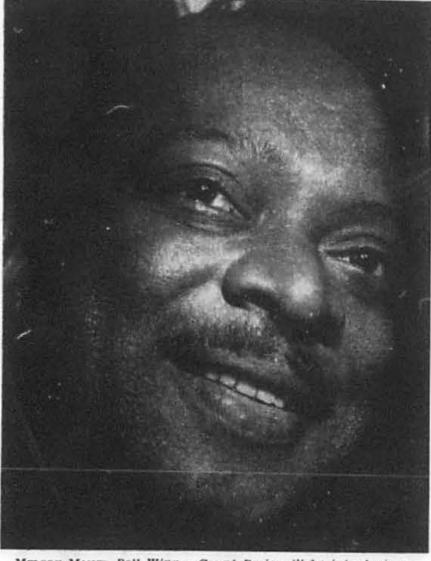
OCTOBER 26, 1957

World's Largest Sale

EVERY FRIDAY 6d.

Critics' Verdict

See Pages 6 & 7



MELODY MAKER Poll Winner Count Basie will be introducing a "new look and a few new sounds" on his second British tour which began yesterday (Thursday). See also "On the Beat."

£25,000

£25,000 Insurance policy against Count Basie and his Band catching Asian 'flu during its British tour has been taken out by agent Harold Davison.

The policy also covered the band's safe arrival and any

delay caused by fog.

Basie was due to arrive at
London Airport yesterday morning (Thursday) and kick off the tour with a midnight matinee

Back Page, Col. 3

It's a Stars' Life



Congratulatory kisses for Tommy Steele from actress Shirley Eaton (I.) and singer Ruby Murray after his 60-minute BBC-TV show on Saturday. The girls appeared in the presentation, titled "The Golden Year," which traced Steele's first year in Show Business. Others appearing included Gilbert Harding, Jack Payne and Walt Whyton, leader of the Vipers Skiffle Group.

MAKE sure of your tickets for the All-Britain NOW. Write or call—the Box Office, Belle Manchester, Vue. Lewis's, Ltd., Manchester.

Tickets are 3s., 4s. 6d., 6s., 7s. 6d., 9s. and 10s. 6d. ~~~~~~~~

David Jacob

DAVID JACOBS, the famous disc-jockey and TV personality, has been signed by the MELODY MAKER to compère the all-star bill at this year's great All-Britain Final David, a disc-jockey for the past twelve years, has cemented his popularity with the nation's record fans

with such programmes as "Pick Of The Pops"—which he handled for over a year—and the current BBC radio series "Open House."

TV 'Chairman'

He has compered the Show Band's Saturday Shows for the past two years, and on ATV is now the chairman of the new "Tell The Truth" panel game.

Only lifteen more days to go-and David will take the stage at Manchester's mammoth King's Hall, Beile Vue, to announce the twelve semi-pro bands which will battle for the honour of becoming Britain's 1957 All-Britain champions.

All-Britain Day Is Sunday, November 10, To climax the

Back Page, Col. 4

Hamp goes home -until March

Lionel Hampton flew home to New York on Saturday after his Tuesday-night appearance at the Royal Festival Hall.

Before leaving, he told the MM: "We are planning a comprehensive European tour and we expect to play in Britain about March."

TV homecoming for **Dickie Valentine**

Dickle Valentine returned to Britain on Sunday from a month's record promotional trip to the States.

Tomorrow (Saturday) he tops the bill as star of his own show in Val Parnell's "Saturday Spec-tacular" on ATV.

On Saturday (November 2) he appears in "The World Our Stage," which winds up BBC-TV's 21st Anniversary Week.

Dickle starts a further Variety tour on November 4 with a week at the Empire, Liverpool.

