plus many guest artists. Excellent snack counter and soft drink facilities. PLEASE NOTE: Patrons must come early these days to ensure admission. Doors open 12 midnight until 7 a.m. Zow! A SEVEN-HOUR SESSION.
***SUNDAY AFTERNOON, 3-6 p.m.:**
 Jam Session, RHYTHM 'N' BLUES/JAZZ/CHA-CHA-CHA.
CLUB CONTEMPORAIN, 5, White Horse Street, W.1. every night, 8-12: **GINGER JOHNSON** Seven-piece Afro-Cuban Cha-Cha Band.

***FRIDAY (TODAY) ***
ABANDON APATHY—celebrate FLEET STREET'S LUNCHTIME FESTIVAL! Royal Scottish Corporation, Fetter Lane, 12.45: The unique **PRESS GANG** plus???
ALL CHEAM memberships valid.
THAMES HOTEL, Hampton Court:
MIKE DANIELS DELTA JAZZMEN. Listen. Jive. Licensed. 8-11 p.m.
AT STREATHAM: DAVE CAREY JAZZBAND plus NORMAN DAY JAZZMEN.
AVON CITIES JAZZBAND, plus the fabulous **BERYL BRYDEN** Worrail Rooms, Blackboy Hill, BRISTOL.
BIRDLAND, Denslow Studios, Chadwell Heath, 7.30. This week: **TUBBY HAYES, EDDIE HARVEY.**
CHISLEHURST CAVES: Crescent City Jazzmen.
COLIN KINGWELL'S JAZZ BANDS, "King's Arms," Hanwell, 8-10.30.
CROYDON JAZZ CLUB, Star Hotel, London Road (opp. ABC Cinema), Broad Green. 8 p.m. until MIDNIGHT: **KEN COLYER'S JAZZMEN,** plus Geoff Foster Jazzmen.
CY LAURIE Club: Cy Laurie Band. 7.15-10.45.
DARTFORD: FABULOUS BOB WALLIS with the raving **STORYVILLE JAZZMEN.**—Bull Hotel.

POPLAR CIVIC THEATRE
 Town Hall, Bow. (ADV. 4414)
SATURDAY, 6th DEC. 7.30
Jazz Concert
KEN COLYER
 with his **JAZZMEN**
 and **SKIFFLE GROUP**
 Book Now—1/6, 2/6, 3/6, 4/6

FRIDAY—contd.
DICK CHARLESWORTH, Park Lane, Croydon.
ERIO SILK'S SOUTHERN JAZZ-BAND, Southern Jazz Club, Masonic Hall, 640, High Road, Leytonstone.
GRAVESEND: TERRY LIGHT-FOOT.—Co-op. Social Club.
HARVEY HALL, Beckenham: Pete Savory Jazzmen.
HENEL HEMPSTEAD, St. John's Hall, grand opening Friday, December 5: Cy Laurie Jazzband.
HUCKLEBUCK, "Red Lion," 172, Westminster Bridge Road, S.E.1: **BUDDY FEATHERSTONHAUGH.**
"OLD TIGER'S HEAD," Lee: Eric Hitchcock's Quintet, guests. 7.30. Admission free.
REDHILL JAZZ CLUB, "Greyhound," Brighton Road: **PANAMA JAZZMEN.**
ST. LOUIS Jazz Club, Elm Park Hotel, Hornchurch (nearest station: Elm Park). Buses to hotel, car park adjoining; Kenny Ball Dixielanders. Next week: Teddy Layton.
STREATHAM DOLPHIN CLUB, 225, Streatham High Road (opposite Streatham S.R. Station), every Friday: The new Roy Stannard Group, with Mike Williams Quartet, Gary Luther, guest stars. Free admission on first night. Please come early.
SUTTON, "Red Lion": DELL COOPER SEXTET.
"VIADUCT," HANWELL: The Pete Morrison Band, 7.45.

