

VOTE NOW! FOR THE 1959 JAZZ POLL

# Melody Maker

## 'West Side Story'

NOVEMBER 22, 1958

Over 114,000 Copies Weekly

EVERY FRIDAY 6d.

See centre pages

# YES! BUT CAN YOU

## REALLY PLAY?

**SHOULD** musicians be "graded" on the lines of an 11-Plus school exam?

This perennial question among musicians, bandleaders and band bookers flared up again last week.

### COURT CASE

It arose from a recent court case when a musician unsuccessfully sued for breach of contract after being replaced during the early stages of band rehearsals.

Main talking point in band circles now is:

Should there be an "ability test" before admission to the Musicians' Union?

Should there be a grading system according to proficiency after admission?

In the case of the replaced musician, there was no question of lack of ability. The Judge, in fact, stated: "I think he has a great ability and I have no doubt that he is a perfectly competent musician."

Back page, col. 2

## Now it's 'Cha-Cha Pop Pop'



Tony Scott and his Cha-Cha Band recorded two sides for Parlophone this week. Tony (timbales) and a section of the band are pictured above during the session at EMI's Abbey Road Studios. They cut "You Go To My Head" and "Cha-Cha Pop Pop" and the release date is scheduled for December. Look out next week for a special MM supplement on cha-cha. For the latest cha-cha news, see page 9.

# BULLETS & BALLADS IN EARP SHOW

IT will be bullets and ballads when TV star Wyatt Earp rides into Town on Boxing Day.

Earp—actor-singer Hugh O'Brian—opens with his own Western Variety Show at the Odeon, Tottenham Court Road, on December 26 for the Christmas season.

Lined up as additional attractions are The Fraser Hayes Four and Group One. Lavish settings inside the Odeon will depict the exterior

of Dodge City for the first half of the programme, and a Dodge City saloon in the second half.

### Experiment

This will be the first time that the Odeon has been used as a Variety theatre. "If the experiment is successful, we may stage further shows in the future," says L. B. Fancourt, of the Rank Organisation. The Wyatt Earp show will run until January 10. O'Brian will also make two

appearances for ATV while he is here.

British disc fans know Earp from his HMV LP "TV's Wyatt Earp Sings" which was issued in June.

## Only the best for 'Jazz Jamboree'

Sunday's "Jazz Jamboree" at the Gaumont State, Kilburn, promises to be a sell-out.

Alf Morgan, secretary of the Musicians' Social and Benevolent Council, told the MM on Wednesday that all 5s. and 10s. tickets have been sold but a few 15s. and £1 seats still remain.

They can be obtained from the MSBC, Suite 5, 116, Shaftesbury Avenue, W.1.

## CRICKETS LOSE BUDDY HOLLY

New York, Wednesday.—Buddy Holly has broken with the Crickets and with manager Norman Petty, and plans to work henceforth as a single and perhaps also set up his own publishing house in New York.

He will continue to record for Coral, as will the Crickets, who are currently revamping their act with a new lead singer.

## British songwriters win U.S. 'Oscar'

Joe Henderson and Jack Fishman have won a top American award for their hit number "Why Don't They Understand?" Broadcast Music Inc.—the U.S. equivalent of the Performing Right Society—has picked it as one of the top pop songs of the year.

The songwriting partners have been invited to a dinner at the Hotel Pierre, New York, on December 9 for the presentation.

## STOP PRESS

"6.5" will be cut to half-hour and adopt new format at end of year. This was the unconfirmed report at Wednesday midnight. New disc policy likely, with Russell Turner still producing. It will be followed by new Francis Essex half-hour show.

## ATISHOO! —But Frankie may be fit for Sunday

AS we closed for press on Wednesday, Frankie Vaughan was in bed nursing a cold.

But he expects to be fit enough to appear as scheduled at the De Montfort Hall, Leicester, this Sunday.

Next month, he flies to the Continent for an appearance in Brussels with film star Gina Lollobrigida on December 15.

The previous night, Frankie appears at the Danish Royal Command Performance in Copenhagen.

# TOP FILM JOB FOR STANLEY BLACK

FAMOUS conductor-composer Stanley Black has been appointed Musical Director of the Associated British Picture Corporation. He takes up his assignment at Elstree Studios on December 1.

A spokesman for the Corporation said: "Mr. Black will personally supervise all music for films made under our banner. He will also write some of the musical scores and liaison on our behalf with recording companies, music publishers and orchestra bookings."

### 60 films

He takes over at Associated British from Lou Levy, who died last year. Stanley has composed and

musically directed the scores for over 60 British films including "The Naked Truth," "Now and Forever," "The Man Who Wouldn't Talk," "These Dangerous Years," "My Teenage Daughter," "Wonderful Things" and "The Trollenberg Terror."

### MM discovery

Stanley Black, who is 45, broke into the musical business by winning a Melody Maker arranging competition in 1924.

For the past 14 years he has been a musical director for Decca and his LP sales total over one and a half million.

He makes his last appearance on the ATV series "Counterpoints" this Sunday. He will be succeeded by Bill McGuffie.

## DOWN BY THE RIVERSIDE



Shirley Bassey and Ted Heath were two of the stars who travelled down to the BBC's Riverside Studios at Hammersmith on Saturday to appear in "Six-Five Special." They are pictured above during a lunch-break in rehearsal.

**Stop Press, U.S.A.**

**LeGRAND LP IS A WINNER**

NEW YORK, Wednesday.—The executives at Columbia Records are quite excited over a new LP by Michel LeGrand. It will be released in January both here and in Britain.

It features arrangements by LeGrand on tunes written by jazz composers—for example, "In A Mist" (Bix Beiderbecke), "Nuages" (Django Reinhardt) and big and small band tracks.

From **BURT KORALL**

Miles Davis is the chief soloist on four tunes, one of which is interpreted by a rather unusual instrumentation—Miles' harp and rhythm.

Other top drawer soloists showcased include Ben Webster, John Coltrane, Phil Woods, Gene Quill and Jimmy Cleveland.

Columbia feels the experiment will do much for the reputation of LeGrand in the jazz field.

**Singing Champ**

WORLD middleweight champion Ray Robinson will make his singing debut on television in late December or early January.

**DISC 'DOUBLE' FOR COZY COLE**

NEW YORK, Wednesday.—Veteran drummer Cozy Cole is not only the most talked about pop maker of the week, but probably the most recorded as well.

With "Topsy, Parts 1 and 2" still riding high on most

From **REN GREVATT**

charts, Cole has suddenly been represented on the market with follow-up re-

records on two entirely different labels.

Both carry the same title—"Caravan, Parts 1 and 2." These are on Grand Award label and on Felsted. The Felsted disc was cut by British jazzster Stanley Dance.

Now Love Records, which had the "Topsy" hit, has come up with its own follow-up—"Turvy, Parts 1 and 2."

Spokesmen for Love condemned the two competing discs as being of inferior sound quality and relics from the past, unfair to Cole as he is today.

**TOMMY EDWARDS**

**Talks go on**

MANAGER Harry Steinman says he is still hoping the right deal can be made to bring Tommy Edwards to Britain late this month or during December.

Meanwhile, Edwards' follow-up disc of "Love Is All We Need" is bidding fair to move right up to the top of the trade charts, with "It's All In The Game."

**JACK SCOTT**

**Headed for Britain**

JACK SCOTT—the red-hot Carlton Records artist—will soon make the British scene.

The artist, whose disc of "My True Love" is selling big in both Britain and the U.S., is expected to fly to England for TV appearances before the year is out.

**MIKE PRESTON**

**Rush-hour TV**

BRITAIN'S Mike Preston arrived in New York early this week on his first visit to the States.

London is getting heavy action on his disc of "A House, A Car, A Wedding Ring."

During his two-week stay he is making an unprecedented nine TV appearances and is doing at least 65 radio interviews.

**LITTLE RICHARD**

**Pick of the pops**

HOTTEST new record of the week: Little Richard's "Early One Morning" and "She Knows How To Rock." Cutest Christmas record of the season so far: David Seville's "The Chipmunks" on Liberty.

**Sinatra attracts trouble—Says DAVID NIVEN**

HOLLYWOOD, Wednesday.—David Niven, eye witness to the Sinatra-photographer melee, reportedly stated: "Nothing at all happened but I must say he (Sinatra) certainly does attract trouble."

Brazil's top composer Villa Lobos has composed the music for Mel Ferrer's "Green Mansions," which stars Audrey Hepburn and Tony Perkins.

STEPHEN LONGSTREET is writing the biography of Paul Whiteman and the story of the musicians of the Whiteman era... The haunt of The Beats, in the film "The Beat Generation," features the singing of Cathy Crosby (Bob's

From **HOWARD LUCRAFT**

curvaceous daughter) and the music of Louis Armstrong.

IN view of the current craze and the forthcoming season they're asking, in Hollywood, if "Silent Night Cha Cha" is next up... Drummer Gene Gammage replaced guitarist Herb Ellis in the Oscar Peterson Trio.

TWO music scholarships in the name of Eddie Cantor were established by Eddie Fisher at the Brandeis University "The Gene Krupa Story," which stars Sal Mineo as the famous drummer, goes before the cameras on January 6... Gary Crosby has a starring rôle in the forthcoming "Holiday for Lovers."

DEBBIE REYNOLDS recorded "The Mating Game" which is the title song for her new picture... Raoul Levy, in Hollywood to discuss the projected Bardot-Sinatra film "Night in Paris," is reported as saying: "Brigitte has more picture offers than she could ever make right in France. Besides, she's beautiful, she's engaged and she doesn't need the money. So if Frankie will come to Paris it is tres bien by Mademoiselle Bardot. If not, it's tres nothing so far as she's concerned."

**BALLROOM 'DATE' FOR TOP STARS**

A SMALL-TOWN ballroom this weekend begins a new policy of "star names." It is the Embassy Ballroom, Bacup (Lancs), and the first star booked is Glen Mason who sings there tomorrow (Saturday).

Others booked include Ronnie Aldrich and the Squadronaires on Saturday, December 6.

Responsible for the new policy is Bunny Baker, recently appointed leader and manager of the ballroom.

MANCHESTER.—Bob Turner, currently sharing percussion in the NDO with Vernon Leigh, has

**NEWSBOX... by Jerry Dawson**

joined the Johnny Roadhouse School of Music as drum tutor... NDO guitarist Dennis Newey will appear with Ken Sykora in the BBC "Guitar Club" on December 13.

LIVERPOOL.—Saxist Jack Channon has joined Hal Graham at the Rialto.

NORTHERN IRELAND.—Eddie Calvert makes his first ballroom appearance in Belfast on Monday at the Floral Hall.

SCARBOROUGH.—Hedley Ward has been re-booked for next summer season at the Spa Ballroom.

NORWICH.—Brian Green—currently leading at the Samson and Hercules—has re-formed his original Dixieland group for work in the Cellar Club, Tombland.

WEST CORNWALL.—Glen Loze and his Band have been re-booked for 1959 at the Kenegle Hotel and Country Club.

LEICESTER.—Local singing group "The Glyn Thomas Trio" has been booked to appear in "Six-Five Special." The trio comprises Glyn Thomas, his wife and his 19-year-old sister Pat.

**JAZZ on the AIR**

(Times: GMT)

**SATURDAY, NOVEMBER 22:**  
11.30-12.0 A 1: Bolling, Monk with Blakey, Ella-Duke.  
4.15-4.45 p.m. 2: Swing Serenade.  
6.30-7.0 DL: Steve Race.  
7.15-8.0 T: Mathis, McKinley, etc.  
8.15-9.0 T: Jazz from the 1920s, '30s, '40s and '50s.  
9.0-9.45 W: Jazz Time.  
9.10-9.55 P 1: Jazz Microgrooves.  
9.30-9.55 P 4: Dizzy Gillespie.  
10.5-12.0 J: O-J Shows.

**SUNDAY, NOVEMBER 23:**  
7.15-8.0 p.m. T: Peggy Lee, Hettli, Pee Wee Hunt.  
8.15-9.0 T: Pepper Mulligan, Giffre, MJQ, Red Allen, Hackett.  
9.10-10.0 S: For Jazz Fans (news break 9.30).  
11.5-12.0 E: Jazz Discs.

**MONDAY, NOVEMBER 24:**  
5.30-5.10 p.m. B: Erroll Garner.  
7.15-8.0 T: 5 by McIntyre, B.G., Shearing.  
8.15-9.0 T: 4 by Basie '30s, Miles D., Webster, Holiday, Rogers, Jamal.  
8.30-9.0 I: MJQ in Baden-Baden.  
9.30-9.55 J: Big Band Sounds.  
9.30-10.30 app. K: Negro Folk Music.

**TUESDAY, NOVEMBER 25:**  
7.15-8.0 p.m. T: Beafonte sings the Blues, Miller, J.D., B.G.  
7.35-8.0 K: Harry Arnold Jazz Show.  
8.15-9.0 T: Garner, J. C. Higginbotham, Simeon, Sitt.  
9.30-9.55 J: Modern Jazz 1958.  
9.30-10.0 N: Jazz Programme.  
10.40-11.30 DL: Baker's New Dozen.

**WEDNESDAY, NOVEMBER 26:**  
5.30-5.55 p.m. P 1: Modern Jazz 1958.  
6.15-6.45 DE: Jazz Session.  
7.15-8.0 T: James, Jo Stafford.  
8.15-8.30 P 2: Dix-Drumbeater, S. Vaughan-Miles D., Louis.  
8.15-9.0 T: Sonny Clark (15 mnts.), Ella Louis, Basie-Rushing, etc.  
8.30-9.30 P 3: Jazz for Everyone.  
9.20-10.0 Q: Miles Davis.  
10.5-11.0 O: Jazz Journal.  
11.10-12.0 I: Ella sings Ellington.  
11.30-12.15 a.m. T: Repeat of 8.15.

**THURSDAY, NOVEMBER 27:**  
7.15-8.0 p.m. T: Miller, T.D., Prado, Hi-Lo's, Shearing-May.  
8.15-9.0 T: Basie-Williams, Henry Allen, Bill Harris (guitar).  
9.30-10.0 P 4: Art Tatum.  
10.0-11.0 P: Ellington.  
10.40-11.30 D L: Jazz Club.