He then visits Sheffield, Bradford and Stockton-on-Tees, following which he starts rehearsals for the role of "Buttons" in "Cinderella" at the Theatre Royal, Newcastle. Theatre

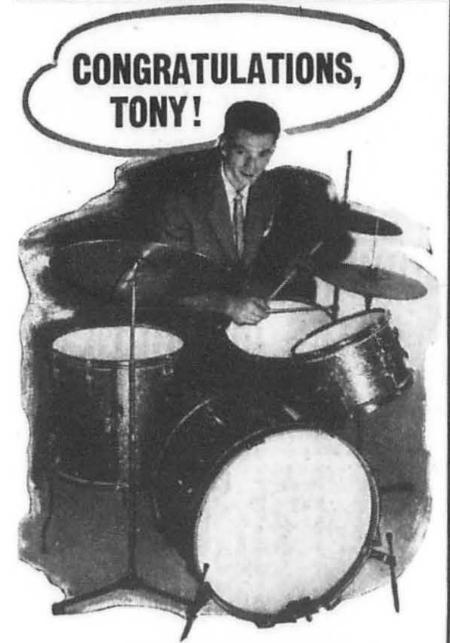


BUFFALO (New York), Wednesday.—Ted Heath has pulled off a success hat-trick with his third U.S. tour.

His band received a tremendous reception at Monday's debut at Buffalo's Paramount Theatre. A full house accorded Heath a five-minute ovation at the windup of the concert.

Best received band numbers were "Boomerang," "Stardust," "Farewell Blues" and the Ronnic Verrell speciality "Jungle

Drums."
After playing Ohio (Friday). Indiana (Saturday) and Cincinnati (Sunday), the band next week travels to Canada for a series of dates.



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or send for free brochure (full catalogue 6d.) from PREMIER DRUM CO. LIMITED 87, REGENT STREET, LONDON, W.1 The Duke Ellington Band played for the fabulous Mike Todd party in Madison Square Garden last week to celebrate the first anniversary of Todd's Around The World In 80 Days."

TAKING THE LEAD Noel Anthony (vcls. and L-A rhythm) is currently leading a quarter at La Paloma, Bayswater, London.





Congratulations also to Frankie Vaughan from guest stars—Alma Cogan (L) and Vera Lynn—after his concert on Monday at the Royal Festival Hall in aid of the National Association of Boys' Clubs. Frankie spent the next two days making personal appearances at Boys' Clubs throughout the country. On Monday he starts on his second British film. Jazz operetta by Sidney Bechet

Paris. Wednesday.—An oper-etta, "My New Orleans," written by Sidney Bechet, is now being orchestrated. It will be ready for production at the Etolie Theatre about December. Bechet is due to open at the Olympia next month.

Anniversary Waltz

to Join Sandy Brown's new group. Debut The Allan Ganley Quartet made its BBC debut in "Jazz Club" on the Light Programme yesterday. Samurania manda a da a manda da manda d

AN LP of the "Jazz to join Sandy Brown's new Mass" which the BBC televised earlier this Debut The Allan Ganley month will be on sale in November.

The disc will feature bandleader Frank Weir. Last week he played the tape recording to a meeting of clergymen in Birm-

"It could revolutionise the whole basis of church services," he told the MM.

Back again Ken Mackintosh take his band to the Isle of Man next summer for a third season at the Villa Marina, Douglas.

Shook up Saxist Andy Me-old daughter last week sang with Dave King for his latest record "Shake Me, I Rattle."

Move After 16 months with Nat Allen, drummer John Taylor has joined Bill Rayner's Band at the Panama Club, W.

Leaving Ronnie Beck is leav-ing Michael Reine Music Co. to join the exploi-tation staff of Messrs. Feld-

Freelance Bassist Bernie Woods, currently playing with the Maurice Smart Band at the 460 Club, is leaving to freelance. No replacement has yet been fixed.

