

Maurice Burman quizzes Pete Murray—Pages 6 & 7

Melody Maker

November 7, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

Free LP
Supplement
—Latest issues

THE GOLDEN BOY



He's the "Golden Boy" of discland. Yes, it's Cliff Richard. He was given a Gold Disc in a surprise presentation by composer Bruce Forsyth in last week-end's "Sunday Night At The London Palladium." 19-year-old Cliff won his coveted award for the million sales of his Columbia recording of "Living Doll." Yesterday/Thursday he was taken over the EMI factory at Hayes and presented with a gold pen and pencil set.

Patters to visit eleven towns

THE PLATTERS are set to open a tour of Britain at the City Hall, Sheffield, on January 13. Billed with the American vocal group for its series of one-nighters will be the Leslie "Jiver" Hutchinson Orchestra and beat singer Cuddly Dudley.

The group has already been set to star in ATV's "Sunday Night At The London Palladium" on January 17, and other TV spots are being lined up.

Third tour

After the Sheffield opening, the tour takes in the City Hall, Newcastle (January 14), Odeon, Glasgow (15th), Free Trade Hall, Manchester (16th), Odeon, Birmingham (18th), Guildhall, Portsmouth (19th), Odeon, Cardiff (20th), Colston Hall, Bristol (22nd), New Victoria Cinema, London (23rd), Brighton Palladium (24th) and Odeon, Plymouth (25th).

This will be the Platters' third visit to Britain. On December 14, the group starts a week's tour of American bases in Germany.

PLAYBOY 'OSCAR' FOR HAWKSWORTH

Band player Johnny Hawksworth has been nominated by the American "Playboy" magazine as one of the outstanding jazz artists for 1959.

His award will be presented to him at his Jazz at the Circle club by MM Editor Pat Brand on Sunday.

Palladium TV stars

ATV on Wednesday announced more star bookings for their "Sunday Night At The London Palladium" show. On November 22, the show is headed by American singer Wilbur Evans.

He is followed by Norman Wisdom (23rd) and Harry Secombe (December 6).

SECOND CLASS POSTAGE PAID
AT NEW YORK, N.Y.

'LEFT HOOK'
STUNS JAZZ
BOOKER

HUMPHREY LYTELTON will play his band date this Sunday at Britcol's Colston Hall after all. And by courtesy of the Lord Mayor!

Humph's provisional booking was cancelled by Bristol promoter Charles Lockier last week because he thought the bandleader's TV Election broadcast for the Labour Party would affect business.

Twenty-four hours after the Melody Maker reported the cancellation, Labour Lord Mayor W. G. Cozens and his Entertainments Committee delivered a "left hook" to Lockier by taking over the concert booking—at the same place on the same date and for the same sum of money.

COUNCIL ACTION

Says Tom Poyer, the Bristol entertainments manager: "As soon as I read about the incident, I went into a huddle with Councillor Cozens, chairman of the Entertainments Committee, who is also this year's Lord Mayor.

"We decided to take over the concert. After all, the Colston Hall is owned by the Corporation, and many people—as I learned from phone calls—had got the impression that we were involved in the cancellation.

"We immediately told Mr.

Back Page, Col. 3

LET'S HAVE A PARTY (No. 1)



Alma Cohen is pictured with Winifred Atwell at the piano star's homecoming party last Friday—see also Back Page.

CASE OF THE MISSING BAND

THE case of the vanishing band puzzled the LYN Bulletin other day, but on Sunday it's other's Colin Hogg war, and the Leslie Hutchinson Band on route for a month's season at the New Orleans Beer Bar, Düsseldorf.

On Monday he received a phone call from the bar asking why the band hadn't turned up since then—silence!

SARAH VAUGHAN HERE IN JANUARY?

SARAH VAUGHAN, whose Mercury disc of "Broken Hearted Melody" this week climbed to number 10 in the Hit Parade charts, is set for a January tour of Britain.

Sharing the tour with

"The Divine Sarah" will be Britain's polliptopping Johnny Dankworth Orchestra, making its first tour with an

American star. London agent Harold Davison has booked the Royal Festival Hall on January 22 for the two opening shows of her 14-day trek.

Negotiations are also under way for her to star in ATV's "Sunday Night At The London Palladium."

'Any moment'

Davison told the MM on Wednesday: "All that remains is the final O.K. from Sarah's herself, and I expect that at any moment."

Sarah will be bringing a pianist with her—probably Ronnell Bright, who accompanied her on her last British tour in the spring of 1958.

Star U.S. acts for London's Astor

Ernie Andrews, the former Harry James singer whose LP *The Dark* has this month been chosen as the MM's Record of the Month, has been booked for three weeks at London's Astor Club, opening on February 29.

Andrews is one of a string of American acts booked into the club, the first being Duke Green for last week's (from November 16).

RONNIE SCOTT OPENS OWN CLUB



The jazz stars turned out in force for the opening of Ronnie Scott's Jazz Club on Friday, toasting the success of the club

(above) are (L-R) Duke Ellington's trumpeter Ray Nance, Tony Kinsey, Scott and Tubby Hayes (inset pictures on centre pages).

TOP RANK RECORDS

NEW RELEASES

Britain's new BIG voice with two fine ballads.

MIKE DESMOND

Accompanied and directed by Harry Belafonte

If I Were The Sky

Treated with **Tua**

45—JAR. 225

Melody Maker charts service

TOP TWENTY

- Week ended October 31, 1959.
- (1) TRAVELLIN' LIGHT DYNAMITE Cliff Richard Columbia
 - (2) MACK THE KNIFE Bobby Darin, London
 - (3) SEA OF LOVE Marty Wilde, Philips
 - (4) 'TIL I KISSED YOU Everly Brothers, London
 - (5) RED RIVER ROCK Johnny and the Hurricanes, Mercury
 - (6) THE THREE BELLS The Browns, RCA
 - (7) WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR Emile Ford, RCA
 - (8) HIGH HOPES Frank Sinatra, Capitol
 - (9) MAKIN' LOVE Frank Robinson, RCA
 - (10) BROKEN HEARTED MELODY Sarah Vaughan, Mercury
 - (11) PUT YOUR HEAD ON MY SHOULDER Paul Anka Columbia
 - (12) HERE COMES SUMMER Jerry Keller, London
 - (13) LIVING DOLL Cliff Richard, Columbia
 - (14) MONA LISA Conway Twitty, MGM
 - (15) I WANT TO WALK YOU HOME Fats Domino, London
 - (16) ONLY SIXTEEN BAD ROAD, Diane Eddy, London
 - (17) FORTY MILES OF YOUTH Craig Douglas, Top Rank
 - (18) PEGGY SUE GOT MARRIED Buddy Holly, Vogue-Coral
 - (19) SOMEONE Johnny Mathis, Fontana
 - (20) MR. BLUE Mike Preston, Decca

JAZZ PARADE

- (1) SONGS FOR SWINGERS (LP) Buck Clarke, Philips
- (2) PORGY AND BESS (LP) Miles Davis, Fontana
- (3) THE GREAT SIXTEEN (LP) Muggsy Messer, RCA
- (4) ANATOMY OF A MURDER (LP) Duke Ellington, Philips
- (5) NEWPORT '58 (LP) Dave Brubeck, Fontana
- (6) THE NOBLE ART OF MR. ACKER BILK (LP) Columbia
- (7) THE STEAMER (LP) Duke Ellington, RCA
- (8) AT HIS VERY BEST (LP) Stan Getz, JMV
- (9) CHRIS BARBER BANDBOX-VOL. 1 (LP) Columbia
- (10) I WANT TO LIVE (LP) Gerry Mulligan, London

TOP TEN LPs

- (1) SOUTH PACIFIC Soundtrack, MGM
- (2) GIGI Soundtrack, RCA
- (3) MY FAIR LADY Original Cast, Philips
- (4) CLIFF Cliff Richard, Columbia
- (5) THE BEST OF SELLERS Paul Robeson, Parlophone
- (6) FAMILY FAVOURITES Paul Robeson, Columbia
- (7) PORGY AND BESS Paul Robeson, Philips
- (8) ESPECIALLY FOR YOU Diane Eddy, London
- (9) THE STUDENT PRINCE Marie Laforé, RCA
- (10) DATE WITH OLIVE RCA

JUKE BOX TOP 20

- (1) MACK THE KNIFE Bobby Darin, London
- (2) HERE COMES SUMMER Jerry Keller, London
- (3) MONA LISA Conway Twitty, MGM
- (4) ONLY SIXTEEN Craig Douglas, Top Rank
- (5) 'TIL I KISSED YOU Everly Brothers, London
- (6) JUST A LITTLE TOO MUCH The Browns, RCA
- (7) LIVING DOLL Cliff Richard, Columbia
- (8) LOVELY SUE Buddy Holly, Vogue-Coral
- (9) HIGH HOPES Frank Sinatra, Capitol
- (10) PLENTY GOOD LOVIN' Marty Wolfe, Philips
- (11) CHINA TEA The Browns, RCA
- (12) FORTY MILES OF BAD ROAD Diane Eddy, London
- (13) PEGGY SUE GOT MARRIED Buddy Holly, Vogue-Coral
- (14) BROKEN HEARTED MELODY Sarah Vaughan, Mercury
- (15) TRAVELLIN' LIGHT Cliff Richard, Columbia
- (16) HIGH HOPES Frank Sinatra, Capitol
- (17) RED RIVER ROCK Johnny and the Hurricanes, Mercury
- (18) THE HEART OF A MAN Frank Vaughan, Philips
- (19) THE THREE BELLS The Browns, RCA
- (20) I WANT TO LIVE Gerry Mulligan, London

TWENTY TOP TUNES

- THIS SPECIAL list of the 20 best-selling tunes for the week ended October 31, 1959, is based on the Popular Publishers' Committee of the Music Publishers' Association, Ltd. Last week's ratings in parentheses.
- (1) MACK THE KNIFE (P) (C) Bobby Darin, London
 - (2) CHINA TEA (B) (C) The Browns, RCA
 - (3) ONLY SIXTEEN (A) (B) (C) Craig Douglas, Top Rank
 - (4) 'TIL I KISSED YOU (B) (C) Everly Brothers, London
 - (5) TRAVELLIN' LIGHT (A) (B) (C) Cliff Richard, Columbia
 - (6) HIGH HOPES (A) (B) (C) Frank Sinatra, Capitol
 - (7) THE THREE BELLS (B) (C) The Browns, RCA
 - (8) TREE CHANGE (B) (C) (D) Cliff Richard, Columbia
 - (9) SIDE SADDLE (B) (C) (D) Conway Twitty, MGM
 - (10) LITTLE DONKEY (B) (C) (D) Cliff Richard, Columbia
 - (11) SEA OF LOVE (A) (B) (C) Marty Wolfe, Philips
 - (12) SOLICITATE (B) (C) (D) Cliff Richard, Columbia
 - (13) THE HEART OF A MAN (B) (C) (D) Frank Vaughan, Philips
 - (14) LUSTICHE (B) (C) (D) Cliff Richard, Columbia
 - (15) MR. BLUE (A) (B) (C) Mike Preston, Decca
 - (16) TRUENESS (B) (C) (D) Cliff Richard, Columbia
 - (17) SOMEONE (A) (B) (C) Johnny Mathis, Fontana
 - (18) BROKEN HEARTED MELODY (A) (B) (C) Sarah Vaughan, Philips
 - (19) I WANT TO LIVE (A) (B) (C) (D) Gerry Mulligan, London
 - (20) I WANT TO LIVE (A) (B) (C) (D) Gerry Mulligan, London

AMERICA'S TOP TEN

- As listed by "Variety"—issue dated November 4, 1959.
- (1) MACK THE KNIFE Bobby Darin (A&M)
 - (2) PUT YOUR HEAD ON MY SHOULDER Paul Anka (Columbia)
 - (3) DRIVE YOU KNOW Della Brune (RCA Victor)
 - (4) TEN TALK Della Brune (RCA Victor)
 - (5) BEEN ON YOUR MIND Frank Sinatra (Capitol)
 - (6) ON GARD Frank Sinatra (Capitol)
 - (7) GEORGE LANE Jerry Wallace (Challenge)
 - (8) IN THE MOON Andy Williams (Columbia)
 - (9) LOVELY STREET Andy Williams (Columbia)
- ALL STORES SUPPLYING INFORMATION FOR RECORD CHARTS.
- LONDON: Popular Music Stores, E.A. N. Troup, 8-11, James Street, Jazz Centre, W.C.2 and E.C.3; B. Beacham and Vera Lee, 8-11, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Soaring in the U.S. Charts

BOBBY COMSTOCK

Tennessee Waltz

Sweet Talk

45—JAR. 223

A great slow ballad from the States.