***SATURDAY ***
BECKENHAM: ANOTHER great session with Dick "Lord" Charlesworth Jazzband. —Harvey Hall, Fairfield Road (off High Street), Buses 54, 126, 194a, 227.
CHA-CHA, with demonstration, "Boathouse," Kew Bridge: Johnny Romano's Caribbean Sextet.
CHA-CHA, with demonstration, Royal Forest Hotel, Chingford: "Five O' Spades" Coloured Band.
CHISLEHURST CAVES (next to Chislehurst Station), 7.30: **EXCAVATIONS!** After further extensive excavations, we are moving our sessions to the wonderful "DOUBLE NUMBERS" cave. Featuring tonight the fantastic **KENNY BALL JAZZBAND.**
COOK'S FERRY INN: **FABULOUS BOB WALLIS** and the raving **STORYVILLE JAZZMEN** with sensational vocalist **ROSINA SKUDDER.**
CROYDON JAZZ CLUB, Star Hotel: **MICKY ASHMAN** and his BAND, with Dickie Bishop.
CY LAURIE Club, Great Windmill Street, 7.15-10.45: Cy Laurie Band.
DICK CHARLESWORTH, clarinetist of the year Beckenham Jazz Club.
HARRINGAY JAZZ CLUB: **ERIO SILK'S Southern Jazzband** with **NORMAN BUNCE** on tuba. **EVERYBODY WELCOME!** See Wednesday club for address.
PINNER, Whitlington Hotel, Cannon Lane, 8-11: **MIKE DANIELS DELTA JAZZMEN.**
RICKMANSWORTH: The famous **SOUTHERN STOMPERS and PAM**... "Stockyard Strut." Members, guests. —Oddfellows' Hall.
THAMES HOTEL, Hampton Court: **THE NEIL MILLET JAZZMEN,** plus the Pete Scott Jazzmen.
THE GEORGIAN Jazz Club, High Street, Cowley: Ian Bell's Jazzmen.
WOOD GREEN: THE FAIR-WEATHER-BROWN BAND!

***SUNDAY ***
ABSOLUTELY SENSATIONAL guitarist **George KIFF,** vocal bongoist **Tommy HAINES,** vibes/congo quartet. —"S. and G." Putney.
AFTERNOON, 3-6 p.m., CY LAURIE Club: Bill Brunskill Jazzmen. **EVENING, 7.15-10.45:** Cy Laurie Band.
ANOTHER WAIVING SESSION with **CLUB OCTAVE** "atmosphere." You'll love our new premises: "White Hart," Southall.
APEX CLUB: Jeeves' Apex Jazzmen. —Freemasons Tavern, Croydon Road, Penze, 7.45.
BALLADS AND BLUES, CORA HOTEL, Upper Woburn Place, W.C.1 (Euston Tube): Ewan McCall, Fitzroy Coleman, Copper Brothers, Stan Kelly, 7.15.
BLACK BULL, 359, Fulham Road (opposite St. Mark's College): **HARRY WALTON'S BAND.**
BRENTFORD'S No. 1 TRAD. CLUB PROUDLY PRESENTS THE FIRST **JAZZ BALL: THE UP-AND-COMING GEOFF WILKINS' JAZZMEN AIDED AND ABETTED BY TWO ESTABLISHED FAVOURITES, COLIN KINGWELL'S BANDS AND THE FRON-ZI-ME JAZZMEN.** COMMENCES 7 p.m. BAR.—BRITISH LEGION, BOSTON MANOR ROAD, BRENTFORD, ADMISSION 3/-.
CLARINET WIZARD, DICK CHARLESWORTH, Derby Arms, East Sheen.
CLUB FRENESI, "RED LION," LEYTONSTONE: **MODERN JAZZ, CHA-CHA-CHA,** to **RON SAINT COMBO.** Start 7.30.
COOK'S FERRY INN: **DAUPHIN STREET SIX** of radio and TV, with traditional **RUDY MARSALIS.**
HAMPTON COURT, Thames Hotel Proprietor: **Bobby WELLS,** Cliff DENCHFIELD, Cliff Hall Trio.

***THURSDAY ***
BECKENHAM JAZZ CLUB presents **THE NEW COMMODORES JAZZMEN,** London's SWINGEST group by far.— See Saturday for address.
BLUES AND BARRELHOUSE, "Roundhouse," Wardour Street: Alex. Korner and Cyril Davies.
CHELMSFORD JAZZ CLUB, Odeon Cinema Ballroom, Baddow Road, 7.30: Kenny Ball Jazzmen.
CY LAURIE Club: Brian Taylor Band.
NEW COMMODORES JAZZMEN MOVE TO BECKENHAM.
THE MONKS JAZZBAND.—"The Master Robert," Great West Road, Hounslow.
WATFORD JAZZ CLUB, United Ex-Servicemen's Club, St. Albans Road: Micky Ashman Jazzband.
WOOD GREEN: "CLUB DJANGO" for the **REINHARDT** fan. 8-10.30, with **DIZ DISLEY'S QUINTET** and guests. —"Fishmongers Arms" (2 mins. from Underground).

SUNDAY—contd.
HIGH WYCOMBE, Cadena Hall, Frogmore, 2.30-6. **REORGANISED AND REOPENED.** This week: **"THE JAZZ COURIERS."**
HOT CLUB OF LONDON, 7 p.m.: From **LEICESTER,** the **FABULOUS BRIAN WOOLLEY'S JAZZMEN.** Shakespeare Hotel, Powis Street, Woolwich.
"OLD TIGER'S HEAD," Lee: Eric Hitchcock's Quintet. 7 p.m. Admission free. **LUNCHTIME SESSION, 12-2,** musicians invited to sit-in.
QUEEN VICTORIA, North Cheam: **GRAHAM STEWART SEVEN.** Listen. Jive. Licensed. 7-10 p.m.
STAR HOTEL, Croydon: Pete Savory Jazzmen.
WOOD GREEN: BY REQUEST! MIKE DANIELS DELTA JAZZMEN!