American Singer Dick Radio Luxembourg series to-Radio Luxembourg series to-

Reunion Planist - arranger Norman Percival and Blue Angel bassist Don Percival will be at Distington (Cumb.) for the wedding next Saturday of their brother, West End drummer Alan

New band Clarinettist Wally Fawkes has formed a new band, which will be resident twice a week at the new Piccadilly Club. W. He leads Ian Mackintosh (tpt.), Jerry French (tmb.), Lennie Felix (pno.), Neville Skrimshire (gtr.), Russ Allen (bass) and Jackie Turner (drs.).

Jazz will be featured at Liverpool's new Art Centre, recently taken over by actor Sam Wanamaker. First concert will be "Jazz Today" on November 10.

Arrested Bandleaders Eric Robinson and Ken Lyon Summons: Brighton Police Ball. Sessions: The Lyon Summons: Police Ball. Seasie Dome. November 1.

Residents Roy Kenton Orchestra will be resident at new Carlton Ball-room opening on November 1 at Shepherd's Bush.

On show Max Bygraves.
Lonnie Donegan.
Lita Roza, Peter Sellers and
Don Fox star on Sunday in
ATV's "Jack Jackson Show."

TV again Max Geldrav who was voted Britain's most popular harmonica player in the MM Poll, appears again in "Six-Five Special" on November 2.

Offer Karen Greet has reto appear for a six-month
seas 1) at New York's Latin
Quarter Club, starting next
February.

President Tommy White has appointed President of the Trade Music Guild. He succeeds his brother Jack, who has been President for the past two years. Tommy plays drums with Jack White's Band.

Panto The Hedley Ward Trio is this year to appear in "Mother Goose" at the Connaught Theatre, Worthing.

resident at new Cariton Ballroom opening on November 1
at Shepherd's Bush.

No Change Planist Harry
leaving the Dizzy Reece Group

Home Singer Sean Ryan
tour of Ireland in December
at the Savoy, Limerick, Sean,
who records for HMV, recently
finished a tour of American
and British bases.

DENIS PRESTON

on behalf of Record Supervision Limited

SENDS SINCERE THANKS TO READERS OF THE "MELODY

MAKER" FOR VOTING INTO TOP-OF-THE-POLL PLACES THE

FOLLOWING RECORD SUPERVISION ARTISTES:

KENNY BAKER

VIC ASH

NEWS FROM NEW YORK

OSBY HEADING

NEW YORK, Wednesday. -The fabulous disc career of Bing Crosby looks like being revived.

It's been quite a while since Bing has had a hit single record but it looks as if his latest is heading for the Top Ten.

The sides are "Never Be Afraid" and "I Love You Whoever You Are."

They were cut for a children's series but disc man Dave Kapp added some instrumental time and more minor action. sound and now Crosby is personally plugging the disc with deejay phone calls.

Bing has also recruited his sons to visit disc jockeys. The record is due for early release in England on Decca.

Together again

SUNDAY was the "million-dollar night" on television. A parade of one-night spectacu-lars was highlighted by a four-some of Bing, Frank Sinatra, Louis Armstrong and Rosemary Clooney.

The show was one to be remem-

The show was one to be remembered. Sinatra and Crosby clowned and sang with the help of Satchmo and his band.

For one great moment. Sinatra and Crosby were joined by a surprise visitor—Rob Hope. He was visiting to plug his own TV show.

Stardust

STARDUST" is the most popular song on American college campuses.

This has been discovered in a poll run by bandleader Buddy

Morrow. The results are being used to programme Morrow's weekly CBS network show. The show salutes a different college each week and emanates from the Hotel Statler. Not one rock-'n'-roll tune has

Trumpet)

From REN GREVATT

made even the top three in any of the schools so far polled.

First time lucky?

SOME of the disc best-sellers are finding difficulty in following up their big hits.

Paul Anka, whose "Diana" pany releases a took off like a skyrocket, has not fared so well with his latest—despite a plug on the Ed Sullivan leased in England.