LEE GREENLEE

Starlight

Cherry, I'm in Love with You

45—JAR. 226

Four boys from Brooklyn now showing big, Stateside.

THE PASSIONS

Just to Be With You

Oh Melancholy Me.

45—JAR. 224

CRITICISM

LONG ago, Eddie Condon made the classic utterance of the musician stung to indignation by a critic. Needed by french critic Hugues Panassié, he demanded of the world: "Do I tell him how to jump on a grape?"

There, in a grape-skin, are the flesh and pips of the whole musician—versus critic controversy—"what qualifies him to pick on me?"

Generally speaking, artists hate critics. It is understandable enough. It is against

human nature to enjoy having your faults, real or conjured-up, discussed in public. Not that the artist will admit that readily. The current fashion is to diminish the critic by a show of contempt. It takes various forms. "Critics!" says Ronnie Scott's secretary. "They just don't know."

"I never read the writings," explains Louis Armstrong.

► **FURIOUS**

The implication is that the critics have ceased to be even a nuisance. It is a defensive attitude, of course. Underlying the words is antipathy—fear, if you like. Were that not so, those

intermittent but furious anti-critic blasts would be aimed at a non-existent enemy.

The artist at war with critics finds himself to be bound to a strong tradition of apocophony among jazz writers who laud their unwanted-child rose insufferably, astrophysically at the drop of a hat. Even a Steve Race, at issue with a Stanley Dance, will take on a quite uncharacteristic but unshakably feine substance.

Jazz writing, indeed, has fostered a new breed of doubtful testimony—the critic of the critics. They gleefully judge in the facile technique of the side-swing.

A Mr. Graham Boatfield recently delivered himself of an amusing diatribe in volume three of "Just Jazz." It may punctuate a few egos—which is

ME AND THEM?

These days, the popular answer is: No! But what is a critic? Does—could—the perfect critic ever exist? Are musicians more objective in their criticisms? The whole question is reviewed here by . . .

Tony Brown

all to the good—but many of the conclusions drawn are hopelessly superficial.

There are certainly no qualifications or minimum requirements before anyone can join in the game," says Mr. Boatfield of jazz criticism in general.

This is one of the fallacies propagated by such gentry. Benny Green is not above using the phrase "self-appointed critic" in reference to those who, unlike himself, presumably, have failed fully to understand the message of Lester Young.

► **REQUIREMENTS**

The requirements of a critic may be elementary but they are still real. He must, at the lowest, know a writer's name, the phone from the other, be not quite tone deaf, have opinions and the ability to argue them together in the form of words.

And then, just like Menzies, Boatfield, Green and the rest, he must persuade some hard-headed editor to let him air those opinions.

I suspect that not so simple a aim, he then finds himself belittled by a further

fallacy—that unreal image, that unimaginably inaccurate conception of the Perfect Critic. This idea has been conjured up by artists over centuries. "Give us," they cry, "a man who knows all things, a man of divine wisdom and incurable objectivity who will digest, assimilate and opine. But let him also be a man of charity, who sees not only our errors but what we nobly set out to do."

And so forth and so on.

A common degeneration of this notion has led some naive souls to the assumption that musicians are best qualified to criticize music. This prime slice of causticity stems from the naive belief that the acquisition of technical knowledge in itself begets perception.

I attempted to build a team of musician-journalists who would be capable of examining their own work with credit and making the ordinary fan understand them.

Rather, paradoxically, he admits that it resulted in partial failure.

"What these people and their ilk fail to realize is that appreciation is a full sense of jazz—or any other type of music—is built up by concentrated listening."

► **CONCENTRATE**

And the critics, at best, concentrate on that. If they have chords and rhythms, it doesn't matter a jot whether they can name them.

Give me the man with no technical knowledge whose ears are connected to an intelligent cerebrum in preference to the musician who knows it backwards and who is incapable of thinking beyond: "Great man, great!"

Musicians, in fact, are rarely perceptive critics. Indeed, some of the most famous names of them have so frequently damned themselves in blinding tests that it is astonishing that anyone should attempt to write them lake over the critical thinking beyond.

St Oliver listens to a Brubeck record and remarks that it is the best swinging disc he hasn't taken to.

Leonard Bernstein curtsies at a Ellington disc as slick but dull. Raymond Scott is nervous that a Peggy Lee record has been made by Billie Holiday. Lester Young hearkens to Basie and guesses at Herman of Kenton.



Eddie Condon has the last word—as usual.

SINGING PIANO

TOLCHARD EVANS

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45/78

DECCA RECORDS

LITTLE CUTIE

SALLY KELLY

F 11176

Count Basie
Herman of Kenton?

"RECORDS MAGAZINE"—There's a new colour portrait of Tommy Steele on the cover of the November issue. 16 pages of pictures and monthly guide to the best of the new records, albums, gramophone sets and more.

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PHILIPS and fontana

Just under half the records—including first and second placings—in the current Melody Maker Jazz Parade come from

SONGS FOR SWINGERS Buck Clayton BBL 7317 (LP)

PORGY AND BESS M.les Davis TFL 5056 (LP)

NEWPORT 1958 Dave Brubeck TFL 6059 (LP)

ANATOMY OF A MURDER Duke Ellington BBL 7338 (LP)

Philips Records Ltd, Stanhope House, Stanhope Place, London, W.1

ORNY exposes the revivalists

TRADITIONALISTS have been exulting in the presence of **Kid Ory's Creole Jazz Band**—and quite rightly, too. It is unlikely that we shall ever hear such a convincing and exciting example of "survivalist" New Orleans jazz. Despite the presence of a more authentic outside street-parade atmosphere than any revivalist group I ever heard.

To sit in one of the great Gaumont edifices and hear the music echoing around the walls is occasionally a disappointing experience in quality as the most mobile front-line in jazz history swung into range of a microphone, was being suddenly plunged into the swirling excitement of a carnival. Never was the fruitlessness of revivalism more starkly revealed.

New Orleans

For beneath the more obvious New Orleans allusion—the marching and down the boom, the nostalgia—one was strongly aware of mysterious, intangible elements of attitudes, emotions, and atmosphere inherent in a way of life vividly recalled by veterans like Ory and Armstrong. Had we heard Ory with his old associates—Mutt Hall, Buster Wilson, Buddy Scott, Mutt Carey, Ed Garland, Quasi Simpson, Nones or Darnell Howard—no doubt this impression would have been all the stronger.

Off the cuff

As it is, this was not the greatest band Ory ever led. In America, clarinetists with the right vibrant, buzzing approach to ensemble playing are sadly becoming extinct. Off the cuff one can only think of Ory, Darnell Howard and Nicholas who now carry on the Noone tradition. Bob McCracken—looking from several rows back so like Ray Fowlkes in build, line and posture, that he

LIKE it or not, Christmas is already with us. At any rate, so far as the Alley is concerned, Denmark Street is going crackers already. Mommy has resumed kissing Santa Claus on the exploitation turntables. Those Bells are starting to jingle again. And a slightly ageing Reindeer is retouching that famous nose. Is there anything new? Yes. Into the midst of these oldies has crashed a Christmas newcomer—dating back to the 17th or 18th century. A Red Indian (no less, Christmas Carol. Written by a Jesuit priest in order to translate the Christmas Story into Indian imagery for the Huron Tribe—and recently

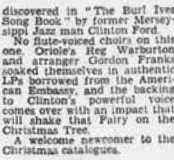
says HUMPHREY LYTELTON

inadequate frailness of his clarinet part was unkindly emphasized—it is a fine player grappling with the problems of a matinee idol suddenly plunged into the middle of King Lear. Smooth, sophisticated, Goodman-esque charm is just not up to the demands of New Orleans style, as Pennau Husko is currently demonstrating the contempt of Louis Armstrong. Allowing for the limitations of revivalism already mentioned, there are players this side of the Atlantic—Fawkes, Keith Brown, Archie Simple, Maxim Saury, to name four—who would make more convincing substitutes.

Bizarre

It can, I think, be taken for granted by all those who know what New Orleans jazz is about that Kid Ory is the best trombonist in the idiom that has ever lived. But Ory is more than that. This week I want to talk about the somewhat bizarre combination of Ory and Red Allen. There is no doubt from the general reaction to the Ory concert that Allen made a very strong impression. Those who have heard him at the Metropolitan in New York, and who were at the last concert in Hammermith, are probably still gasping at the incredible contrast. It can be confidently predicted that in the next MM International Pop, Allen will be highly placed—having not been mentioned at all in recent years! Red Allen dominates the Ory band, overriding the leader in the shade. Ory did Ory act as a kind of Sympson.

THE BEAT



by **PAT BRAND**

discovered in "The Burl Ives Song Book" by former Merry-go-round man Clinton Ford. No flute-voiced choir on this one. Oriolea Reg Warburton and arranger Gordon Franks soaked themselves in authentic LPs borrowed from the American Embassy, and the backing to Clinton's powerful voice comes over with an impact that will shake that Fairy on the Christmas Tree. A welcome newcomer to the Christmas catalogues.

Tit for tat

WELL, the blow has fallen. No more British musicians are to be employed by the Sub-Week network in Germany. Some thirty have been affected by the ban. In some German states, work permits are being refused to British musicians. Night clubs are beginning to close their doors to British groups. All because, last June, feminist Hans Koller—god of the German listening and viewing public—was not allowed to broadcast during the Bath Festival.

Silence

ANGERED and amazed by this, the network (which employs Koller) latched the MP, pointing out that Germany wanted British musicians, that opportunities abounded, and that a man-for-man exchange was not even envisaged. And, as proof of this, and despite the Koller ban, siding that they were inviting trumpeter Dickie Hawdon for a series of telecasts with the Koller group. Four months later, dismissed. And still no reply has been received.

Hence the ban. And Dickie Hawdon has been replaced in the new Koller

Group series by French trumpeter Roger Guerin.

Speak!

STRANGE though this may seem, stranger still is the statement made by the MU (to



Plaza de Toros de Sevilla

Gran Corrida de Toros

Luis Parrilla Pat Brand Tommy the Toreador

Billed once Tommy Steele? Do me a favour, I put in a dep.

of the MELODY MAKER when the storm blew up. The MU does not give consent for its members to broadcast, telecast, record or film while in Germany.

Yet the Union made no move to stop Dickie going over. Nor to stop the Lennie Hastings group leaving last week-end.

Disappointing

W HAY a disappointment? Kid Ory turned out to be indeed of hearing some vintage trombone playing all we were leftless ensemble and pathetically substituted Ory solos. I was clearly not the only one in the audience at the New Victoria concert to be shocked at the standard of appreciation of present-day jazz.—E. Napier, London, N.10.

Great

AFTER the band had settled down, there was only one possible description for every number of the Ory band at the Bradford concert—GREAT.—E. Quarmby, Huddersfield.

Nor Ivy Benson opening at the Hamburg Lido on Monday. Won't somebody there say something please!

Dictation

MORE and more clubs are being opened by jazz musicians. Why? Perhaps one of the answers lies in the statement made to me at the opening of Ronnie Scott's Club last Friday.

Said the musician (who had better remain anonymous): "Most club proprietors—and some A&R men, for that matter—started off just being jazz fans. And now they want impose their own preferences upon the groups they employ. The result is that either they book only the groups playing the sort of stuff they think is good jazz, or they try to dictate policies to new groups coming up with new ideas. The result is stagnation—or starvation."

Wot me?

THERE'S no doubt that Tommy Steele's new picture, "Tommy the Toreador," is going to have the biggest promotion ever given to a British film. His picture will flood the market, coincidentally with the picture of a young girl with Decca's own promotion of the soundtrack given. Tommy was losing a little of his Spanish tan when I saw him last snapshots from the film on Tuesday. And reminded him that he was plugging the picture to me in a picture. By billing me for a bulfight in Sevilla last July! Needless to say, I put in a dep.