***MONDAY ***
A CLASSIC jazz session at the Tuxedo: **THE SOUTHERN STOMPERS** and **PAM.**—"Terry's, Harrow Road, Sudbury Town. Members, guests.
AGAIN, BLUE CIRCLE, RUISLIP: Jazz Party starting **ART ELLEFSON, DAVE MORSE** Quartet. 3-, including buffet.
DOBELL'S RECORD Recital Club: Alan Littlejohn-Len Doughty, "The Great Big."—"White Bear," Lisie Street, W.C.2. 7.30. Admission 2/-.
Kew Boathouse: BOB WALLIS' terrific **STORYVILLE JAZZMEN.**
NORTHERN STAR Jazz Club, High Road, New Southgate, presents a two-band special: **Lagonia Jazzmen, Crescent City Jazzmen.** Membership free.
OPENING NIGHT, "GREY-HOUND," CHADWELL HEATH: **KENNY BALL JAZZMEN, 7.45, 2/6.**
***TUESDAY ***
AGAIN, SOUTHALL, "White Hart": BERT COURTLAY with the **LENNIE BEST QUARTET.**
ALPERTON, "PLOUGH," Ealing Road: **MARYLAND JAZZMEN, STREAMLINERS** Skiffle. 7.30-10.30. 2/6. Ealing memberships valid.
AVON CITIES JAZZBAND, St. Michael's Hall, City, BRISTOL.
BALLADS AND BLUES, FESTIVAL HALL Recital Room, 8 p.m.: Ewan McCall, A. L. Lloyd, Alf Edwards, Jimmie MacPhee.
BARNET, Assembly Hall, Union Street: Cy Laurie Jazzband.
BROMLEY, KENT, 7.30-10.30: MIKE DANIELS' Jazzband.
CHINGFORD, "Bull and Crown." This week's guest: **JIMMY SKID-MORE.**
CY LAURIE Club: Teddy Layton Band.
DICK CHARLESWORTH'S Steam-hot Six, Portland Hall, New Cross.
HARROW JAZZ CLUB, British Legion Hall, South Harrow: Kenny Ball Jazzmen.
WOOD GREEN: OWEN BRYCE BAND!

***WEDNESDAY ***
A BALL AGAIN, CLUB TUNISIA, Fox and Hounds, Kirkdale, Svydenham: **THE GREAT DON RENDELL.**
A BALL, "CAULIFLOWER," 553, High Road, Ilford: **"THE JAZZ COURIERS."**
ABANDON AIMLESS wandering! **CO, GO GOLDERS GREEN, CHA-CHA, JAZZ,** tonight: Our resident group, the X Club Monsters.
CHRIS BARBER'S Jazzband, "White Hart," Southall.
CY LAURIE Club: Sonny Morris Jazzmen, 7.15-10.45.
DAGENHAM JAZZ CLUB, Royal Oak Hotel: Fairweather-Brown All-Stars.
HARRINGAY JAZZ CLUB: **STEVE LANE'S FAMOUS SOUTHERN STOMPERS, EVERYBODY WELCOME!** 3/- at "Russell-Vale," Dancing School, Willingdon Road, N.22 (50 yards from "Westbury" pub.)
PUTNEY, "WHITE LION": SWINGING WITH TRADITION, **DEL FOSTERS JAZZMEN.**
ST. ALBANS, Market Hall: Cy Laurie Jazzband.
THE DOOK rides again at Purley. Palm Court: **LORD CHARLESWORTH** and his boorish barons.
"TIGER'S HEAD," Bromley Road, Catford: Terry Lightfoot's New Orleans Jazzmen. New week: Acker Bilk!

***THURSDAY ***
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BLUES AND BARRELHOUSE, "Roundhouse," Wardour Street: Alex. Korner and Cyril Davies.
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Dankworth Club
 79 Oxford St. W.1
SATURDAY—
 First appearance of the
DIZZY REECE QUARTET
 Pat Smythe
 Twenty-second appearance of
EDDIE THOMPSON
 Sixteenth appearance of
The Jazzmakers
SUNDAY—
 St. Andrew's Night
 Grand Reunion of the
LONDON SCOTTISH
 featuring
GEORGE CHISHOLM
JACKIE DOUGAN
DUNCAN LAMONT
RONNIE ROSS
PAT SMYTHE
JOE TEMPERLEY
TOMMY WHITTLE
 Foreign guests include
 Allan Ganley, Stan Jones
 Art Eilfson, Stan Wasser
 Lloyd Thompson
 Benny Goodman
 and
 Dizzy Reece