Debbie Reynolds' latest, titled "Walflower," is getting only

Jodie Sands, who clicked very heavily with "With All My Heart," has failed to stir any appreciable action with follow-up

Russ Hamilton's "Wedding Ring," despite his appearance here on the "Big Record" show, is very slim in comparison to 'Rainbow."

Exceptions

THE exception currently is the Everly Brothers, whose "Wake Up Little Susie," jumped from nowhere to Number One in three weeks—much in the style of their original "Bye Bye Love" hit

Elvis Presley meanwhile, con-tinues to live in another werld. "Jailhouse Rock" hit the trade charts for the first time this week in Number Four spot.

Lease Lend

THE American London label has turned the tables on its British parent, English Decca, with the Will Glake disc of "Liechtensteiner Polka." Normally, the American com-pany releases a single after it's a

This time the disc will be re-leased in England after it has hit paydirt in America.

The record appears headed for the charts—in spite of an all-German lyric. Lawrence Welk has covered the tune, also featuring the German lyric.

Taking off

SPEAKING of Lawrence Welk, the maestro has "made it" in another way.

He's been "covered" with a parody disc by Capitol's great mimic and comic, Stan Freberg.

The disc features take-offs on a number of Welk regulars.

Gimmick is that the Bubble

Gimmick is that the Bubble machine, used to make the familiar Welk champagne sounds. gets out of control and floats out of the Aragon Ballroom into the Pacific Ocean.

Oscar Pettiford gets 'the push

From BURT KORALL

NEW YORK, Wednesday,— cently and, finding no money, angrily smashed most of her collection of 3,500 records. office is taking a big interest

Rudy Viola, who heads the jazz department, told me: "We want to develop interest in this band. Once given a push, we feel the band could make it."

Walk Out

UNE CHRISTY walked out of her engagement at the new St. Louis supper club, "Bonnie's Black Argus" Black Argus.

She is reported to have ob-jected to the lighting facilities, the piano and . . . the customers

Lock Out

THE University of Arkansas Student Senate decided last week to cancel an appearance of Louis Armstrong and his Band next March because of his re-marks on the Little Rock crisis

Vandals

The same thing happened to in a new band led by Oscar Ella Pitzgerald several months ago, when her record collection and her phonograph were stelen.

Discovery (1)

N inetreen-year-old Dallas singer Janet King has the jazz department of the Willard Alexander's office flipping.

So far she has only done a few college dates with the Kai Winding Group, but the organisation is grooming her for stardom.

Discovery (2)

TOURING High Schools this month will be a group led by Barry Miles.

Miles has been studying drums for five years and he learnt how to play vibes without instruc-

Already he has played with Chet Baker, Roy Eldridge, Johnny Smith and other jazz Unusual? Perhaps not.

THIEVES broke into Sarah But Barry is only ten years Vaughan's apartment re- old!

JOHNNY DUNCAN HAS

JOHNNY (SAN FERNANDO) DUNCAN and his Blue Grass Boys expect to visit Malta within the next two months to appear at four open-air concerts.

While in the Mediterranean they aim to make a 400-milereturn air trip for one performance in Tripoli.

Blackpool season

Among the offers awaiting decision by Johnny is a summer sea-on at Blackpool. Meantime, his Variety tour continues with dates at Leeds (this week). Sunderland, Finsbury Park, etc.

A Columbia LP entitled Johnny Duncan's Tennessee Song Bag" will be released in mid-November.

OBITUARY Mrs. Jack Hylton pre-war leader

Mrs. Ennis Hylton, a famous pre-war bandleader and wife of impresario Jack Hylton, died of Sunday in Hammersmith Hos-

During the 30s she toured Britain and the Continent with an al-star 15-piece band which closely rivalled the popularity of the world-famous orchestra conducted by her husband.

Members of her band included Chick Smith (tpt.), Len Edwards (pno.), Lew Stevenson (drs.), Jock Scott (alto) and George Hur. by (vin.).