2lb. of it

R OCK DEE? Doesy you be here? Two pounds of it have just landed on my desk. I think and write one and a half inches in diameter. With the title of Alvin Ainsworth's new disc "right through the 18th Century Rock."

EH?

Musicians were invited to look down one of the windows when DeLia's put on a display of new instruments at Ronnie Scott's last Saturday. But who was the dope who turned up with his lamp?

SONGS FOR SALE

by **Hubert W. David**

ABOUT this time of year, Christmas songs begin to pour into the songwriters. Response, though, as I have pointed out repeatedly, it is a pure waste of time. Most Christmas songs don't mean a thing, commercially—a Christmas song which can be used all year round. Most Christmas songs aren't even actually to have recognized for no longer than a few days. Christmas has made any real impact for the past two years. Often a few of the older ones are revived—"White Christmas" and "Rudolph the Red-Nosed Reindeer"—for instance—but most of the new ones are general performances, they never make the Hit Parade. The fact is, no one apparently wants to be bothered with new Christmas songs. The secret is on your mind with a Christmas song, which can be used all year round. Most Christmas songs aren't even actually to have recognized for no longer than a few days. Christmas has made any real impact for the past two years. Often a few of the older ones are revived—"White Christmas" and "Rudolph the Red-Nosed Reindeer"—for instance—but most of the new ones are general performances, they never make the Hit Parade. The fact is, no one apparently wants to be bothered with new Christmas songs. The secret is on your mind with a Christmas song, which can be used all year round. Most Christmas songs aren't even actually to have recognized for no longer than a few days. Christmas has made any real impact for the past two years. Often a few of the older ones are revived—"White Christmas" and "Rudolph the Red-Nosed Reindeer"—for instance—but most of the new ones are general performances, they never make the Hit Parade. The fact is, no one apparently wants to be bothered with new Christmas songs. The secret is on your mind with a Christmas song, which can be used all year round.

Songwriters

This season invites you to take a look at the songs you may have written. OR answer to a songwriter where MS must have name and address at the sender. You must be accompanied by S.A.S. Paul B. Songwriters' Agency, c/o "Melody Maker," 4 Arne Street, London W.1. The Editor can accept no responsibility for the return of MS or recordings submitted. This coupon is valid until November 20, 1956. For readers of MELODY MAKER, December 3, 1956, for over-

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THE FIVE PENNIES

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TO MODERN GUITAR PLAYING

"PLAY IN A DAY"

Containing—SOLOS • CHORD SHAPES
NOTES ON SKIFFLE • ROCK 'N' ROLL
SPECIAL EFFECTS, ETC.
VOCAL ACC.

PRICE - 4. 6d.

CHAPPELL

MAKIN' LOVE

JUST A LITTLE TOO MUCH

SWEETER THAN YOU

FRANK

SLEEPWALK

ACCE-HOKE

THE EVERY BROS.' SMASH
HIT NUMBER

"TIL I KISSED YOU

SHEDON

COUNT ON ME

THE BATTLE OF NEW ORLEANS

CHAPPELL

I'M GONNA BE A WHEEL SOMEDAY

SHEDON

THE BATTLE OF NEW ORLEANS

Let's have TV talent— and wish it up!

"How many times do you have to be discovered before you arrive?" asked a young actress.

I sympathised with her. During the latter years of the war she made quite a name for herself. In a post-war revue she won the startled acclaim of the critics.

Then came a top radio series—"A Star is Born," said the reviewers. She made a couple of films, and was called "a promising young actress."

I've been up-and-coming for 15 years now, she says. "Will they ever let me arrive?"

Take another case. Six years ago I saw the name "Diane Todd" on an audition sheet. A pretty girl, with a beautiful soprano voice and (most important of all) a beautiful sense, she booked her for a TV programme.

Success

She was a great success, and the experts said that a star had been born. Six months later nothing much seemed to have happened, so I booked her again.

Another success. Several papers suggested that she was a new star.

She took to the London stage with both in the London stage

Jazz group runs its own clubs

FRIDAY, the 12th of November, is not exactly the best date on which to open a jazz club. That is, if you're superstitious.

The Jazz Committee, rapidly becoming one of Britain's most popular mainstream groups, has just opened a club in Wandsworth. In fact, the five members of the Jazz Committee, co-led by composer Don Rendell, are themselves so confident that this new club at the "Two Brewers" in Wandsworth will be just as popular as the other three they run, one in each of the London areas.

This new departure in modern jazz—a group running its own club all over London—is part of a resolution adopted by the Jazz Committee some weeks ago.

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FREE! In the new DALLAS DIGEST on "WOODWIND & BRASS" TECHNIQUE gives you the best in how to get your musical thinking straight.

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Address _____



STEVE RACE

comments on last week's article by Ken Cooper which warned of a coming TV talent famine.

musical version of "Little Women," she discovered all over again. When she took over Doreta Morris's part in "Kismet," the Frodo hailed her as a new star.

To play the lead in the film "65 Special," the producers hired a new girl for whom a great future was predicted.

Yes, Diane Todd. Last November, she went to America to play the lead in the Chicago production of "My Fair Lady." She's now touring the States.

I'll take even money that when she gets back, Diane will have to be discovered all over again.

There are others. In last week's "Mid-Winter Talent Scare", producer Brian Tester mentioned his programme "New Look," adding: "That was the show in which we discovered Roy Castle, Joyce and Lionel Blair, Stephanie Voss, Gillian Marsh, Bruce Forsyth and others."

Discovered? Joyce and Lionel Blair have been doing the top TV programmes for years.

Chance

Stephanie Voss played at one of his "New Look" appearances (including the Dickie Valentine Show) before "New Look" was ever conceived.

Gillian Marsh had her own TV series, and Bruce Forsyth was started in Kenneth Carter's "Here We Go" series as long ago as 1955.

What Brian Tester meant, of course, was that she had "discovered" those artists.

When so many other producers continue to book "safe" names, all honour to



Diane Todd—will she have to be "discovered" all over again when she returns from America!

Brian for the courage and success of his "New Look." As the profession well knows, it is not difficult to get your first engagements. The problem is to get your second . . . and third . . . and fourth.

So when Ken Cooper cries out in the same article for new blood, he seems to me to be guilty of a wrong emphasis. There is plenty of talent already.

The crying need of the British entertainment industry is not to seek new performers in Working Men's Clubs and Boy Scouts but to develop the talents that already exist on the agents' books and in the casting directors.

Let's give a chance to the

talented performers who have taken the plunge into professionalisation and begun to learn their trade.

Qualities

We need fewer audition units and more training schools, where young artists can polish up their presentation, acquire some material, learn camera angles, and develop the thousands of other qualities that are necessary besides natural talent.

Tomorrow's star performers are there ready, willing and able. They merely need polishing.

Most of all, they need programmes.

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TAKE IT WITH YOU!

First time

"We reckon on a minimum audience of 150-200 to make a club a feasible project and that we already get more than that at one of the clubs."

Bert's Courtney finds the uncommercial atmosphere of the Jazz Committee's own clubs worth fighting for.

"For the first time in my playing career," says 30-year-old Bert. "I find that I am making most of my living by playing jazz. Situations like this have been striving for over a number of years."

In our clubs, the Committee plays a mixture of standards, such as "Polska Dots And Moonbeams," "Crying in the Heart of Paris," and "Fooling." You Are Two Beautiful and own originals such as "My Minutes," "Chairman and "Chips, Frye."

Don's Courtney says: "Bert's and Don's 'Board Meeting' and 'Home' tunes."

Own pieces

"The audience seem to enjoy the mixture and we certainly do. In fact, drummer Jackie Courtney and bassist Pete Hannin have been moved to write their own pieces and have been contributors now."

Don's Courtney really thinks that modern jazz is on the upswing and is a club for supporting a sizable contingent of full-time players.

Rendell and Courtney nod an emphatic yes.

"It's doing that already," says Bert, "and the signs are it's going to do it better and better following. And, in all modesty, it's Don's Courtney doing the same."

"We're getting TV and radio dates, and we recently broke club atmosphere in a way at County and Didsbury. Our first TV appearance was in the same pattern. The first time at the 'Two Brewers' in Wandsworth."

JACK HILTON.

Reviews by the MM Pop Panel



Conway—good start.

Bygraves—full stocking?

Russ and Max try for Christmas hits

NO snowflakes are falling, but already the Christmas jingle bells are echoing on records.

Once again the disc stars are reaching for the fairy on the Christmas tree—a Christmas hit.

Julie Rayne

LOVE ME CAN YOU BE? (Decca, HMV Pop 665). Love me, love my leaver, I'll be a heavenly emotional style. The disc side features a catchy waltz. But Julie sings both with great zest and great voice.

Ted Heath

SWINGING GHOSTS (Indian). Love Call (Decca F1179). The "A" side is the theme tune from the BBC-TV show which ended last week. It's a Keats-style best summer and health makes a first-class job of it—but why the delay?

Larry Lawrence

OH MY! (Decca). Handmade (Decca). Lawrence offers very colorful instrumental for the younger set. Tender solos and electric guitars are heavily featured. Includes strong rhythmic effects.

Marino Marini

LA LUNA (Duxton DC16642). Voice in Italian that should

whose version came out on Top Rank a few weeks ago.

The backing is a swinging revival version of the Third Man Theme.

Max Bygraves has Jingle Bell Rock backed by Who Made the Morning (Decca F1176), and Russ Conway has Snow Coach, coupled with Time to Celebrate (Columbia D1648).

Both could fill the Christmas stockings of Max and Russ. Conway has already got away to a good start. On Saturday his Snow Coach was aired three times—on "Juke Box Jury," in Billy Cotton's "Waky Waky Tavern," and on radio's "Pick of the Pops."

Next he's going for a record released only today (Friday).

Cyril Stapleton NORTH WEST FRONTIER (Third Man Theme, Decca F11180). The "A" side is, of course, the coupled-up version of the "Eton Boating Song" sung straight to New West Front.

The Stapleton outfit gives it even more punch and verve than the Knightsbridge Chorale.

BERT WEEDON at his best on a **HOFNER** playing

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WHEN A PAL



I THINK of myself as an actor," said Pete Murray. "That's the last thing for me, I hate that sort of part and I'm a lousy tennis player anyway. I have played jobs, tough guys and neurotics—everything except tennis."

I try to be a versatile actor even though it is dangerous, because producers like to have their types all set and that has been my downfall.

Downfall? Yes, because now I am typed as a disc jockey. But I shall avoid being a TV disc jockey because I want my voice divorced from my face. So that if I do act in a play, people won't associate me with records.

Anyway, I don't think TV record shows are successful—from a DJ's point of view.

On TV you are just a small cog in a wheel but on radio in my own case, I select the records, introduce them as I like, and balance

the programme rather like a band leader.

How is it when you hear new records requested on radio?

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How is it when you hear new records requested on radio?



by MAURICE BURMAN

Pop singles

Tommy Edwards IN THE WAYS OF LOVE (London, HMV). No wait time for this—it's strictly for living. But its modern dress seems just a little too exaggerated to attract top ten customers.

Jerry Fuller TENNESSEE WALTZ (London, HMV). No wait time for this—it's strictly for living. But its modern dress seems just a little too exaggerated to attract top ten customers.

Ernie Fields IN THE MOOD (London, HMV). No wait time for this—it's strictly for living. But its modern dress seems just a little too exaggerated to attract top ten customers.

Johnnie Lee I'M FINALLY FREE (Decca, HMV). No wait time for this—it's strictly for living. But its modern dress seems just a little too exaggerated to attract top ten customers.

Johnny Mathis THE BEST OF EVERYTHING (Fontana). No wait time for this—it's strictly for living. But its modern dress seems just a little too exaggerated to attract top ten customers.

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POP PARADE

Edited by Laurie Henshaw

ASKS FOR A DISC

I don't play it, says PETE MURRAY



Nat Cole—Pete likes him.

Party's only four or five are requested. But supposing I was doing a request programme and I had a request for the latest Tommy Steele or Frankie

Vaughan disc I would play it if it was available.

These are a godsend to a DJ because the majority of requests fall into the same pattern and here is the way to avoid monotony.

Actor

He shifted in his chair: "And I'll tell you this," he went on, "most DJs won't play

a record on the BBC unless they like it and think it is suitable for the programme. I will never play one for friendship's sake."

"No?"

"Because, in all modesty, I have so many friends who make records that were I to do that the programme would run away with me. So I don't do it. I can't afford to."