NATIONAL JAZZ FEDERATION
NOTICE BOARD
MARQUEE 165 Oxford St., W1 (Nr. Oxford Circus)

NEW! OUR FIRST FRIDAY NIGHT SESSION
 * **JOE HARRIOTT'S QUINTET**
 * **JOSEPHINE STAHL**
 * **MICHAEL GARRICK QUARTET**
 * **MEMBERS 4/- ONLY**
 JOIN ENGLAND'S BEST MODERN JAZZ CLUB THIS WEEK—ANYONE JOINING THIS FRIDAY WILL BE GIVEN A TICKET ENTITLING A VISIT AT HALF-PRICE ON ANOTHER NIGHT.
 * **MEMBERSHIP ONLY 2/6.**

SATURDAY (29th) at 7.30:
 * **JOE HARRIOTT'S QUINTET** with Harry Klein, Hank Shaw, Harry South, Bobby Orr and Coleridge Good.
 * **LENNIE BEST QUARTET**
 * **ADMISSION 5/- (MEMBERS)**
 Come early! For the third week we closed the doors (except to members) by 9 o'clock.

SUNDAY (30th) at 7.30:
 * **JAZZ AND CHA-CHA**
 * **ANDRE RICO** and the **CHA-CHALEROS**
 * **ADMISSION 5/- (MEMBERS)**

DOLPHIN Dolphin Hotel, Uxbridge Road Slough, Bucks.
MONDAY (1st) at 7.30:
 * **TONY KINSEY QUINTET** with Bill Le Sage, Ken Wray, Les Condon and Dave Willis.
 * **ADMISSION 4/- (MEMBERS)**
 * **MEMBERSHIP ONLY 2/6.**

FALCON Falcon Hotel, Falconwood (Opposite Station)
WEDNESDAY (3rd) at 7.30:
 * **THE JAZZMAKERS** featuring Ronnie Ross, Allan Ganley and Art Eilfson.
 * **ADMISSION 4/- (MEMBERS)**
 * **MEMBERSHIP ONLY 2/6.**

MARQUEE CLUB
 165 OXFORD ST., (NEXT TO ACADEMY CINEMA)
EVERY SUNDAY
 At 7.30 p.m.
BIG BAND CHA-CHA
ANDRE RICO
 AND THE CHA-CHALEROS
 featuring the voice of GIOVANNI
 "The Heat and Beat of South America
 Your favourite Cha-Cha Rhythms played by
 A FULL 16-PIECE ORCHESTRA
ADMISSION 5/- (MEMBERS), 6/- (GUESTS)
MEMBERSHIP ONLY 2/6

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MEMBERSHIP ONLY 2/6

A lesson from Lester



Lester Young's tenor - playing exhibits the timing, the mild tone and emotional approach which have since become part and parcel of so many tenor styles.

LESTER YOUNG (LP)
"Blue Lester"
I Don't Stand A Ghost Of A Chance With You (b); Crazy Over Jazz (c); Ding Dong (c); Indiana (b); These Foolish Things (a); Exercise In Swing (a); Blues 'n' Bells (c); Salute To Fats (a); June Bug (c); Blue Lester (b); Jump, Lester, Jump (b); Basie English (a).
(London 12 in. LTZ-C15132—37s. 6jd.)
(a)—Young (tr.); Hank D'Amico (clt.); Billy Butterfield (tp.); Johnny Guarneri (pno.); Dexter Hall (gtr.); Billy Taylor (bass); Cozy Cole (drs.). 18/44. New York (Am. Savoy.)
(b)—Young (tr.); Count Basie (pno.); Freddie Greene (gtr.); Rodney Richardson (bass); Shadow Wilson (drs.). 1/5/44. Do. (Do.)
(c)—Young (tr.); Jesse Drake (tp.); Jerry Elliott (tmb.); Junior Mance (pno.); Leroy Jackson (bass); Roy Haynes (drs.). 23/6/49. Do. (Do.)

I AM often asked to recommend Lester's illustrating the qualities of Lester Young's playing in small-band surroundings. This collection, despite inferior tracks by the 1949 group, and some inaudible recording, should fill the bill reasonably well.

All these can count as examples of post-Basie Lester, for the early titles were made when he was about to leave the band after rejoining it for a few months in December, '43. "Ghost Of A Chance," slow and soulful, shows off the beauty and firmness of Lester's tone when it was "right." Because of the lagging beat and pensive melodic turns, perhaps, or maybe an idealistic association of ideas, I am constantly reminded of Billie Holiday during this performance, also during "Foolish Things."

"Indiana," like "Chance," has tenor improvising over a Basie rhythm unit; "Blue Lester"—superbly relaxed—and "Jump, Lester" (also known as "Lester's Savoy Jump") are the others with Basie.