**FRIDAY, NOVEMBER 28:**  
4.10-4.45 p.m. P 2: Pearl Bailey, Basie.  
7.15-8.0 T: Sinatra, B.G., Riddle.  
8.15-9.0 T: Noone-Hines, Condon, Terry-McGhee, Allison, Collette.  
8.30-9.0 B-258m.: The Real Jazz.  
9.5-9.25 C 2: Romance in Jazz.  
9.15-9.45 N: Jazz Programme.  
9.15-9.45 P 2: The Living Jazz.  
9.30-9.55 J: Stars of Jazz.  
10.15-11.0 C 1: Jazz Programme.  
Programmes subject to change.

**KEY TO STATIONS AND WAVELENGTHS IN METRES**

A: RTF France 1: 1—1829, 46.39, 2—193.  
B: RTF France 2: 280, 218, 318, 369, 379, 445, 498.  
C: Hilversum: 1—402, 2—298.  
D: BBC: E—464, L—1500, 247.  
E: NDR/WDR: 309, 189, 49.38.  
F: Belgian Radio: 1—484, 2—324, 3—267, 4—198.  
I: SWF B-Baden: 295, 363, 195, 41.29.  
J: APN: 344, 271, 547.  
K: SBC Stockholm: 1571, 255, 245, 306, 508, 49 band.  
N: Monte Carlo: 205, 49.71, 40.82.  
O: BR Munich: 375, 187, 48.7.  
P: SDR Stuttgart: 522, 49.75.  
Q: HR Frankfurt: 506.  
R: RAI Rome: 355, 290, 209, 41.81.  
S: Europe 1: 1622.  
T: VOA: 7.15 and 8.15: 49, 31, 25, 19, 16 metre bands. 11.30: 1734 (LW).  
W: Luxemburg: 208, 49.26.  
Y: SBC Lugano: 568.6.  
Z: SBC Geneva/Lausanne: 360, 31.

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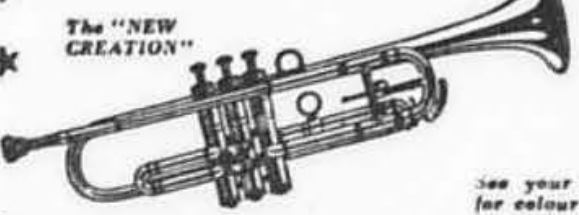
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**ORION**

# 'They call me an artist in Britain,' says Billie Holiday

**BILLIE HOLIDAY** wants to come to London and stay in London. She told me so when I visited her backstage at the Olympia music hall. We could faintly hear Jimmy Rushing on stage rehearsing his numbers for the evening Europe No. 1 radio programme.

Lady Day, or the Princess of Harlem, as they call her in France, looked tired. She sat drinking a glass of Vittel water and in a meandering voice told me:

"Since my separation from my husband I do not want to stay in the States. Tell me, do you British like dogs?"

I told her we did, but that if she wanted to bring her kennel of chihuahuas to London they would have to stay in quarantine for six months.

"Then I shall visit them every day," said Billie. She went on:

"I want to settle in Britain because I love the people. In Britain they do not just call me a singer, they call me an artist and I like that."

Billie, of course, has a problem in New York. She cannot sing in cabarets because the police, rather stupidly, took away her licence to perform where drink is served. Why? Well, that is another story.

"I can sing in Carnegie Hall," she said somewhat

bitterly. "But I want to sing in cabaret. I want to sing in a British cabaret."

As soon as Billie reached Paris the French Radio grabbed her for a broadcast. Then she did the rounds of the Paris night spots calling into the Mars Club to see Art Simmons and looking into the Chat Qui Pêche. But Billie could not sing in either. She was billed at Olympia with Kansas Fields (drs.), Mal Waldron, her own piano accompanist, Paul Rovere (bass) and Guy Lafitte (sax).

Jimmy Rushing, who has already won Parisian hearts, was also on the programme.

The fans flocked to see and hear Billie but, to be frank, she was a disappointment.

She sang "Nice Work If You Can Get It," "When Your Lover Has Gone" and "I Cover The Water Front."

The fans, quite incorrectly, seemed to expect to hear another Ella. But, in any case, Billie's singing was well below standard.

After the interval, she returned to sing "I Only Have Eyes For You," "Travelling Light," "Miss Brown To You," "Easy Living" and "I'm Just Fooling Myself."

She did better if not well and the fans listened and applauded.

After a short tour round France, Billie will go to Rome and maybe Greece. She will then return home and probably prepare to come to London.



Paris report by  
**HENRY KAHN**



Billie at the Olympia. She was a disappointment, says Kahn.

# JAZZ AUDIENCES CAN BE CRUEL

**WHAT** price the jazz boom? I'm not talking now about record sales or box-office returns. I want to take a long hard look at the current state of jazz appreciation, the healthiness of which we are apt to take for granted.

It's true that if we look back at the pre-war years, when jazz was something savoured and discussed by a small minority in Hot Record Societies and Rhythm Clubs, the change is quite startling.

Packed clubs with membership running into thousands, thriving concert circuits, a glut of jazz recordings of every kind—the now familiar scene in countries all over the world can never have been envisaged by the pre-war fan in his wildest dreams.



by Humphrey  
**Lyttelton**

But is the patient really enjoying such brimming health as his outward energy and sparkle suggest? In the past few years there have been disturbing symptoms.

Among the wide jazz public everywhere, the division between New Orleans or Dixieland jazz on the one hand and all other forms on the other has actually deepened with the passage of time.

In Switzerland this month a promoter with a catholic taste in jazz told me sadly: "It is impossible to sell modern jazz

in Switzerland" — and for Switzerland, read Germany, the Netherlands, Scandinavia and any other country where jazz is promoted on a large scale.

Now, I am as suspicious as the next man of self-consciously *avant garde* experiments in jazz. But I cannot think that it is a sign of health in jazz appreciation when the great weight of public approval falls upon the familiar and the conservative.

It's beginning to look as if, in the short space of 40 years, jazz has thrown off its adventurousness and is settling lumpy into the pattern set by "straight" music.

Let's turn to another aspect of the scene, spotlighted in recent news items. Duke Ellington boomed in Paris, Billie Holiday hissed in Milan, audiences for American jazz artists falling off in Britain and Denmark.

## TRADITION

Some may regard all this as a healthy indication of the critical liveliness of the jazz audience. To me, it indicates a startling lack of sense of proportion and balance.

In Eddie Condon's "Treasury of Jazz," Nat Hentoff writes "Because of the youth of the jazz audience and its predominantly non-intellectual habit of mind, the jazz audience is an inordinately cruel one, more cruel than the public for any other art form."

Despite the torrent of words now turned out on the subject of jazz, critics have so far failed to instil into the jazz audience a sense of tradition. With the result that generation succeeds generation, each one obsessed with the present, each one equipped with a set of household names of those currently "in the news" and utterly ignorant of the past.

The result? Ellington is criticised because he doesn't sound like Basie, Coleman Hawkins is criticised because he doesn't sound like Stan Getz (and vice versa), and artists like Lester and Billie are thrown on the scrapheap.

No, before we start congratulating ourselves on the present state of jazz appreciation, we should all go back to school and start learning something about the subject.



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# U.S. drummers will always lead the field

"WHAT will you order?" asked a prosperous-looking Eric Delaney as we took our seats in the select restaurant. Round us hovered three dignified waiters with menus as big as placards.

"Oysters? Salmon fumée?" murmured one waiter. "Fish and chips," I said.

"Blimey!" exploded Eric, forgetting where he was. "If I'd known that was what you wanted, I'd have taken you to Southend, where you could have eaten 'em out of newspaper."

Fish and chips was what I wanted, however, and fish and chips was what I got.

The gastronomic problem settled, we got on to music.

"I saw the Duke's band many times," he told me. "I travelled to Nottingham and Southampton especially. What always impresses me about these concerts is that any British drummer can learn from any American drummer."

## says Eric Delaney

in an interview with MAURICE BURMAN

"But what I like about all American drummers is that they have minds of their own. We categorise things—they just play."

"For example, the other night at a jazz club, Clark Terry and Paul Gonsalves played 'Volare.' Imagine that! I mean, if these fellows want to play on a wood block, they do it."

"And that's the difference. We are too set—we'll never catch up with the Americans."

### Tones

"Woodyard, now, is a great rhythm drummer—he gets so many different tones out of a single cymbal."

"I can't say who's the best drummer," he answered my query. "There isn't such a thing—they're all different." He resumed munching his steak.

"Why is the dance band business in such a state?" I asked. "I don't know. I wish I were clever enough to know."

"How is it affecting you?" "It isn't. Full stop."

"Why did you disband, then?" "Because for four years I had been playing in the same style and I wanted a change. I did a radio series a few weeks back with a different sound and it was a complete flop—I don't mind admitting that. Now we are back where we started and doing very good business."

"We work five days a week. We are at the Astoria every Sunday working for Rank, have a radio series and some TV shows coming up."

"Any ambitions?" "I have a lot, but they always seem to get squashed," he replied. "I wanted to be principal percussionist in a symphony orchestra..."

"...I thought you were a jazzman!" "Which just shows how English you are. Why can't you combine the two if you can read?"

A music publisher came over to say hello. "I used to work for him," said Eric. "He was a horrible fiddle player."

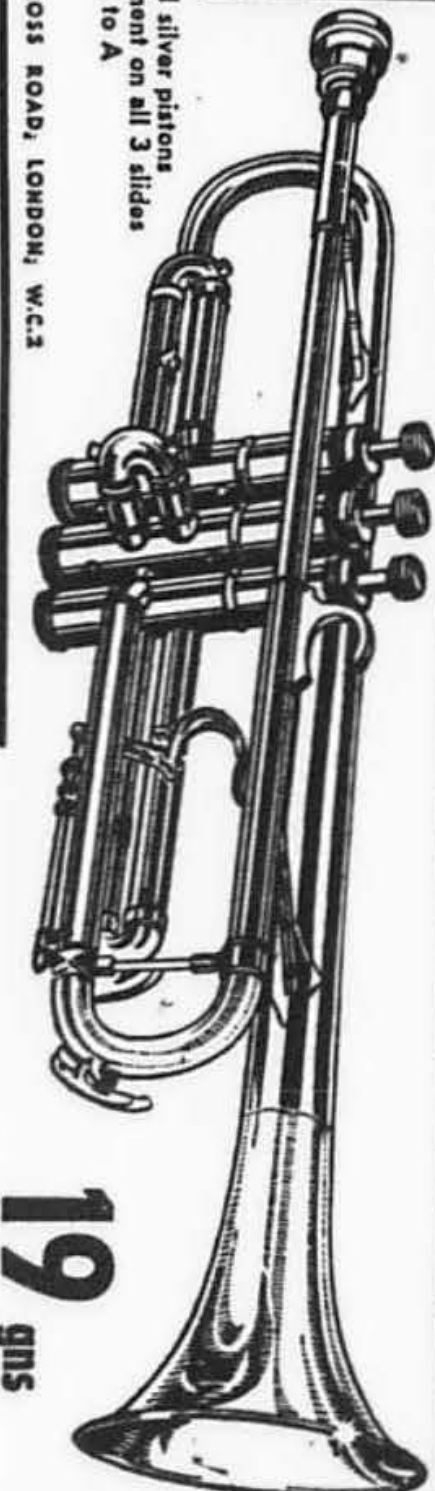
The music publisher smiled and withdrew. "Talking about horrible players," I said, "you took my place in Gerald's band..."

"Yes," he broke in, "and for three years I swore I'd never speak to you if we ever met. I heard nothing but 'Maurice did this' and 'Maurice did that,' and I'll tell you this—I can play timps better than you."

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# ON THE BEAT

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Plunged into the atmosphere of Civil War. By two disc jockeys. Demanding the freedom of a man condemned to be hanged. None other than our old Capitol Records friend, Tom Dooley!

**Alarming**  
IN mid-October, deejays Jerry Dexter and Bob Salter broadcast appeals to their listeners to help save Dooley from the gallows. The response amazed not only them—but the Governor of Nevada also.

Who found himself the recipient of signed petitions requesting a new trial and asking that Dooley be released until the day of the retrial.

And when a prominent lawyer named Harry Clayborn, City Attorney for nearby Henderson, Nevada, volunteered to provide Dooley's defence, the affair assumed alarming proportions.

Pro-Dooley factions clashed with anti-Dooleyites. Constituents lobbied local politicians. Sheriff W. E. Leypoldt was outraged.



**Red**  
BUT Dooley's trial went on—resulting in acquittal . . . in the broadcasting studios of the two deejays.

And the interesting point about it all is that—nearly 50 per cent of the Las Vegas population believed that Tom Dooley really was languishing in Clark County Jail, wrongly accused of murder.

There are red faces today in sophisticated Vegas. . . .

**Personality**  
"PERSONALITY" commercials. That looks like being the new trend. Instead of those anonymous housewives and nameless "open-air-type" young men, we may shortly find stars of stage, screen and radio urging the merits of perfect whiteness and satinsmooth shaving gear.

Why? Because recent increases in Equity rates now make it worth engaging prominent personalities for these chores.

(OLD studio fees: £7 minimum for up to three commercials, plus £2 for each additional commercial. NEW studio fees: £7 minimum for one commercial, plus £2 for each additional commercial.)

(Repeat fees: Half as much again as the old rates.)

Which is why the advertising firm of C. J. Lytle sought an associate director of television and radio who knew his way around the business—and found him in the person of Ambrose.

And why I found Ammy (sans dressing-gown and pyjamas in the early hours of 6 p.m.) surrounded by some of the top TV names and sundry millionaires at a Café Royal celebration party on Monday.

**PRS and cons**  
REACTION in New York to the new Performing Right Society ruling for American

publishers setting up in business over here is one of alarm and indignation.

Particularly criticised is the PRS demand that 20 per cent of such a company's revenue must come from British songs.

"Where do you find that number of writers?" they ask. In Britain, a spokesman for the PRS told me this week, there has been no great protest from the publishers—though "one or two people have expressed their disappointment."

They include Fred Jackson, recently of Mills Music (London), whose new firm of Planetary-Kahl is affected by the ruling. Told that the PRS sees no reason to change its opinions "at present," he intends approaching PRS chairman Sir Arthur Bliss.

**Swig and swing**  
THE Carnation Milk company in America has made a deal with Columbia Records whereby the consumer has only to send 50 cents and three milk can labels to get a special Duke Ellington-Mahalia Jackson EP, containing numbers from a recent Columbia LP.