London-born Pete Murray, 23, married, with a boy of 7, wanted to be a band leader but joined RADA instead, where he won the Bronze Medal and George Arliss Prize.

He acted on New York's Broadway where he was cited as "Performer of the Season."

He was under contract to Rank, then joined Radio Luxembourg for three months and stayed five years. TV fame came with "65 Special" and he is now doing one show a week on the BBC and two on Luxembourg.

"What sort of music do you like?"

"Babe and some modern jazz. Sinatra, Cole, Peggy Lee, Ella and—for rock, Pat Boone. I'm glad, too, to see that Mack the Knife has reached such a high place in the Hit Parade."

"I hope now the record companies will cease to use the phrase 'That's too good for the public'."

"I'd rather it were Louis Armstrong's record. I said, 'In this case I prefer Bobby Darin, and even you, Maurice. He should be grateful for small mercies.'"

"I had absolute radio and TV coverage, including three



Pete on "Juke Box Jury" with Alma Cogan.

"Why should I be? It is up to you DJs to play good stuff. I agree fully with you and I'd like to think I do. But at the same time one must do things judiciously. The public must never feel they are being educated and it must be brought about surreptitiously."

Ray Conniff manner—that is, voice and instruments, and it is the only single of its kind issued.

"And if the kids want something different, that's their business. I've vanished into the gloom whistling 'S Wonderful' complete with Condon-style phrasing."

"I'd rather it were Louis Armstrong's record. I said, 'In this case I prefer Bobby Darin, and even you, Maurice. He should be grateful for small mercies.'"

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DISC JOCKEY CHOICE

DISC JOCKEY	HIT PARADE CHOICE	PERSONAL CHOICE
LENT WILTON	Bentley Brothers, "Mr. Sly's Making Eyes at Me" (Two Man)	Andy Williams, "Lonely Street" (London)
BENNY BLISS	Russ Conway, "Snow Coach" (Columbia)	Bobby Darin, "Beyond the Sea" ("That's All" LP, London)
PAT CAMPBELL	Paul Evans, "Seven Little Girls Sitting on the Back Seat" (Par)	Andy Williams, "Lonely Street" (London)
GEN MOSS	Patricia Clark, "Dear Daddy" (Par)	Johnny Mathis, "The Best of Everything" (Fontana)
THE KING	Dinah Washington, "Unforgettable" (Mercury)	Johnny Mathis, "The Best of Everything" (Fontana)
PETE MURRAY	Johnny Mathis, "The Best of Everything" (Fontana)	Johnny Mathis, "The Best of Everything" (Fontana)
RAY CECIL	Don Robertson, "The Merry Men" (Capitol)	Kingsley Tels, "San Miguel" (Capitol)
CHRIS CHAMBERLAIN	Brook Benton, "So Many Ways" (Mercury)	Frank Sinatra, "Brazil" ("Come Fly with Me" LP, Capitol)

Grateful

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CLIFF CLICKS!

CLIFF RICHARD'S new LP, "Cliff Sings" (Columbia SX1192), is sure to be in the MM chart within days.

Many of the buyers will be the same Cliff Richard fans who mob him at stage doors, who have earned him a Gold Disc and who have made him a teenage idol.

But, forgetting the jinxes, this is one LP which should be in the charts on its own merits. It is literally strewn ahead of so many of his contemporaries—both here and in America.

Cliff sings best numbers with ballads. Highlights are "Here Comes Summer," "I'm Working," "Blue Suede Shoes," with his Shadow, and "Embraceable You." Success here along the way and "Little Things Mean a Lot" with the Norrie Paramor Strings.

★ Frank Sinatra FRANK SINATRA is again in a strong vein on "No One Cares" on which he is accompanied by chief master of mood music Gordon Jenkins (Capitol).

★ LP session If Mr. Melancholy Frankie is your idea of heaven, then this album should provide many moments of bliss.

★ George Shearing THAT careering Shearing sound is off against the strings on "Blue Chanson," which includes "Love You, I'm Going Lonesome, You Knew Out of My Life," "Young and Foolish," and the surprising "Never Knew" (Capitol).

★ GORMÉ AGAIN ON Eddie Gormé's latest LP "Love is a Season" (HMV, CIP 1206), there's a glorious interpretation of the delightful "I Remember April" but "Easter Parade" is not too happy. Even the usually immaculate pitch of Miss Gormé is suspect here.

★ GORMÉ AGAIN Even so Gormé followers will find plenty to sustain their opinion that Eddie is still a leading lady of song on both sides of the Atlantic.

ROCK THAT BOAT!

ETON BOATING SONG

45-QUAR 220

by The Knightsbridge Chorale

A great new swingin' version of the old College favourite

TOP RANK RECORDS

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on his presentation by E.M.I. records for the 1,000,000th pressing of his Columbia recording

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TRAVELLIN' LIGHT

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NEWSBOX

by Jerry Dawson

ANOTHER tour of Britain by Kid Ory and his Creole Jazz Band is being considered for next year.

Commented Ory at Bradford: "I would like to tour here in summer. But do you think the fans would come in at that time of year?"

Negotiations are also going on for Jay's return tour to be extended from November 14 to 22.

BROADCASTING

Brighton's Concert Station broadcast in the BBC West Region's "Time for Talent" on November 16. The Four Shaves will be heard in the Scottish Home Service on November 13 in "Time to Relax". Singer Paul Andrews records with the NDO in "Mid-Day Music Hall" at the Playhouse Theatre, Manchester, this Sunday.

NEW

Tommy Speakman, former Blackpool drummer, has succeeded trumpet-leader Bill Hays as leader of the resident band at Levenshulme Palace, Manchester. Bill was MD there for 16 years. Irish provincial leader Mick Deane has signed a exclusive contract for a series of Friday-night dances at the Playhouse Theatre, Manchester, this Sunday.

BANDS

Trumpet-leader Al Neeham is now leading a nine-piece at the Victoria Ballroom, Chatterfield. Hatfield Corporation has rebooked Eugene and his Scepters for the 1950 season. Tommy Hamilton's Band from Johannesburg, led by Tommy's son Ken on alto, has taken over the resident Concert Hall. The Golden Acres rock group from Edinburgh has a gig at Stornoway in the Outer Hebrides on November 21 and 22.

JAZZ

Five Yorkshire groups gave their services on Monday for a Jazz Ball at Sheffield Town Hall, organized by the Sheffield Jazz Society. In aid of the Red Cross, the Acker Bilk have a concert date at the De Montfort Hall, Leicester, on Sunday, followed by the MJQ at the same hall on November 22.

Welcome back to Chris Barber and His Band

after their successful U.S. tour!

Hear their latest LP—"BARBER IN BERLIN" with Dottie Patterson (Chris Barber International Vol. 1, recorded 23rd May, 1949, at the Deutschlandhalle, Berlin).

Climax Rag; Easy, easy baby; Gotta travel on; What's in my potage; Oh my Maryland; Chimes Blues; Ice cream

Londonwax Series 33 SX1189

COLUMBIA (Columbia Trade Mark of Columbia Graphophone Co. Ltd.) 33 1/2 R.P.M. LONG PLAYING RECORD E.M.I. Records Ltd., 111 Great Court Street - London - W.1

Jerry Keller for concerts

JERRY ("Here Comes Summer") Keller flew into town on Monday from New York. The 22-year-old Oklahoma-born singer-composer is here to star in ABC-TV's "Boy Meets Girls" show tomorrow (Saturday).

Shortly after his arrival Jerry told the MELODY MAKER that he planned to stop over for a week or two in the hope of doing some concert dates.

Jerry added that the sale of "Here Comes Summer"—one of his own compositions—had now hit the 600,000 copies in the States. World sales were coming up to the million mark.

Jerry started out as a dancer and singer in Tulsa, Oklahoma. "But I knew if I wanted to make the grade on records I would have to go to New York," he says. "I came there with 'Here Comes Summer' and 'First Record for the Kapp label'."

Better hits

Jerry's verdict on the current hit parade: "It is much better than it was a few years ago. I think that teenagers' tastes are maturing, and this is reflected in their choice of records."

"I don't mean to inter that all rock-n-roll is distasteful. I enjoy some very much. There is good and bad in all forms of music."

"But today's rock is not so violent."

Don Cornell to Britain for TV

American singer Don Cornell will be in London at the end of the month to record and make TV appearances.

Don Cornell, pianist, Ed Craven and his manager, Maggie Greenfield, leave New York for England (originally formed by Tony Crombie) are Harry Hooton, Benny Goodman (dixie) and Rex Brown.

For the past year, the Rockets have been touring with package shows as supporting act. The top line rock stars, and two weeks ago completed the "Rock and Roll World by Night". They left London on Monday for a four-week tour of U.S. cities.

Talking points

The autumn season of jazz record releases at the I.C.A. Dover Street, W, starts on Wednesday with Vic Melbery discussing "Dues in the Wind" with Billy Grimes "Surveying the MJQ."

BRITAIN MAY SEE JAZZ FOR MODERNS

NEW YORK, Wednesday.—"Jazz For Moderns," the concert unit produced by Detroit promoter Ed Sarneckian, is expected to make its first overseas tour in 1950.

"I am now working on getting next year," Sarneckian told the MELODY MAKER. "It is a possibility that the show will tour Britain in addition to the spending time of three weeks on the Continent."

Dave Brubeck?

He added that the package would comprise some of the groups in this year's list, which includes Maynard Ferguson, Orchestra, and the Dave Brubeck Quartet, the Chico Hamilton Quintet, Curly Howard and Lambert, Hendricks and Ross.

NEW MUSIC FIRM — & IT'S BRITISH

JOHNNY MATHIESON has just been appointed General Manager of British Music, a new company formed to publish and promote British recorded shows and films.

An associate company of Chappell, its board of directors comprises composers and writers Julian Moore, David Heneker and Mervyn Morrison (the firm already associated with "Express Music" and "Tina Doonee").

The firm commences operations with the current Theatre Royal production, "Milk and Honey," and "Milk and Honey" by Wolf Mankowitz, music and lyrics by David Heneker and Monty Norman—an LP of which is being reissued. The play starring Daniel Massey, Eric Laing and Diana Coupland moves to the West End in mid-December.

Film tie-up

The music from the films "The Bull of the Sea" and "The Bull of the Desert" will be recorded by Mervyn Morrison. These are the film music score to be designed under the film tie-up with Brynston Films.

HOST TO THE STARS



Bonnie Scott.



Eddie Thompson and Spike Healey (bass).



Terry Shannon.



Tubby Hayes and Goolt Clayton.

Peter King.

Names that make NEWS

TWO star-studded charity shows are lined-up for Manchester Palace. On November 22 comedian Alan King is flying from New York to top a bill which includes Beryl Reid, Honalima Neri, the Peters Sisters, Carmen Corren, Tommy Trinder and Ray Burns.

On December 6, Hughie Green introduces Rias Conway, Edmund Hockridge, Alfred Marks, Cleo Laine, the Dallas Boys, Sylvia Sands and the Tanner Sisters.

David Whitefield, who has a concert booking on November 15 at the Montford Hall, Leicester, this week in a concert he starts a week's variety at Leeds.

Betty and her Quintet start a return visit to the Light Programme's "Saturday Club" this week-end. Betty is booked for a solo airing in "Kingsway" this Tuesday and on December 1.

Craig Douglas, who has been touring with his group for a week in a concert for the Royal Albert Hall on December 15.

Russ Conway, who has been touring with his group for a week in a concert for the Royal Albert Hall on December 15.

Joan Regan signs for Pye label

-in his own club

RONNIE SCOTT became a club proprietor on Friday 1, when he opened his new premises at 29, Gerrard Street, Soho.

In addition to presenting the top names of British modern jazz, Ronnie intends to feature promising young musicians at the club and Friday's guest stars included the new all sensation, Peter King.

Other first night stars included the Tubby Hayes Quartet—with its new bassist Geoff Elton, drummer Phil Speman and pianist Terry Shannon—and the resident Eddie Thompson Trio.

Eddie now leads two trios, one for his normal round of one-night-stands and the other at the club, which features Spike Healey (bass) and Stan Roberts (dixie).

Huke Ellington trumpeter Ray Nance dropped into the club on Friday to visit Bonnie Luck. Ray spent the weekend in London en route for New York after Ellington's tour of the Continent.