All exhibit the timing, the mild tone and emotional approach which have since become part and parcel of so many tenor styles.

The four (a) titles were released on EP under the name of Johnny Guarneri's Swing Men, and reviewed on 26/10/57. Young swings purposefully on "Exercise" and "Basie English," in very mixed company, and blows with the simplicity of the master on "Salute To Fats."

The 1944 tracks, at any rate, should convince new collectors of Young's stature.—Max Jones.

In top form

MILES DAVIS GROUP (LP)
"Dig"

Dig (b1): It's Only A Paper Moon (a); Denial (b); Bluing (b); Out Of The Blue (b).
(Esquire 12 in. 32-062—30s. 7jd.)

(a)—Davis (tp.); Sonny Rollins (tr.); Walter Bishop (pno.); Tommy Potter (bass); Art Blakey (drs.). 5/10/51. USA (Am. Prestige.)
(b)—Personnel as for (a), plus Jackie McLean (alto). Same session. Previous issues: (a) and (b) both included in Esquire 10 in. LP 20-017

I HAVE yet to hear a poor disc from Miles Davis and on this Esquire issue he, Rollins and McLean all live up to their considerable reputations. The previously issued "Dig" is, in fact, "Sweet Georgia Brown" and features effortless Miles, Rollins in his Hawkins mood and excellent, jumping McLean. All three are in top form on the extended "Bluing" and bouncing "Out Of The Blue," although Rollins' reed squeaks too often for comfort. McLean drops out on "Paper Moon" which contains the best trumpet on the record.

Her treatments show awareness of the methods of Vaughan, Washington, McRae, Pearl Bailey even, but copy no one. "Troubles," "Boy," "Love For Sale," "My Man" and "Day Dreams" are good enough to suggest that we shall hear a lot more of this Texas-born singer.—M. J.

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CAPSULE REVIEWS

COLEMAN HAWKINS ALL STARS (EP)
Honeysuckle Rose; Crazy Rhythm; Out Of Nowhere; Sweet Georgia Brown.
(HMV 7EG3303—11s. 1jd.)

THIS Paris-made international jam session music is now more than 21 years old, and still very impressive. All four tracks feature Hawkins and Benny Carter (alto and trumpet) and these two giants dominate the record, though Reinhardt, Andre Ekyan and Alix Combelle furnish admirable solos. For sheer swing, try "Crazy Rhythm"; for expressive power, "Out Of Nowhere." An outstanding reissue for young collectors.—M. J.

ERNESTINE ANDERSON (LP)
"By Special Request"
My Man; Day Dream; Wrap Your Troubles In Dreams; Mad About The Boy; That Old Feeling; Love For Sale; Autumn In New York; The Song Is Ended.
(Nixa NPT19025—27s. 10d.)

BACKED by various Swedish-American groups, and in the case of "Mad About The Boy" a U.S. trio composed of

Only disappointing track is "Denial" where Miles sounds unusually strained and Rollins is inclined to scribble instead of playing his usual forthright lines. McLean is again fine.

Apart from a pleasant intro to "Bluing," Bishop functions purely as a member of the rhythm section which swings despite Blakey's jagged drumming which is far too loud on "Denial."

This is not the very best of Miles Davis but is certainly worth every penny of the price.—Bob Dawbarn.

Andre improves

SHELLY MANNE AND HIS FRIENDS (LP)
Modern Jazz Performances Of Songs From "Li'l Abner"

Jubilation T. Cornpone; The Country's In The Very Best Of Hands; If I Had My Druthers; Unnecessary Town; Matrimonial Stomp; Progress Is The Root Of All Evil; Oh, Happy Day; Namely You; Past My Prims.
(Contemporary 12 in. LAC12130—38s. 3d.)

Manne (drs.); Andre Previn (pno.); Leroy Vinnegar (bass). 6/7/57. Los Angeles. (Am. Contemporary.)

THIS album of tunes from the Broadway show "Li'l Abner" is an obvious follow-up to the Friends' remarkably successful "My Fair Lady" LP. Personally I like it better

although without the magic "Fair Lady" tag I don't suppose it will sell a quarter as well.

The 29-year-old Previn continues to improve with every new record. Already one of the select band of jazz pianists who can really make something of a ballad—he never sentimentalises—he has now ceased to treat up-tempo numbers as mere technical exercises.

At times he wanders into the Bud Powell-Horace Silver school of thought, particularly noticeable on "Druthers."

There is no longer doubt of his ability to swing—witness the shouting "Jubilation" and rocking "Progress"—whilst on "Happy Day" and the lengthy "Namely" he makes admirable use of surprise in his melodic progressions.

"Unnecessary" introduces an unnecessary interlude on celeste. I have never understood Manne's frequent topping of polls for jazz drummers but he is always efficiently unobtrusive. Vinnegar's bass playing is superb.—Bob Dawbarn.