You could almost call it "canned" music.

**Local power**  
SHOULD an applicant be given an ability test before admission to the Musicians' Union? Is it practicable? I checked with New York to find out how the American Federation of Musicians operated on this score.

But the AFM, I learn, has no established procedure. It is left largely to the local branches (of which there are over 700).

These locals have the power to demand an audition by the musician. And this can be as easy, or as difficult, as the board may care to make it.

However, an AFM spokesman described the Federation as an "open" organisation, with a low initiation fee of only 50 dollars (app. £17)—as opposed to some craft unions which have high fees in a deliberate attempt to limit membership rather than risk a lessening of work opportunities due to a large labour force.

**Not so**  
IT is quite untrue that, at next year's Tin Pan Alley Ball, it will be the turn of the disc-jockeys to entertain the band-leaders, artists and music publishing industry.



"American drummers have minds of their own," says Eric Delaney.

## OH BOY, it's a REGENT!



says RED PRICE—star of the A.B.C. series "Oh Boy!"

You know, it's not until you've actually played the "Regent" that you realise just how good it is. Granted, its appearance, with the rich grained African blackwood and nickel-plated key work, is just about perfect, but when you take it in your hands and let your fingers run over the responsive keys—place it to your lips and hear the wonderful intonation, then you know that you've got an instrument that is hard to beat.



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Great records of our time

# Four Brothers

DETAILS: Woody Herman's Orch. featuring Herb Stewart, Zoot Sims, Stan Getz, and Serge Chaloff. Comp. and arr. Jimmy Giuffre. Rec.: Hollywood, 27/12/47. Duration: 3 min. 15 secs. Columbia DB.2532

"WE got off to a bad start. Those first sides for Columbia were all made in Hollywood in a studio where something was wrong with the board. All the things we made were muffled. They had to run them through an echo chamber to use them at all. No-one there will forget how the records sounded when they were played back . . . pale imitations of what actually happened."

In view of those remarks by Woody Herman (from Shapiro and Hentoff's "Hear Me Talkin' To Ya"), it seems incredible that so disappointing a session should have made jazz history. Yet listening to "Four Brothers" one would hardly know that eleven years have passed. Development has not merely been slow in big-band jazz: it has been virtually non-existent. Despite the recordist's troubles one can still feel the impact of that five-man trumpet team, the drive of Don Lamond's brass-conscious drum work, the compact warmth of Jimmy Giuffre's tenor-lead scoring.

## CREDIT TO GIUFFRE

Much credit is due to Giuffre. Before the second Herman Herd had even been formed, he, Stan Getz, Zoot Sims and Herb Stewart had teamed up in Hollywood, using the particular form of close, low scoring which was to provide the world with its first distinctive saxophone sound since Glenn Miller (and, apart from Billy May, its last).

Despite the novelty of the sax scoring, it was not principally the "Four Brothers" ensemble which made the record a hit. There were two other major factors.

The first was the modern jazz public's unquenchable thirst for tenor saxophones. There is something special about Adolph Sax's middle child. A jazz concert audience will listen avidly to a succession of repetitive or vulgar notes on the tenor, which it would accept on no other instrument.

"Four Brothers" offered no fewer than three tenor saxmen for the price of one, plus a rather tenorish baritone.

More important in the success of the brothers, however, was the new school of tenor playing they exemplified. The mellow, horn-like sound of Stan Getz found an immediate response among jazz listeners, in rebellion against "hot" tones and the disreputable associations of pre-war jazz.

## FRESH AS EVER

It was the third of four stages in jazz tone. Initially, tones had been rough because the players had no means to do better. Then came a period when roughness was cultivated for its own sake, in imitation of the self-taught pioneers.

After the Second World War came revolt. Jazz must be made respectable: "a professional world fit for heroes to live in." Having saved democracy from its enemies, the next objective was to save jazz from itself.

The fourth (and perhaps final) stage is with us at last. The roots of jazz are now so remote as to be forgotten by the younger players, especially in America. Acceptance by intellectual circles has quelled the desire for revolt. These days the jazzman may play—and sound—as he feels.

"Four Brothers" has done its job. Significant in ensemble as well as solo development, it remains as fresh as ever.

What now? The Kenton interlude is over. Basie has brought perfection to the style he pioneered 20 years ago. Ellington's contribution is to Ellingtonia rather than to the broad stream of jazz. Who will carry the development of ensemble jazz a further stage?

More than once in the past the answer has been Woody Herman. Grateful for earlier triumphs, we await with interest—and impatience—the pioneer work of one more Herman Herd.

NEXT WEEK: "I've Got My Love To Keep Me Warm," by Les Brown.

by  
**STEVE  
RACE**



Lewis—stated discontent



Dawson—suggestions

# Music—art, trade or profession?

**HERE'S a question that concerns fans and musicians equally: Is music an art, a profession—or a trade?**

It could produce a few ribald answers nowadays and certainly some conflicting opinions.

Music, at best, can be art. It should be a profession and most musicians prefer to think that it is.

Yet in the eyes of the Musicians' Union, the instrumentalist is regarded for practical purposes as a tradesman—regardless of his skill.

The MU makes no bones about it. Its main preoccupation is wages and working conditions.

Today, almost anyone who owns an instrument can become a musician (on paper, of course) by joining the MU. All it takes is the entrance fee and two signatures from MU members to back an application.

## Eavesdropper

I know one man who holds a Union card, has attended secret meetings, purely to eavesdrop. To my knowledge he has never played an instrument.

In theory, of course, entrants are vetted by their proposer and seconder. In practice, who cares? The Union's counter-attack on price-cutting has been to enrol the cutters and make them demand the MU minimum rate for the job. No question of ability enters into it.

This is a sterile policy at a time when bands are being pushed out of employment by closing dance halls and off the air by more and more bad records.

## MM better pop music campaign

Yet the MU sits smugly on a rising membership, casting a disapproving eye at the deplorable state of pop music. It rejects any sort of artistic responsibility, ignores the serious dilution of musical standards over the years among the rank and file and shrinks from taking any sort of initiative above the level of the pay packet.

Thinking musicians know that the tradesman approach has reduced their status.

The utter charlatan is lumped together with the skilled instrumentalist. Membership makes only two real demands: keep up your dues and don't work under the minimum rate.

Vic Lewis stated his discontent a couple of weeks ago in lashing out at bad pop music.

"I'd like to see the MU impose a compulsory test of musicianship," said Vic. His words must have been echoed fervently by many musicians who take their calling seriously.

Surely the time has come for the MU to think seriously about it? There are difficulties, admittedly, and the introduction of such a scheme would be bound to produce anomalies.

Attempts have been made in the States to maintain musical standards—and sometimes with laughable results. Erroll Garner once said that he wasn't allowed to play in New York because he couldn't read music!

Nevertheless, something can and should be done. How? The MM's Jerry Dawson weighs in with some practical suggestions.

1. Every MU applicant should prove that he has been able to earn a living as a musician over a given period or submit to a simple audition. Approved cases could be granted a Class 3 card.

2. After a year's membership he could apply for a stiffer test, the passing of which would give him a Class 2 rating.

3. After a further period, he would be qualified to try for Class 1 status.

## Quality

Obviously Dawson has in mind minimum wage rates and scheduled jobs for the three separate categories. He also feels that semi-pros need a defined place in the scheme of things. Give them a choice of jobs without endangering the full-time player.

And he visualises Class 1 bands that would have to use a given percentage of Class 1 instrumentalists.

"Bookers would know exactly what they were buying in terms of quality—and band-leaders would have some guarantee of a man's ability.

"Musicians would work to attain the highest rating, thus raising the overall standard of musicianship. The MU member would have prestige and dignity.

"Better musicianship would lead to higher musical appreciation on the part of the public."

The biggest snag of all might be in trying to grade band-leaders. A test of musicianship there could provide a lot of laughs and a few red faces!

# DUKE ELLINGTON'S inspired drummer SAM WOODYARD says . . .



"It's a great thrill to be using Premier"



"... The tremendous thing about Premier Drums is that the wonderful appearance is matched by their wonderful tone. For me, these are the only drums."  
You, too, can use exactly the same drums that have thrilled this great drummer—and you'll be surprised how reasonably they're priced.

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# TOP 10 LPs



# TOP 20 POPS

WEEK ENDED NOVEMBER 15, 1958

WEEK ENDED NOVEMBER 15, 1958

This week	Last week	Title	Artist	Label
1	(1)	SOUTH PACIFIC.....	Soundtrack.....	RCA
2	(2)	MY FAIR LADY.....	Original Cast .....	Philips
3	(5)	KING CREOLE.....	Elvis Presley.....	RCA
4	(3)	COME FLY WITH ME.....	Sinatra.....	Capitol
5	(4)	ELVIS'S GOLDEN RECORDS.....	.....	RCA
6	(6)	KING AND I.....	Soundtrack.....	Capitol
7	(8)	DEAR PERRY.....	Perry Como.....	RCA
8	(—)	SONGS BY TOM LEHRER .....	.....	Decca
9	(—)	PACK Up Your Troubles Russ Conway ...	.....	Columbia
10	(—)	STARDUST.....	Pat Boone .....	London

1	(3)	HOOTS MON.....	Lord Rockingham's XI.....	Decca
2	(2)	IT'S ALL IN THE GAME.....	Tommy Edwards.....	MGM
3	(1)	BIRD DOG.....	Everly Brothers.....	London
4	(4)	A CERTAIN SMILE.....	Johnny Mathis.....	Fontana
5	(6)	COME PRIMA/VOLARE.....	Marino Marini.....	Durium
6	(9)	MORE THAN EVER.....	Malcolm Vaughan.....	HMV
7	(16)	IT'S ONLY MAKE BELIEVE.....	Conway Twitty.....	MGM
8	(5)	STUPID CUPID/CAROLINA MOON.....	Connie Francis.....	MGM
9	(7)	MOVE IT.....	Cliff Richard.....	Columbia
10	(8)	KING CREOLE.....	Elvis Presley.....	RCA
11	(11)	LOVE MAKES THE WORLD GO ROUND...	Perry Como.....	RCA
12	(12)	TEA FOR TWO CHA CHA.....	Tommy Dorsey Orch.....	Brunswick
13	(—)	TOM DOOLEY.....	Lonnie Donegan.....	Pye-Nixa
14	(17)	SOMEDAY.....	Jodie Sands.....	HMV
15	(15)	MY TRUE LOVE.....	Jack Scott.....	London
16	(14)	SOMEDAY/I GOT A FEELING.....	Ricky Nelson.....	London
17	(18)	COME ON, LET'S GO.....	Tommy Steele.....	Decca
18	(13)	WESTERN MOVIES.....	Olympics.....	HMV
19	(—)	HIGH CLASS BABY.....	Cliff Richard.....	Columbia
20	(—)	I'LL GET BY.....	Connie Francis.....	MGM

## Lord Rockingham takes the lead

IT'S been quite a week in the singles chart, with a new No. 1 and three new entries, two of them by artists who already have hits in the list.

The top spot has gone to the Lord Rockingham XI's "Hoots Mon" after only four weeks, thereby pegging Tommy Edwards' "It's All In The Game" at No. 2 and pushing the Everlys' "Bird Dog" down to third place.

Lonnie Donegan leads the newcomers at No. 13 with his version of Tom Dooley. This boy could be the success of the Christmas season as his Skiffle Party is also doing well and looks like getting a place among the top dogs very soon.

At No. 19, Cliff Richard's *High Class Baby* looks like repeating the success of his first disc, *Move It*, and right behind him comes Connie Francis with yet another oldie, *I'll Get By*, one of the tracks of her "Who's Sorry Now" LP.

Malcolm Vaughan's *More Than Ever* has crept up to No. 6—only one place behind the Marino Marini version that's been leading the field with this one for a long time. Also moving fast is Conway Twitty's *It's Only Make Believe* at No. 7. This one has already hit the target in the States.

Surprise of the week has been the sudden decline of the Poni-Tails' *Born Too Late*, last week at No. 10, this week—out!

*South Pacific* still leads the LP chart, but things have been happening lower down the list. *Songs By Tom Lehrer* has crept back, together with two new entries, Russ Conway's *Pack Up Your Troubles* and Pat Boone's *Stardust*.

Shelly Manne's *My Fair Lady* must be one of the most popular jazz discs ever. It first entered the jazz chart over six months ago, and is still leading the field with plenty to spare.



Donegan

## TOP 10 JAZZ DISCS

1	(1)	MY FAIR LADY (LP).....	Shelly Manne.....	Vogue
2	(2)	CHRIS BARBER IN CONCERT Vol. III (LP) .....	.....	Pye-Nixa
3	(3)	ATOMIC MR. BASIE (LP) .....	Count Basie.....	Columbia
4	(8)	JAY AND KAI PLUS SIX (LP)...	Jay Jay Johnson, Kai Winding.....	Fontana
5	(4)	MR. ACKER BILK MARCHES ON (EP).....	.....	Pye-Nixa
6	(7)	ELLA SINGS ELLINGTON SONG BOOK I and II (LPs) .....	.....	HMV
7	(5)	CLARENCE WILLIAMS JAZZ KINGS (EP).....	.....	Fontana
8	(6)	ELLA SINGS ELLINGTON SONG BOOK III and IV (LPs).....	.....	HMV
9	(—)	MODERN JAZZ QUARTET (LP) .....	.....	London
10	(—)	THE MOST HAPPY PIANO (LP).....	Erroll Garner.....	Philips

ALL STORES SUPPLYING INFORMATION FOR RECORD CHARTS  
 LONDON—Reg. W. Reed, Ltd., S.E.15; Forde's, W.C.1; A. R. Tappin, S.E.15; Rolo For Records, E.10; Popular Music Stores, E.6; W. A. Clarke, S.W.6; Leading Lightings, N.1; Imbels, W.C.1. MANCHESTER—Hime & Addison, Ltd., and Record Rendezvous; Duns Wholesale, Ltd., 1; H. J. Carroll, 18. BIRMINGHAM—The Diskery, 5; R. C. Mansell, Ltd., 5. GLASGOW—McCormack's, Ltd., C.2. CARDIFF—City Radio (Cardiff) Ltd., LIVERPOOL—Beaver Radio, Ltd., 1. BELFAST—Atlantic Records, PLYMOUTH—C. H. Yardley & Co. PORTSMOUTH—Weston Hart, Ltd. HULL—Sydney Scarborough, Ltd. BOURNEMOUTH—Beales, BOLTON—Engineering Service Co. WEST HARTLEPOOL—Hoggett's, Ltd. CRAWLEY—S. C. Withers, MIDDLESBROUGH—Sykes Record Shop, EDINBURGH—Bandparis Music Stores, Ltd., 1. BLACKWOOD—Glyn Lewis, TORQUAY—Fabb & Co., Ltd. SOUTH SHIELDS—Saville Bros., Ltd. SLOUGH—Hickles, NEWCASTLE—J. G. Windows, Ltd., 1. LEEDS—R. S. Kitchen, Ltd., 1. BRIGHTON—Dobell's Record Shop, 1.