Ken and his Jazzmen have been booked for an appearance at the Croydon Colley Centre, Star Motel, today (Friday).

The Jazzmakers, who start a series of name-band bookings at the Yard Bird Club this Sunday. They are followed by Jazz Committee (22nd) and the Tony Kinsey Quartet (December 5).

Four vocal groups are booked for a radio debut on Wednesday (November 15). They are: "The Four Aces" (12th), "The Four Seasons" (13th), "The Four Seasons" (14th) and "The Four Seasons" (15th).

Jack Dupree in TWW Jazz Club

American blues singer and pianist Jack Dupree is signed to appear on TWW's "Jazz Club" on Tuesday—his only British TV date so far.

Also on Tuesday's show will be the Mick Mulligan Band, with George Melly.

Dupree arrived in London on Saturday, after his plane had been diverted to Manchester because of bad weather.

He appeared here recently at Jazz-Show Jazz Club, W, on Sunday and starts a series of concerts with the Chair, Buster Band, with Ronnie Turner, Bourne-mouth, tomorrow (Saturday).

Gary has another booking in ABC-TV's "Light Programme" on November 14. With him on the panel will be artist's manager Bunny Lewis, actress Virginia Stevenson and film publicist Joanne Baldwin.

"and his Anglo-Italian drummer, Calvert Bobby Adrian, who has written a song about Bobby's hometown, called "The Bell of Borgo d'Alc". Eddie is to record it for Columbia.

David Hughes, who has a concert booking on November 15 at the Montford Hall, Leicester, this week in a concert he starts a week's variety at Leeds.

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Dual entertainer

Dianky Ford took over as pianist-entertainer at the Jack of Clubs, W, on Monday, playing opposite the New Wave Quartet. He doubles this with the Nell Gwynn Theatre Club, Soho.

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VIP visitor

American trumpet star Buck Clayton flew into London on Tuesday (November 7) following the end of the Newport Jazz Festival show's Columbia tour.

Jane Morgan The Four Aces

WITH OPEN ARMS WALTZING MATILDA

(featured in the film 'On the Beach')

MIL 8065 LONDON 6012 BRUNSWICK

THIRD MAN

THEME

IN THE MOOD

ERNIE FIELD'S ORCHESTRA

DECCA REVUE Decca

RECORDS MAGAZINE—There's a new colour portrait of Tommy Steele on the front cover of the November issue. It's a picture that will interest all record enthusiasts, your weekly guide to good record buying. Write for your dealer or nearest.

THE DECCA RECORD COMPANY LTD Decca House, Albert Embankment, London SE11

Here's the fabulous Super Sensitive 20 Strand Share

EXCLUSIVE TO Canton

Here it is—the Mark II "Cracker" Snare mechanism—yet further improvement on the type fitted to the famous Cracker 3" drum. And the Mark II version is available now on the 5" model (available in 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100). NO internal fittings or braces to interfere with the vibrating bar columns inside the drum and the whole mechanism is rigidly mounted in a precision die-cast casing on the lugs. In the case of the 5" model, the lugs are in a special "W" shape or a bracket you'll experience a new feeling of sensitivity! Buy your last drum first—buy a drum that will last—buy Canton!

FREE 16-page fully illustrated book on Canton's — Drums that speak for themselves.

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

Holman joins the giants of big-band jazz

Jazz discs

BILL HOLMAN (LP)
 "In a Jazz Orbit"
 Kinsey Bug (1); The Man I Love (2); Goodbye (3); You Go To My Head (4); After You've Gone (5); The Queen Mother (6); The Heat (7); Theme and Variations No. 1 (8); Kara (9). G.P. 1283—346, 143

He doesn't let us down here, reunited with the Quintet's original trumpeter for the first time since 1953. The formula has remained the same over the years but I still find the contrapuntal weaving of melody upon melody as fascinating as ever.

Baker has improved enormously, but he is still overshadowed by the forest arrayed in Mulligan's harmonic.

Without achieving the sympathy of an Art Partner he does, however, manage to come out of the exchange with Gerry without disgrace.

The rhythm team of Bailey and Grimes is dependable and swinging—Bob Hawburn.

Breathtaking

GOLDMAN HAWKINS (LP)
 "The Genius Of Coleman Hawkins"
 I'll Never Be the Same; You're Blind; I Wish on the Moon; How Long Has This Been Going On?; Like Someone in Love; My Melancholy Baby; In Wind; In a Melow Tone; There's No You! The World is Waiting for the Sunrise; Somebody Loves Me; Blum for Me.

(HMV 12 in. CLP123—34, 143)
Hawkins (tenor); Oscar Peterson (piano); Ray Brown (bass); Herb Ellis (dr.); Alvin Stoller (arr.). 24/28/32.

HAWKINS continues to make the most admirable records. Aligned this year we have had his "High and Mighty Hawk," "Blue Saxophones" (with Webster) and "Blues Grove" (with Tiny Grimes). Now he is in the fettle of mind on this Grand-superb album.

All slowish tempo, he plays splendid music of high calibre on "Washed on the Moon," and he sounds, only fractionally less noble on "How Long," "Never Be the Same," "You're Blame" and "Like Someone." Side One closes with the band pushing the beat more strenuously for "Baby." You're Smilin' At Me.

On the second side, Hawk begins "I'll Wind" very gently.



Jay and Kai, two of the stars on the "Modern Jazz Hall of Fame" LP.

All-star cast for 'Hall of Fame'

MODERN JAZZ HALL OF FAME (LP)
 Perdido (1); Orientation (2); Extraneous Perception (3); Notes To You (4); Kara Day (5); Under My Skin (6); Dream Generation (7); Charlie Parker (8); Max Roach (9); Max Roach Sextet; Leah Connor; Tommy Cut Drey; Hank Mobley (10); Walter Davis, Jr. (11); Frankie Hauser (12); Charlie Mingus Quintet; Mingus (13); Les Krim (14); George Kauten (15); Phil Pinkerton (16); Al Levitt (17); Sam Mead; Quartet; Most (18); Bob Dorough (19); Percy Heath (20); Louis Bellson (21); Jazz Workshop; A. Johnson; Hal Winding; Benno Green; Willie Dennis (22); John Lewis (23);

Mingus (bass); Art Taylor (dr.). 117—Bud Powell Trio; Powell (piano); Muggs (bass); Roach (dr.); 120—Max Roach (solo); 121—The Trio, with Strings; 122—John L. John L. Parts; 123—Jazz Workshop; 124—Bobby Toller; 125—Milt Hinton (bass); Joe Morris (dr.) and string section.

ACCORDING to the short A sleeve note these tracks all come from a public concert at Toronto's Massey Hall in the Autumn of 1956. I can only say that Charlie Parker plays magnificently, for a show.

Parker died on March 12, 1955, and this version of "Perdido" was indeed recorded at Massey Hall—but in May 1953, and under Mingus's leadership.

Whether the rest of the tracks date from the same concert is uncertain, although quite possible.

Mulligan (tr. voc.); Art Christie (tr.); Frank Parr (voc.); Sid Duff (tr.); Jerry Kalashny (clar. sax.); Peter Appleby (tr.); Bill Franke (dr.); Louis "Gene" Hayes (voc.). 1-6-14-24-28. London.

THE Mulligan band obviously played the best of their music. I take note of this album—travelling production—because it is an enjoyable, unimpaired music.

I liked most of these instrumental numbers, although seven vocal numbers are too many for me. I admit to a faint view of this island's singers.

A track which comes off nicely is "Beautiful Day," by Jerry Kalashny and Frank Bartholomew and slide troubles—and between them, in that order, and give the clarinet an engaging little solo of some quality. However, the band achieves a good, un-

With so many stars on hand, the record was bound to contain some good jazz, and the Gillespie-Parker feature is indeed excellent.

My third playlist foretell also but is outdone by the brilliance of Gillespie at his very best.

Most jazz fans will know what to expect from tracks (e) and (f), but (g) is a pleasant medium tempo Mobley original with good trumpet and tenor; (d) is frothy; (h) presents rather rambling but light Jones with a glutinous melting of strings.

The Bud Powell "Skin" is not good Powell but has highly enjoyable moments. Kauten sounds like a disappointing Mingus "Perception."

Despite its faults, which include clumsy recording, the album is well worth having.—Bob Hawburn.

Molly does the rambal sort of thing on "Girl of my Dreams" and "Bel Me! Aloudly led by Mulligan, and the quality of the rhythm is well displayed on Christie's clarinet feature—All of Me and on.

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Some Formula

GERRY MULLIGAN QUARTET (LP)
 "Mulligan with Bill Holman"
 Gerry Mulligan (saxophone); Bill Holman (piano); Milt Hinton (bass); Art Christie (dr.).

THE Mulligan band obviously played the best of their music. I take note of this album—travelling production—because it is an enjoyable, unimpaired music.

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Mulligan-put your foot down...



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"250"

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JAZZ on the AIR

- SATURDAY, NOVEMBER 7:**
 8.30-9.15 A. J. Ray Coombs, 4.30-5.30 p.m. C. Jazz Society, 8.30-9.15 p.m. Sam's Jazz, 9.15-10.15 p.m. Frank's Jazz, 10.15-11.15 p.m. The Jazz Society, 5 p.m. 8.30-9.15 p.m. Sam's Jazz, 9.15-10.15 p.m. Frank's Jazz, 10.15-11.15 p.m. The Jazz Society, 5 p.m.
- SUNDAY, NOVEMBER 8:**
 8.30-9.15 p.m. A. J. Ray Coombs, 4.30-5.30 p.m. C. Jazz Society, 8.30-9.15 p.m. Sam's Jazz, 9.15-10.15 p.m. Frank's Jazz, 10.15-11.15 p.m. The Jazz Society, 5 p.m.
- MONDAY, NOVEMBER 9:**
 8.30-9.15 p.m. A. J. Ray Coombs, 4.30-5.30 p.m. C. Jazz Society, 8.30-9.15 p.m. Sam's Jazz, 9.15-10.15 p.m. Frank's Jazz, 10.15-11.15 p.m. The Jazz Society, 5 p.m.
- TUESDAY, NOVEMBER 10:**
 8.30-9.15 p.m. A. J. Ray Coombs, 4.30-5.30 p.m. C. Jazz Society, 8.30-9.15 p.m. Sam's Jazz, 9.15-10.15 p.m. Frank's Jazz, 10.15-11.15 p.m. The Jazz Society, 5 p.m.
- WEDNESDAY, NOVEMBER 11:**
 8.30-9.15 p.m. A. J. Ray Coombs, 4.30-5.30 p.m. C. Jazz Society, 8.30-9.15 p.m. Sam's Jazz, 9.15-10.15 p.m. Frank's Jazz, 10.15-11.15 p.m. The Jazz Society, 5 p.m.

- 8.15-9.7 George Lewis and Johnny Dankworth.
 9.15-10.15 Gerry Mulligan.
 10.15-11.15 The Lovelock Group.
 11.15-12.15 Jazz Avantgarde—George.
 12.15-1.15 Charles Delaney.
 1.15-2.15 Swine Records.
- THURSDAY, NOVEMBER 12:**
 8.15-9.7 George Lewis and Johnny Dankworth.
 9.15-10.15 Gerry Mulligan.
 10.15-11.15 The Lovelock Group.
 11.15-12.15 Jazz Avantgarde—George.
 12.15-1.15 Charles Delaney.
 1.15-2.15 Swine Records.
- FRIDAY, NOVEMBER 13:**
 8.15-9.7 George Lewis and Johnny Dankworth.
 9.15-10.15 Gerry Mulligan.
 10.15-11.15 The Lovelock Group.
 11.15-12.15 Jazz Avantgarde—George.
 12.15-1.15 Charles Delaney.
 1.15-2.15 Swine Records.
- KEY TO STATIONS AND WAVELENGTHS IN METERS:**
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 C) BBC 3 19.25, 121.55, 143.25
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Free slow camp

This World of Jazz

By MAX JONES

MANY of the customers who descended into Jazzshows Jazz Club this week did so in order to hear the authentic blues voice and piano of Champion Jack Dupree.

Dupree—a small, strong man with jewelled rings on his right hand and a diamond-like stud in his left ear—overwhelmed listeners with outspoken humour, flamboyant keyboards and occasional extra-musical antics.