Back to Bessie

LaVERN BAKER (LP)
"LaVern Sings Bessie Smith"

Gimme A Pigfoot (a); Baby Doll (a); On Revival Day (a); Money Blues (b); I Ain't Gonna Play No Second Fiddle (b); Back Water Blues (c); Empty Bed Blues (b); There'll Be A Hot Time In The Old Town Tonight (b); Nobody Knows You When You're Down And Out (a); After You've Gone (c); Young Woman's Blues (c); Preaching The Blues (c).
(London 12 in. LTZ-K15130—37s. 6jd.)

LaVern Baker (voc.) acc. by: (a)—Paul Quinichette (tr.); Sahib Shihab (bari.); Buck Clayton (tp.); Vic Dickenson (tmb.); Nat Pierce (pno.); Danny Barker (gtr.); Wendell Marshall (bass); Joe Marshall (drs.). (b)—Same personnel, except Jimmy Cleveland (tmb.) replaces Dickenson

entertainment and some musical value. "Nobody Knows You," "Backwater," "Second Fiddle" and "Preaching" have their moments, and "Baby Doll" and "Young Woman's Blues" work up a considerable heat.

The faster songs reveal some deficiencies in tone and swinging skill except for "Revival Day" which suggests that LaVern is right at home with the rhythmic accents of gospel music. One or two of the majestic blues seem beyond her emotional reach.

Phil Moore, Nat Pierce and Ernie Wilkins have provided adequate scores with plenty of spaces for interludes by Clayton, Dickenson, Quinichette, Green, Cleveland and Pierce.

The band gets going now and again, but the beat is too often a rather monotonous sock, and tempos are not ideal.

Summing up, these revivals of powerful period songs are gratifying, and the performance is sometimes stirring. But I feel that it could have been more sensitively handled all round.—Max Jones.

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Melody Maker

NOVEMBER 29, 1958 EVERY FRIDAY 6d.

Freshmen tops in U.S. jazz poll

THE 1958 Readers Poll conducted by the American "Down Beat" magazine has produced few changes.

BILLY MITCHELL IN BASIE BAND

NEW face in the Count Basie Orchestra for its February tour of Britain will be tenorist Billy Mitchell. He replaces Eddie "Lockjaw" Davis, who is now leading his own group. Apart from Mitchell, the Basie band will be unchanged from the 1957 British tour. The band will play a week in Switzerland before opening its British tour at the Royal Festival Hall on February 7.

DANKWORTH

From Page 1
On Sunday, Dankworth was involved in an incident concerning Mr. Michael Wade, a director of the Scala. Shortly before appearing on a concert at Dudley Hippodrome on Sunday Dankworth discovered that the promoter was Mr. Wade. In a statement issued to the M.M. Dankworth said: "I signed the contract not knowing that the promoter was Mr. Wade. I have decided to treat the concert as a charity show and donate the entire profits towards welfare work among coloured people in the Midlands."

'Good use'

"I am very happy that Mr. Wade's money can be put to such good use." Also booked for the show was semi-pro Don Smith—one of the bandleaders involved in the Scala incident. Dankworth asked that Smith withdraw from the concert and he did so. Footnote: During a speech in the House of Lords last week, Lord Pakenham said that legislation should be introduced to deal with racial discrimination in all establishments which catered for the public, including dance halls. *Not the professional leader of the same name.

LEARN TO CHA-CHA —FREE

EDMUNDO ROS and his orchestra open a new series of "BBC Latin-American Ballroom" on January 1.

Produced as usual by David Miller, it will be heard every Thursday in the Light Programme from 10 to 10.30 p.m. and will be played before a dancing audience.

Instruction will also be given in the samba, rumba, mambo, son, balon and the cha-cha, and readers wishing to attend should apply to the BBC Ticket Unit, Broadcasting House, London, W.1.

Two new shows

David Miller will also be the producer for two 13-week Light Programme series which start shortly.

They are "Tip Top Tunes," which returns on December 31, and "Spotlight," which starts a fresh series on January 2.

The 33-piece Geraldo Orchestra and two resident singers will be heard in "Tip Top Tunes" while "Spotlight" will feature guest stars each week backed by the resident Ivor Mairants Trio.

Louis Levy forms own disc label

Louis Levy, chief of Leeds Music in the States, is to launch his own American record label. His first signing is comedian Alan King, who starred in the last two editions of Granada-TV's "Chelsea At Nine." King flew back to New York on Wednesday and hopes to record his first four sides next week.

AT THE GARGOYLE

Blues singer Beryl Bryden is booked for two weeks at London's Gargoyle Club from Monday.

