

Melody Maker

NOVEMBER 23 1957

EVERY FRIDAY 6d

Singers in trouble!

See Page 2

Norman Granz. Granz was due to leave yesterday (Thursday). Tenorist Flip Phillips will not be included. This is the first time that he has missed a JATP tour.

Barriteau fly to Holland for a TV appearance this Saturday. Frank returns in time to start a Moss Empires' Variety tour.

Hawaiian Luana and her Hawaiian ma their first broadcast tomorrow (Saturday) in the Light Programme's "Guitar Club Luana" (vels, ukulele) lead Rudi Martin (vels, gtr.) and Ormston Burns (gtr.).

Dates Greek singer Kitt Kazacos left Thursday for TV dates in the States.

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RAY MARTIN, famous musical director

week. He fell asleep smoking and his apartment was burned out. He is in hospital making good after being on the list.

Ellington

Dinner

ELLINGTON will be honored today (Friday) at a national benefit dinner held by the National Association for the Advancement of Colored People.

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CONTEST
& 16th December
OR SKIFFLE:
inner, Middlesex
wealdstone Station

No Al Cohn

AL COHN has denied that there is any possibility of a trip to Britain. He wants to stay in New York and write. . . The Charlie Mingus Jazz Workshop has been extended indefinitely at the Half Note. . . Tenorist John Coltrane is leaving Thelonius Monk's unit. He feels he can't advance himself career-wise with Monk.

The Perry Como weekly, top-rated, hour-long TV show, may soon be seen in Britain.

NBC-TV is reportedly close to a deal with the BBC under which kinescopes of the Como Saturday-night airer will be seen weekly in England starting right after the first of the year. The reported price is \$10,000 per show.

been engaged for the winter season at the Green Room Restaurant, Sheffield.

After an absence of six years, pianist-bandleader Les Reed has returned to Woking's Atalanta Ballroom.

Pianist Pete Vicary has joined Birmingham's Second City Jazzmen, resident at the Midland Jazz Club. He replaces Bob Cann.

Mike Leader, son of bandleader Harry Leader, has joined the Michael-Reine music publishing company.

TV Special

MICHAEL HOLLIDAY, Marion Ryan, Johnny Duncan, the Laurie Gold Band and Jim Dale appear in BBC-TV's "Six-Five Special" on December 7.

Banjoist Pete Deuchar is forming a band to play for two months at the New Orleans Beer Bar, Dusseldorf, on December 1.

The Allan Ganley Quartet made its recording debut on Tuesday with an EP for Nixa. Titles are "I Feel A Song Coming On," "Mean To Me," "Stewpot" and "Margona."

TV BATTLEGROUND IN MANCHESTER

THE weekly 6 to 7 p.m. battle between the BBC and ITV on Saturdays moves to Manchester this week-end.

"Six-Five Special" will be televised from Manchester with Hot-Gospeller Sister Rosetta Tharpe, Ronnie Aldrich and the Squadronaires, the Chris John Barry Seven, the Demijans, the Gaunt Bros., Sheila Buxton, Mike and Bernie Winters and an "all-star busking group" from the BBC Northern Dance Ork.

At the same time the second edition of "Top Numbers" will be televised from the ABC-TV studios at Didsbury, starring Dorothy Squires, Ronnie Carroll, Kenneth Earle, Malcolm Vaughan, and the Dennis Ringrow Orchestra.

MANCHESTER.—The Johnny Dankworth Orchestra will play at the Christmas Ball of the

NEWSBOX... by Jerry Dawson

Manchester College of Technology on December 12.

KING'S LYNN.—Too old at 60? Not Horace Dent, of St. Germans. He plays alto in the semi-pro. band led by his son Dick.

SWANSEA.—Eric Silk and his Southern Jazzband make their first appearance in Swansea at the Brangwyn Hall tomorrow (Saturday).

LIVERPOOL.—Jazz sessions are to be featured on Mondays, Wednesdays and Sundays at the Rialto Ballroom.

SHEFFIELD.—Vocalist Kim Novell, with Derek Sinclair, has passed his BBC audition.

BLACKPOOL.—Jazz singer Bertice Reading is appearing this week at the Grand Theatre in a play with Zachary Scott and Ruth Ford.

CHICHESTER.—The Arthur Ward Band will play at Chichester Arts Ball on December 21.

DUBLIN.—Dorothy Squires, David Hughes, Sabrina and Bertice Reading are to appear in Tony Moynihan's cabaret at Bray, set for this Sunday.

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Tommy Steele, Frankie Vaughan and Ray Martin (from top l-r) are British singing extroverts. They made the headlines because they were afraid when people laughed at them. Johnnie Ray—at first.

FOR THE BEST RECORDINGS USE BAS

6-5 TV FROM THE 2-1's BAR

THE "Six-Five Special" TV cameras went down to the famous 2-1's coffee bar in London's Old Compton Street on Saturday.

And there—in the onetime haunt of Tommy Steele and Terry Dene—the teenagers jived and listened to an all-star bill including Don Lang's Frantic Five, The King Brothers, Chas. McDevitt and his Skiffle Group, Wee Willy Harris, Joe "Mr. Piano" Henderson, Larry Page, Laurie London, and Lucille Mapp.

'Pleased'

Filmed excerpts also showed sequences featuring Jim Dale and Terry Dene.

This is the first time that "Six-Five Special" has visited a coffee bar in Soho, and BBC producer Jack Good is well pleased with results.

• Cameraman Al Ferdman took these special shots, showing Don Lang busy "serving" the three King Brothers and (below) two other "customers"—Chas McDevitt and his new vocalist, Shirley Douglas.



Chas McDevitt tops 1,000-mile package

THE Chas McDevitt Skiffle Group, with its singer Shirley Douglas, head an all-star "Skiffle Jamboree" which is to start a seven-concert, 1,000-mile tour on December 6.

Also featured will be "Six-Five Special" resident group Don Lang and his Frantic Five, the City Ramblers, Les Hobeaux, the Cotton Pickers and the Eden Street Skiffle Group.

Opening at Lewisham Town Hall on December 6, the show then plays consecutive dates at Bexhill, Southampton, Tunbridge Wells, Margate, Leicester, and closes at the Colston Hall, Bristol, on December 12.

SKIFFLE NEWSBOX

LOUIS DI FELICE, proprietor of the Top Hat Ballroom, Dunlaoghaire (Eire), is offering a cup for the best skiffle group in Dublin.

The contest is to be held on December 2 and winners will later compete against groups in Britain.

BLACKPOOL.—Solo billing for Don Lang, resident leader on TV's "Six-Five Special," at Blackpool's Central Pier next summer.

MIDLANDS.—Midland rock-'n'-roll and skiffle groups are wanted by ATV for a special Boxing Day TV party titled "Roll Back The Carpet."

HASTINGS.—Four 15-year-old skifflers—the Jeanagers—televise with Carroll Lewis on December 12.

ESSEX.—The Spacemen—a skiffle group of five members of Wanstead Aero Modelling Club—last week made their third appearance at London's Skiffle Cellar.

Jerry Dawson

SATURDAY SKIFFLE IS THE TOPS

THE BBC Light Programme's "Saturday Skiffle Club" now has a weekly audience of over two and a half million listeners.

Since its inception in June, the Club's producer, Jimmy Grant, has received hundreds of letters and 'phone calls from groups applying for auditions.

Comments Jimmy: "The trouble with most amateur skiffle groups is that they lack sufficient basic musicianship, which is the first essential."

IN OUTER SPACE

Guitarist Ivor Mairants flies to Glasgow on December 9 to appear on TV in the Kathy Kay Show. And to perform his new composition "Little Bo Bleep."

COLD, COLD TOUR

LES HOBEAUX, the London Skiffle Group currently touring the Provinces, are lined-up for a trip to America and Iceland in the New Year.

Dennis Lotis five for star cabaret

Dennis Lotis, a committee member of the Stars Organisation for Spastics, will line up with four more song stars for a speciality opening number at Monday's annual Spastics Ball at Grosvenor House, London.

Dennis's colleagues will be Michael Holliday, Ronnie Carroll, Robert Earl and Glen Mason.

Dates with the Stars

- (Week commencing November 24)
- Max **BYGRAVES**
Season: Palladium, W.
 - Jill **DAY**
Season: Adelphi Theatre, W.
 - Terry **DENE**
Week: Theatre Royal, Hanley
 - Johnny **DUNCAN**
Week: Empire, Liverpool
 - Nat **GONELLA**
Week: Palladium, Edinburgh
 - The **GOOFERS**
Season: Palladium, W.
 - Russ **HAMILTON**
Week: Empire, Glasgow
 - Colin **HICKS**
Week: Empire, Sheffield
 - Les **HOBEAUX**
Week: Theatre Royal, Hanley
 - Edmund **HOCKRIDGE**
Week: Empire, Chiswick
 - Frank **HOLDER**
Week: Empire, Liverpool
 - Terry **KENNEDY**
Week: Theatre Royal, Hanley
 - Chas **McDEVITT**
Sunday: Hippodrome, Aldershot
Week: Empire, Edinburgh
 - Ruby **MURRAY**
Week: Empire, Newcastle
 - Joan **REGAN**
Season: Palladium W.
 - Anne **SHELTON**
Week: Granada, Shrewsbury
 - Sister **ROSETTA THARPE**
Sunday: Empire, Chiswick
Tuesday: Civic Hall, Wolverhampton
Wednesday: Brangwyn Hall, Swansea
Thursday: Sophia Gardens, Cardiff
Friday: Victoria Hall, Hanley
Saturday: City Hall, Sheffield
 - THREE **KAYE** Sisters
Season: Palladium, W.
 - THREE **MONARCHS**
Season: Prince of Wales, W.
 - Dickie **VALENTINE**
Week: Globe, Stockton
 - Hedley **WARD** Trio
Week: Hippodrome, Dudley
 - Terry **WAYNE**
Week: Empire, Edinburgh
 - Marty **WILDE**
Week: Empire, Sheffield
 - YANA
Week: Empire, Chiswick



RUBY MURRAY TO GO TO YARMOUTH

Ruby Murray is to star in next year's Bernard Delfont summer show "Light Up Again" at the Wellington Pier Pavilion, Great Yarmouth. Her co-star will be comedian Tommy Cooper, who was with Ruby last summer at Blackpool's North Pier.