The Chris Barber Band last week broke all attendance records for a public dance in Northern Ireland.

Over 2.100 people packed Belfast's Floral Hall to hear the band beating the hall's, and the country's, previous best by over 200 paying customers.

On Saturday at the Empire Theatre, Liverpool, the band drew another full house of over 3,000.

BARBER TO PLAY FOR JIVE FINAL

The bands of Chris Barber, Cy Laurie and Dick Charlesworth will play for the National Jive Championships at London's Seymour Hall on November 12.

The Championships have been organised to raise funds for the National Playing Fields Association and part of the proceedings will be televised by Associated-Rediffusion.

Although heats have been run for the contest, couples will be able to enter for the finals on the night

. . . and he breaks all the records

DILL JONES Piano/ HARRY KLEIN Top Baritone CLEO LAINE Top Girl Singer DON RENDELL

Hear these stars - together with JOE HARRIOTT, JIMMY SKIDMORE, EDDIE THOMPSON and BRUCE TURNER, all Record Supervision artistes - on The Melody Maker Jazz Poll Record of 1957

"ALL THE WINNERS": NIXA NJT 509, 10" L.P.

(Available Early November)

A SHAR IS

its origins,

ANYONE still in doubt about the real issues splitting jazz should listen to American conductor Leonard Bern-stein's dispassionate appraisal of the scene on the Philips LP "What is Jazz?" (BBL 7149).

On the whole, this is a sound survey, which ranges with a fine display of impartiality through all of jazz from Leadbelly to Miles Davis On the whole, this is a Miles Davis.

There are a few slips.
Indeed it amounts to a
howler to cite booglewoogle as an example of
the "more complicated
jazz" which demands careful listening as opposed to
dancing. dancing.

Big fault

The big fault in this sur-ey lies in its strict im-artiality. Speaking at vey lies in its strict impartiality. Speaking at the end of the Miles Davis Quintet. Bernstein asserts that its music embodies "all the elements that we have discussed."

This is just not true. For among those elements, correctly stated as basic to the jazz language, are such things as "blue notes," vibrato and vocalised tone. These elements have been deliberately jettisoned by the cool boys.

Bernstein suggests the rhythm section swings as a unit. transition from "hot" to "cool" is evolutionary. It

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the smooth gold and black lustre

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TRUVOICE

DYNAMIC

MIKE

in inct. revolutionary systematically reversing the funda-mental characteristics of

the music that preceded it. (I use the word "revolutionary" in the parochial sense—in the wider context of musical history the move is, of course, reactionary, tending to join up with "straight" music at a point which preceded the

even be an intellectual.

He may have studied music at a conservatory

iazzman plays more quietly, with greater concentration on values - tone musical

and applaud politely at

Where I fault Bern-stein is in his reluctance to come out and deduce nightmare this scene the plain truth that lazz is heading rapidly for extinction.

he points to the new jazzman's "greater concentration on musical values"—as though these values were absolute, and not simply the conventions of a quite different

argue that the new jazzmen still swing (some of them, let's say). But swing is the quality in jazz which sets the foot tapping and makes people

dancing And now and beating out rhythm-is infra dig. It's only a matter of time before some bright young progressive discovers he's wasting his effete and drooping energy trying to

swing at all.
And "swing" will be-And "swing" will be-come one more element of jazz which will be relegated to the shameful

Ashamed of BORN

EVERY NOW AND THEN, AS THEY SAY UP AT JODRELL BANK, A STAR IS BORN. SOMETIMES IT HAPPENS IN A BLUE FLASH: NOW YOU DON'T SEE IT. NOW YOU DO. SOMETIMES IT HAPPENS AS A RESULT OF MUCH PREPARATORY WORK BY HIGHLY PAID PUBLICITY EXPERTS.

So far as I'm concerned, the New Star in question is of the blue flash variety. It so happens that I'd never set eyes on him, never heard a note of the man's alto playing. until the Hampton concert last week.