## Britain's 20 top tunes

THIS copyright list of the 20 best-selling songs for the week ended November 15, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

1	(1)	COME PRIMA (MORE THAN EVER) (F) (2/-) ..	Sterling
2	(4)	A CERTAIN SMILE (A) (2/-)	Robbins
3	(2)	VOLARE (NEL BLU DIPINTO-DI BLU) (F) (2/-)	Robbins
4	(16)	IT'S ALL IN THE GAME (A) (2/-) .....	Blossom
5	(3)	TRUDIE (B) (2/-) ..	Henderson
6	(5)	CAROLINA MOON (A) (2/-)	Lawrence Wright
7	(7)	BORN TOO LATE (A) (2/-)	Anglo-Pic
8	(9)	BIRD DOG (A) (2/-) ..	Acuff-Rose

9	(10)	YOU NEED HANDS (B) (2/-)	Lakeview
10	(8)	WHEN (A) (2/-) ..	Southern
11	(18)	MARY'S BOY CHILD (A) (2/6) ..	Bourne
12	(13)	MAD PASSIONATE LOVE (A) (2/-) .....	Durbess
13	(12)	TULIPS FROM AMSTERDAM (F) (2/-) .....	Cinephonix
14	(19)	MOVE IT (B) (2/-) ..	B. P. Wood
15	(11)	STUPID CUPID (A) (2/-)	Aldon
16	(15)	ON THE STREET WHERE YOU LIVE (A) (2/6)	Chappell
17	(—)	SOMEDAY (A) (2/-) ..	Duchess
18	(14)	POOR LITTLE FOOL (A) (2/-) ..	Commodore-Imperial
19	(—)	HOOTS MON (B) (2/-) ..	Southern
20	(17)	IF DREAMS CAME TRUE (A) (2/-) .....	Dominion

A—American; B—British; F—Others. (All rights reserved.)

## Top Twenty publishers and other versions

HOOTS MON (Southern).  
 IT'S ALL IN THE GAME (Blossom)—Nat. "King" Cole (Cap); Barry Kendall (Emb); BIRD DOG (Acuff-Rose)—Paul Rich (Emb).  
 A CERTAIN SMILE (Robbins)—Jones Boys (Col); Andy Russell (RCA); Paul Rich (Emb).  
 COME PRIMA MORE THAN EVER (Sterling)—Jackie Dennis (Dec); Joe Loss (HMV); Robert Earl (Pya); Edmund Hockridge (P-Nix); Tom Dull (Col); Norrie Paramor (Col); Jackie Rae (Pon); Eve Boswell (Par); Ted Heath (Dec); Barry Kendall (Emb).  
 VOLARE (Robbins)—Ronald Chesney (HMV); Alan Dale (MGM); Charlie Drake (Par); Rikki Henderson (Emb); Joe Loss (HMV); Dean Martin (Cap); McGuire Sisters (V-Cor); Domenico Modugno (Ori); Nelson Riddle (Cap); Lita Roza (P-Nix); Anne Shelton (Phi); Cyril Stapleton (Dec); Jimmy Young (Col); Ted Heath (Dec).  
 IT'S ONLY MAKE BELIEVE (Francis Day & Hunter)—Jimmy Starr (Lon).  
 STUPID CUPID (Aldon)—Maureen Evans (Emb).  
 CAROLINA MOON (Lawrence Wright)—Billy Vaughn (Lon); Guy Luytens (Brun); George Hamilton IV (HMV); Maureen Evans (Emb).  
 MOVE IT (B.P. Wood)—Hal Burton (Emb).  
 KING CREOLE (Seventeen Savile Row)—Johnny Worth (Emb).  
 LOVE MAKES THE WORLD GO ROUND (Chappell).  
 TEA FOR TWO CHA CHA (Chappell).  
 TOM DOOLEY (Phex).  
 SOMEDAY (Leeds)—Billy Parrell (Phi).  
 MY TRUE LOVE (Southern)—Paul Rich (Emb).  
 I GOT A FEELING (Commodore-Imperial).  
 COME ON, LET'S GO (Beech)—Ritchie Valens (P-Nix).  
 WESTERN MOVIES (Ardmore & Beechwood)—Johnny Worth (Emb).  
 HIGH CLASS BABY (Kalith).  
 I'LL GET BY (Francis Day & Hunter)—Joe Loss (HMV); Liberace (Phi); Billy Williams (V-Cor).

## America's top discs

As listed by "Variety"—issue dated November 19, 1958.

1	(4)	TO KNOW HIM IS TO LOVE HIM ..	Teddy Bears (Dore)
2	(3)	IT'S ONLY MAKE BELIEVE	Conway Twitty (MGM)
3	(1)	TOM DOOLEY	Kingston Trio (Capitol)
4	(1)	TOPSY ..	Cozy Cole (Love)
5	(8)	BEEP BEEP	Playmates (Beakette)
6	(9)	I GOT STUNG	Elvis Presley (RCA Victor)
7	(7)	TEA FOR TWO CHA CHA	Tommy Dorsey Orchestra (Decca)
8	(6)	CHANTILLY LACE	Big Boy (Mercury)
9	(5)	IT'S ALL IN THE GAME	Tommy Edwards (MGM)
10	(2)	ONE NIGHT	Elvis Presley (RCA Victor)

11	(13)	QUEEN OF THE HOP	Bobby Darin (Atco)
12	(10)	LONESOME TOWN	Ricky Nelson (Imperial)
13	(11)	THE END	Earl Grant (Decca)
14	(—)	THAT OLD BLACK MAGIC	Loult Prima and Keely Smith (Capitol)
15	(—)	PROBLEMS	Eberly Brothers (Cadence)
16	(—)	MEXICAN HAT ROCK	Applejacks (Camro)
17	(16)	CALL ME	Johnny Mathis (Columbia)
18	(—)	A LOVER'S QUESTION	Clyde McPhatter (Atlantic)
19	(—)	SMOKE GETS IN YOUR EYES	Flatters (Mercury)
20	(—)	A PART OF ME	Jimmy Clanton (Ace)
21	(—)	THE WORLD OUTSIDE	Four Coins (Epic)

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 I Never Knew  
 (That Roses Grew)  
 Love is the Sweetest Thing  
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 They Didn't Believe Me  
 Blue Moon  
 Poor Butterfly  
 Don't Be That Way

Series No. 3  
 China Boy  
 After You're Gone  
 In A Little Spanish Town  
 The One I Love (Belongs To Somebody Else)  
 Bye Bye Blackbird

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 Shine On Harvest Moon  
 A Broken Doll

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# SINATRA

## -through the ages!

**"THE Frank Sinatra Story"**  
LP traces the Sinatra recording career from 1939—when he was a vocalist with Harry James—to 1952.

This is obviously a "must" for those who cherish fond memories of Sinatra's earlier efforts.

Titles (with recording dates in parentheses) are: *All Or Nothing At All* (1939); *Ol' Man River, If You Are But A Dream* (1944); *You Go To My Head, Put Your Dreams Away* (1945); *How Deep Is The Ocean, Begin The Beguine* (1946); *I Concentrate On You, I've Got A Crush On You* (1947); *April In Paris* (1950); *Castle Rock* (1951); *Birth Of The Blues* (1952).

An Oscar for Benny Green's informative and well-written sleeve note, which succinctly covers the Sinatra career.

(Fontana TFL5030)

### ▶ Jo Stafford

THE beaty Hibiscus is delivered with Jo Stafford's customary vocal perfection. This one could put her back on top.

Jo, with husband Paul Weston, gets a composer credit for *How Can We Say Goodbye*. This is a reflective ballad.

(Phillips 45-PB876)

### ▶ Domenico Modugno

MODUGNO'S own version of *Strada 'N' Fosa* is sung with this artist's unaffected simplicity and sincerity. It remains to be seen whether this will prove another "Volare," though.

Backing is the equally listenable Lazzarella.

(Ortolo 45-ICB5001)

### ▶ Joan Regan

JOAN REGAN makes a telling HMV debut with the stirring *Take Me In Your Arms*, which I knew back in the early 'thirties as "Nothing But A Lie."

Backing is the more sedate *Love Like Ours*.

(HMV 45-POP555)

### ▶ Ricky Nelson

LONESOME TOWN, already a hit in the States, is one of those soulful numbers that



● Ricky Nelson

## BEATY BUSHKIN

THE delicate tracery of Joe Bushkin's piano playing always makes an immediate appeal. Even when playing with such a ribald outfit as Mugsy Spanier's Ragtime Band, Bushkin retained his musical artistry and sensitivity.

One could almost describe his approach to jazz as "classical." Technically, this is so—but, unlike so many "legit" pianists who turn to jazz, Bushkin has never failed to reveal his innate feeling for the jazz idiom.

This is again evident on his latest LP, "I Get A Kick Out Of Porter." As the title indicates, these are all Cole Porter tunes. And I can think of no better combination than the sophisticated Porter and the equally sophisticated—musically speaking—Joe Bushkin.

A final word of praise for the beaty arrangements scored by Kenyon Hopkins. These put the seal of merit on an immaculate LP.

Titles: *I Get A Kick Out Of You; I've Got You Under My Skin; Night And Day; Begin The Beguine; Get Out Of Town; In The Still Of The Night; So In Love; Love For Sale; Let's Do It; Where Have You Been; What Is This Thing Called Love; Just One Of Those Things.* (Capitol T1030.)

Latest pop discs by  
**Laurie Henshaw**

should immediately register with love-lorn teenagers. Ricky whips it up à la Presley on *My Babe*.

(London HLP8733)

### ▶ Bobby Darin and Don Lang

AMERICA'S Bobby Darin and Britain's Don Lang are fighting for a key spot in the best-sellers with their respective versions of *Queen Of The Hop*.

The Darin version is already a hit in the States. (London HLE8737.)

Bobby's backing is *Lost Love*, a number one identifier with Harry Belafonte.

Don Lang encores with *La-Da-Da-Da*. He could score with either side.

(HMV 45-POP547)

**The winner!**

SONGWRITER Robert Grafton's *Coming Out Party*, the number that won the recent MM Maz Bygraves Song Competition, gets a spirited workout from Maz and the accompanying Eric Rogers group.

Ideal for the party occasion, this.

My Ukulele is a soft-shoe styled number that goes with an easy swing.

(Decca F11077)

### ▶ West Side Story

PHILIPS have been quick on the ball to release an LP of *West Side Story*, the latest American musical import. (See review on page 8.)

The music by Leonard Bernstein brilliantly echoes and underlines this drama of American street gang warfare. But the tunes themselves need to be taken in the context of the show as a whole.

For those who have seen the show, this makes a perfect memento.

(Phillips BBL7277)

### ▶ Stylemasters

THE Stylemasters vocal group give a melodious workout to that tuneful Jimmy McHugh o.die, *You're A Sweetheart*.

Another o.die, *Carolina In The Morning*, provides the encore.

(Capitol 45-CL14953)

### ▶ John Barry Seven

THE beaty, cha-cha-styled *Farrago*—already an "in-person" speciality of the John Barry Seven—could put the group into the best-sellers.

*Hee's Knees*, in similar idiom, again puts the accent on beat.

(Parlophone 45-R4488)

### ▶ Big Bopper

THE Big Bopper's *Chantilly Lace* is already a hit in the States. This is corny but cute stuff, with the villainous voice of the Bopper proclaiming that he likes Chantilly lace, a pretty face and a pony tail.

A somewhat weird disc in a way—but one obviously destined to be a hit here, too.

"Big Bopper," incidentally, is the nom de plume of a young singing discovery and dee-jay

from Texas named *Jake Richardson*. *Purple People Eater Meets Witch Doctor* is gimmicked up with those speeded-up tapes. (Mercury 45-AMT1002)

### ▶ Jimmy Lloyd

JIMMY LLOYD, who comes from Trinidad, offers an effective song setting of *Street In The Rain*, otherwise "Strada 'N' Fosa," by Domenico Modugno.

The End is one of those reverential songs that sound as though they have been recorded in a cathedral. Jimmy and the Wally Stott Orchestra and Chorus handle it with the requisite dedication.

(Phillips 45-PB871)

### ▶ Lonnie Donegan

PYE-NIXA rushed to "cover" the rival Capitol recording of Tom Dooley with a Lonnie Donegan version. Now it's jumped into the Hit Parade at number 13.

Lonnie is credited with the words and music of *Rock O' My Soul*. I hardly feel the lyric could have taxed his abilities overmuch.

(Pye-Nixa 7N15172)

### ▶ Marty Wilde

MARTY WILDE, who seems to be scoring with his self-appointed doomy vocal rôle, offers another disc in sombre vein with *The Fire Of Love* and *No One Knows*.

These should appeal to those who enjoyed "Endless Sleep."

(Phillips 45-PB875)

### ▶ Johnny Nash

TEXAS-born Johnny Nash may be HMV's answer to Fontana's Johnny Mathis. There is something of the Mathis vocal quality in Nash's *Midnight Moonlight*.

The beaty *Almost In Your Arms* (from the "Houseboat" film) could put the Nash boy in the Hit Parade.

(HMV 45-POP553)



L-r: Toto (gtr.), Angelo (drs.), Marini (pno.) and Ruggero (bass).

## Marino Marini's box of tricks

THE proud possessors of three French Golden Discs, one Italian, and one to come from Belgium, the Marino Marini Quartet started a week in *Variety* at the Palace Theatre, Manchester, on Monday.

This is the only recording group so far which has been able successfully to reproduce "in the flesh" the identical sound one hears on its records.

In fact, says Marini, in his delightful broken English: "The sound, it is better on the stage than in the studio. The sound engineers do not understand like I do."