Spotlight on...

SKIFFLE singer Jimmy Jackson visits Denmark next month with Columbia A&R chief Norrie Paramor. He will appear with an orchestra conducted by Norrie at a charity concert at Aalborg on Sunday, December 15. Jimmy hopes to take his own quartet with him for cabaret appearances after the Aalborg show.

Two more jazz contests have been organised by the South London Jazz Club. They are a West London contest at Acton Town Hall on January 26 and a North London event at Walthamstow Assembly Rooms on February 21.

Leader Dave Usden (tpt.), who has just returned from touring American bases abroad, is to front a trio at the Club Lafonda, Nottingham.

Meeting Annual dinner-dance of the Semi-Pro. Musicians' Fellowship will be held on December 10 at the Kingsher Pool and Club, Woodford Green, Essex.

Contact Music Publishers Contact Personnel Association will hold their annual meeting on Monday at the "Champion," Eastcastle Street, W. (6 p.m.).

Final of the Surrey Jazz Band Contest, sponsored by the Croydon Jazz Club in association with the "Croydon Times," will be held at the Civic Hall, Croydon, on December 6. The Graham Stewart Seven will be the guests.

University of London Jazz Society held its second concert last Wednesday. Don Rendell headed a programme which included the London University Quartet and the University Jazz Band.

Sessions Southall Modern Jazz Club kicks off a series of Friday sessions tonight with the Allan Ganley Quartet and Joe Harriott.

Couriers The Jazz Couriers make their first Manchester appearance tonight (Friday) at the Bodega Restaurant. Other groups booked for the Club include Johnny Whittle (29th).

Winner The Spanish Grand Prix for the best disc of 1957 has just been awarded to an LP titled "Remembering Tommy Dorsey."

Trad Alex Welsh Dixielanders appear at the Derby Rhythm Club on December 18.

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LETTERS

In defence of thirsty trombonists

I WAS most shocked to read in your publication an article by a Mr. Steve Race wherein there occurred an allegation as to the drinking habits of trombonists.

Although for some reason it was restricted to trombonists playing at one-night-stands, I am sure that trombonists everywhere were most distressed to see themselves referred to as "bar-fies."

Perhaps Mr. Race is unaware of the reason for this apparent addiction to alcohol. If so, perhaps I could throw some light on the matter.

He will readily appreciate that due to the construction of the instrument, with its relatively unrestricted passage of air, a considerable amount of bodily moisture is lost by way of breath condensation and perspiration. A visit to the bar is a convenient, if not the only, way of replacing the moisture, four or five pints of beer being easily assimilated whereas few people could stomach a similar quantity of tea or coffee, or even water.

Consequence

The general air of financial embarrassment which is apparent in most trombonists is a direct consequence of this unfortunate state of dehydration, which may be compared with industrial diseases such as silicosis, housemaid's knee, etc.

Mr. Race's undisputed journalistic talents would be better directed to more charitable ends, such as obtaining universal recognition of the trombonists' plight and pressing for adequate extra remuneration to cover what must be considered a legitimate expense.—Alan Walker, Hull, Yorks.

Two-hour MJQ

READING the Letters Column in your issue of November 16, I cannot agree with Mr. Pendleton of the NJP. It is quite untrue that the MJQ played only 75-minute programmes on the Continent.

I heard the Quartet in Rhed: and they played a full two-hour show plus two encores. And I know that they played a full two-hour programme in every German town without any local musicians on the bill.—Horst Hohenboken, Osnabruck, Germany.

Nice guy

WHAT a nice guy Gordon Jenkins must be! How many musicians of his standing would have put into print that lovely tribute to Judy Garland?—H. Ball, London, S.W.2.

Rosetta...

SISTER Rosetta Tharpe, in Philadelphia on the last lap of her U.S. concert tour preceding her stint in Britain, bubbled over with enthusiasm when we finally got together over the phone earlier this week.

"We've been making preparations for our trip abroad for weeks. It's one of the most exciting things that has ever happened to me. I guess I'll act like a typical tourist when I arrive in England. There's so much I want to see and do.

"From what I hear from other people who have played for British audiences, it's not just the sights that I'll enjoy. You know, there is nothing like a friendly, warm audience. It makes you feel what you are doing and saying is reaching inside people. If you have an essentially religious programme as I do, that feeling of contact is most important."

Pops and jazz

Miss Tharpe answered my question concerning her British programme, and clarified things.

"I'm not going to limit myself to just religious material," she went on. "I mean to sing pop and jazz tunes to supplement my basic repertoire. That way, I feel, I can satisfy everybody."

"I enjoy singing jazz tunes. There's a direct connection between the church and jazz. A lot of the jazz writer people have noted that there's a good deal of the church feeling in good jazz. They're so right."

"I've never had the chance to hear many English bands. Chris Barber's group is going to play with me. . . I hear they get that old-time feeling I like so much."

Heath band

"I hope I can hear the Ted Heath band. I have his records at home and play them all the time. The band plays together; it gives the feeling of one man playing rather than 16."

Like any other artist, Sister Rosetta has her particular favourites.

"I like entertainers or bands that have something of their own to contribute. Frank Sinatra is the first person that comes to my mind. He's the president of the singers, and probably will assume the same position in the acting world."

... queen of the hot gospellers, Rosetta Tharpe arrives here this week for a tour of 21 concerts. She is interviewed by BURT KORALL.



"Miss Ella" cannot be copied. She has a natural talent—such a sweet voice. Nat Cole has a soft, romantic quality that can't be beat. He's expanding, doing a variety of things—TV and movies. I think we can expect him to keep growing as an entertainer as the years go by.

This woman, who found fame with the Cab Calloway and Lucky Millinder bands two decades ago, then went on to be a success in clubs and on the concert stage, has definite views on big band jazz.

"Basilie is really doing well in England. He deserves all the praise and success that is currently coming his way. The Count has always tried to give his audiences his best. The old band was so great. How can a band be bad with men like Lester Young and Buck Clayton as soloists?"

"Today's Basilie band is more of a ball of fire than the old

unit. It hits hard but can play pretty too. Basilie's my man!"

Not a woman of grandiose ambitions, her hopes and plans for the future are simple—and sure to be fulfilled.

"I want to travel, continue singing, and just go on enjoying life. I have my faith and a wonderful husband, Russell Morrison, who is my manager, too."

Miss Tharpe turned the

phone over to him, and he told me that a South American tour was in the works for his wife after her British tour.

He spoke warmly of her ability to sing with the passion of one who really loves her work, and hoped that her latest album for Mercury Records "The Gospel Train," had been heard in Britain (see "Collectors' Corner" [p. 6] and "Capsule Reviews" [p. 11]).

MODERN FOLK MUSIC

THERE are two schools of thought about British folk music. One believes it died out with the swish of the scythe and the whirr of the spinning-wheel. And, being a somewhat delicate plant, it was ground down by Caterpillar tracks and stifled by the smoke from mill chimneys.

The other school believes there is nothing romantic about the conditions that gave rise to folk music. On the contrary, the songs arose out of the people's need to give a lift to their almost impossible living and working conditions.

That being the case, it was natural that the misery and

poverty of the industrial revolution should give rise to a crop of songs dealing with pit disasters, starvation wages and strikes.

If you see it in that light, the collection of industrial folk-ballads, sung by Evan MacColl on Topic 10T13, is a top priority.

His own songs

MacColl is undoubtedly one of our finest "professional" folk singers and has a feel for the music which has led him to write some excellent songs of his own.

No doubt the purists will say

the fact that he wrote them automatically debars them from the folk music category (it has taken half a century to beat down this same attitude towards jazz).

Still, I doubt whether even they could call his "Plodder Seam" or "Keepin' Em Rollin'" artificial. Indeed, I have heard his "Cannily, Cannily" described on the radio as a traditional Northumbrian lullaby.

Accompaniments are by Peggy Seeger. All are impeccable: one or two—like that to the "Coal-owner And The Pitman's Wife"—show real artistry. Only one track, the magnificent "Four Loom Weaver," is unaccompanied.—Jeff Smith.

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The Earl steps out

EARL HINES arrived back here from the Continent on Thursday of last week (writes Sinclair Trail). He came back expressly to make an LP for Philips, but at once ran into "immigration" trouble. The MU had refused permission.

Luckily Phillips have a Paris studio, so the recording date was quickly switched to there. Earl and I took off for Paris on Friday.

With splendid co-operation from the local engineers, Earl managed to tape some 20 sides between 9.30 p.m. and 2.30 a.m.—a marathon effort.

Gus Wallez, on drums, and Guy Pederson, on bass, both did their best, but it was a shame that none of the outstanding rhythm players now in Paris was available.