His name is Tony Coe, and I hardly know a thing about his past. But I'm prepared to go out on a limb about his

future. For Tony Coe is a great jazzman, Just for a moment let's leave him standing there in the spotlight ("Looking like a commer-cial for Asian flu," said my companion at the concert, somewhat unkindly). Let's consider for a moment what a great jazzman

To be truly great, I suggest. he needs these requirements:

He must be the master of his instrument. A jazz player expresses himself through his instrument. If that instrument is holding out on him, he stands as much chance of get-ting his ideas across as an orator with an impediment in his speech.

Unrestricted

Tony Coe has that mastery at least to the point at which he feels no serious restriction between his ideas and their execution.

2. He must swing. Repeated highspot of the Hamp-ton/Lyttelton/Dankworth concert for me was the solo work of T. Coe.

I do not subscribe to the general view that the Lyttelton rhythm section swings as a unit.

TONY COE-"I'm prepared to go out on a limb about his future," says Steve Race. "He has the five basic attributes needed by

a great

jazzman."



Steve Race talks about TONY COE

But when Tony was playing I didn't care. Bass, drums and piano could have stopped dead in their tracks; that alto would have gone right on swinging.

He has to be inventive. Sheer invention-originality of melodic line—is the thing which most clearly separates the merely able jazzman from the great one. It is also the least recognised of all the jazz

Insincere

We are lucky that this quality of original invention is still with us. Both the New Orleans revival and the bop movement did their best to kill it, compelling one half of the players to conform to a phoney simplicity, and the other half to a complexity they did not feel.

Phrase for phrase, Tony Coe's solos are more fluently inven-

solos are more fluently inven-tive than those of any British

better gift for yourself or your friends than

Bell Accordion

friends

Records.

rival-including his brilliant, but now outclassed, predecessor with Humph.

He must get "the sound." By that I mean an amalgam of both the "old sound

and the "new sound."

The "old sound." is the definitive jazz tone. Within certain fairly wide boundaries he must find a standard jazz sound which suits his playing and its which suits his playing and its environment. (Arising from this point. I would say that in a curious but positive way Jimmy Skidmore is right but sounds wrong in the Lyttelton Band.) By the "new sound" I don't, in this context, mean some weird specimen of West Coast orchestration. I mean a musical fingerprint: a sound which will

fingerprint: a sound which will make us sit up after half a bar of solo alto and say "That's Tony Coe!"

5. He must know music. I am a substitute for this. The Lyttel-

ton band still contains one man who doesn't really know his chords, and sometimes doesn't even feel them correctly. All the natural jazz talent in the world—and Humph's band has plenty—cannot quite com-

pensate for that blind spot.

While the modernist may think too much about chords, it is still true that the British mainstreamer (or whatever he likes to be called these days) tends to treat theoretical know-ledge as his potential enemy

Nursery

rather than as his friend. Tony Coe knows his chords, and uses

Tony has all those five basic requirements, and is due to become one of our leading contributors to jazz. The best nursery for his talents is the band in which he now plays: that strange, multi-period stylistic hotely potch potch of a band lead tic hotch-potch of a band, led so ably by its one unchanging

soloist.

It is the best band Humph has ever had and in a baffled, critical sort of way. I admire it immensely. With such an alto player in the ranks, you can put me down for the Lyttelton Fan Club—at least until the day, surely not far distant, when Tony Coe has one for himself.

Christmas will be here very soon, and what

birth of jazz.)

It's all part of the process of living down the past. Jazz has become ashamed of its origins.

I have no quarrel with Bernstein's analysis of the change in jazz. "Jazz used to advertise itself as 'hot," he says. "Now the heat is off. The jazz player has become a highly serious person. He may

or a university.
"Our new

quality and technique.

"As he has become
cool' so have his listeners. They don't dance—they listen respectfully. as if to chamber music,

Nightmare

He says as much when

kind of music. True enough, you may want to dance.