### Electronics engineer

He is not being big-headed. He is a qualified electronics engineer and it was he who designed the "magic box" which, ever by his side, enables him to mix and control the input of sound from the group's four vocal microphones and the electric guitar.

The guitar, played by Toto, is in itself a masterpiece of intricate design having 18 built-in microphones in three banks of six (three mikes to each string), with which Toto is able to produce the tone of the violin, organ and varying guitar tones.

The "magic box" is also the echo chamber—a result which is achieved by recording the single note as it is played, on to a tape, varying the pitch by use of tremolo, and feeding it back into the main output.

THE GROUP DOES NOT USE ANY PRE-RECORDED EFFECTS.

The boys travel to London this Sunday to make still another appearance in ATV's "Sunday Night at the London Palladium."—JERRY DAWSON.



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# West Side Story set for two years

## OH, BOY! MD WEDS

### Says Jerry Dawson

"WEST Side Story," the latest American musical import, will run in London for at least two years.

That is my prediction after the show's sparkling first night at Manchester Opera House on Friday. I prefer a lighter theme than vicious juvenile delinquency for my musicals—but once "West Side Story" arrives at Her Majesty's Theatre on December 12 it will be a must for everyone interested in the theatre.

### PRIZE-WINNING CHRYSANTHEMUM

FROM the costly space age of "Mister Venus," the Prince of Wales has had to "turn back" to 1913 for a show to keep the cash registers happy.

The show is "Chrysanthemum" and its backcloth is the age of ragtime, sufrassettes, "White Slave" traffic and opium dens.

It's a gay and tuneful addition to the West End and getting the best from it is Pat Kirkwood and husband Hubert Gress.

Pick of the Robb Stewart numbers is "Is This Love?," "Love Is A Game" and "Saturday Night." The story and lyrics are by Neville Phillips and Robin Chancellor.

Impresario S. A. Gortinsky is reported to have lost £20,000 on "Mister Venus." "Chrysanthemum" should bring his money back—with interest. — Bill Holden.

### Pictures from ITV...



MM cameramen were busy last weekend filming shows on BBC and ITV. At the London Palladium, Ron Cohen found American song star Andy Williams rehearsing with Shant Wells before his "Sunday Night At The London Palladium" show.

### ...and the BBC-TV channels



Over at the BBC's Riverside Studios on Monday morning Ron Cohen saw these newcomers rehearsing for "Six-Five Special" which are The Kingpins—a Yorkshire vocal group—and they started a series for the show with Tito Burns and his Six-Fivers. They are (l-r) Mel Thomas, Frank Slavin, Harry Lee and Brian Oldroyd. Other stars in the show included Jim Dale, Shirley Bassey, Mel Wilde, Ronnie Carroll, Don Lang, the Kentones, and the Heath Band.

# DORSEY ORK MAY SWAP WITH NEW CHA-CHA BAND

WITHIN a week of his first engagement as leader of Britain's first Cha-Cha big band, Andre Rico has been offered a tour of America in exchange for the Tommy Dorsey Band.

America's Willard Alexander Office has asked for Rico's 16-piece Cha-Chaleros to make a tour of the States in 1959.

Jack Higgins, of the Harold Davison agency, told the MM: "The unusual thing about the suggestion is that it came from America. They are really keen to get the Rico band."

### Sweden, too

Sweden also wants British Cha-Cha and the Rico band has been offered a month's tour.

Says Higgins: "Bookings for Rico make this impossible before the middle of March, but negotiations are under way."

Tomorrow (Saturday) the Cha-Chaleros are booked for the third anniversary ball at Luton's Crest Ballroom. From November 30 the group will be featured every Sunday at the National Jazz Federation's Marquee Club, W.

Negotiations are in progress for Good Music to handle original compositions by Rico including his "Learn To Cha-Cha," "Little Owl," "They Say This Is Love" and "Cha-Cha Inferno."

### DENNY BOYCE ON CHA-CHA KICK

BANDLEADER Denny Boyce is the agent for a new 14-piece Cha-Cha band which makes its debut today (Friday) at the Majestic Ballroom, Newport.

The band, fronted by Chico Arnez—pseudonym for multi-instrumentalist Jackie Davies—was signed this week by Denis Preston's Record Supervision.

The line-up is Freddy Syer, Eric Benn, Norman Hunt and Alf Terry (saxes), Pete Pitterson, Danny Deans, Bill Turrell and Alan Jackson (trps.), Kenny Powell (pno.), Bob Todd (bass), Alfredo (drs.), Alan Edwards (str.) and Lynne Godfrey (vels.).

Since leaving the Edmundo Ros Band in 1955 after eight-and-a-half years, Jackie has been fronting his own group at London nighteries and several Mecca halls.

### The Tops on TV

Peter Sellers, Shirley Bassey, Gary Miller, Lita Roza and Mico Mulligan are among the stars booked for ATV's "Jack Jackson Show."



Dickie Valentine and Bob Monkhouse dress out harps, halos and wings from ATV's property department last weekend. They needed them for this comedy sketch in the peak-hour "Saturday Spectacular" show. The two stars are pictured (above) rehearsing for the scene. Valentine returns as headliner to the show on December 15. His guest star will be David Whitfield.



Two hundred guests—including the resident stars from ABC-TV's "Oh Boy!" show—turned up at the wedding of "Oh Boy!" star Harry Robinson on Monday. Harry is pictured with his bride—hetress Ziki Arnold—after the wedding at St. Philip's Church, Kensington.

### KAYE SISTER IN CAR FOG SMASH

Carol Kaye—one of the singing Kaye Sisters—narrowly escaped injury when her car was in a collision with another car in fog near Coventry on Monday.

Carol injured an arm, but an X-ray did not show any fracture. This week she has been appearing at the Coventry Theatre with the arm in a sling.

### Band send-off

To kick off a series of weekly record sessions, the Ken Colyer band will play a lunch-time session at its club on December 1.

## ACKER BILK BAND TOP OF THE BILL

ACKER BILK was an easy winner in the annual poll among members of St. Albans Jazz Club. Voting for their favourites among the bands who have played at the club, the members awarded the Bilk Band 294 votes with Chris Barber second with 164.

### Eel Pie tribute to Pete Wells

Brian Woolley's Jazzmen are to play a tribute at Eel Pie Island, Twickenham, on Saturday, November 29, to their trombonist Pete Wells. He and his wife were killed in a car crash in September.

### Dankworth to play for 'Old Ben'

The Johnny Dankworth Orchestra has been booked to play at a charity dance at the Sherwood Rooms, Nottingham, on Monday. All proceeds will go to "Old Ben," the Newnenders' Benevolent and Provident Institution.

The band will be featured in Wednesday's edition of Alan McNeill's BBC-TV series "A-Z."

### HARRY GOLD FOR GREEN'S SEASON

IMMEDIATELY after stage-managing Sunday's "Jazz Jamboree" presentation at the Gaumont State, Kilburn, Harry Gold travels to Glasgow to open his two-week season at Green's Playhouse the following day.

Playing clarinet, soprano, alto, tenor, baritone and bass saxes, he will front a 14-piece band comprising Tommy Smith and Harold Shleids (trps.), Eddie Sweeney and George Wilder (trbns.), Bill Kirkpatrick and Alan Doniger (alts), Laurie Gold and Albert Jay (trns.), Alan Poston (drs.), Tony Stone (bass), Albert Gordon (pno.), Betty Taylor and Donny Keith (vels.).

Green's Playhouse is followed by a tour of one-night-stands in the South.

### HUMOUR IN JAZZ

Jazz lecturers at the ICA, Dover Street, W., on Wednesday, will be Vic Beery on "Artie Shaw" and Brian Harvey on "Humour In Jazz."

## News Spotlight

TEDDY JOHNSON and Pearl Carr have been booked to spend next summer at the Pavilion, Torquay. Appearing with the husband and wife singing team will be comedian Nat Jackley and TV's Terry Hall with Lenny the Lion.

The Johnsons appear in the BBC-TV's "Crackerjack" on alternate Wednesdays and Teddy is featured in ATV's "Music Box" on Sundays.

Pearl appears in "The Ted Ray Show" on BBC-TV tomorrow (Saturday).

Jimmy left London on Friday after his second British tour. He appears with the Duke Ellington Band in Chicago next month. Jimmy hopes to be back in Britain in 1961.

Kenny makes his BBC debut with his new band in the "Light Programme's" "Bandbox" on Sunday. The former Sid Phillips and Terry Lightfoot trumpeter reopens his own jazz club at the Greyhound, Chadwell Heath on December 1.

Ronnie will be the guest star at the next monthly meeting of "Jazz At The Lyric" at the Community Centre, Chiswick, on November 28.

Morton and his Harmonica Gang will appear in "Babes In The Wood" at the King's Theatre, Southsea, this Christmas.

Bert has been booked for a Christmas Day broadcast in the Light Programme's "Up Spirits" (10.30 a.m.). He can be seen every Tuesday in AH-TV's "Lucky Dip" and on alternate Sundays in ATV's "Slater's Basement."

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## Decca-Valentine contract ended

THE Dickie Valentine-Decca Records three-year association ended last weekend when Decca agreed to Valentine's request for an immediate release from his recording contract.

### DISC-STAR SHOW FOR SPASTICS

DICKIE ATTENBOROUGH will introduce a personality "Record Round-up" of stars as part of the cabaret at the Stars' Ball at Grosvenor House, W., on Monday.

They will include Vera Lynn (chairman of the Stars Organisation for Spastics), Marion Ryan, Dennis Lottis, Harry Secombe and Gary Miller. The cabaret will also include an excerpt from "Expresso Bongo" with Hy Hazell and James Kenny.

Some 800 show business personalities are expected to attend. Proceeds will go to the SOS centre for spastic children at Bickhill-on-Sea.

### Lennie Felix back with Wally Fawkes

Pianist Lennie Felix has rejoined the Wally Fawkes Troglodytes after his season at the Bamboo Club, Notting Hill Gate.

Lennie has an ailing backed by Lennie Bush (bass) and Allan Ganley (drs.), in the BBC's "Bandbox" on Monday.

## Dates with the Stars

- (Week commencing November 23)
- John BARRY Seven
- Week: Empire, Sunderland
- Shirley BASSEY
- Week: Empire, Cardiff
- Lorae DESMOND
- Week: Empire, Edinburgh
- Morton FRASER'S Harmonica Carrs
- Week: Empire, Glasgow
- Max GELDMAN
- Week: Hippodrome, Manchester
- Coen HICKS
- Sunday: Empire Ballroom, Walsley Bay
- Monday: Spa Ballroom, Biddlington
- Tuesday: Windsor Ballroom, Fitcham
- Wednesday: Memorial Hall, Wallend
- Thursday: Seaborn Hall, Sunderland
- Friday: Spa Ballroom, Walsley
- KING Brothers
- Week: Empire, Liverpool
- Desmond LANE
- Week: Empire, Chislehurst
- MUDLARKE
- Week: Empire, Edinburgh
- Joan REGAN
- Week: Hippodrome, Brighton
- CH RICHARDS
- Week: Empire, Chislewick
- Harry SECOMBE
- Week: Palladium, W.
- Dickie VALENTINE
- Week: Empire Newcastle
- Malcolm VAUGHAN
- Week: Alhambra, Bradford
- Nancy WHISKEY
- Week: Empire, Sunderland
- Marty WILDE
- Week: Empire, Sunderland

## Having a Ball?

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

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WORLD

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# YOUR VOTE

IT is MELODY MAKER Poll Time again. The time when we give our readers a chance of expressing their appreciation of the bands, musicians, singers, arrangers and composers whose work has given them the most pleasure during the past year.

As before, the Poll is being conducted in two sections. One for British artists, and the other to include artists of any nationality—British, American, Canadian, Swedish, French, Dutch, German, etc.

For this reason, the Voting Coupon is divided into two parts: **WORLD** and **BRITAIN**.

With two possible exceptions, the categories in which you are asked to vote are self-explanatory. But in the case of "Small Combination," it must be emphasised that this implies a group containing not more than nine musicians, including the leader.

Again, the "Musician of the Year" category is intended to indicate the individual (bandleader, arranger, composer, instrumentalist or singer) who, in your opinion, has contributed most to the advancement or status of jazz during the past year.

In every category, it must be remembered that only those who are currently active in the jazz scene are eligible for your vote. The British section refers ONLY to those actually working in Britain, i.e., a British musician permanently working abroad is not eligible.

### ONLY COUPON

It is not necessary to fill in every section of the Coupon. If you have no particular choice in certain categories, just leave them blank.

All entries must be received by first post on Monday, December 8. THIS IS THE ONLY COUPON THAT WILL APPEAR.

Finally, the Poll is simple to enter. But it deserves serious consideration before any entry is completed.

This is because the votes of MELODY MAKER readers are, justifiably, regarded as representing the most authoritative guide as to what Britain considers the best in popular music.

The Poll is closely studied by such bodies as the BBC, the television and recording companies, band bookers and concert promoters, so that they may cater in the best possible way for the tastes of British fans in the months to come.

It is quoted all over the world.

So consider carefully before you put pen to paper. Once you have made up your mind, fill in the Coupon, and post it without delay to the address shown above. Votes which arrive after first post on December 8 will be ignored.

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# LETTERS

**T**HANKS to Frankie Vaughan for the wonderful performance he gave at the Usher Hall, Edinburgh, last Wednesday despite the fact that the amplifying system broke down at the beginning of his act.

I wonder how many other "top" recording stars would dare to ignore the microphone and still fill the hall with his voice? Thanks again, Frankie, and "Haste Ye Back" when we'll have the wires double checked!—Mrs. Frances T. Bird, Edinburgh.

● LP WINNER.

## EXCELLENT CHOICE

**S**TEVE RACE'S choice of "Great Records of Our Time" is excellent. As there must be many unfortunates who do not know all the records in his list, I suggest that he broadcast them.

I have written to the BBC about it. If enough readers add their support, we should be able to get these discs on the air with Mr. Race to add his comments.—K. Stewart, London, S.W.14.

● Start writing, readers.

## THEY KNOW

**C**RITICS who say rock-n-roll keeps singers like Slim Whitman, Dickie Valentine and Rosemary Clooney out of the Hit Parade talk rubbish. Good ballads can get in—"Magic Moments," for example.

We teenagers know GOOD records when we hear them. **AND BAD ONES!**—Paul Barrable (aged 16), London, W.9.

● Well said! LP WINNER.