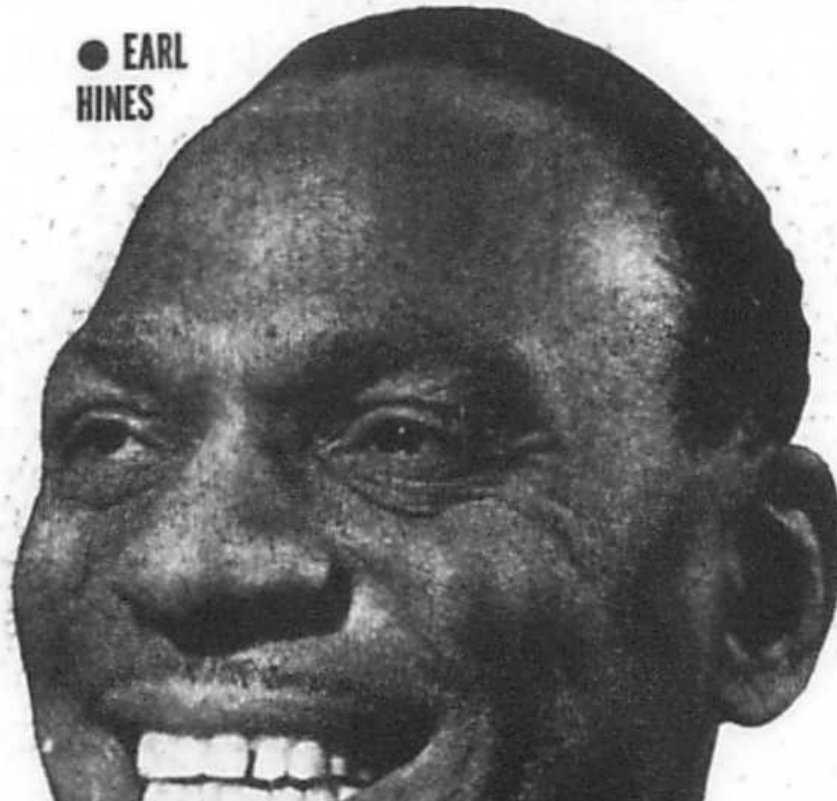
Such musicians as drummer Kansas Fields and bassist Pierre Michelot had been suggested for the session, but we were told they were tied up at a big jazz concert.

"Save It Pretty Mama" and a striding "Nice Work If You Can Get It."

You will be able to hear this memorable session for yourselves in about three months' time.

Hines amused himself over the weekend and on Monday seeing London and doing various things he had not

● EARL HINES



COLLECTORS' CORNER

edited by

Max Jones and Sinclair Trail

'All the Winners' come up with a real winner

"ALL THE WINNERS" (LP)
Melody Maker All Stars (a);
Top Score; Mood Indigo
Kenny Baker's Half Dozen
(b); Act One, Scene One
Dill Jones Trio (c); Little
Rock Getaway
Vic Ash Quartet (d); Softly
As In A Morning Sunrise
Cleo Laine (e); Indian Summer
Don Rendell Jazz Six (f);
Rush Job

(Nixa NJT509)

(a)—Joe Harriott (alto); Don Rendell, Jimmy Skidmore (tr.); Harry Klein (bar.); Kenny Baker, Eddie Blair, Bert Courtley (pts.); George Chisholm, Keith Christie, Don Lusher (tmb.); Bill Le Sage (vib.); Dave Lee (pno.); Johnny Hawksworth (bass); Allan Ganley (drs.)

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studio rocking.

ISSUED

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not be lost for

this final group,
were the lovely

ROPPING THE MERS

"Hello, Tony!
Congratulations
on your success
in both Polls.
Top of the Small
Combos with a
modern Group
is really some-
thing. Don't you
chievement, Ray?"
nd, man, a Combo

Tuesday, apparently in good shape. We look forward to seeing this great pianist in Britain again next year.

Rosetta Tharpe's British tour

IN the States these days, gospel singing is big business. After the "cool school" there is something reassuring about the unprecedented popularity of a music—closely akin to jazz—so obviously emotional and rhythmically driving.

▶ WHICH SHOW?

As we arrive at the end of the Basie band's second visit, in comes Sister Rosetta Tharpe. to

begin her first British tour. For many Londoners this will present a tug of loyalties.

For while Basie bows out at the State, Kilburn, on Sunday, the guitar-playing Sister makes her London debut at the Chiswick Empire in a concert with Chris Barber.

With the help of fate and a fast car it may be possible to take in something of both.

We bought Rosetta Tharpe's first soul-stirring record in 1939, and she was our introduction to this kind of sanctified solo singing.

Those Brunswicks—"Rock Me," "Lonesome Road," "I Looked Down The Line" and "God Don't Like It"—are still among our favourites, joined by

the five unrivalled sides of duetting with Marie Knight (also on Brunswick).

Most of these—including "Up Above My Head," which has been recorded lately by pop singers—feature material composed by Rosetta.

▶ 'GOSPEL TRAIN'

There are a few later releases in the lists—among them an EP, "Gospel Songs," on Bruns. OE9284—and some recent ones on Mercury.

Her first local LP will be Mercury's "Gospel Train," due out soon, on which she has the support of organ, singers and her own amplified guitar (see "Capsule Reviews," p.11).

The patter of little feet

IF things go on like this I shall have to become a subscriber to the "Huddersfield Examiner." Several times in the past I have been sent cuttings from this fine provincial newspaper—in fact, all the Yorkshire journals seem to give regular space to items which interest the jazz enthusiast.

Consider a recent "Huddersfield Examiner" headline: "Inspector Beats Out That Rhythm In Court." I quote:

"What is traditional jazz?" demanded Inspector Heath.

Mr. Cantwell, promoter of the concerts, replied: "I can only tell you what I have been told. It is more serious music—it is airs from different countries put into jazz, such as 'Annie Laurie' and old folk tunes."

Educational

Asked how it differed from rock-'n'-roll and skiffle, Mr. Cantwell replied, with commendable candour: "Your worship, I am not right up on this traditional jazz stuff. I have



Sherman (drs.);
(e)—Cleo Laine (voc.); Dave Lee (pno.);
(f)—Rendell (tr.); Ronnie Ross (bar.); Bert Courtley (tpt.); Eddie Harvey (tmb.); pno.); Ken Napper (bass); Phil Seaman (drs.).
All October 1957. London. (Nixa.)

HERE they are—the musicians you voted for in this year's MELODY MAKER poll. And "All the Winners" have come up with a winner. There isn't a bad track or a dud solo in the seven titles.

One remarkable feature is the general cohesion of the two big band tracks which make up side 1. The 14-piece group sounds as though it had been playing as a unit for years.

Five-section winner Johnny Dankworth was barred for contractual reasons from playing alto, but his personality is stamped on the first side. He composed "Top Score" and arranged Duke Ellington's haunting "Mood Indigo."

Order of solos on "Top Score" is Harriott, Baker, Klein, Le Sage, Christie (16 bars), Chisholm (8 bars); Lusher (8 bars), Skidmore, Rendell, Lee and Hawksworth. Top honours go to Harriott, Baker and Christie, all playing with great attack and zest.

"Indigo" opens with an atmospheric intro shared between alto and vibes before a sinister treatment of the theme.

Soloists are Chisholm, Le Sage, Klein, Baker, Rendell and Hawksworth. Chisholm and Klein take this one.

Denis Preston's idea of devoting side 2 to small groups pays off. Instead of the usual string of unrelated solo choruses usually associated with pollwinners' records, we have coherent and vastly different groups to hold our interest.

Everyone plays well, but

HOLLYWOOD Headlines



CHRISTINE CALLAS... is to start recording with the Mode label

THEY SAY THAT: Singer Trudy Richards will be Mrs. Charlie Barnet No. 11... Tony Martin is making a full rock-'n'-roll album... Spike Jones is now worth five million dollars... Terry Gibbs has a "new sound" group with Pete Jolly on accordion.

DISC DATA: Pat Boone's "April Love" is his ninth million-plus seller... Slinky singer - starlet Christine Callas has signed with Mode... Ginger Rogers now sings on the Harlequin label... Barney Kessel's newest LP has music from Broadway shows and features Victor Feldman, Hampton Hawes and Shelly Manne.

JAZZ JOYNTINGS: Ella Fitzgerald and the Hollywood Saxophone Quartet entertained at the Hollywood Composers' and Lyricists' annual banquet... Nat Cole gave a charity concert for the local Episcopal summer camp... John Graas completed a composition for horn, piano and bongos for Dennis Brain just before Dennis was killed... The Les Egart band is now called "The Les and Larry Egart Orchestra"... Guest lecturers for the lyric-writing course at the University of California include Mitch Miller and Dinah Shore.

TV TOPICS: Bob Crosby dipped for Bobby Troup as the emcee of the last "Stars of Jazz" show, which featured the new Don Faergust Octet... On a recent TV show, Stan Kenton played piano while Vicki and Sam Newman danced "The Balboa," a dance they originated to Kenton's music several years ago.

NITERY NOTES: Harry James' first gig, on returning from

Europe, was at the Hollywood Palladium... Mel Tormé is at Gene Norman's Crescendo... Ella Fitzgerald's engagement at Mocambo was extended, due to overwhelming demand... The Red Norvo Trio opened at the new Avante Garde... Nat King Cole planes to Australia on November 26 for a six-day concert stint... Teddy Buckner and group are at Astors in the Valley... The Bud Shank Quartet took jazz to the east side of town and is feature at the Coral Room.

LATE NEWS: The dynamic Mary Kay Trio is starred in the picture "Bop Girl"... George Shearing's first completely solo piano album, "The George Shearing Piano," just released... Liberty Records has just finished building the world's first and only fully transistorized stereo recording studio.

by HOWARD LUCRAFT



At the Royal Variety Performance Mario Lanza proved he is in better voice than ever. There were no tricks, no striving after effect. (Below, Max Jones tells of a stormy press conference called by Lanza.)

Lanza hits out at Press

"I LOVED the British. Yet I bring them a voice and all they do is throw stones at me."

The speaker was Mario Lanza, thinner than his reputation had led us to expect. He had taken over the Oliver Messel suite at London's Dorchester Hotel for a Press reception, and was now in process of taking over everybody's interviews. Someone (not I) must have antagonized Lanza early on by interrogating him about excess pounds and what was worse, the offending stones.

"All this stupidity about waistline and overweight," he grumbled. "Did I come here to fight Richardson?" He regarded his figure with satisfaction. "Is this the man of mystery?" he asked, to my surprise. "I'm in shape. You see the guy for yourself. Let's leave it at that."

I tried a faint question about arias and pop songs. But the tempestuous tenor heard an inquiry about his present weight and the top figure he had scaled during his contretemps with MGM.