I had hardly expected to hear "You Got Bad Blood, Baby" performed unadorned. Longtime Dupree sang it on Sunday on Monday—in general, though, he varies his programme—and a singular portrayal it was.

"How Long" and a slow and lustre "I Been Gone A Long Time" were, respectively, examples of how the old-time feeling and phrasing survive in vocal blues.

Barrelhouse

When the tempo was stepped up, Dupree would announce "A Barrelhouse special" or warn us: "Now we're going to barrelhouse."

These driving blues, which included a variant of "The Dirty Dozen" called "Rock It," often brought out an ebullient notes in the bass, or a few choruses of piano playing standing up.

Everything Dupree sang told a story, and some of the tales were raw and racy. He is a strange mixture of untutored entertainer, carefree at times about which note he hits, and relaxed, strictly traditional Southern blues artist.

He is very well worth seeing, and I hope all blues lovers within reach of Oxford Street will make it their business to drift into the club during the next week or so. At slow blues, Dupree is undoubtedly a champ.

Barber records

By Tuesday, all the Barber names except Chris were back in London raving variously about "Smitty's Corner," a girl blues singer in Chicago, East Hines, New Orleans, and so on.

Chris stayed behind a day or two for the admirable purpose of recording a revived Clarence Williams band. Pat Halevy is about the line-up, but knows Ed Allen and Cecil Scott will be included. And he hopes Chris de Clair will bring his bass to the studio.

The Barber band's New Orleans appearance was a great success, says Pat. As part of the welcome, Chris was given the keys of the city.

Ray Nance here

THESE have been active days at Airways Mansion, in the West End, where U.S. jazzmen often reside.

On Friday last, while calling on Messrs. Wells, Tate, Ramsey and Lovelle of the Buck Clayton band, I ran into the unexpected presence of George Duvivier and Ray Nance.

Duvivier had returned from Paris and Lena Horne duties, and was off to the States on Friday night. Nance, who wound up the Ellington tour in Cologne, came in on Thursday with his wife, Gloria, for three days' holiday before resuming work on the 5th.

Ray told me Clark Terry and Queenin Jackson had quit the Duke and were joining Quincy Jones's band. At present, Terry is working at "Le Chat Qui Peche" in Paris, waiting for Quincy's arrival in Brussels.

Clayton, too, has finished his European tour and is now at Airways. Buddy Tate, Dicky Wells and Herbie Lovelle enjoyed themselves here until Sunday, then caught an evening plane to New York.

Basic Gene Ramey, who says he "went crazy and bought up Cecil Gee's stock," stayed a day longer before making for Clayton's men had recovered somewhat from their disappointment on Newport in Britain. But Buddy insisted: "I don't feel that I played my best ever here."

"I'm not copying a plea or anything," he said. "But we never had time to get going. Everywhere else, the concerts on our own, or with Dizzy, so we had time to think of the data except the British."

Blondie

WHEN Dicky Wells heard that his old friend Henry Allen—who used to be known as "Red" or "Blondie" in the Fletcher Henderson band—was in town, he made straight for Oxford Street and Allen's hotel.

He went up and knocked, without result; so he wrote a note and posted it under Red's door.

Allen returned from his walk and was shaving when the mass came in, picked up the paper and said: "There's a note here for you, Mr. Allen."

The trumpeter, with five minutes in which to catch the band bus, asked, "What's it say?" She opened the note: "Hey, Blondie," she read. "Why the—didn't you stay home?"

"Here give me that," Red demanded. "That sounds like a friend of mine."

Afterwards he told me: "I damn near cut my throat when she read it out."

Trombones for two

Next day, the two former Henderson and Spike Hughes brassmen got together when Wells visited the New Victoria theatre.

"I want to see Orr's band" said Dicky Wells. "Man, they did knock me out. I hung out with Allen and got together with Orr. Ed and I even had some photos made together."

One of the photographs adorns this page. Orr completed his British engagement at Hammermith on Sunday with a two-band march around the stage on "Maryland."

Terry Lightfoot presented Orr and company with silver tankards, and Red Allen thanked everybody for the warm reception he had been given.

I think that if Allen has his way, we shall see him back here before 1960 is out.

One of the photographs adorns this page.

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Famous U.S. trombonist Dicky Wells, heading home from the Continent, split his journey in London last week-end and saw Kid Orr (see Trombones for Two).



Levin
(GOYA)

PLECTRUM STYLE GUITARS

So famous in America, are now available in Great Britain. Eight models—3 accompanying string, 3 Cateway and 2 Electric (fitted with the famous American "De Armond" pick-up units)

Model 1890
Hand carved with alpine spruce top, maple body, ebony fingerboard and gold-plated bridge. 120 gms.

Model 189B
Electric model with hand carved spruce belly, maple body, rosewood fingerboard. Fitted with 3 American "De Armond" pick-up units. 84 gms.

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PARIS NOTEBOOK

Jazz on French TV

FRENCH TV has at last awakened to the fact that jazz makes a good program. So instead of the odd hour we have had in the past, a regular weekly jazz session is to be started.

Aim is to get in as many big names as possible, starting with Lucky Thompson, Bud Powell and Barney Bigard.

All visiting musicians will probably be filmed for this program when it is not possible to get them into a direct transmission. This is always

difficult as they rarely stay long in Paris.

A few French musicians will be given a chance, and some of the well-known clubs will offer live jazz in aid of a transmission from the Conservatoire. Herbie Wright will celebrate the 50th anniversary of his arrival with "Maple Leaf Rag." The programme will include Lucky Thompson, Billie and Eddy Bernard, all French.

The Jazz Messengers will be on direct transmission, but not Kid Orr, who will be filmed at Herby Hall.

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Melody Maker

NOVEMBER 7, 1959 EVERY FRIDAY 6d.

Boy Meets Girls —until summer

THE trans-Atlantic air-lift of American stars for ABC's 'Boy Meets Girls' will continue up to next summer.

This news was given to the Melody Maker on Wednesday by producer Jack Good.

I am currently in negotiations for Johnny Nash, Fabian, Frankie Avalon and the Browns," said Good. "It is practically certain that the Browns will headline the show on November 26. And almost settled are appearances

by Nash (January 21, Fabian (26) and Avalon (26)). Asked if the singing of 'Boy Meets Girls' by TWW was an indication that the show was dropping, Good replied: "Current viewing figures show that it is pulling in even more viewers than 'Oh Boy!' did."

There has been quite a swing in public taste. Viewers have now accepted the quieter 'Boy Meets Girls' as opposed to the 'fast-moving' 'Oh Boy!'.

Definite bookings are Jerry Keller (concerts on Saturday), Freddy Cannon (Nov. 14 and 21) and Gene Vincent (Dec. 5).

LET'S HAVE A PARTY (No. 2)



Winifred Atwell celebrated her return from Australia last Friday with a star-studded party. Dozens of her Show Business friends crowded into her Westcote flat for the 'welcome home'. Among them was comedian-organist Stanley Norman and his unrepentant Inana Campbell (above). Singing is currently starring at the Theatre Royal, Stratford, in 'The World Menagerie' 'Make Me An Officer', the lyrics of which have been penned by Monty.

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U.S. STAR JAZZ DRUMMER ARRESTED

NEW YORK, Wednesday.—Poll-winning jazz drummer and bandleader Max Roach was arrested in New York on October 26 and sent to Bellevue Hospital for psychiatric observation.

Roach's erratic behaviour in recent weeks has been causing some concern among his friends and admirers, reports Leonard Feather.

The great drummer was the subject of much speculation after a series of incidents in and around Birdland that seemed to indicate he was far from well.

There is no indication how long he will be held in hospital. Roach was named the world's greatest drummer in the last M.M. Critics Poll.

'On the Beach'

Panetary-Kahl (London), Ltd. are publishing the music from 'On the Beach', which will be presented at the Leicester Square Theatre, London, on December 11.

MARION KEENE IN 'BLUE MAGIC'

SINGER Marion Keene took 'Blue Magic' at London's Prince of Wales Theatre on Monday, following Shirely Bassett's indisposition owing to a sinus complaint.

Against doctor's orders, Shirely sang at two concerts at Bradford's St. George Hall on Sunday.

Her performances were restricted to 30 minutes, and she had to leave the stage twice to rest her voice.

She was rushed straight to bed at the Victoria Hotel, Bradford, immediately after the show.

ALMA COGAN TV NOW FEBRUARY

Alma Cogan's weekly series for ATV has now been put back to February so that it will not clash with her Christmas matinee season at Worthing. Instead of in December, as originally planned, the show will be on every Monday from February 8. 'Starline with Alma' are the Dallas boys.

SOS officials

Vera Lynn was re-elected chairman and Cyril Blaxford vice-chairman at the fourth annual general meeting of the Stars Organisation for Spastics in London on Sunday.

SATCHMO GUESTS

Dick Charlesworth and his City Girls, appear at the Club Satchmo, White Horse, Willesden, today (Friday).

'LEFT HOOK'

From Page 1
Lockier of our decision. His remarks are not printable. But it doesn't matter, will he be shocked. We've done it.

Burchard and his band will play the date with pianist Dick Jones and the artist—on a regular schedule.

"I am very happy to have been invited to play at the Lord Mayor of Bristol. But I am sorry this development is a political matter."

It is Lockier who wants to book the band in future, it is O.K. by me. After all, a protest is only a link between a band and its fans.

Comments Charles Lockier: "The position has been misrepresented. I was arranging a later date with Lyttleton's manager when all this came out."

A footnote is provided by the British Federation of Young Conservatives. In a letter to a local newspaper they deny my ill-feeling towards Humphs.

They add: "We would regard any demonstration, Humphrey Lyttleton on personal or political grounds as an unwarranted and beneath contempt."

MELODY MAKER

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Barrelhouse sound



Blues and barrelhouse came to London on Sunday when America's Champion Jack Dupree opened his season at Jacobson's Jazz Club. M.M. photographer Bill Francis took the following pictures of Dupree with bassist Vic Port of the Kenton Ball band. (See also pages 9 and 11.)

NEXT WEEK

REN GREVATT
in New York writes about the

KINGSTON TRIO

AUSTRALIAN FOR RADIO AND TV

Australian beat singer 21-year-old Frank Field flew into London yesterday (Thursday) for TV and radio dates.

Field, who has had his own weekly TV show from Sydney, will guest on Ted Ray's BBC-TV show 'Look At The Stars' on November 14 and will sing in the 'Let's Programme', 'London Lights' on November 24.

He also plans to record for EMI during his stay. His songwriter, Lloyd Hart, is writing a special number for Frank.

'Teenage Club' at Gaumont cinema

Harry Murray, manager of the Gaumont Cinema, Whitehall, is to inaugurate a Saturday morning 'Teenage Club' at which films, rock-'n'-roll groups and singers will be featured. It is hoped to present a disc night at the opening on November 21.

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L.F. Supplement

ERNIE ANDREWS — a name to remember

If Ernie Andrews is a new name to you, then see to it that you get acquainted—but quickly. And to serve as an introduction, the **MELODY MAKER** has picked out Ernie's album, "In the Dark," as Record of the Month.

This 32-year-old from Philadelphia is an exciting find. He has a voice of power, and a tonal quality and sense of jazz phrasing that stems from the great blues singers.

Beat and ballad

But he can also deliver a ballad with the more disciplined feeling of an Eckstine or Hibbler, both of whom he resembles at times. "In The Dark" is a mixture of beat and ballad, and it is in the best numbers like "Song Of The Wanderer" and "Love, Come Back To Me" that Ernie registers to the full.

He brings such dynamism to the backbeats of "Love," in fact, that this would be worth assuming as a single. And the swinging delivery of "Sunset Eyes" overcomes the limitations of the title lyric.

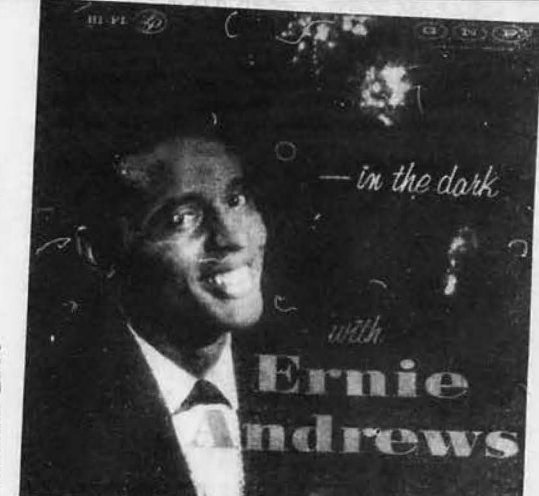
Jazz feeling

The same is true of "Peace." This name would sound banal in the extreme if projected by an artist of less obvious integrity and jazz feeling. Says American jazz promoter Gene Norman: "To me Ernie is everything an outstanding modern singer should be. His sound style have been influenced by all of his great predecessors but he contributes important values of his own."