## THANKS, HUMPH

**J**IMMY RUSHING, most admirably supported by the swinging Lyttelton Fifteen, gave us a real treat last week on "BBC Jazz Club."

I would like to thank Humph for allowing us to hear so many numbers by the great blues singer.—J. R. Hendry, Aberdeen.

● Other bands please copy.

## FOR MERIT

**W**HY not an award on similar lines to a Gold Record, for an artist getting a record into the Hit Parade on musical merit. Examples—Peggy Lee's "Fever" and Mel Tormé's "Mountain Greenery."—M. Casey, Chesterfield.

● LP WINNER.

## FRIEND OF JAZZ

**W**E would be very grateful if you would print our thanks to a grand old man, Bob Nicholson, who died recently in hospital. He had many friends throughout the country who met him in his rôle of doorkeeper and caretaker of our club. Collections for his widow are being made at club sessions.—David A. O'Connor, New Orleans Club, Newcastle 1.

## HIS LONGING

**H**OW I long to see the old Collector's Corner feature again.—G. Knott, Birmingham 13.

● Sorry, we prefer WOJ next door.

# BECHET GETTING BETTER AFTER SERIOUS ILLNESS

**S**INCE Sidney Bechet appeared at the Knokke and Cannes Festivals, I heard no word of him until this week. Now I learn he is getting over a serious illness.

Dave Mylne, of Edinburgh, who has supplied a discography for Bechet's long-awaited autobiography, was the first to break the news.

Cassell's, who are publishing the book next year, confirmed that Bechet's condition was holding it up. A call to Paris brought these additional facts.

After playing the festivals and Brussels Exhibition, Bechet did 10 days on the Riviera, then went to the Atlantic resorts around Mediterranean.

There, in September, he became ill with bronchitis, nearly losing his voice. He was attended by specialists at St. Honoré les Bains, and is now back at his home near Paris—yielding to treatment.

His proposed U.S. tour, along with all European dates, had to be cancelled. But it is said he will begin playing again in a few weeks, though he will do no concerts for the time being.

I know all readers wish him a swift and complete recovery.

## Lucky in Paris

**A**FTER his three-day introduction to London, American saxophonist Lucky Thompson departed last Saturday on the four o'clock Paris plane.

He was unable, then, to say precisely what he would be doing in Paris. But when I telephoned him at his Rue St. Benoît hotel on Wednesday, he told me he was opening that night at the Blue Note Club.

For the first week, he said, he would be working with a French rhythm section. After that, he understood that the quartet would consist of Thompson, Oscar Pettiford, Kenny Clark and French pianist Martial Solal. This should be an effective team.

Thompson has been to Europe three times before. The duration of his stay is uncertain, depending on what materialises in the States, but Lucky says it "looks very doubtful" if he'll be home this year.

## On the farm

**H**OME—for Thompson, his wife, Thelma, and children, Jade and Darrell—is now a 35-acre farm in Belleville, Michigan.

"We got it this year," says Lucky with understandable enthusiasm, "and so far I've devoted the year to running it... you know, growing fruit and vegetables, and we're going to have poultry. I've never had so much fun.

"Of course, I've been writing as well, also practising and studying—I always study to make myself as well equipped as I can.

"What do I write? Oh, songs and instrumental things, jazz and orchestral. Yes, I've recorded a few, and Sarah Vaughan did a song of mine once for Columbia, 'While You Are Gone.'

"But I've had no luck with publishing, so at the moment I'm storing up material. Meanwhile, I've loved working outside, spraying trees and so on, cultivating a new slant."

## Frozen out

**T**HE farm is a major protective move on Thompson's part. He has a low opinion of the business side of the music business, and he doesn't keep it to himself.

He reckons he was frozen out of New York club work for five years on account of word getting around that he was "difficult." But he is still determined to stand up for his convictions. The farm offers the security that nourishes his independence.

It would take this whole page even to summarise Thompson's objections to the set-up.

But among the things he most dislikes are the hastily thrown-together session (concert or recording) which allows the musicians no time to build up a group feeling; the manager or club owner who tells you whom to hire for your band; and the recording official who tells you how you should play.

"These vultures will do anything to tie you up—even pay you double money to bait the trap. When they have you, they tell you what to do, what to play, what to say, maybe.

"If you buck them over anything, they'll leave you on the shelf. Yes, they'll try to starve you. You have to be ready to take a beating for what you believe in."

## Vultures

**O**NE of the reasons why Lucky likes Europe is because he feels he can study better over here.

Another is that "audiences, in the main, give you more of a chance." Yet another: the vulture situation is less serious than in the U.S.

Says Lucky: "They have them here, too, but if you find them out, they don't resent it so much. Back home, when you protect yourself by pulling the covers off one, he sets the machinery in motion to hurt you. In France, you can catch a vulture and still operate."

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Friday, November 21st

**BRUCE TURNER'S JUMP BAND**

Saturday, November 22nd

**HUMPHREY LYTTTELTON AND HIS BAND**

Intervals by—

**WALLY FAWKES' QUARTET**

Sunday, November 23rd

**TERRY LIGHTFOOT'S NEW ORLEANS JAZZMEN**

Monday, November 24th

**"PER ACKER AD ASTRA"**

**MR. ACKER BILK'S PARAMOUNT JAZZ BAND**

Tuesday, November 25th

**ALEX WELSH AND HIS BAND**

with **BERYL BRYDEN**

Wednesday, November 26th

**HUMPHREY LYTTTELTON AND HIS BAND**

Intervals by—

**DIZ DISLEY'S STRING QUINTET**

Thursday, November 27th

**TERRY LIGHTFOOT'S NEW ORLEANS JAZZMEN**

Sessions com. 7.30 p.m. Sings 7.15 p.m.

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# JAZZ CLUB CALENDAR

**CLUB "M."** underneath the Mapleton Restaurant, 39, Coventry St., W.1. "London's liveliest sessions." \*FRIDAY, November 21: TONIGHT, another exciting all-nighter featuring RHYTHM 'N' BLUES JAZZ/CHA-CHA-CHA. Doors open 11 p.m. until 4.30 a.m. Yes! A FIVE-AND-A-HALF-HOUR SESSION. \*SATURDAY ALL-NIGHT SESSION: Another swinger at Europe's only all-night modern jazz rendezvous this Saturday, starting the fabulous JAZZMAKERS, led by ALLAN GANLEY and RONNIE ROSS, with Elford, Jones, Wassor. Excellent snack counter, etc. Please come early to avoid disappointment. Doors open 11 midnight until 7 a.m. AAM! A SEVEN-HOUR (value for money) SESSION. \*SUNDAY AFTERNOON, 3-6 p.m.: Jam Session, RHYTHM 'N' BLUES, JAZZ, CHA-CHA-CHA. You always get the best jazz value for money at Britain's best jazz club: Jeff Kruger's "JAZZ at the FLAMINGO," 33-37, Wardour Street, W.1. Guests welcome at every session. \*TONIGHT (FRIDAY) at 7: "The Sound!" TONY KINSEY QNT. Ken Wray, Bill LaSage, Les Condon Exciting "JAZZ COURIERS" Hear Tubby wail on FLUTE! \*SATURDAY (22nd) at 7: Swinging "JAZZ COURIERS" Scott, Hayes, Shannon, Clynne, Eydun Vibesman Lennie Best Quartet Guest stars Alan Branscombe (tenor) \*SUNDAY (23rd) at 6.45: THIS IS IT!!! THIS IS IT!!! Great new pop! 3 BANDS every Sunday! Non-stop 4-hour session! Doors open 8.45. The best in JAZZ AND CHA-CHA! Dance or listen to: HARRY WHITE CHA-CHA SEVEN with Frank Holder (Gongs, vocals) and trumpet ace Shake Keane plus TONY KINSEY QUINTET with Ken Wray, Bill LaSage plus THE JAZZ COURIERS with Ronnie Scott, Tubby Hayes Unbeatable value for money. Come early: enjoy it all. Couriers on at 7: \*WEDNESDAY (25th) at 7: London's only mid-week jazz and Cha-Cha session! It's a ball! Harry White CHA-CHA SEVEN starring Frank Holder plus THE JAZZ COURIERS Make a date! Don't miss it! Compères: Tony Hall, Bix Curtis SPECIAL MEMBERSHIP OFFER! 14 months for price of 12!! Only 10/- till Jan., 1960! Saves you 6/- a week! Send P.O. s.a.e. to 9, Woodlands, North Harrow, Middlesex, at once! \*NEXT great ALL-NIGHT SESSION: Saturday, Nov. 29. Details next week.

**CLUB CONTEMPORAIN, 5, White Horse Street, W.1, every night, 8-12: GINGER JOHNSON Seven-piece Afro-Cuban Cha-Cha Band.**

**FRIDAY (TODAY)**

**ABANDON FLEET STREET** plan TODAY—no session—no hall! SORRY! Next, **NOVEMBER 23, ALL CHEAM** memberships valid. **THAMES HOTEL, Hampton Court: IAN BELL JAZZMEN.** Listen. Live. Licensed. 8-11 p.m. **AT STREATHAM: DAVE CAREY JAZZBAND.**

**AT THE CELLAR: CITY RAMBLERS, RORY McEWAN.**

**AT THE "VIADUCT," Hanwell, W.7. 7.45-10.30:** Listen, live, to the Pete Korison Band. Unaccompanied girls admitted free!

**BIRDLAND,** Denlow Studios, Chadwell Heath, 7.30. This week: **BOB EFFORD, EDDIE HARVEY.**

**BRIXTON ROLLER Rink** presents the Crescent City Jazzmen.

**CATERHAM VALLEY HOTEL:** Tim Healing's Jazzband, 8-11. Licensed bar.

**COLIN KINGWELL'S JAZZ BANDS,** "King's Arms," Hanwell, 8-10.30.

**COLOSSAL DICK CHARLESWORTH,** Park Lane, Croydon.

**ROYAL FOREST Hotel, Chingford, Chingford, Chingford, W.7. 7.15-10.45:** Cy Laurie Band.

**DARTFORD: BILL BRUNSKILL JAZZMEN.** Bull Hotel.

**EEL PIE Island, Twickenham: THE NEIL MILLETT JAZZMEN.**

**ERIC SILK'S SOUTHERN JAZZ BAND,** Southern Jazz Club, Masonic Hall, 640, High Road, Leytonstone.

**GRAVESEND: KENNY BALL JAZZMEN.** Co-op. Social Club.

**HUCKLEBUCK,** "Red Lion," 172, Westminster Bridge Road, S.E.1: ERIC GREENGRASS Quartet, plus ROY EAST.

**"OLD TIGER'S HEAD,"** Lee: Eric Hitchcock's Quintet, guests, 7.30. Admission free.

**PANAMA JAZZMEN, "GREY-HOUND,"** REDHILL.

**ROBIN'S RANT,** Folksongs tonight: Robin Hall, Shirley Collins, guests.—Coronet Bar, Soho Street (off Soho Square), 2/6.

**ST. LOUIS Jazz Club,** Elm Park Hotel, Hornchurch (nearest station: Elm Park). Buses to hotel, car park adjoining: Ken Colyer Jazzmen. Next week: Teddy Layton.

**STREATHAM DOLPHIN CLUB,** 225, Streatham High Road (opposite Streatham S.R. Station) this Friday: The new Roy Stannard Group and the new Mike Williams Group with Gary Luther and guest stars. Free membership first night. Please come early.

**SATURDAY**

**AT THE CELLAR: CITY RAMBLERS,** Storyville Group. All-night session, 12-6.30 a.m.: **JOHNNY JOHNSON JAZZMEN, JAZZ ENVOYS, PETE SAVORY JAZZBAND, BECKENHAM: RAVE** again with Eric Silk's Southern Jazzband.—Harvey Hall, Fairfield Road (off High Street). Thanks, Ashman, Bishop and Co.—fabulous!

**CHISLEHURST CAVES** (next to Chislehurst Station), 7.30: **DO ALL GOOD LANDS COME FROM BRISTOL!** Tonight we proudly present, making its London debut, Bristol's own favourites—**THE ORIOLE JAZZBAND,** London's most unusual club.

**COOK'S FERRY INN:** **BILL BRUNSKILL'S JAZZMEN.**

**SATURDAY—contd.**

**ROYAL FOREST Hotel, Chingford, Chingford, Chingford, W.7. 7.15-10.45:** Cy Laurie Band.

**DICK CHARLESWORTH,** Kenyngton Secondary Modern School, Sunbury.

**HARRINGAY JAZZ CLUB: DAUPHIN STREET SIX. EVERYBODY WELCOME!** See Wednesday for address.

**KEW PALAIS**—that's what your dad's called the "Boothouse": Cha-Cha with Johnny Romano.

**PINNER, Whittington Hotel, Cannon Lane, 8-11: MIKE DANIELS DELTA JAZZMEN.**

**RICKMANSWORTH:** The famous SOUTHERN STOMPERS and PAM... "Let's Saxy-Q." Members, guests.—"Oddfellows" Hall.

**ROYAL FOREST Hotel, Chingford, Chingford, Chingford, W.7. 7.15-10.45:** Four O' Spades Colourful Band.

**THAMES HOTEL, Hampton Court: THE NEIL MILLETT JAZZMEN.**

**THE GEORGIAN Jazz Club, High Street, Cowley: The Storyville All-Stars.**

**WOOD GREEN: MR. ACKER BILK! BILK'S CLUB:** Ken Kennedy Dixielanders — All Saints' Hall, Oakleigh Road, Winton, commencing 8 p.m.

**AFTERNOON, 3-6 p.m. CY LAURIE Club:** Bill Brunskill Jazzmen. EVENING, 7.15-10.45: Cy Laurie Band.

**APEX CLUB:** Jeeves's Apex Jazzmen.—Freemasons Tavern, Croydon Road, Fenge, 7.45.

**AT THE CELLAR: CITY RAMBLERS,** Steve Benbow, Keith Scott.

**BALLADS AND BLUES, "THE HOOTENANNY,"** Horse Shoe Hotel (next Dominion Theatre), Tottenham Court Road: Ewan McColl, Fitzroy Coleman, Rory McEwan, Ralph Rinsler. First anniversary party. Please come early. 7.15.