Infra dig.

of jazz which will be relegated to the shameful and barbaric past.

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" Penny Polka " Delicado " AB/0014 " Copacabana " AB/0015 Donkey Ride " AB/0016

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Camilleri with Russ Shepherd Quartet.

Jack Emblow and His Trio.

Lou Campara with Rhythm accompaniment.

Ivor Beynon and His Quintet.

Mario Montanari-Solo.

Lou Campara with Rhythm accompaniment.

Gerald Crossman with Rhythm accompaniment.

Francisco Cavez and his Latin-American Rhythm.

Martin Lukins Accompanied by the Londonaires.

Albert Delroy Trio.

Mario Montanari-Solo.

Percy Holland-Solo, Camilleri with Russ Shepherd Quartet.

Francisco Cavez and his Latin-American Rhythm.

Albert Delroy Trio.

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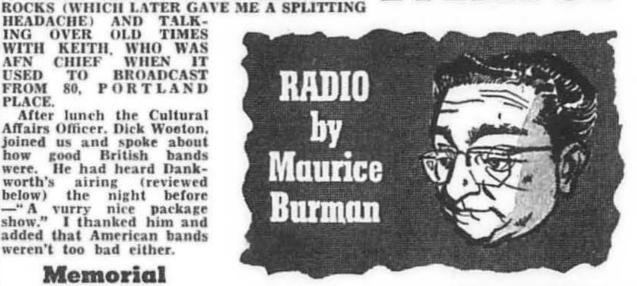
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TERRI

CAN

My tribute to THE AMERICAN EMBASSY WAS ON THE PHONE. WOULD I HAVE LUNCH WITH KEITH JAMESON, RADIO AND TELEVISION OFFICER, U.S. EMBASSY? SO THERE I WAS IN THE CHANCELLERY RESTAURANT LOOKING VERY DIPLOMATIC WHILE KNOCKING BACK A T-BONE STEAK AND BOURBON ON THE



Memorial

After lunch the Cultural

me to lunch merely for my conversation. He had received a call from AFN Frankfurt, which was going to do a memorial programme on Glenn Miller. The station wanted to include my opinion of Miller's influence on British musicians during his visit

With typical American speed soon found myself in the Embassy's recording studio in the basement. "Talk, bud,"

NEWSBOX . . . by

Jerry Dawson

GUILDFORD. — Bill Metcalfe (tpt.) missed two performances with Cyril Stapleton's Show Band

on Priday ewing to Asian 'flu Ronnie Simmonds deputierd.

But Keith hadn't asked now what I said. So if I want to find out I guess I'll have to tune in to station AFN.

> JOHNNY COME LATELY The Johnny Dankworth Orchestra 16,10,57 10.40 p.m.

"AT last it has been proved, by means of the loyal support of MM readers, that an all-jazz policy for a big band can, and does, succeed in this country." So said Johnny last week when he was told of his success in the MM poll.

He is right to say this because, the way things have been going, in any other paper

I talked. I can't remember been going, in any other paper

ABC 'TOP NUMBERS'

SIX-FIVE SPECIAL

ABC-TV's answer to the BBC's "Six-Five Special" is a show called "Top Numbers," which kicks off on



Derrick Abbott

the awards could have gone to a washboard player.

I am doubly happy about all this because I was one of the judges who awarded Johnny the clarinet prize at a MELODY

Makes contest during the war. Like the American Cultural Affairs Officer, I enjoyed the broadcast and thought it a "vurry nice package show."

BURMAN'S BAUBLE to Dankworth's lead trumpet, Derrick Abbott, for his consistent and inspiring work.