FLUCTUATED
"What was my top weight?" he asked back, more amiably. "I won't even tell you. That's a lot of rubbish. (Lanza used a shorter word) about weight, I'm 182 lb. now. In the past I fluctuated, naturally. Well—I went up to 254 but that was a long time ago."

"I'm here to sing for the people, so why do you guys keep burning hell out of me about personal things like weight?"

Feeling that someone should get the conversation away from the scales, I repeated my bit about popular music. But the age question had not yet been disposed of.

"Another thing," said Lanza, staring reproachfully at a semicircle of the biggest columnists in circulation. "Where the hell did your papers get that 36 from? There's no mystery about this either. I was born in 1925—January 31 is my date."

His account of the feuding with various big wheels at Metro must have curdled the blood of the studio's local men, and they looked uneasy every time he touched on his latest picture, "The Seven Hills of Rome."

'MY BEST'
"I don't think the new one's so good," he told me. "But they wanted to sign me up for Marco Polo this week, so maybe I'm wrong. It's my own performance I'm speaking of. But of course the public may go for it."

"Serenade," a failure relatively speaking, had the best singing I ever did. So this one may sell. It had better sell. I own 30 per cent. of the gross plus a \$200,000 salary. Believe me, no son of a bitch in the world gets that."

script they dream up is a bunch of... I'm not explosive, just truthful. You'll find me honest all the way through... The next moment he proved it. When a columnist murmured: "I'm inclined to agree with you, Mario," over some point of taste.

"I don't care whether you agree or not," said the tenor, reasonably enough. "Please, I'm not meaning to be rude to you gentlemen, but I don't care about reporters. Yesterday's news is forgotten by everybody except newspapermen."

MJQ—'a commercial act'
ROTTERDAM, Wednesday. THE Modern Jazz Quartet played two concerts—not one, as has been reported—on the Continent last weekend. They were at Amsterdam and Scheveningen.

It was the only group on the bill and, with a 30-minute interval, provided a two-hour concert.

The programme included many of the group's recorded successes but after seeing the Quartet for the third time in Holland, the Dutch critics nearly all felt that John Lewis and his men were overdoing mock solemnity of their act. Disc jockey and critic Pete Felteman, who was MC for the show and compered the group's behaviour on and off stage, said afterwards: "They are the most commercial act today and

"No, it's the public applause that counts. To get a man to put his hand in his pocket is a difficult thing. He's the one you've got to satisfy. I get the satisfaction of having delivered a terrific performance."
Before you can even look at Lanza as though you think he's coming on a bit strong, he gets in a disclaimer.
"I'm just the keeper of a voice," he insists. "And I don't take credit for it."
Max Jones

BATTLE ROYAL AT THE ROYAL VARIETY

TO appear in the Royal Variety Performance is not only the highest honour an artist can receive; it is also the biggest deal he will ever be called upon to face—not excluding his very first stage appearance.

Three things contribute to this: the knowledge that he is appearing before Royalty; the fact that his normal routine has been drastically cut; and—the audience.

It always amazes me that people who pay two guineas for a seat in the stalls should give so little encouragement to the artists for whose Benevolent Fund and Institution this event is annually staged. But the fact remains that acts which normally go over like a bomb can die in a damp squib on this occasion. Which makes it most to report

that the hit of the evening was unquestionably the band of Count Basie.

On the credit side, however, must go the audience's reception for Dickie Henderson, Jimmy Logan and Harry Secombe.

Henderson and Logan, whether by accident or brilliant design on the part of producer Charles Henry, followed through what might be termed the theme of this gala performance—the prevalence of pop and jazz in the field of entertainment.

First in the field in this respect were the Goofers, in a much curtailed version of their

ON THE BEAT with PAT BRAND

act in the current Palladium show, but including Jimmy Vincent's hilarious skit on all drum soloists.

They came on after the show had opened to just the right start with the first scene out of "We're Having A Ball" and featuring the Three Kaye Sisters and Max Bygraves—breezy, bright and boisterous.

Then Jimmy Logan in two specially written parodies aimed at the Country and Western idiom and Slim Whitman in particular.

Even Gracie Fields caught the bug with a bouncy opening on "Born To Be Your Baby."

And Dickie Henderson took the whole thing to its logical and topical conclusion in his contrast between the amateur vocalist on his first appearance and the same (equally amateur) vocalist after his "discoverers" have been at him.

Only one act could have followed that—and it did. Opening behind closed tabs, the familiar (to us) Basie beat began to seep across the footlights. A nervous band, it seemed to me, while Basie's piano quietly threaded through the intricacies of "The Kid From Redbank," not quite jelling for the first few bars but gaining confidence, until finally—there before us were truly 16 men swinging.

No announcement. Straight into "April In Paris." And by now even the most expensive seats were rocking. And by the time Basie had given "One more time" and "One more once," it was almost like the Davis Theatre, Croydon.

Convinced that nothing could top this, some of the audience began preparing for the interval. But Basie can always top Basie. And this time it was with the Sonny Payne spotlighter, "Ol Man River—surely the most dramatically conceived drum feature ever devised.

152 Boy Scouts
It was a great triumph for a great band (the first American "cup ever to pierce a Royal Variety Show)—which by now undoubtedly numbers more than Princess Margaret among its royal admirers.

Variety being the spice of life, it did not surprise me to "turn after the intermission to

find the house full of Boy Scouts—152 of them, comprising Ralph Reader's Gang Show, which contrasted nicely with the quiet intimacies of the Bygraves-Joan Regan extract from "We're Having A Ball," which followed.

And still more with the next act—a lonely-looking Judy Garland, standing in the centre of a vast, bare stage.

Judy's No. 1 Fan
I am the wrong person to review a Judy Garland show. I jostle Gordon Jenkins (who took the stick for this spot) for No. 1 Garland Fan.

And I was among those who should have known better (who knew that no one was allowed to take encores) in crying "More" after her closing with "Over The Rainbow."

But time was at a premium in this three-hour show—and much more was to come. Including Mario Lanza.

A brief nod to the Royal Box, a wave to the audience, and he was off into "Because You're Mine." No tricks, no striving after effect, standing well back from the mike with the riser only half-way up, he proved his own contention—that he is in better voice than ever.

It was then straight into a segue—"History of Variety" from Minstrel Show to skiffle. With Norrie Paramor's Big Ben Banjo Band, followed by the most expensive Ragtime Octette of all time—Ronnie Hilton, Teddy Johnson, Dennis Lotis, Dickie Valentine, Frankie Vaughan, Malcolm Vaughan and David Whitfield grouped round Herschel Henlere's piano.

Audience joined in
Almost before we recognised them, they were off. And on came Vera Lynn and Arthur Askey to illustrate the era of "Revue" with "If You Were The Only Girl In The World"—and even getting the audience to "join in" in the second chorus!

Markova's exquisite "Swan Dance" paid tribute to Ballet, and then the intimate breathing voice of Alma Cogan was called upon to recreate the day of the Crooner with "That's Happiness."

But (as it turned out) it was the fabulous precision dancing of the Filler Girls (backbone of so many West End successes) which gained the biggest applause of any in this particular sequence.

The famous "Other Piano" came next played (as if you needed to be told) by Winifred Atwell, representing this day and age of bill-topping record stars. And finally—skiffle.

With (again as if you needed to be told) Tommy Steele.

Tommy's battle
This was not Tommy's audience. Many, it seemed, were seeing for the first time an entertainer known only by his name. And Tommy had a battle against insufficient amplification and a section of the house he afterwards described as a dead loss.

Indeed, (and perhaps in response to an appealing glance towards—but not directly at—the Royal Box) it was the Royal Family who started the house responding with a beat. And once again it occurred to me that there is more spontaneous response, more "being with it," from this quarter of the house than many others at these annual affairs.

Certainly I again had the impression, when every one of the 350 performers joined in the finale to sing with Gracie Fields, that there was more than just an expression of loyalty in their singing of "God Save The Queen."



This must have been the most expensive Ragtime Octette ever—with Dickie Valentine, Dennis Lotis, Malcolm Vaughan, Ronnie Hilton, Teddy Johnson, Frankie Vaughan and David Whitfield, and Herschel Henlere at the piano.



Judy Garland—with Jimmy Brooks, her partner in the Dominion show—sings one of her most popular numbers: "We're A Couple O' Swells."

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JAZZ SERIES

SONGSHEET

by Hubert W. David

I AM returning this week to the history of the Performing Right Society, which I interrupted last week.

It was in 1915, the year following its inception, that the society moved to larger offices in Shaftesbury Avenue. The membership had risen to 199 and the revenue for the first financial year was £4,067. Expenses, however, had been heavy, at £2,495, so over-heads in relation to income had been about 65 per cent. This, of course, was only the beginning.

In the next year the income rose to £8,978, with an expenditure of £4,262, leaving a surplus of £4,716 to be distributed to members. So, with an increasing revenue, the outgoings had been brought down to under 50 per cent. of the total collected—certainly a step forward. And so it continued.

The Great War caused a drop in fees, but in 1917-18 there was still a steady rise in the society's income. It met opposition from all sides and court proceedings were taken in connection with many infringements of the society's copyrights. In every case the legality of the society's licence was upheld, so it gained much prestige, more members, new licence-holders and a vastly increased income.

Severe blow

In 1919, however, the PRS suffered a severe setback. One Charing Cross Road publisher suddenly announced in all the leading theatrical and musical papers that "all his songs were to be free for pantomime." This meant they could be used anywhere for public performance without payment of any fee. Now a pop publisher in those days just had to get his songs sung by the leading principal boys and girls for that was how hits were made in 1919. If he didn't, he was a dead duck!

Many halls and theatres who had been on the brink of applying for a PRS licence decided to give it a go-by—hence all producers were told to see that all the songs in their panto should not have to be covered by a PRS licence. It was a neat trick on the part of the publisher. He certainly did get all his songs in panto that year, but at what a cost! A cost which nearly threw the PRS completely off balance, for this action caused a rift in the membership and a host of Tin Pan Alley writers and publishers resigned en bloc.