DISC SLUMP

zoot-suited characters in the Bronx think up something with a fantastic gimmick and manage to flog it to a gullible go-between. Overnight they're in the record business. "But the kids have been falling for the muck long enough. They're getting wise to it and a great deal more choosy." *TIGHTEN UP DELIVERY DATES. "The record companies can't keep pace with their

Stars shine for Spastics



Dancing together at the Ball are Anne Shelton and Philips executive Johnny Franz. Johnny was Anne's accompanist for over 10 years and is now her recording manager.

EIGHT hundred Show Business celebrities helped to raise £8,000 at the annual Stars Ball—organised by the Stars Organisation for Spastics—at Grosvenor House on Monday. Pictured, after winning a bottle of wine at the tombola table, is Dennis Lotis with Vera Lynn (SOS chairman) and Jack Parnell.



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 - JEEPERS CREEPERS
 - KEEP YOUNG AND BEAUTIFUL
 - KISS ME AGAIN
 - KISS WALTZ
 - LET THE REST OF THE WORLD LONESOME AND SORRY
 - LULLABY OF BROADWAY
 - MARGIE
 - MOONLIGHT BAY
 - MY HERO
 - OH! YOU BEAUTIFUL DOLL
 - PAINTING THE CLOUDS
 - PRIMROSE POLKA
 - ROCK-A-BYE YOUR BABY
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 - SHEIK OF ARABY
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'Hearses at 8'
"Hearses at 8 a.m." reads the invitation to an all-night Blood-suckers Ball at the Club de la Cote d'Azur tomorrow (Saturday). In aid of Sunshine Homes for Blind Children, it will include a Beauty and the Beast contest, judged by Show Business celebrities.

RUBY IN NEW SETTING
Ruby Bard has left Stapleton-Cooper, Ltd., and is now operating from the James Tate Agency of 221, Acton Lane, W.4.

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MELODY MAKER SUPPLEMENT

ALL ABOUT

CHA-CHA

FOUR EXTRA PAGES ON THE LATEST DANCE CRAZE

Almost any group can feature it!

CHA-CHA is sweeping the country. Dozens of records are being released. New bands are being formed. Established bands are frantically including cha-cha items in their repertoire. The BBC and ITV are featuring it on the air and "small screen." And dancers are returning to the dance halls at the call of this exciting rhythm.

The craze has caught on so quickly that many bands have been caught unaware and unprepared. As a result, many questions have cropped up about the style. In this article I hope to answer some of these queries.

Let it be said right away that cha-cha is not completely new here. Many of our finest Latin-American orchestras, such as Edmundo Ros, Don Carlos and Francisco Cavez have been broadcasting authentic chachas for years—and making a fine job of it.

Popularity

How did cha-cha gain its popularity in Britain?

The present craze is largely an import from America where the style is currently enjoying tremendous popularity. Many cha-cha records are proving hits and the "Tea For Two Cha-cha" by the Tommy Dorsey Band has been in the Hit Parade for eleven weeks.

LEW STEVENSON

One of Britain's foremost Latin-American percussionists (r) answers the questions everyone has been asking about cha-cha. What it is, where it comes from, how to play it and what to play it with.

JOHNNY GREGORY

One of our most knowledgeable L-A arrangers, has written special musical examples (centre pages) to illustrate the idiom and on page iv, the basic cha-cha dance steps are explained by the famous

VICTOR SILVESTER

But here in Britain, the cha-cha had already become more and more popular in the small Soho dance clubs which are mostly frequented by teenagers

and students from overseas. Many of them have then gone back to their local dance halls and started requesting cha-cha and so "spread the message."

TV has also played a very big part in boosting cha-cha. It has been featured on such large-audience programmes as "65 Special," "Oh, Boy," "Cool For Cats," on Victor Silvester programme, "The Jack Jackson Show" as well as on "steam radio."

All this is good for the music and entertainment business in general, of course. The new idiom calls for big brass and sax sections and augmented rhythm sections.

And the beauty of it all is that cha-cha can be played by almost any dance combination. Soon all bands, no matter where they are playing, will be asked to play this dance.

I hope this article will help them play it correctly.

What is the Cha-cha-cha? (to give it the full correct name).

Origin

The dance, which originated in Cuba, is basically a mambo rhythm played in a slower tempo. It is featured by such famous bands as those of Tito Puente, Machito, Perez Prado, Rene Touzet, Bebo Valdes, and Tony Martinez (seen in the film, "Rock Around the Clock").

When these bands are playing in such places as the Palladium Ballroom in New York (one of the leading dance centres in the States, and the home of the mambo and cha-cha) the result has to be seen to be believed. The place just rocks.

The term cha-cha refers to the dance itself which is characterised by three quick little movements—"cha-cha-cha."