**BLACK BULL, 358, Fulham Road (opposite St. Mark's College): HARRY WALTON'S BAND.**

**CLUB FRENESY, "RED LION," LEYTONSTONE: MODERN JAZZ, CHA-CHA-CHA, to RON SAINT COMBO.** Start 7.30.

**CLUB OCTAVE** members will love the new premises. Come down and wail.—"WHITE HART," Southall.

**COOK'S FERRY INN: DEFINITELY BOB WALLIS and the STORYVILLE JAZZMEN.**

**DICK CHARLESWORTH,** Derby Arms, East Sheen.

**EALING BROADWAY, "Feathers":** Maryland Jazzband, Streamliners Skiffle, Thousandth member free tonight.—See Tuesday.

**HIGH WYCOMBE,** Cadena Hall, Frogmore, 2.30-6. REORGANISED AND REOPENED. This week: BRUCE TURNER JUMP BAND and special guest.

**HOT CLUB OF LONDON, 7 p.m.: MIKE DANIELS DELTA JAZZMEN.** Featuring **DOREEN BEATTY.** —Shakespeare Hotel, Powis Street, Woolwich.

**"KING ALFRED,"** Southend Lane, Bellingham. **CLUB TOLEDO,** now open every Sunday from 7.30: Modern jazz, cha-cha-cha, HARRY WHITE Sextet featuring **BOBBY BREEN,**

London Society of Jazz Music, **BRITANNIA INN.** Sebastopol Rd. (off Fore St.; 200 yards from Regal Cinema). Sunday at seven o'clock.

**SANDY BROWN'S JAZZBAND,** Jive, Listen, Bar. Most luxurious club of all!

**"OLD TIGER'S HEAD,"** Lee: Eric Hitchcock's Quintet. 7 p.m. Admission free. **LUNCHEON SESSION, 12-2,** musicians invited to sit in.

**QUEEN VICTORIA, North Cheam: MR. ACKER BILK'S PARAMOUNT JAZZBAND.** Listen. Live. Licensed. 7-10 p.m.

**SOUTHEAST JAZZ CLUB, Arlington Hall, Leigh-on-Sea, 3-5.30:** Kenny Ball Jazzmen.

**STAR HOTEL, CROYDON: PETE SAVORY JAZZMEN.** Admission 2/6. 8-10.30.

**WOOD GREEN: ALEX WELSHI**

**MONDAY**

**A BALL, Blue Circle, RUISLIP: KATHY STOBART, Brian Auger Trio.**

**A CLASSIC** jazz session at the Tuxedo: **THE SOUTHERN STOMPERS and PAM.**—"Terry's," Harrow Road, Sudbury Town. Members, guests.

**AT THE CELLAR: BRUCE TURNER JUMP BAND.**

**CY LAURIE Club: GUITAR NIGHT. DIZ DISLEY'S STRING QUINTET.**

**DOBELL'S RECORD** Recital Club: Jeff Adams, "Looking Back on Louis"—"White Bear," Laite Street, W.O.2. 7.30. Admission 2/.

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

**KEW BOATHOUSE:** Terrific **LORD CHARLESWORTH** with the traditional **RUDY MARSAIS.**

**WEST HAMPSTEAD, Railway Hotel: Art Cummins' Jazzmen, Patti Clarke.**

**TUESDAY**

**ACAIN, SOUTHALL, "White Hart": DON RENDELL with the RALPH DOLLIMORE QUARTET.**

**ALPERTON, "PLOUGH,"** Ealing Road: Grand opening with **DON STEELE JAZZMEN.** Three hours non-stop. Bar. 2/6. Making memberships valid.

**AT THE CELLAR: BENBOW FOUR,** Margaret Barry, Hylda Sims, Paul Fleury, Jimmy Macgregor and Co.

**BARNET, Assembly Hall, Union Street: Dauphin Street Jazzmen.**

**BROMLEY, KENT, "White Hart," 7.30-10.30: MICKY ASHMAN** and his band.

**CHINGFORD: ANOTHER SWINGING SESSION** at the "Bull and Crown." Reduction for ladies.

**CY LAURIE Club: Cy Laurie Band.**

**HARROW JAZZ CLUB, British Legion Hall, South Harrow: Ken Colyer Jazzmen.**

**TUESDAY—contd.**

**NEW CROSS, Hatcham Liberal Club: Surely this year's discovery!** The fantastic **DICK CHARLESWORTH BAND.**

**TREMENDOUS APPEAL! YES, SIX HUNDRED MEMBERS IN ONE MONTH** at the tremendous **CLUB MATADOR,** "Star and Garter," Putney Bridge: CHA-CHA-CHA and MODERN jazz.

**WOOD GREEN: GRAHAM STEWART!**

**WEDNESDAY**

**A BALL, "CAULIFLOWER,"** 563, High Road, Ilford: TONY KINSEY QUINTET

**ABANDON** Golders Green's rhythmless depression! Cha-Cha, Jazz, **DECEMBER 3, BENMORE HALL** (behind Chinscraft). A certified X CLUB.

**ALEX WELSH, PALM COURT, PURLEY. FREE MEMBERSHIP TONIGHT.**

**AT THE CELLAR: OWEN BRYCE BAND, KEN HINE DIXIELANDERS CLUB TUNISIA,** Fox and Hounds, Kirkdale, Sydenham: **LENNIE BEST** and guests.

**CY LAURIE Club: Cy Laurie Band. 7.15-10.45.**

**DAGENHAM JAZZ CLUB, Royal Oak Hotel: Ken Colyer Jazzmen.**

**DICK CHARLESWORTH** gets hep at "Tiger's Head," Catford.

**HARRINGAY JAZZ CLUB: THE STORYVILLE JAZZMEN. EVERYBODY WELCOME!** at "Russell-Vale" Dancing School, Willingdon Road, N.22 (50 yards from "Westbury" pub).

**J.C.A., 17, Dover Street, W.1. 8 p.m.:** Vic Bellery—"ART SHAW"; "Humour In Jazz"—**BRIAN HARVEY.** Admission 2/6.

**KINGSTON JAZZ CLUB** present the **NEIL MILLETT JAZZMEN** at the "Three Fishes" (opposite Regal Cinema). 2/6 (membership 1/-).

**PUTNEY, "WHITE LION": SWINGING WITH TRADITION, DEL FOSTER'S JAZZMEN.**

**SWING AT THE CREW'S CABIN, Star and Garter Hotel, Putney Bridge, 8 p.m. 3/6 (girls 2/-).** Brian Wales Quintet featuring Geoff Robinson. Guest: **BERT COURTLEY.**

**ST. ALBANS, Market Hall: CHRIS BARBER Jazzband with OTILLIE PATTERSON.**

**TERRY LIGHTFOOT Jazzmen, "White Hart," Southall.**

**"TIGER'S HEAD,"** Catford: Dick Charlesworth Jazzband.

**THURSDAY**

**ACTON MODERN Jazz Club,** presents Tubby Hayes.

**AT THE CELLAR: JUBILEE GROUP** Tony Pitt Trio.

**BLUES AND BARRELHOUSE, "Roundhouse,"** Wardour Street: Alex, Korner and Cyril Davies. Guests: Rory and Alex, McEwan.

**CHELMSFORD JAZZ CLUB, Odeon Cinema Ballroom, Baddow Road, 7.30:** Graham Stewart Seven.

**CY LAURIE Club: Brian Taylor Band.**

**GUILDFORD, Wooden Bridge Hotel: MICKY ASHMAN'S** Jazzband with **DICKIE BISHOP.**

**KING'S CROSS "CLIMAX,"** 372, Grays Inn Road, 7.45.

**NORTHERN STAR** reopening Monday, December 1.

**STILL SWINGING** and worth a visit! **New Commodore Jazzmen.**—"Fox and Hounds," Kirkdale, Sydenham. Buses 12, 106, pass door 175, 105, 194 nearby!

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**WATFORD JAZZ CLUB, United Ex-Servicemen's Club, St. Albans Road: Fairweather-Brown All-Stars.**

**WOOD GREEN: "CLUB DJANGO,"** pour les suiveurs de la musique de REINHARDT.—8-10.30, "Fashmongers Arms" (2 mins. from Underground).

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For small advertisements in this issue see also pages 13, 14 and 15.

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79 Oxford St. W.1

**SATURDAY—**

Arrangements by

**Bill Holman, Johnny Keating & Alec Gould**

played by

**VIC LEWIS**

and his Music

featuring

**Roy East and Kenny Wheeler**

also

**The Jazzmakers**

featuring

**Ronnie Allan**

**ROSS & GANLEY**

**SUNDAY—**

Three Band Session

The

**TOMMY WHITTLE**

Quintet with

**JOHNNY MARSHALL**

The

**EDDIE THOMPSON**

Trio

and

**The JAZZMAKERS**

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**MARQUEE** 165 Oxford St., W1 (Nr. Oxford Circus)

**THIS SATURDAY—**

★ **JOE HARRIOTT'S QUINTET** with Harry Klein, Hank Shaw, Harry South, Bobby Orr and Coleridge Goode.

★ **JOSEPHINE STAHL**

★ **MICHAEL GARRICK QUARTET**

Come early! We closed the doors (except to members) at 9 o'clock again last week!!

**SUNDAY (23rd) at 7.30**

★ **JOE HARRIOTT'S QUINTET**

★ **KATHY STOBART BERT COURTLEY QUINTET**

Coming! From 30th Nov. we present every Sunday the great new 16 man Afro-Cuban orchestra—**ANDRE RICO AND THE CHA-CHALOS.**

★ **ADMISSION 5/- (MEMBERS) MEMBERSHIP ONLY 2/6.**

The Marquee is England's most luxurious jazz club. From 28th Nov. we shall be open every Friday night also.

**DOLPHIN** Dolphin Hotel, Uxbridge Road, Slough, Bucks.

**MONDAY (24th) at 7.30**

★ **CLOSED OWING TO PRIOR BOOKING**

Open again 1st Dec, with

★ **TONY KINSEY QUINTET**

**FALCON** Falcon Hotel, Falconwood (Opposite Station)

**WEDNESDAY (26th) at 7.30**

★ **JOE HARRIOTT'S QUINTET** with Harry Klein, Hank Shaw, Harry South, Bobby Orr and Coleridge Goode.

★ **ADMISSION 4/- (MEMBERS) MEMBERSHIP ONLY 2/6.**

**BOB WALLIS** Is now fit and rarin' to go with his

**STORYVILLE JAZZMEN**

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At Studio '51, 10/11 Gt. Newport Street, Leicester Square (Tube)

Open at 7.30 Every

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DAVE REYNOLDS' JAZZMEN

**SATURDAY**  
KEN COLYER'S JAZZMEN

**SUNDAY (7.15)**  
KEN COLYER'S JAZZMEN

**MONDAY**  
KEN COLYER'S JAZZMEN

**WEDNESDAY**  
DAVE REYNOLDS' JAZZMEN

Pay at Door all Sessions.

All Night Session — November 29th

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**MODERN JAZZ**  
This Saturday

**TED POTTER'S ALL STARS**  
featuring

**DON RENDELL**  
**LENNIE BEST** and  
**CHARLES BURCHELL**

Traditional Jazz THIS FRIDAY  
DICK CHARLESWORTH JAZZBAND

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**JAZZ COURIERS (LP)**  
(In Concert)  
**What Is This Thing Called Love?; Some Of My Best Friends Are Blues; The Serpent; Guys And Dolls; Time Was; Speak Low; Check To Check.**  
(Tempo 12 in. TAP22—38s. 3d.)

Ronnie Scott (tr.); Tubby Hayes (tr., vib.); Terry Shannon (pno.); Phil Bates (bass); Bill Eyden (dra.). 16/2-58 Dominion Theatre, London, during two public concerts. (Tempo.)

The number of letters we receive each week praising this group is proof of its popularity. This record confirms the discerning taste of the British jazz fan.

Taped at London's Dominion Theatre during the Couriers' tour with Dave Brubeck, there are recording imperfections, particularly in the group's balance, but the music sounds fresh and spontaneous.

The 31-year-old Scott and 23-year-old Hayes are almost ideal partners. Scott's humour and subtlety tempering the extrovert exuberance of his younger colleague. Hayes is potentially the greater musician but Scott has never played better on record than this.

Tubby's vibes playing improves with every hearing and a touch of Milt Jackson has crept in of late. Both he and Scott contribute originals of merit—including the admirable Hayes effort, "The Serpent."

Despite a tendency to try for election as the world's loudest drummer, Eyden swings more than most of his fellow countrymen and Messrs. Shannon and Bates help to make this the best modern group currently playing regularly in Britain.—Bob Dawbarn.

### Mainstream

**TYREE GLENN GROUP (LP)**  
"At The Embers"

Sinbad The Sailor (a); What Will I Tell My Heart? (d); Lonely Moment (b); After The Rain (d); Tyree's Tune (d); Until The Real Thing Comes Along (d); Without A Song (b); I Thought About You (c); How High The Moon? (a); I Wanna Be Loved (d); Too Marvellous For Words (d).  
(Esqirre 12 in. 32-061—30s. 7)d.)

(a)—Glenn (vib.); Hank Jones (pno.); Mary Osborne (str.); Tommy Potter (bass); Jo Jones (dra.).  
(b)—Personnel as for (a), except Glenn (trb.).  
(c)—Personnel as for (a), plus Harold Baker (trp.).  
(d)—Personnel as for (a), except Glenn (trb.); plus Baker (trp.).  
All 28 and 29.3.57. USA. (Am. Roulette.)

TYREE GLENN is hardly the most original of musicians. On trombone his work with a plunger mute obviously stems from the late Tricky Sam Nanton, while much of his open playing stems from Vic Dickenson. As a vibist he owes a great debt to Lionel Hampton, without ever achieving the latter's tremendous swing.



● Tyree Glenn

Despite his limitations, this mainstream album contains a lot of pleasant music, though the line-up is too limited to hold the attention for more than a couple of tracks at one sitting.  
Featured briefly on seven tracks is Harold Baker, so recently seen sitting in the Duke Ellington trumpet section. His solos here are all gentle and, at times, almost sweet.  
The rhythm section swings neatly with Hank Jones fitting its late 'Thirties conception surprisingly well.—Bob Dawbarn.

### Outstanding

**JIMMY RUSHING (LP)**  
"Little Jimmy Rushing And The Big Brass"

I'm Coming Virginia (a); Knock Me A Kiss (d); Harvard Blues (c); Mister Five By Five (tr); Trav'lin' Light (b); June Night (a); It's A Sin To Tell A Lie (b); Rosalie (a); Jimmy's Blues (c); Someday Sweetheart (c); When You're Smiling (b); Somebody Stole My Gal (b).  
(Phillips 12 in. BBL7252—37s. 6)d.)