Back to the fold

It was a great relief when, in the following year, the Charing Cross Road contingent decided to rejoin. This procedure was delayed because the publishers in question failed to agree on unanimity of action.

This has been typical of music publishers for as long as I can remember. They will agree unanimously over a certain point at a meeting, and then go back to their respective offices and set the wheels in motion against the project they have just supported!

Which makes me think that if the running of the PRS had not been left in impartial hands, with the day-to-day business conducted by the management and other executives employed by the society, I doubt whether this very efficient organisation would have achieved the respect it commands today.

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says JACK JACKSON

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BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended November 16, derived from information supplied by 21 leading record stores *

This week	Last week	Title	Artist	Label
1	(3)	MARY'S BOY CHILD	Harry Belafonte	RCA
2	(1)	PARTY	Elvis Presley	FCA
3	(2)	THAT'LL BE THE DAY	Crickets	Vogue-Coral
		Other disc: Larry Page (Col.)		
4	(4)	REMEMBER YOU'RE MINE	Pat Boone	London
5	(10)	I LOVE YOU BABY	Paul Anka	Columbia
6	(7)	BE MY GIRL	Jimmy Madara (HMV); Frankie Brent (P-Nix); Don Fox (Decc)	Parlophone
7	(8)	GOT-TA HAVE SOMETHING IN THE BANK, FRANK	Frankie Vaughan	Philips
		Other disc: Bob Jackson (RCA)		
8	(5)	TAMMY	Debbie Reynolds	Vogue-Coral
		Richard Hayman (Mer); Pat Kirby (Bruno); Kathie Kay (HMV); Dennis Lotis (Col); Ames Brothers (RCA)		
9	(11)	WAKE UP LITTLE SUZY	Everly Brothers	London
10	(6)	DIANA	Paul Anka	Columbia
11	(9)	MAN ON FIRE	Frankie Vaughan	Philips
		Other disc: Bing Crosby (Cap); Jimmy Young (Decc)		
12	(13)	SANTA BRING MY BABY BACK TO ME	Elvis Presley	RCA
13	(14)	MY DIXIE DARLING	Lonnie Donegan	Pye-Nixa
		Other disc: Carter Family (Bruno)		
14	(16)	THERE'S A GOLD MINE IN THE SKY	Pat Boone	London
		Other disc: Deep River Boys (HMV)		
15	(12)	GOT A LOT O' LIVIN' TO DO	Elvis Presley	RCA
16	(—)	TEDDY BEAR	Elvis Presley	RCA
		Other disc: Petula Clark (Pye-Nixa)		
17	(—)	ALONE	Shepherd Sisters (HMV); Southlanders (Decc); Three Kays Sisters (Phi); Brother Sisters (Mer)	Pye-Nixa
18	(—)	MA, HE'S MAKING EYES AT ME	Marie Adams with Johnny Otis	Capitol
		Other disc: Edmund Ross (Decc); Joe Loss (HMV); Eddie Cantor (Bruno); Perko String Band (Loni)		
19	(17)	WANDERIN' EYES	Charlie Gracie	London
		Other disc: Frankie Vaughan (Phi)		
20	(18)	LAWDY MISS CLAWDY	Elvis Presley	HMV
		Other disc: Two records "tied" for 14th and 16th positions.		

* STORES SUPPLYING INFORMATION FOR RECORD CHART:

LONDON—Popular Music Stores, E.6; Leading Lightening, N.1; W. A. Clarke, S.W.6; Imhofs, W.C.1; Holo For Records, E.10. MANCHESTER—Dewe Wholesale, Ltd., 1; H. J. Carroll, 18. MIDDLESBROUGH—Sykes' Record Shop, WORTHING—J. W. Mansfield, Ltd. EDINBURGH—Bainbridge Music Stores, Ltd., 1. CARDIFF—Boyd, BIRMINGHAM—R. C. Mansell, Ltd., 2. GLASGOW—McCormack's, Ltd., C.2. BOLTON—Engineering Service Co. BLACKWOOD—Glyn Lewis, SLOUGH—Hickies, NEWCASTLE—J. G. Windows, Ltd., 1. HULL—Snyder Scarborough, Ltd. TORQUAY—Paish and Co., Ltd. SOUTH SHIELDS—Saville Brothers, Ltd. LIVERPOOL—Nems, Ltd., 4.

THIS copyright list of the 24 best-selling songs for the week ended November 16, 1957, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

1.	(1)	TAMMY (A) (2/-)	Macmelodies
2.	(2)	FORGOTTEN DREAMS (A) (2/6)	Milk Music
3.	(11)	MARY'S BOY CHILD (A) (2/6)	Bourne
4.	(3)	DIANA (A) (2/-)	Robert Mellin
5.	(7)	MAN ON FIRE (A) (2/-)	Robbins
6.	(4)	LOVE LETTERS IN THE SAND (A) (2/-)	Francis Day
7.	(6)	ISLAND IN THE SUN (A) (2/6)	Feldman
8.	(9)	THAT'LL BE THE DAY (A) (2/-)	Southern
9.	(10)	REMEMBER YOU'RE MINE (A) (2/-)	Belinda Music
10.	(5)	WANDERIN' EYES (B) (2/-)	Bron
11.	(8)	WITH ALL MY HEART (A) (2/-)	Bron
12.	(14)	LET ME BE LOVED (A) (2/-)	Frank
13.	(20)	AFFAIR TO REMEMBER (A) (2/-)	Pelet
	(22)	BE MY GIRL (A) (2/-)	Sheldon
15.	(—)	ALONE (A) (2/-)	Duchess
16.	(13)	PUTTIN' ON THE STYLE (B) (2/-)	Essex
17.	(15)	AROUND THE WORLD (A) (2/-)	Sherking
18.	(12)	HANDFUL OF SONGS (B) (2/-)	Peter Maurice
19.	(18)	GOT-TA HAVE SOMETHING IN THE BANK, FRANK (A) (2/-)	Campbell Connelly
20.	(19)	LAST TRAIN TO SAN FERNANDO (A) (2/-)	Essex
21.	(16)	WHITE SILVER SANDS (A) (2/-)	Southern
22.	(23)	I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER (A) (2/-)	Maddox
23.	(17)	IN THE MIDDLE OF AN ISLAND (A) (2/-)	Morris
24.	(24)	MY DIXIE DARLING (A) (2/-)	Southern

Two titles "tied" for 13th position.
A—American; B—British; F—Others.
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TOP JAZZ DISCS

Week Ended November 16, 1957

This week	Last week	Title	Artist	Label	London	Glasgow	Belfast	Manchester	Birmingham	Newcastle	Liverpool	Cardiff	POINTS
1	1	JAZZ AT OBERLIN (LP)	Dave Brubeck	Vogue	1	—	1	7	1	—	2	5	46
2	2	HAMPTON HAWES TRIO (LP)	Philips	—	6	—	10	—	1	4	5	38	38
3	3	THE LOUIS ARMSTRONG STORY (LP)	Philips	—	1	2	10	—	—	—	5	1	36
4	4	A SWINGIN' AFFAIR (LP)	Frank Sinatra	Capitol	—	3	3	6	—	—	1	—	31
5	5	UNFORGETTABLE FATS (EP)	Fats Waller	HMV	—	9	4	—	—	—	6	—	25
6	10	APRIL IN PARIS (LP)	Count Basie	Columbia-Claf	2	5	—	—	—	—	—	—	18
7	7	KID ORY IN HI-FI (LP)	Vogue	—	—	—	5	—	—	—	10	2	16
8	11	CHICO HAMILTON QUINTET IN HI-FI (LP)	Vogue	—	—	—	4	7	—	—	7	—	15
9a	—	HERE'S HUMPH (LP)	Humphrey Lyttelton	Parlophone	6	—	—	—	—	—	—	3	13
9b	6	LOUIS ARMSTRONG PLAYS THE BLUES (EP)	Parlophone	—	—	6	—	—	—	—	3	—	13
11a	13	TRUMPETS ALL OUT (LP)	London	—	3	—	3	—	—	—	—	—	12
11b	—	JAZZ AT OBERLIN (EP)	Dave Brubeck	Vogue	—	7	—	8	—	—	—	—	12
11c	—	HUSH-A-BYE (LP)	Monty Sunshine	Pye-Nixa	—	—	—	2	—	—	—	—	9
13b	—	CHICO HAMILTON QUINTET—Vol. II (EP)	Vogue	—	—	—	—	2	—	—	—	—	9
15a	—	THE JAZZ ODYSSEY OF JAMES RUSHING, ESQUIRE (LP)	Philips	3	—	—	—	—	—	—	—	—	8
15b	10	JAZZ IMPRESSIONS OF THE USA (LP)	Dave Brubeck	Philips	5	—	—	—	—	—	—	—	8
15c	20	MUSIC FROM "SWEET SMELL OF SUCCESS" (EP)	Chico Hamilton	Vogue	—	—	8	—	—	6	—	—	8
15d	—	JOHNNY GUARNIERI SWINGMEN WITH LESTER YOUNG (EP)	London	—	—	—	—	3	—	—	—	—	8
15e	—	COSCORDE (LP)	Modern Jazz Quartet	Esquire	—	—	—	—	—	3	—	—	8
20a	16	ROY AND DIZ (LP)	Roy Eldridge and Dizzy Gillespie	Columbia-Claf	4	—	—	—	—	—	—	—	7
20b	—	MODERN JAZZ QUARTET AT MUSIC INN (LP)	London	—	—	—	4	—	—	—	—	—	7
20c	—	ELLA SINGS THE RODGERS AND HART SONG BOOK—Vol. II (LP)	Ella Fitzgerald	HMV-Verve	—	—	—	4	—	—	—	—	7
20d	—	CHRIS BARBER PLAYS—Vol. II (LP)	Pye-Nixa	—	—	—	—	—	4	—	—	—	7
20e	8	GEORGE LEWIS IN HI-FI (LP)	Vogue	—	—	—	—	—	—	4	—	—	7

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART: LONDON—Rolo For Records, E.10; GLASGOW—McCormack's, Ltd., C.2; BELFAST—The Gramophone Shop; MANCHESTER—Hime and Addison, Ltd., and Record Rendezvous; BIRMINGHAM—The Dukery, 2; NEWCASTLE—J. G. Windows, Ltd., 1; LIVERPOOL—Beaver Radio, Ltd., 1; CARDIFF—City Radio, Cardiff, Ltd.