RECORD of the MONTH

"Here is a young man who is Eckstine, Hibbler and Williams combined, with an addition of something more—uniquely his own."

"I have always thoroughly believed in and enjoyed his singing, and I hope you will share my enthusiasm. I endorse that wholeheartedly, and I am sure discerning listeners will do the same. On this showing, Ernie Andrews well deserves the M.M.'s LP of the Month" accolade.



Ernie Andrews can register equally well with a beat number or a ballad.



● Eydie Gorme



● Not "King" Cole

How he got his start

DISCOVERED by songwriter Joe Green while singing at an amateur night contest at the Los Angeles Lincoln Theatre in 1945, Ernie Williams sang with various California clubs until 1948 when he had a "mish mish" with "Make Me a Prisoner of You" for the Trend label. After that he appeared on several major labels: Imperial, Columbia and Decca—but with no results at all. Then Gene Norman bought Ernie Trend's side, and recorded eight more, to make "In the Dark." He sang with the Harry James Band from December last year to June, 1957. "I love Harry, but the guy wasn't right—so I left," says Ernie. "Then I went solo at the New Frontier label. Last year I appeared on Capitol Records at the Zebra Lounge, Los Angeles. Ernie has now been offered a contract management at Lombard's Astor Club for the end of February." —HOWARD LUCRAFT

POPS—LOCAL

Date = date of full MM review. * = mono and stereo, † = stereo only.

SHIRLEY BASSEY ("The Fabulous Shirley Bassey")—Capitol 113811. One of Shirley's best efforts to date. The songs are good, and so are the backing vocal group. Love titles include "A Foggy Day," "I've Got You Under My Skin," "The Man that Got Away," "Wonderful," "I'll Remember April," and "Easy to Love."

EVE BOSWELL ("Following the Sun Around")—Parlophone PM1016.

A real winner from Eve, who displays her intimate style and linguistic talents in English and Spanish. "La Mer" and French. "Quand, Quand, Quand" in Spanish, and "Arrivederci Roma" in Italian. These compelling performances are admirably showcased by the accompaniments from Tony Oborata.

NAT "KING" COLE ("Welcome to the Club")—Capitol Stereo SACTR14. Nat "King" Cole highlighted against swinging backings from a Count Basie-studded lineup directed by Dave Cavanaugh. It all adds up to a trump card from the jazz-conscious King. (M, S, P.)

BING CROSBY (with GUEST ARTISTS) ("Bing's Sudden and Sudden")—Brunswick LA7266.

This is one of those albums you will never want to lend to anyone. Every track is irreplaceable highlight in Bing's early "Gullagher and Mr. Shuan" (with Johnny Mercer), "The Walter, the Porter and the Ladies" (with Mary Kay Martin and Jack Teagarden), "Gone With the Wind" (with Louis Armstrong) and nine other great numbers that King and his band—made famous.

DION AND THE BELMONTES—London NA 4274. These rockers are known in Britain mainly for "A Teenager in Love." But in the States, they are one of the top money-makers. This LP neatly showcases their American hits, so the appeal may be limited in Britain.

"DUANE EDDY ("Essentially for You")—London Mono NA 5731. Stereophonous SAN-Wanda NA 5731. The "Twangy Guitar" man with a selection aimed at his loyal following. Yes, "Peter Gunn" is here, too! It is here.

ETHEL ENNIS ("Have You Forgotten?")—Capitol 11324. Here's a highly polished single proving her case on every album track. The lyrics are projected with obvious understanding and passion. "There's No Fool Like an Old Fool" and "A Little Bit Square But Nice."

FOUR FRESHMEN ("Love Lost")—Capitol 11316.

The Four Freshmen are in serious romantic mood here, inseparable group singing is interrupted by trombone solos from lead voice Bob Fianigan. 24, 10, 20.

FOUR FRESHMEN ("Dancing and Dreaming")—Capitol 11316.

In the mood for peace and quiet—then take to for you! Not little and sweet music with this "rough-but-a-wood group. And, with numbers like "A Certain Smile," "Smoke Gets in Your Eyes," "Somewhere Along the Way" if it doesn't suit you—wait until your girl finds it.

EYDIE GORME ("Love Is a Season")—HMV GLP126.

"I'll Remember April" is the highlight of the new LP by Eydie. Her "Easter Parade" is not quite up to par, but Gorme devotees should be well satisfied with the album as a whole.

DONNA HIGHTOWER ("Take One")—Capitol 11312.

Donna's ballad selection here ranges from the backbeats to the highballs, but she brings them all to life with her characteristic style. And with an accompanying crew including Hank Jones, "Duke" Ellington, Mundell Lowe and Don Lamond, how could they fail to swing?

RONNIE MILTON ("I'm Beginning to See the Light")—HMV GLP126.

It rightly says on the sleeve that any worthwhile vocal LP must have three basic qualities—a good singer, a good orchestra, and a good selection of songs. No doubt that these requirements are met here. This includes "Penny Serenade," "The Way You Look Tonight," and "The Song Is You." And Frank Cordell's organ solo puts his seal of merit on this excellent record.

MARIE LANZA ("On Broadway")—A & R 1015.

The dynamic atmosphere of the late Marie Lanza added to her collection of 10 show business favorites makes this LP a must for all who love the show business.



● Donna Hightower —ballads spring to life.



● Shirley Bassey —one of her best discs.

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LOWER COME BACK TO ME

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SUT HOW I KNOW
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continued on page 16

Contenders for New Critics' LP of the Month

OCTOBER was a good month for jazz fans in general, with the modernists especially well catered for.

Two albums which were very close contenders for the "LP of the Month" title were Benny Golson's *New York Scene* (Contemporary LAC12190) and the Lester Young Memorial Album—Vol. 1 (Fontana 5064). Both are highly recommended to MM readers. The Young set includes the brilliant "Shoe Shine Boy" and a variety of stirring titles made with the Basie Orchestra between 1935 and 1940. It makes a fitting tribute to the late and great tenor saxist.

by **BOB DAWBARN** and **MAX JONES**

Duke on stereo
The big-band enthusiast certainly had a good month, in addition to "In a Melotone," Philipe Inaudi's Ellington Jazz Party—unfortunately for many collectors on stereo only.

Benny Golson's album, "New York Scene" is a close contender for the LP of the month award.

Then there were well-above-average big bands, led by Stan Kenton and Bill Holman, and an oddly attractive LP from Phil Moore featuring the Johnny Dankworth Orchestra



and the strings of the Royal Philharmonic, although the jazz content was outweighed by "mood music."

Two more outstanding discs came from Britain's Stan Tracey and America's Coleman Hawkins.

Tracey came up with one of the best piano albums for a long time, while the Hawkins album once again showed that Bean's powers have hardly dimmed with the years.

Other recommended items from the 35-odd jazz LPs in October are those by Big Bill Broonzy, Gerry Mulligan, Sheldon Long and the pairing of Dizzy Gillespie, in top form, with Eddie veteran Stud Smith.

month for vocal jazz. But an issue of special interest was the last LP by Billie Holiday, recorded for MGM by Leonard Feather.

One Orber

The New Orleans devotees have been rather left in the cold, one Chris Barber LP being the nearest they can get to the Crescent City from the whole October catalogue.

The Barber ("Barber in Berlin," Columbia 335X1189), was recorded live at Berlin's Deutschlandhalle last May, and includes "Climax Rag," "Chimes Blues" and Otilia Patterson singing "Easy, Easy Baby." The LP is received too late for inclusion in the listing.

British jazzmen were reasonably well represented, though in addition to the Tracey and Barber LPs, were discs from Annie Ross (with Gerry Mulligan), Lennie Felix and Mick Mulligan.

To sum up, there have been quite enough good jazz LPs to keep collectors reaching into their wallets.

Pepper Adams' best album so far

Jazz instrumental

PEPPER ADAMS ("The Cool Sound of Pepper Adams"),—Fro International LPS1807.

Despite his tendency to cram a quartet of ideas into a post post, this is the hottest and most satisfying album to date. Bernard McKinney is featured on altohorn and there is a good rhythm section in Hank Jones, George Duvivier and Elvin Jones. DDH 50.

DUKE BAGLEY ("Jazz on the Spot"),—Fro International LPS1836.

Bassist Bagley leads Phil Woods (alto), Sal Salvador (tr.), Eddie Coe (saxo, vibes) and Charlie Persip (dr.). A pleasant set of "blowing" jazz. 51/70/50.

ETHEL BAKER-ART PEPPER SET ("Playboys"),—Vogue LAC 1935.

Pleasant lightweight jazz with the best moments provided by the late Art Perkins on piano.

DUKE ELLINGTON ORCHESTRA ("Ellington Jazz Party"),—Fonix Street SDB153A.

Duke's party session attracted Dizzy Gillespie, Jimmy Rushing, Jimmy Jones and two horns, three extra percussionists to sit in with the band. It resulted in a tremendously colourful and exciting jazz album.

DUKE ELLINGTON ORCHESTRA ("With My Androids and Here Jeffries"),—"In a Melotone",—RCA.

RCA follows up last month's superlative "At His Very Best" Ellington reunion set with another just as important. Every one of the 16 titles, from the

1940 "Cotton Tail" and "Bert Williams" (1951), "Main Stem," holds something brilliant. Several are winners for this or any month.

LENNIE FELIX MUSICIANS ("Cat on a Hot Tin Plane"),—Columbia 33514A.

Pianist Felix displays solid virtuosity on the trio performances of "Manhattan," "Whiskers" and "On the Alamo" and the quartet versions of "Ain't Misbehavin'" and "Merely the Blues." Tony Cole's alto is distinguished in addition to three tracks. The only weakness occurs when clarinet and imaginative piano team up for "Punny That Way." Otherwise good, warmly engaging jazz of no particular school.

DIZZY GILLESPIE AND STUFF SMITH—HEAVY CLIPPERS.

The total mixture of violin and trumpet is not always a happy one and those who have a rooted objection to jazz fiddle should miss this. But Stuff blows forcefully and with momentous swing, and with Dizzy in exuberant form, backed up by an excellent rhythm team, there is much to admire, especially the long "New Pakistan" and "Purple Sounds"—tracks.

BENNY GOLSON ("Benny's New York Scene"),—Contemporary LAC 12190.

A delightfully swinging set by Golson's tenor outshining even the fine solos of Art Farmer, Gigi Gryce and Wynton Kelly. Golson and Gryce deserve full marks for the arrangements.

COLEMAN HAWKINS ("The Genius of Coleman Hawkins"),—HEAVY CLIPPERS.

Hawkins is splendidly fluent and lyrical on this Norman O'Connell session, recorded two years ago. Oscar Peterson, Ray Brown, Herb Ellis and Alvin Koller provide a well-timed rhythmic background to a series of tenor improvisations which range from a thoughtful "Washed on the Moon" and "It Never Was the Same" to a turbulent driving "World in Waiting." 71/70/50.

BILL HOLMAN BIG BAND ("Holman in Jazz Club"),—HEAVY CLIPPERS.

Holman's deceptively clever arrangements get full-blooded treatment from a first-class big band. Jack Sheldon is the best of a more-than-adequate bunch of soloists. 71/70/50.

"JAZZ CANTO" An anthology of poetry and jazz.—Gene Garzone, Bob Dorough, Ben Wright, Ray Manzarek, Gary Coleman, Joe Montrose, Joe Davis Ensemble, Ralph Pena Quartet, Chico Hamilton Quintet, Gerry Mulligan Quartet, Hardaway, Gerry Mulligan Quintet.—Vogue LAC12157.

Strictly for the Jazz-and-poetry aficionados. None of these tracks really comes off and the album cannot be compared with the recent LP by Christopher Logue and Tony Kinsey.

JOHN JONES QUARTET ("I Die Alone"),—Fro International LPS1807.