(a)—Rushing (voc.) with Mel Davis, Bernie Glow, Buck Clayton, Emmett Berry (trp.); Vic Dickenson, Dickie Wells, Urbie Green (trbs.); Earl Warren, Danny Banks, Rudy Powell, Coleman Hawkins, Buddy Tate

(reeds); Nat Pierce (pno., celeste); Danny Barker (tr.); Milt Hinton (bass); Jo Jones (dra.). 20/2-58. New York. (Am. Columbia.)

(b)—Same personnel except Doc Cheatham, Frank Rehak, Ossie Johnson replace Glow, Dickenson, Jones, 27/2-58. Do. (Do.)  
(c)—Same as (b). 26/2-58. Do. (Do.)

THIS is exciting, robust jazz singing accompanied in the way Rushing likes best—by a driving, brassy, Basileah big band. I would not put this LP with the finest Jimmy has made, but it is one of the year's outstanding vocal discs.

On the bright-paced numbers—particularly Pierce's arrangement of "Sin To Tell" and Clayton's "Rosalie"—the singer shouts jubilantly over sections which bite into the scores with ripe tone and stinging attack.

The standard of individual playing is naturally high. Pierce, Hawkins, and Urbie Green deliver fairly kicking solos on "Rosalie"; Hawk shows his class also on "Trav'lin'", "Gal", "Sin To Tell" and "Smiling"; Tate, Berry, Clayton and Cheatham take off stylishly; and Dickie Wells slides and chortles with great distinction behind Rush on "Jimmy's Blues" and "Harvard."

These two easy-swinging blues (both revived from Basie days), along with "Someday Sweetheart", "I'm Coming Virginia", "Rosalie" and "Sin," seem to my taste to combine the most affecting Rushing with the richest orchestral work.

The band, and arranger Jimmy Mundy, do a fine job on "Five By Five," but the singing lacks something. "Trav'lin'" and "June Night" are likewise below Jimmy's best, though it is refreshing to hear this untypical material, and there are several fitting solo improvisations to redress the balance.

Many readers will have recently enjoyed some of these arrangements roared out by Rush and Humph's big band. They won't be disappointed by the all-American effort, either.—Max Jones.

### Erratic genius

**DIZZY REECE QUINTET (EP)**  
"A Variation On Monk"  
A Variation On Monk; Sweet And Lovely.  
(Tempo EXAS4—13s. 7)d.)

Reece (trp.); Sammy Walker (tr.); Norman Stantel (pno.); Lennie Bush (bass); Phil Seaman (dra.). 29/11/57. London. (Decca for Tempo.)

DIZZY REECE is the enfant terrible of British jazz and his erratic genius has rarely been heard at its best on record.

His new EP is a case in point. At times he plays with remarkable originality only to follow with an unworthy cliché. Too often here he sounds tense and strained—vibes I have never associated with him in the flesh.

In support, Sammy Walker plays adequately and the bopish rhythm section fits the mood well. Incidentally, it is surprising how many British pianists are being influenced by Thelonius Monk when he seems to have had comparatively little effect in America.

Both these tracks tend to be overlong to hold the listener's interest throughout— "Sweet" runs for six minutes 20 seconds and Reece's own "Monk" for five minutes 20 secs.—Bob Dawbarn.

# SONGSHEET

## SEVERAL readers have written to say they don't think they will stand much chance of a prize in the Songquiz because their knowledge of the field is still rather limited.

Don't worry. I don't expect anyone to answer every one of the 12 questions correctly. It is an overall knowledge of songwriting that is going to matter.

That is why I say there is not going to be just a right or wrong answer for each question. There will be a possible 10 marks for each separate question, making a top figure of 120. Where questions are in two or more parts, points awarded will be split in proportion. Seven points out of 10 in each case could put you in the running, for I do not expect anyone is going nap on the lot.

At the suggestion of Jack Mondell, of Richmond, Surrey, I am amending the prize list slightly.

A set of books on songwriting will now go to each of the two entries which get most marks, and similar prizes to the two sets of answers which show the most promise. These may not necessarily be bottom-of-the-class entries but those which make a brave attempt at every question.

1.—What is the very first consideration when you start to write a song?  
2.—What are the three major features which contribute to a successful song?  
3.—What do you understand by: (a) adverse love interest; (b) correct scanning; and how do you ensure this?  
4.—Describe how a lyric and a manuscript copy should best be presented before they are sent to someone who is likely to be interested in your songs.  
5.—List the keys in which pop songs are usually written.  
6.—State what you know about the copyright in a song; (a) in manuscript form; and (b) when published.  
7.—Why should a songwriter belong to: (a) the Songwriters' Guild of Gt. Britain; (b) the Performing Right Society?  
8.—How can you collect broadcasting royalties due to you on manuscript works before you are elected to the Performing Right Society?  
9.—Say what you know about a publisher's song contract.  
10.—Describe one of the set formations on which most popular songs are written.  
11.—Give six styles of popular songs



Ronnie Scott and Tubby Hayes—ideal partners

## CAPSULE REVIEWS

**BESSIE SMITH (EP)**  
"Empress Of The Blues"  
Cake Walkin' Babies; Lost Your Head Blues; Young Woman's Blues; There'll Be A Hot Time in The Old Town Tonight.  
(Philips BBE12202—12s. 10)d.)

TIME has taken nothing away from Bessie Smith; after more than 30 years you can still hear her out-singing all opposition.

"Young Woman's," one of her major achievements, has her verse and 32-bar chorus feelingly supported by Joe Smith, Bailey and Henderson. Smith is again a gentle, subtle accompanying voice on the 12-bar "Lost Your Head."  
The others are two of her rare fast songs. "Hot Time," lusty but never frenzied, sports a good ensemble chorus. "Babies" is a superlative example of her powerful voice and swinging phrasing. These are classics of vocal jazz.—M. J.

**LOUIS PRIMA AND KEELY SMITH (LP)**  
"Las Vegas Prima Style"

Them There Eyes; Honeysuckle Rose; Tiger Rag; Embraceable You; I Got It Bad; Should I; I Can't Believe That You're In Love With Me; White Cliffs Of Dover; Holiday For Strings; Greenback Dollar Bill; Love Of My Life (O Sole Mio); Too Marvellous For Words.  
(Capitol 12 in. T1010—33s. 8)d.)

YOU can count on Prima's Witneses for a lively, varied programme, most of it played fortissimo, with of unflagging bounce and showmanship.

This album—recorded live at the Caesars Theatre, Las Vegas—exhibits Prima's forthright, often funny singing and trumpeting, a lot of R&B tenor and trombone playing, a guitar feature, and duets by Prima and Keely Smith. It's not exactly jazz, but it won't put you to sleep.—M. J.

## by Hubert W. David

which have been exploited in the past 50 years  
12.—What are the snags about Christmas and Topical Songs?  
Write out the answers clearly, marking them 1 to 12, and send to: MELODY MAKER Songwriters' Advice Bureau, 199, High Holborn, London, W.C.1, with the word "Songquiz" in the bottom right-hand corner of your envelope. Entry is free, and you don't need to enclose the coupon. Entries will be accepted up to first post, Monday, December 1, 1958.

## Songwriters

This coupon entitles you to free advice on any one song or lyric you may have written, OR an answer to a songwriting query.  
MS must bear name and address of the sender, and must be accompanied by s.a.e. Post to Songwriters' Advice Bureau, "Melody Maker," 199, High Holborn, London, W.C.1.  
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## Really the Blues

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### THE CURRENT PROGRAMME

December 1958  
**CONCERNING JAZZ** edited by Sinclair Till  
A sparkling collection of articles by experts from all over the world, including Panassié, Douglas Hague, Mezzrow, Gerald Lascelles, Stanley Dance, and Brian Nicholls.  
*Elsewhere* 12s. 6d.; but JBC edition only 6s.

### February 1958 REALLY THE BLUES

by Mezz Mezzrow and Bernard Wolfe

April 1958  
**JAZZ HOT AND HYBRID**  
by Winthrop Sargeant  
Defines jazz, analyses its musical anatomy, and indicates the features that distinguish it from other kinds of music and give it a unique place in the music of the world.  
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# Melody Maker

NOVEMBER 22, 1958 EVERY FRIDAY 6d.

## 'I'm not scared' says Lightfoot

A BOTTLE-THROWING fracas at Luton Jazz Club was described to the MM this week by Terry Lightfoot—whose New Orleans Jazzmen were the target.

"We were half-way through a number when something crashed on the stage," said Terry. "We took no notice until there was another crash and we realised we were being bombarded with bottles. They didn't just lob the bottles, they were thrown with force and one of them whistled past my head about two inches away."

### People hit

"Fortunately no one on stage was hurt but some of the people in the audience were hit—there were nearly 400 people in the club at the time."

"If one of those broken bottles had hit any of the boys in the band they would have been scared for life."

### Hooligans

As soon as members of the band left the stage the bottle-throwing stopped. "I don't think it was a deliberate attack against the band because of the playing," added Terry. "It was just some hooligans who had gone there to cause trouble."

Will Terry play in Luton again? "I am not scared," he said. "We will certainly accept any future bookings there."

## STAPLETON BAND IN XMAS HOUR

CYRIL STAPLETON has captured a peak TV spot on Christmas Day. He and his Orchestra will appear on ATV in an hour's show from 2 to 3 p.m. immediately before the Queen's Christmas telecast.

Says Cyril: "Apart from a charity show spot last year, this will be my first appearance on commercial television."

Guest artists with the Stapleton orchestra will also be featured.

## Eleven stars for Ken Moule suite

Ken Moule's jazz suite "Wind In The Willows" will be heard in the Light Programme's "Jazz Club" on December 4.

The line-up will be: Bert Courtney (tp), George Chisholm (tb), Nell Sanders (horn), Dave Willis (tuba), Johnny Scott and Roy Wilcox (flutes), Dougie Robinson, Art Ellefson and Ronnie Ross (saxes), Arthur Watts (bass) and Allan Ganley (drs.).

## Spectacular Trio

Bernard Bresslaw, American singer Andy Williams and Jill Day are among the stars appearing in ATV's "Saturday Spectacular" this week-end.

## BASS-AND BALLERINA



"I took my bass to the party; but nobody asked me to... dance! Well, hardly. For Bill Sutcliffe took his bass to the BBC-TV studios on Tuesday, and appeared with it on "Better Late" with April Orlich. He had written a "Pas de Deux for Bass and Ballerina" specially for the occasion. It was a hectic evening for Bill. For the TV spot had to be squeezed in between his work for the London Palladium Orchestra and Maurice Smart's Band at the 400 Club.

## TEST FOR MUSICIANS

From page 1

It was here a question of time to master an unfamiliar and complicated piece of music.

But the case has revived the question of whether it would be practicable to classify the country's 29,000 MU members.

This week, the MELODY MAKER has taken an opinion poll as to whether musical "tests" would be practicable.

Here are some sample quotes: VIC LEWIS: "I'd like to see the MU impose a compulsory test of musicianship."

JOHNNIE GRAY: "Such tests would be a good thing for musicians and—more important—bandleaders."

### What about jazzmen?

TED HEATH: "I'm against tests. What about the first-rate jazzmen who can't read music?"

FRANK WEIR: "An apprenticeship period of from one to two years would be desirable before full Union membership was granted."

BILLY BUTLER (Manchester leader who provides bands on a big scale): "I am 100 per cent. for grading. Ability should be proved before Union membership is granted."

GERALD COHEN (who has booked almost every touring band for one-night-stands): "Grading would help to raise standards. I often have to pay full Union rates for provincial bands which are not worth the money."

CYRIL STAPLETON: "Tests would be ideal. But who would lay down the standards?"

### Impracticable?

CHICK PURCELL (a pit musician for 25 years, and well-known Manchester teacher): "I'm all in favour of some kind of grading."

NORRIE PARAMOR (Columbia A & R chief): "Tests would be desirable but impracticable."

Footnotes TED ANSTEV, Assistant General Secretary of the MU: "This question has cropped up since 1893, when the Amalgamated Musicians' Union was formed."

"It has always been the view of the Union that any person that earns a fee from playing music should be eligible for membership. To restrict entrance to the Union on grounds of competency would be against trade union principles."

"It is up to the employer to decide on a musician's competence."

(See also p. 3)

# LEWIS MAY TOUR IN NEW YEAR

NEW ORLEANS clarinettist George Lewis—idol of British traditional jazz fans—may tour Britain in January.

Negotiating to present him in Britain are both the National Jazz Federation and Manchester promoter Paddy McKiernan.

He will, in any case, make a series of concert appearances on the Continent.

In charge of the Continental tour is London agent Lyn Dutton who plans to present Lewis at 15 to 20 concerts in Germany and Scandinavia accompanied by Denmark's Papa Bue Band. Dutton told the MM: "If Lewis is fixed for a British tour then he will open on the Continent on

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February 11. If the British tour falls through, then he will start in Germany on January 15."

Lewis made his first British tour in April, 1957, with the Ken Colyer Band. Colyer had previously played with the Lewis Band in New Orleans.

On his return to America, Lewis was taken ill with pneumonia but for the past year has been leading his septet on America's West Coast.

## NIXA CUT FIRST CASTLE DISC

Roy Castle, smash hit of the Royal Variety Performance, cut his first disc for Pye-Nixa on Monday.

Titles are "In My Heart" backed by "Mister Music Man." The disc is being released immediately.

## Making it a trio

Hertfordshire jazz promoters Ken Lindsay and George Peacey are to open their third club—the Hemel Hempstead Jazz Club, at St. John's Hall, Boxmoor—on December 5.

Opening attraction at the new club will be the Cy Laurie Band.

## The Modern Way

The Ivor Mairants-John Lester Quartet has its first "Music In The Modern Manner" airing on November 28 (Light Programme).

## STRINGING ALONG

The Dix Disley String Quintet this week took over the Monday night sessions at the Cy Laurie Club.

## Ray Ellington for top AR-TV show

The Ray Ellington Quartet has been fixed for a new fortnightly Alfred Marks TV show in the "Jack Hylton Presents" series which AR-TV will present from mid-December.

The Quartet's weekly BBC Light programme "Juke Box Club" has been extended for a further six weeks and is now due to finish on January 10.

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