CALL SHEET

(Week commencing November 24)

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Friday: Couidon
Saturday: Winter Gardens, Margate.

Vic ASH and His Music
Thursday: Club 17, Hendon
Friday: Buckley
Saturday: Marquee Ballroom, Oxford Street

Count BASIE and Orchestra
Sunday: Gaumont State Kilburn

Ivy BENSON and Orchestra
Friday: Gainsborough
Saturday: Birmingham

Owen BRYCE and Band
Monday: Cy Laurie Club, W
Tuesday: Jazz Club, Croydon
Friday: Jazz Club, Streatham

Johnny DANKWORTH and Orchestra
Sunday: Regent Cinema, South Shields
Monday: Assembly Rooms, Edinburgh
Tuesday: Empress, Dundee
Wednesday: Beach, Aberdeen
Thursday: Legion Hall, Fraserburgh

Friday: City Hall, Perth
Saturday: Ice Rink, Kirkcaldy

Eric DELANEY and Band
Week: Empire Pinbury Park

KIRCHIN BAND
Sunday: USAF, Sculthorpe
Tuesday: West End Ballroom, Birmingham
Wednesday: Byron, Southall
Thursday: Town Hall, Loughborough
Friday: Baths Hall, Goole
Saturday: Corn Exchange, Peterborough

Cy LAURIE and Band
Sunday: Cy Laurie Club, W.
Thursday: Cy Laurie Club, W.
Friday: Town Hall, Bermondsey

Vic LEWIS and Orchestra
Sunday: Hippodrome Derby
Monday: Cavern, Liverpool
Tuesday: Victoria, Chesterfield
Wednesday: Gaumont, Bradford
Thursday: Majestic, Chester
Friday: Bodgas, Manchester
Saturday: Festival Hall, Kirkby-in-Ashfield

Ferry LIGHTFOOT Jazzmen
Sunday: Colston Hall, Bristol
Tuesday: South Harrow
Wednesday: Jazz Club, Dagenham
Thursday: Gaiety, Grimsby
Saturday: Jazz Club, Wood Green

MODERN JAZZ QUARTET
Saturday (afternoon): Royal Festival Hall
Saturday (evening): Royal Festival Hall

Freddy RANDALL and Band
Sunday: Colston Hall Bristol
Friday: Savoy Ballroom, Southsea
Saturday: Alexandra Garden Theatre, Weymouth

Eric SILK and Southern Jazzband
Friday: Southern Jazz Club, Leptonstone
Saturday: London Dance Institute, Oxford Street

Alex. WELSH and Band
Sunday: Jazz Club, Wood Green
Tuesday: Mack's, Oxford Street
Thursday: T.U.C. Hall, Luton
Saturday: Mack's, Oxford Street

AMERICA'S TOP DISCS

As listed by "Variety"—Issue dated November 20, 1957

1.	(1)	JAILHOUSE ROCK	Elvis Presley
2.	(2)	YOU SEND ME ..	Sam Cooke
3.	(3)	SILHOUETTES	Ray
4.	(8)	APRIL LOVE	Pat Boone
5.	(5)	WAKE UP, LITTLE SUZY	Everly Brothers
6.	(6)	BEBOP BABY	Ricky Nelson
7.	(4)	CHANCES ARE	Johnny Mathis
8.	(12)	ALL THE WAY	Frank Sinatra
9.	(17)	RAUNCHY	Bill Justis
10.	(7)	FASCINATION	Jane Morgan
11.	(10)	LITTLE BITTY PRETTY ONE	Thurston Harris
12.	(18)	RAUNCHY ..	Ernie Freeman
13.	(—)	LIECHTENSTEINER POLKA	Will Glahn
14.	(19)	JUST BORN ..	Perry Como
15.	(8)	MY SPECIAL ANGEL	Booby Helms
16.	(—)	TWELFTH OF NEVER	Johnny Mathis
17.	(15)	TILL	Roger Williams
18.	(—)	ROCK 'N' ROLL MUSIC	Chuck Berry
19.	(14)	TAMMY	Debbie Reynolds
20.	(11)	MELODIE D'AMOUR	Ames Brothers
	(—)	KISSES SWEETER THAN WINE	Jimmy Rodgers
	(—)	PEGGY SUE	Buddy Holly
	(—)	YOU SEND ME	Terema Brewer

Four records "tied" for 20th position.
Reprinted by permission of "Variety."

Songwriters

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

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

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until December 7, 1957, for readers in Britain; until January 7, 1958, for foreign and Colonial subscribers.



Jeri Southern has the master touch

● Jeri Southern... a past-master at the art of projecting a lyric.

JERI SOUTHERN: "Jeri Gently Jumps"—You Forgot Your Gloves; My Ideal; I've Got Five Dollars; All Too Soon; If I Had You; What's My Name? My Old Flame; Am I Blue?; No Moon At All; Romance In The Dark; It Must Be True; Everything But You (Bruno, LAT8200).

As a singer Jeri Southern hardly attains a high rating. But like Peggy Lee, she more than compensates for her technical shortcomings. Both she and Peggy are past masters at projecting the lyrics of a song, and this LP again illustrates this engaging facet of the Southern technique. I found the beat numbers better than the slows—but this is a matter of personal choice. There are some excellent accompaniments from the orchestra of Ralph Burns, who uses an accordion to percussive rhythmical effect.

HARRY JAMES and his Orchestra: "Wild About Harry"—Kinda Like The Blues; Blues For Lovers Only; Countin'; Cotton Pickin'; Ring For Porter; Barn 12; What Am I Here For; Blues For Harry's Sake; Bee Gee; Blues On A Count (Cap, LCT6146).

The arrangements featured by the Harry James band sound dated by today's standards. But the ensemble and rhythm section again play with that sense of unity and beat that so often eludes their British contemporaries.

The rhythm section is powered by one "Buddy Poor" on drums. There's absolutely no doubt that this gentleman is rich in technique and drive. James's trumpet has that piercing quality that I find slightly offensive, but, happily, he is not featured to overwhelming effect.

BING CROSBY: Singing songs from "Sing You Sinners" and "Paris Honeymoon"—Small Fry; Laugh And Call It Love; I've Got A Pocketful Of Dreams; Don't Let That Moon Get Away You're A Sweet Little Headache; Joobahai; I Have Eyes; The Funny Old Hills (Bruno, LA8732).

ANOTHER LP in the Collectors' Classic series that will appeal to the older Crosby admirers. "Small Fry"—a hit back in 1938—features the Groaner duetting with songwriter Johnny Mercer—who unaccountably gets no label credit.

THE EVERLY BROTHERS: Wake Up Little Suzy/Maybe Tomorrow (London 45-HL-A5498).

THE "Bye Bye Love" Everly Brothers would seem to have another hit with "Wake Up Little Suzy." This one features a heavy guitar beat.

The nasal caterwauling of the Everlys mars the ballad on the reverse.

BRENDA LEE: Ain't That Love One Teenager To Another (Bruno, 45-05720).

BRENDA LEE follows the split

POP DISCS
by
Laurie Henshaw

The Diamonds play Peeping Tom on the reverse, which tells of a disappointed lover who sees two silhouettes on the window blind. The Sunday newspapers reveal that guys get arrested for this every week!

ELVIS PRESLEY: Santa Bring My Baby Back/Santa Claus Is Back In Town (45-RCA1025).

PRESLEY'S "Baby Back" follows the pattern of his "Teddy Bear" hit. Reverse shows that Elvis has a

20a	20b	20c	20d	20e
—	MODERN JAZZ QUARTET AT MUSIC INN (LP)	—	—	—
—	ELLA SINGS THE RODGERS AND HART SONG BOOK—Vol. II (LP)	Ella Fitzgerald	HMV-Verve	—
—	CHRIS BARBER PLAYS—Vol. II (LP)	—	Pye-Nixa	—
8	GEORGE LEWIS IN HI-FI (LP)	—	Vogue	—

STores SUPPLYING INFORMATION FOR JAZZ RECORD CHART
LONDON—Rolo For Records, E.10; GLASGOW—McCormack's, Ltd., C.2; BELFAST—The Gramophone Shop; MANCHESTER—Hime and Addison, Ltd., and Record Rendezvous; BIRMINGHAM—The Diskery, 2; NEWCASTLE—J. G. Windows, Ltd., 1; LIVERPOOL—Beaver Radio, Ltd., 1; CARDIFF—City Radio (Cardiff), Ltd.

CALL SHEET
(Week commencing November 24)

Ronnie ALDRICH and Squadronaires
Thursday: Lido Ballroom, Winchester
Friday: Coulsdon
Saturday: Winter Gardens, Margate.

Vic ASH and His Music
Thursday: Club 17, Hendon
Friday: Buckley
Saturday: Margate Ballroom

Friday: City Hall, Perth
Saturday: Ice Rink, Kirkcaldy

Eric DELANEY and Band
Week, Empire Finsbury Park

KIRCHIN BAND
Sunday: USAF, Southorpe
Tuesday: West End Ballroom, Birmingham
Wednesday: Byron, Southall
Thursday: Town Hall, Loughborough

AMERICA'S TOP DISCS
As listed by "Variety"—Issue dated November 20, 1957

- (1) JAILHOUSE ROCK — Elvis Presley
- (2) YOU SEND ME... — Sam Cooke

unbridled precocity.

At 8 worthwhile to offer in the way of talent

Discovery of a really worthy 20-year-old practically rendered him delirious.