I think the term was derived (continued on page 11)



LEW STEVENSON (ABOVE) IS PERCUSSIONIST WITH ENRICO AND HIS ORCHESTRA AT LE METRO CLUB IN SOHO

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Caravan/"Cha" For Three
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- CHAQUITO
Swinging Cha-Cha (LP)
Fontana TFL5933
- MARION COLBY
A Man Could Be A Wonderful Thing/He Like It, She Like It
Capitol 45-CL14959
- JOHNNY CONQUET
For Those Who Cha-Cha (EP)
RCA RDX124
- TONY CROMBIE
Rock Cha-Cha
Columbia DB4189
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Bread, Love And Cha-Cha (LP)
Phillips BBL7284
- Cha-Cha-Cha (LP)
Phillips BBL7062
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Clementine Cha-Cha
Decca F11083
- BASIL KIRCHIN
Cha-Cha Bells/Oh Dear, What Can The Cha-Cha Be
Parlophone R4511
- JOE LOSS
Cha-Cha-Cha
HMV POP562
- KEN MACKINTOSH
That Old Cha-Cha Feeling
HMV POP543
- RALPH MARGERIE
Pretend Cha-Cha
Mercury AMT1009
- IDO MARTIN
Ido Martin Cha-Cha (LP)
Saga STM6013
- MARTINEZ
Cha-Cha Momma Brown/Mv Bonnie Lies Over The Ocean
Columbia DB4223
- TONY OSBORNE
I Want To Be Happy Cha-Cha
HMV POP554
- JOHNNY OTIS
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Capitol 45-CL14941
- JACK PARNELL
Cha-Cha Rock
Parlophone R4500
- JANICE PETERS
Kiss Cha-Cha
Columbia DB4222
- NINO RICO
Plays Cha-Cha-Cha (LP)
Oriole MG10016
- Rico Vacilon/Cha-Cha-Cha
Oriole CB1463
- Baffi/Nunca
Oriole CB1474
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Cha-Cha-Cha With Ros (EP)
Decca DFE6528
- TONY SCOTT
You Go To My Head/Cha-Cha Pop Pop
Parlophone R4510
- VALERIE SHANE
One Billion Seven Million, Thirty-Three
Phillips PB879
- VICTOR SILVESTER
Cha-Cha-Cha (EP)
Columbia SEG7857

THE BASIC DANCE STEPS

by Victor Silvester ▶



THE cha-cha-cha (often called cha-cha for short) is pleasant to watch and to dance as it has an excellent rhythm.

It is now becoming popular all over the world and, although it can be danced to varying speeds, I think the speed which suits nearly everyone is about the same as the foxtrot—between 30 to 32 bars per minute.

There is one simple basic figure of the cha-cha which is danced everywhere and which I will give here. When you have learned the figure practise it until you can do it without thinking.

Then you can learn all sorts of variations because the basic rhythm remains consistent throughout.

The following steps of the basic figure are for the gentlemen. Ladies' steps are exactly the opposite. Start with the feet together.

1. Forward left foot (one beat-crochet).
2. Step back on to right foot (one beat-crochet).
3. Short step to side with left foot (half beat-quaver).
4. Half close right foot to left foot (half-beat-quaver).
5. Very short step to side again with left foot (one beat-crochet).

An easier way to count the above is one, two, cha-cha-cha.

Now you dance the above figure again but this time with the man starting backwards.

1. Back right foot (one beat-crochet).
2. Step forward on to left foot (one beat-crochet).
3. Short step to side with right foot (half beat-quaver).
4. Half close left to right foot (half beat-quaver).
5. Very short step to side again with right foot (one beat-crochet).

This figure can be repeated as often as you wish.

So easy to pick up

◀ says JOE LOSS

IN all my 30 years in the dancing profession I have never known any dance that has created such interest to the dancer as the cha-cha.

I think the following are the reasons for this colourful and interesting dance becoming so popular:

1. Whereas the standard dances, like the quickstep, waltz and fox-

trot take a long period of tuition and practice to develop into a passable performance, the basic steps of the cha-cha can be danced with a satisfactory result even after one lesson.

2. It has a heavy marked rhythm and the dancer feels that he or she is getting complete enjoyment.

3. It can be danced by a long line of dancers facing each other and repeating the basic steps without any boredom setting in.



Lew Stevenson recommends . . .

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ARRANGING

◀ from page III

It is all in the hands of the arranger to adapt them, and if you look at musical example H you'll see how this can be done.

How do you arrange cha-cha music?

First of all, I am no arranger. But for this subject I have consulted one of the finest composers and arrangers of mambos and cha-chas in the country, Johnny Gregory. He gave me some excellent advice which I would like to pass on.

There is in some tunes a doubling up process whereby the bass sticks to the four-in-a-bar idiom while the brass and rhythm go into a 2/4 exactly double the time.

In authentic cha-chas, you have what is called the "mambo" and "montuna." The latter is used for extemporising on the tune and the mambo can be doubled. Again, records are the only answer for arrangers.

Johnny Gregory specially wrote musical example I as an illustration.

Happy cha-cha-ing!

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