Still another album of Jonah's continued opposite

Parker, Dizzy

Well worth noting was Oala's "Modern Jazz Hall of Fame," which included such "greats" as Charlie Parker, Gillespie, Bud Powell, Charlie Mingus and D. J. Johnson.

Although patchy, the record a certainly excellent value for its price—the Gillespie-Parker track alone is worth that.

On the whole, it was a thin



Hank Jones, pianist on "The Cool Sound of Pepper Adams," helps to build a good rhythm section.

JAZZ-VOCAL

Annie seems rather dispirited and fails to get equipped by the fine and forceful playing of Jerry Richardson. 51/70/50.

BILLIE HOLIDAY—MEMO CTB.

This selection of songs, all by Billie and thought to be the last she recorded, shows the late great singer in poor voice.

On some, like "You Took Advantage," she sounds too overrated to follow the curves of the melody, yet she sings the words with poignant feeling. Three of her tracks remind us of her technique: "Sweets" Edmond and Al Collins are among the jazz hits on the session.

PANO JAZZ

FIRST MODERN PIANO QUARTET ("A Gallery of Genesius"),—Gord L'ARISSE.

Shifty-washy string-ridden and leads to get equipped by the fine and forceful playing of Jerry Richardson. 51/70/50.

BUD POWELL ("The Lonely One"),—HEAVY CLIPPERS.

By the standards Powell set in his younger days this is not particularly good but is still holds

traces of greatness and can turn out a better album of piano and that most of his contemporaries.

STAN TRACEY QUARTET ("Little Blues"),—Vogue LAC1035A.

A magnificent album by any standards from former Ted Heath pianist Stan Tracey. Unlucky means he achieves highly individual ends of his own. Excellent support comes from Kenny Sargot (bass) and Phil Seaman (tr.).

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AMERICAN JAZZ RECORDS—CHEAP!

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Logic—the note of the pop releases

THERE was plenty to capture the attention of those with a nostalgic turn in the October pop instrumental release.

The records of artists like Harry James and Glenn Miller are back on the shelves and there are welcome revivals of past "single" hits and film musicals.

FILM MUSIC

THE FIVE PENNIES.—London HA-U 218.

Film soundtrack souvenir provides more sentimentality and more Kaye comedy than jazz. But the presence of Louis Armstrong and Benny Goodman is, incidentally, a redeeming feature.

"GREAT MOMENTS OF THE MOVIES."—MGM 6749.

Includes the Gerry Kelly, Judy Garland, Kathryn Grayson, Fred Astaire, Betty Hutton and Howard Keel in some selections from memorable movie musicals. Includes "A Couple of Swells (Garland and Astaire)," "Singin' in the Rain (Kelly and Garland)" and "On the Town" (Famous Filmtracks No. 1).—Columbia 18K171.

A sparkling studio recreation of the standard MGM musical, "On the Town." Here, the film roles of Frank Sinatra, Gene Kelly, Louis Armstrong and Betty Garrett are brilliantly taken over by Benny Keel, Louis Armstrong, Sherry Simmer, Stella Turner and Gene Kelly. Also the Rita Hayworth Singers and Geoff Love's Orchestra. Some of the highlights for this album, which was produced by Norman Newell.

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bright quiet music, this time being played a girl named Genevieve ("Mandy," "Chico," etc.) and something more than usual quota of vocal items. Includes a high energy level of playing, and on "Blue Lou" and "Nocturne Blues" find the formula grows a little wearisome.

STAN KENTON ORCHESTRA Plays Sweet Dear Sister.—Capitol 1116.

The Kenton band plays with a swinging set of Lennie Niebur arrangements. A brand new album with trumpet lead Shelden outstanding among the soloists. 17/10/59.

BARRY KESSE, BOB BROWN, SHELLY MANNE GROUP ("The Pall Mall Man Again").—Contemporary LAC116.

New and expertly played standards from three excellent soloists here. Fine in small doses but tends to get monotonous after a track or two.

ISHELLY MANNE ("Shelly Manne Big Band").—Vol. 17.—Contemporary Stereo SEASOON.

A welcome stereo release of the best-selling mono album (one of the songs from "My Fair Lady," which also has some of the best swinging version of the hit musical's composer). Shelly Manne (dr), André Previn (p), and Lloyd Vinegar (bass).

MODERN JAZZ HALL OF FAME.—Cap 67279.

A strange assortment of tracks comes, with Charlie Parker, Max Roach, Sepia, Charlie Mingus, Stan Kenton Quartet, J. J. Johnson and Kai Winding. An excellent album, though it falls with strings, and a Max Roach solo. Most of the tunes have been issued before. If you like classics, this is worth having. 7/11/59.

PHIL MOORE WITH THE JOHNNY BAKER GROUP ("American in Paris").—MGM 6748.

by Laurie Henshaw and Tony Brown

MGM and a re-creation of the unforgettable "On the Town," by star cast assembled by EMI's Norman Newell (Columbia).

Grappelli is without Reinhardt, but his "Grappelli Plays Paris" (Feated) proves that he has few equals in the art of agile and swingy violin playing. "Poli Winners of 1940" (Pye) provides a collection of original arrangements made famous by Jimmy and Tommy Dorsey, Benny Goodman, Harry James, Glenn Miller and Artie Shaw.

Emphasising the nostalgic note, it is an album of Bing Crosby, which recaptures his singing with Al Jolson, Johnny Mercer, the Andrews Sisters, Mary Martin and Jack Teagarden.

"comeback" by the Mills Brothers, who revive some of their most memorable singles in LP form (London).

Capitol clash

An intriguing clash of personalities occurs on the Capitol label between Donna Hightower and Ethel Benson. Both play a stimulating earful—but with a difference.

Ethel scores with performance of nicely modulated chords, whereas La Donna is distinctly modern. If you translate that last word as Alti-spirited.

Miss Hightower (Capitol) specialises in taking Hit Parade top-hungers and giving them a jazzy slant. She leaves her strong imprint on "Because of You" and "Some Other Blues." Even that wail of adolescence, "Too Young" achieves some sort of maturity at her hands.

Stylistically, Donna is a trifle

There is more light music than jazz in Moore's musical impressions of England. The Dankworths are covered by arrangements from the Royal Philharmonic.

GERRY MULLIGAN QUARTET ("Beano").—Capitol Baker 7. Vogue Mono LA1215. Stereo SEASAT.

Chet Baker is still too weak a partner for the forceful Mulligan quartet. Some of the best enjoyable album. 7/11/59.

MIKE MULLIGAN MAGNOLIA JAZZ BAND (see "The Baker" page 7).—Pye NAL31.

The Mulligan band, with the aid of superb tenor sax and laughter, creates the impression of a hot, active band. On this lively LP, one of the best it has produced.

Among the offerings are a two-toned version of "Beautiful Doll," two clarinet features, and "In the Hole" sung by Bill Bramwell, and six vocals by George Melly—including a duet with himself, on "Rocking Chair." 7/11/59.

RED NICHOLS AND HIS FIVE PENNIES ("Parade of the Pennies").—Capitol 1181.

Nothing much for the present-day listener to take away from here. But Nichols and arranger Henke Beau capture something of the old Five Pennies flavour in such "twenties" revivals as "Washington Blues," "Arlene" and "Davenport." The latter is generally good, though solo solo solo. 31/10/59.

SELDON POWELL SEXTET Features "HENRY CLEVELAND."—Vogue LA1216.

An excellent album showing Francis Taylor's influence in its mood, on blues ballads and up-tempo numbers. The music happens on Jimmy Cleveland's trombone and the rhythm section. 11/10/59.

GENE GULL, JIMMY CLEVELAND, J. DANL. FRANK REHAK ("The American and a Quilt").—Vogue LA1216.

Jo Stafford

on the "cute" side, addicted to giving the final edge of notes a sharp upward tilt. That would sound Betty Blooming here, not for the presence on the tracks of Hank Jones, George DuVivier and Don Lamond—about the most supercharged threesome ever to sustain the efforts of any vocalist.

Against the extravagancies of

POPS—instrumental

LES BAXTER ORCHESTRA ("Love is a Fabulous Thing").—Capitol Stereo ST168.

Music for young lovers from conductor-composer Les Baxter. The mood is sweetly dreamy, except for "Rush Hour Romance," and "Well, Ah! Night Long," which sounds like a wild party interlude.

ALAN BUTERA AND THE WITNESSES ("The Sign").—Capitol ST169.

The tenorman with the Louis Prima outfit steps up to the mike with a gutsy solo section. The driving beat should register with jivers. 17/10/59.

"JOE" FINIGERS ("Gambler").—Capitol Stereo ST171.

Joe Carr is reported to have been almost killed by his daughter thought that the character was a bad man. In this album he sets out to teach her all about the mad twenties with vintage tunes such as "Marge," "Ain't She Beautiful" and "Water Park." An infectious way of teaching.

FRANK CHACKSFIELD ("Music for Christmas").—Vogue Mono LA 419. Stereo SKL68.

A festive pot-pourri of carols plus Christmas standards, "White Christmas," the Swatch's Waltz and so on.

Altogether, Quill and three trombones and a high soloist on a wide range of numbers. There are some high spots but musicians never quite overcome the tonal limitations of the line-up and the trombonist too often gives almost the temptations of a crying contest.

BOB SCOBEY TRIPSCO BAND.—Duo Time Jazz LAC1216.

Trumpeter Scooby's eight-piece Dixieland band offers a representative programme of traditional jazz. A high soloist "Gerrick Walk" to "Michigan" and "The Blues" played with heat and much enthusiasm. The band is played with a hearty on six tracks including "The Blues," "Shoo-Be," "On" for the revivalists.

CHARLIE VENTURA ("Charlie Ventura Plays Hi-Fi Jazz").—Gala CLP48.

Ventura's rather flashy sax playing is played with an easy, strange set of tunes including "The Saints" and "Bill Bailey."

LESTER YOUNG WITH THE FOUNTAIN BLUE ORCHESTRA ("Lester Young Memorial Album—Vol. 1").—Fantasia 1102.

Later sounds assured, supple and full of invention on the "Fountain Blue" and "The Blues" issues from the period 1940-45. The latter is played with a heavy prior for "Shoe Shine," "Dixie's Dream," "I Got a Feeling," "Lester Leaps In" and "Boogie Woogie" alone, and anyone wishing to appreciate a really good, remarkable talent should begin by hearing these.

HARRY ZIMMERMAN BAND ("Big Band").—Vogue VARD16.

Characteristic Henke Beau, who arranged the "Parade of the Pennies," also scored Dixieland arrangements for "Sugar Babies" (Billie Holiday), "High Society," "Tin Roof" and "High Society." For Zimmerman's 11-piece band, Soloists Eddie Miller, George Hatfield, Cappy Lewis and Beau can be detected here and there, but this is a more of a traditional mental music rather than jazz.

Harry James

Donna, Ethel Benson is the kind of singer who creeps up on you. She has the more old fashioned virtues of good taste and subtle feeling.

Miss Benson attains her higher ebb by sensitive understatement and she evokes truer sentiments because of it. And she is able to suggest in more sophisticated songs that she

knows what life is about. As an artist she is both endearing and endearing, which is more than can be said of many singers.

But both Donna and Ethel have in common the ability to inject their considerable personalities into those microgrooves. Which, after all else has been said, is the genuine hallmark of the recording star.

SPENCY FAITH ORCHESTRA ("Mama—The Man of Cuba").—Philips Stereo SBEL129.

Luxurious orchestral arrangements of Cuban specialties, including "The Peanut Vendor," "Amapala," "Cumparsa" and "Bay Bi, Bi."—Columbia 18K171.

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THE HITS OF
THE 'WENTIES

Jealous; You're in Kentucky; Cecilia; Puddin'
Madelin' home; Just a girl that men forget;
Rose of Washington Square; Happy days and
loney nights; Peg o' my heart; Don't bring
Lulu; Little white lies; When my baby smiles
at me; Ain't that a grand and glorious feeling

as recorded on Decca stereo or mono LP

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RECORDS MAGAZINE—There's a colour picture of a scene from Tommy Steele's "Tommy the Toreador" on the front cover of the November issue, 16 pages of pictures and features in interest all record enthusiasts; details of all Decca-group stereo and mono releases; your monthly guide to the best of the new records; Stipence from your dealer or newsagent.

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