Yet, though young, the attractive Miss Raney has been around a long time. She sang from the day she started to join words together, turned professional (they say) at eight.

At the ripe age of 15 she had her own quarter-hour TV show back in Albuquerque. With her family background, she could scarcely miss. They were all musical—her mother, her older and younger

influenced her in some way

Fame

Those who have no around to buying the that earned the rave man pass their own judgment Raney accomplishments. "less Love" is the title song of the latest United film releases, and it's Sue's that we can hear on the

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Saturday, November 23rd
WALLY FAWKES' TROGS

Sunday, November 24th
BERT MURRAY QUARTET

Monday, November 25th

CLUB 17 CLUB 17
CLUB 17 CLUB 17
Club premises next door to Hendon Central Station.
Friday, November 22: ART CUMMINS' Parkside JAZZMEN with PATRICIA CLARKE.
Saturday, November 23: ALEX. WELSH AND HIS BAND.
Sunday, November 24: KENNY BALL JAZZMEN featuring CHARLIE GALBRAITH.
Thursday, November 21: UNITED STATES OF THE VIC ASH QUINTET.

THE ORIGINAL OLIMAX JAZZBAND, THE PETE CURTIS GROUP and guest musicians.
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BECKENHAM JAZZ CLUB: KEITH BANTICK'S JAZZ SIX, FIVE CONTEST TONIGHT.—Harvey Hall, Fairfield Road.

CHISLEHURST CAVES (next to Chislehurst Station), 7.30: Have you seen our sensational ULTRA-VIOLET lighting yet? It's our greatest and most unusual innovation! On the main stage tonight—London's Champion Trad. Band—DICK CHARLESWORTH'S JAZZBAND, featuring "JAZZ FOR LIVING." Elsewhere—the CRESCENT Jazzband and also six Skiffle Groups. We have a constant temperature of 56 degrees, but your own candle still welcome.

CLARION JAZZ CLUB: TEDDY LAYTON AND HIS BAND.—7.30, Wealdstone Labour Hall, Harrow.

COOK'S FERRY INN: SONNY MORRIS AND HIS JAZZBAND. Plus! BBC "Skiffle Club." ITV's "Armchair Theatre" stars BRETT BROTHERS. See also Wed. and Sun. ads.

CY LAURIE Jazz Club, Great Windmill Street (opposite Windmill Theatre), 7.15-10.45: CY LAURIE BAND, plus THE SONO SKIFFLE GROUP.

EMPIRE ROOMS, Tottenham Court Road, W.1: Direct from his American tour, dancing the entire evening to TED HEATH and his MUSIC TED HEATH and his MUSIC TED HEATH and his MUSIC 7.30-11.30 p.m. Lic. bar, Adm. 7/6.

RHYTHM Hotel, Grosvenor Street, W.1: Terrific too also Friday.

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BARNET Hall, Union Underground RAMBLERS.

BROMLEY 7.30-10.30: K

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GERRY "THE GRO" Morden Tub TON JAZZ LIAMS an GROUP, 7.30-10.30.

HARROW Legion Hall Harrow: TE MEN.

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Tadd remembers Fontainebleau

TADD DAMERON ORCHESTRA (LP)
"Fontainebleau"
Fontainebleau; Deterium; Clean Is The Scene; Flossie Lou; Bulla-Baba.
(Esquire 12 in. 32-634.)
Dameron (pno.); Sahib Shihab (nd Edmund Gregory) (alto); Joe Alexander (tr.); Cecil Payne (bar.); Henry Coker (tmb.); John Simmons (bass); Shadow Wilson (drs.), 9/3/50. USA. (Am. Prestige.)

ANOTHER crop of compositions by the prolific Tadd Dameron raises the usual question of whether the tunes, Dameron's arrangements or the performances are the most important feature.

In the case of "Fontainebleau" honours are about equal. It is a descriptive piece, inspired by the historic palace and its gardens some 30 miles from Paris, and the magnificent forests in the district, all of which Dameron visited in 1949.

It consists of three connected movements—"Le Forêt" ("The Forest"), "Les Cygnes" ("The Swans") and "L'Adieu," which

they are still quite a cut above the average jazz "original." And the interpretations do them justice. Note, as soloists, Joe Alexander, a tenorist who does not seem to be in the demand his ability deserves, and Kenny Dorham in the crackling up-tempo "Deterium;" Henry Coker (from the Basie band) in "Flossie Lou;" and Tadd himself in "Clean Is."

Tadd sounds not unlike Thelonius Monk—if he could learn to construct more lucidly, lyrically and symmetrically than he usually does.—Edgar Jackson

LEE KONITZ (LP)
"Lee Konitz Inside Hi-Fi"
Kary's Trance (b); Everything Happens To Me (a); Sweet And Lovely (a); Cork 'N' Bib (a); All Of Me (c); Star Eyes (c); Nesuhi's Instant (c); Indiana (c) (London 12 in. LTZ-K15092.)
(a), (b)—Konitz (alto, tr. in (b)); Billy Bauer (gtr.); Arnold Fishkind (bass); Dick Scott (drs.). Probably early 1957. USA. (Am. Atlantic.)
(c)—Konitz (tr.); Sal Mosca (pno.); Peter Ind (bass); Scott (drs.) Do. Do. (Do.)

HERE'S something unexpected. Lee Konitz, disciple of Lennie Tristano—as, incidentally, are all his cohorts on this LP—plays tenor on five of the eight tracks.

The style does not differ much from that of his more familiar alto, only the tone. And you can change that. For, as the ingenious Leonard Feather pointed out, play the record at 45 rpm and you hear Konitz on alto.

Not that I would advise you to try it. I have and it makes the accompaniment shrill, and that spoils some of the best Konitz efforts yet put on record.

The session proved unpretentious, but not uneventful. No affectations or gimmicks, but some very fascinating music. And not only from Konitz, whose occasional lapses from perfect technical execution are compensated by his conception and style.

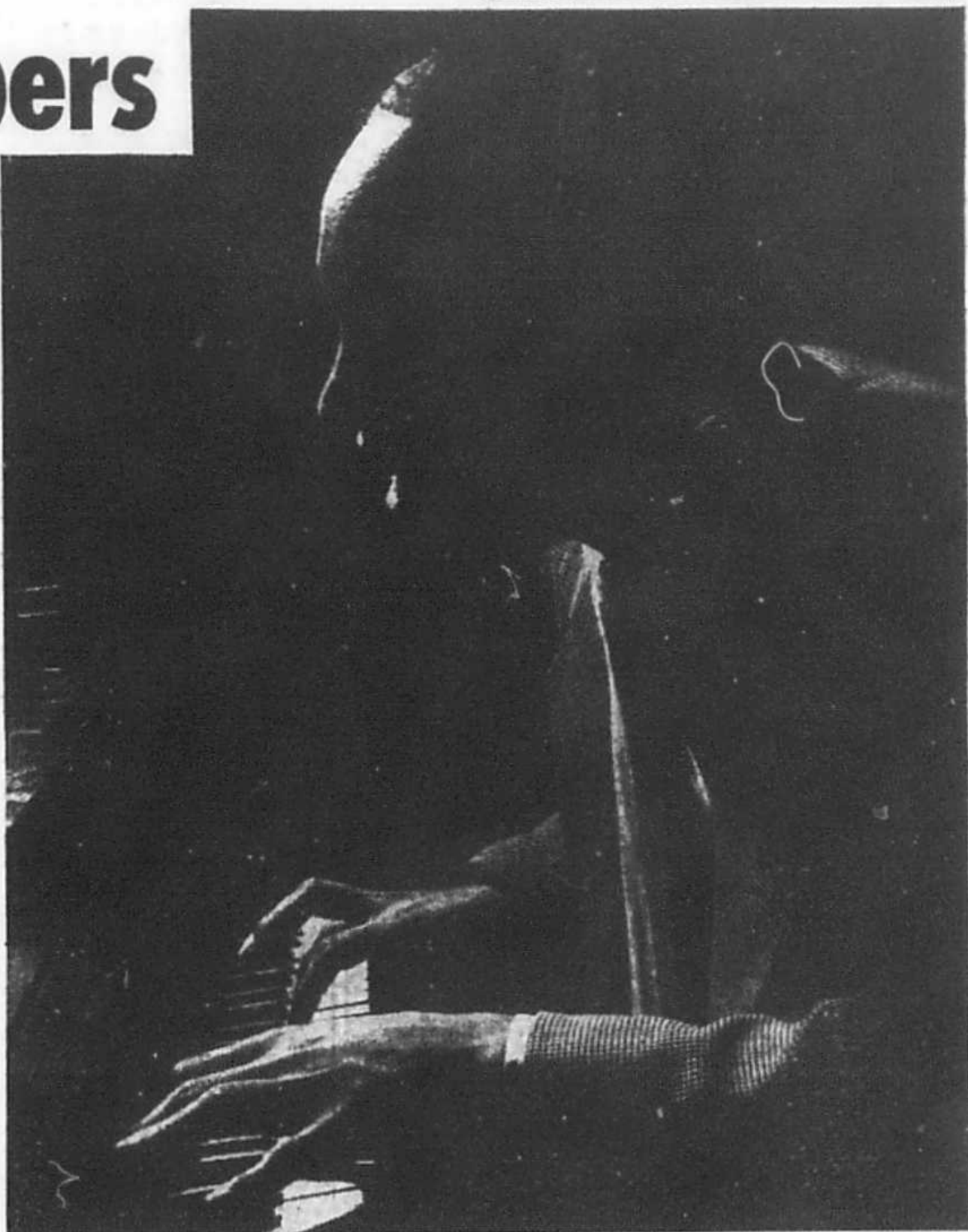
Billy Bauer plays immaculate guitar—intelligent, tuneful, tasteful, rhythmical, and technically immaculate. Note, for instance, his lovely ad lib solo introduction and unison duet with Lee in "Kary's Trance."

All in all, this is perhaps the best of the eight tracks. But if you want to hear what Konitz really can do on tenor, take an earful of his opening choruses to "All Of Me" on side II. The more interesting of the two if only because it has Konitz on tenor throughout.—Edgar Jackson.

DEXTER GORDON QUARTET (LP)
"Daddy Plays The Horn"
Daddy Plays The Horn; Confirmation; Darn That Dream; Number Four; Autumn In New York; You Can Depend On Me.
(London 12 in. LTZ-N15093.)
Gordon (tr.); Kenny Drew (pno.); Leroy Vinnegar (bass); Larry Marable (drs.). September 1955. Hollywood. (Am. Bethlehem.)

DEXTER GORDON plays much the same sort of driving, swinging jazz that we had from him on such records as the Wardell Gray/Gordon "The Chase" and "The Steeplechase" made some five years ago.

But that is the best that can be said of him here. Like pianist Kenny Drew, he just hasn't the



"It's difficult to know whether Tadd Dameron's tunes, his arrangements or the performances are the most important feature of his 'Fontainebleau' record," says Edgar Jackson.

chorus from Turner which is a joy to hear.

There is good blowing by trumpet and alto on "New Kind Of Love." For the rest, there are fair versions of "Apex," Ellington's "Just Squeeze Me" and "Ole Miss," and a fast and furious "Jersey Lightning."

This last gives some idea of what the "new" band is driving at and suggests that much will depend on the imaginative quality of the arrangements used.—Max Jones.

imagination to think up enough fresh ideas to hold one's interest throughout a 12 in. LP.

This is especially noticeable in the ballads, on which Gordon's rhythmic virility is less in evidence and on which his lack of melodic charm consequently shows up all the more prominently.

But none of this is the worst thing about this issue. That distinction belongs to its title and front cover picture. It is difficult to say which is the sillier of the two.—Edgar Jackson.

KENNY BAKER'S DOZEN (LP)
Date With The Dozen
If You Were The Only Girl In The World; Whistle And I'll Come To You Blues; There'll Never Be Another You; Gal From Joe's; Coquette; Bugler's Lament; We'll Always Be Sweethearts; Too Cool For The Blues.
(Nixa NPT10020)

Baker (tp.); Harry Hayes (alto, cl.); Keith Bird (tr.); E. O. "Peggie" Pogson (tr., base, sax, cl.); Derek Collins (tr.); Harry Klein (bar.); Tommy McQuater (tp.); Jacky Armstrong, George Chisholm (tmb.); Bill Le Sage (vb., accordion); Norman Stanfill (pno.); Lennie Bush (bass); Phil Seamen (drs.). 26.5.57. London. (Nixa.)

take solos on the former—nothing outstanding though Skidmore's is pleasantly melodic—and the tenor is again quietly satisfying on "Chair."

Humph leads a light, tight ensemble on "Gabriel's Horn," besides delivering muted solos, and this is enlivened by an alto

chorus from Turner which is a joy to hear. There is good blowing by trumpet and alto on "New Kind Of Love." For the rest, there are fair versions of "Apex," Ellington's "Just Squeeze Me" and "Ole Miss," and a fast and furious "Jersey Lightning."

This last gives some idea of what the "new" band is driving at and suggests that much will depend on the imaginative quality of the arrangements used.—Max Jones.

take solos on the former—nothing outstanding though Skidmore's is pleasantly melodic—and the tenor is again quietly satisfying on "Chair."



is said to represent Napoleon's goodbye to his native land when he was banished to the Isle of Elba in 1814.

I wouldn't back it to become Dameron's most popular effort. That distinction is likely to remain the prerogative of "Lemon Drop." But it is his most serious and significant achievement to date.

The worst that can be said of his arrangement—mostly ensemble—and its performance by the hand-picked studio group, is that neither conceals that a bigger band might have made the opus even more effective.

The other items run closer to the familiar Dameron pattern. Perhaps not all are the equal of his "Good Bait" and "Our Delight," for instance (remember those Gillespie's on now deleted Parlophones and HMVs?), but



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HEATH BAND FOR SUNSET STRIP?

TED HEATH has been offered a resident season at the famous Crescendo night spot—swank club on Hollywood's famous Sunset Strip.

The offer comes from jazz impresario Gene Norman, of "Just Jazz" concert and recording fame.

It would be for 17 days in April, May or June. "The band would play every night," Ted told the M.M. "but not for dancing. I am considering the offer

Hollywood club spot

but, frankly, I'm not sure the band would want to return to the States so soon. We have already done three tours in 18 months." Ted has also had an offer to play at New York's famed Waldorf Astoria—but has had to turn

it down. Reason? The American Federation of Musicians objected.

Precedent

Cables M.M. New York correspondent Ren Grevatt: "An AFM spokesman told me the Federation is not anxious to set up any deals for bands or combos which could be viewed as a precedent for other exchanges of bands on the café circuit."

"Till now, exchanges have covered non-dance concert fields. The spokesman added that opportunities for club and café work for U.S. bands in London are not comparable to those in America. 'Such exchanges would not be profitable,' he said."



Winifred Atwell played George Gershwin's music with the full Ted Heath Band on BBC-TV on Sunday.

STARS MEET TO CELEBRATE...



The Party of the Week. See picture on right.

DRUM CHANGE IN BARBER BAND

DRUMMER Ron Bowden is leaving the Chris Barber Band. He has been with Chris since the band's inception in May, 1954.

Graham Burbidge, from the Sandy Brown Band, will be taking over the Barber drum chair.

Seven groups for Jazz Band Ball

Seven groups have been booked for the 9th annual Jazz Band Ball on December 2 at the Hammer Smith Palms.

They are the Freddy Randall, Mick Mulligan, Bruce Turner, Eric Silk, Mike Peters, Graham Stewart and Alan Littlejohns bands.

Judy Garland has hopes for 1959

JUDY GARLAND is saying goodbye to Britain after her London season for at least a year.

Judy and her husband-manager Sid Luft were due to leave for New York in the "Queen Mary" yesterday (Thursday).

Film role

All next year, Judy will be engaged on a new film, "Born In Wedlock." She also has extensive Variety and TV commitments in the States.

"We would like to return next year," says Sid Luft, "but I am afraid it will be impossible." He hinted that Judy may be back in 1959, however.

RUSS HAMILTON CHRISTMAS LP

Russ Hamilton last week recorded an LP for Oriole which is to be released in the States at Christmas.

The LP consists of 12 numbers, six of which are Russ's own compositions, and the accompaniment is by the Johnny Gregory Orchestra.

Russ is in line to play a summer season in Blackpool next year.

FOOTNOTE: The last time he appeared at Blackpool was in 1956 as a Butlin's Redcoat at the Metropole Hotel.

Jim Dale—latest in the 6-5 film

Rock singer Jim Dale, Johnny Dankworth and Cleo Laine have been added to the cast of the "Six-Five Special" film. Dankworth will appear with his Seven. As previously reported, Lonnie Donegan, Dickie Valentine, Russ Hamilton and Don Lang have already been signed.

Back to work for Welsh on Tuesday

Trumpet-leader Alex Welsh was discharged from Hammer Smith Hospital on Monday following an operation on his hip. Alex expects to return to work with his band at the Humphrey Lyttelton Club on Tuesday.

'BAL CARIBBEAN'

Singer Rudy Marsalls will be featured in "Bal Caribbean," which opens at Streatham's Stork Club on November 25.

DEEJAY DUNCAN IS TRAVELLING LIGHT

SKIFFLE singer Johnny Duncan's Variety commitments mean that his weekly BBC Light Programme Thursday show "Tennessee Song Bag" is being aired from different parts of the country.

Yesterday (Thursday) he broadcast from Edinburgh and will also air from Manchester (28th), London (December 5) and Bristol (12th).

Variety tour

Johnny, with his Blue Grass Boys, opens for a week in Variety at Liverpool on Monday and finishes the current tour with weeks at Chiswick and Cardiff. Heading the supporting bill is singer Frank Holder.

The Duncan group has been booked for the Light Programme's "Let's Have A Ball" on December 5, BBC-TV's "Six-Five Special" on December 7, and the Light's "Skiffle Club" on December 21.

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... THE F, D & H 80TH BIRTHDAY



The music-publishing firm of Francis, Day and Hunter celebrated its 80th anniversary on Tuesday with a party at London's Café Royal. Seen (top) during cocktails are (l-r.) EMI's Norman Newell, Annis Shelton, Geraldo and Dorothy Squires, and (below) Governing Director Fred Day relaxing with Jack Payne and composer Eric Meschwitz.

DELANEY BAND TO HAVE 2 DRUMMERS

FORMER Squadronaires drummer Tommy Cairns joined the Eric Delaney Band this week. Eric will, however, continue to feature his own drumming in special presentation spots.

Another newcomer to join this week was singer Gene Williams, from the Jack Parnell Band. Gene takes over from Cab Kaye, who has left Eric to form his own group.

Eric has been preparing "one of the most ambitious band productions yet" for his opening for a week's Variety at Finsbury Park Empire on Monday. Because of his Variety commitments, Eric has pre-recorded his Monday-night Light Programme broadcast.

BBC SPOTS FOR POP AND JAZZ

The BBC Light Programme is to present 18 regular weekly dance or jazz programmes during the first quarter of 1958. The bands booked include Eric Delaney, Eric Winstone, Oscar Rabin, the Squadronaires, Tommy Watt, Joe Loss, Johnny Dankworth, Ken Mackintosh, Bob Miller, Geraldo, Kenny Baker, Ted Heath and Edmundo Ros.

DATE WITH THE PRESS

The Nat Temple Orchestra will play today (Friday) for the All-London Press Ball at the Royal Festival Hall.

Gary Miller flies to Dublin show

Nixa recording star Gary Miller flies to Dublin this weekend to appear on Sunday in a charity show at the Capitol Theatre. Singers Edmund Browne and Sean Mooney will also take part.

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