(Week commencing October 27) Billia ANTHONY Week: Theatre Royal, Han-

John BARRY Seven Week: Empire, Edinburgh Count BASIE

Sunday: Davis Theatre, Oroydon Monday: Samson and Her-cules Baliroom, Norwich Tuesday: Star Cinema,

Scunthorpe
Scunthorpe
Wednesday: St. Andrew's
Hall, Glasgow
Thursday: Usher Hall, Edinburgh Priday: Belle Vue, Man-

Saturday: City Hall. Shef-

Season: Palladium. W.

Shirley BASSEY Week: Astoria, Brixton Max BYGRAVES

Eddie CALVERT Week: Hippodrome, Birm-ingham Alma COGAN

Week: Royalty, Chester DEEP RIVER BOYS Week: Empire, Chiswick Terry DENE

Bunday: Granada, Walthamstow Week: Hulme Hippodreme, Manchester

Johnny DUNCAN Week: Empire, Sunderland The GOOFERS Season: Palladfum, W.

GROUP ONE Week: Empire, Liverpool Russ HAMILTON Week: Hippodrome, Man-chester

Ronnie HILTON Week: Empire, Liverpool Edmund HOCKRIDGE Week: Empire, Newcastle

Michael HOLLIDAY Week: Empire, Edinburgh Jimmy JACKSON Week: Hippodrome. Birm-ingham

KORDITES Week: Hippodrome, Brighton Larry PARKS Week: Empire, Nottingham Joan REGAN

Season: Palladium, W Marion RYAN Week; Empire, Liverpool Edna SAVAGE Week; Empire, Sunderland

Cyril STAPLETON Week: Empire, Liverpool THREE KAYE Sisters Season; Palladium, W. THREE MONARCHS Season: Prince of Wales, W.

Nancy WHISKEY Sunday: Granada, Waltham-Week: Empire, Edinburgh

Week: Empire, Newcastle

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Dankworth triumph acclaimed

C ON GRATULATIONS Johnny Dankworth on winning five different sections in the MM British Poll. No one deserves these honours more than Johnny. I have thoroughly enjoyed every concert and broadcast by the Dankworth Orchestra that I have listened

to in the past year.

In this age of rock-'n'-roll, calypso and skiffle, it is good to see that Johnny's all-out jazz policy has paid dividends. May it continue to do so.-Colin Bradley, Ilford, Essex.

Scores of letters have reached the MELODY MAKER. expressing pleasure at the success of Johnny Dankworth and members of his orchestra in the 1957 British Poll.

Great future

MAY I through the courtesy of che Melody Maker congratulate Alan Ganley on being voted Top Drummer in the country? I think the voters will agree with me that this is a wonderful achievement considering he has been a professional for only four or five years.

There is no doubt he has a great future—F. Emening, Morden, Surrey.

Why not first?

CONGRATULATIONS to Diz Disley on gaining fourth place in the MM Poll. But surely a guitarist like Diz should have come first! I had the pleasure of seeing him play on one or two occasions on a recent holiday in London, and his playing held me spellbound. Also, I would like to say how pleased I was to see that banjoist Eddie Smith had gained a place in the poll.—Audrey Beves, Skipton, Yorks.

Ridiculous

Poes reader P. Chaney (19/10/57) realise how ridiculous his letter really is? In this, he quibbles about Presley and Gracie receiving votes whereas Josh White and Ivor Mairants are voted out.

He goes on to say that he never takes part in the MM Polls, But surely it is his duty as a Jazz enthusiast to record a vote and thereby keep Presley and other teenage idois where they belong—at the bottom, or out of, the Poll.—P. A. Ireland, Pontypool, Mon.

Impostors

A FIER watching Jack Payne's "Off The Record" last week.

and casting my mind back to recent "6.5 Specials," I feel I must protest against these impostors with the guitars slung around their "brass" necks.

As a guitar player it is just about making me sick that the majority of them stand there and pretend to play, or play the opening major chord, and the gravy is put on by the real guitar player on by the real

in the background.

How many people fall for this phoney confidence trick I do not know but surely know, but surely something should be done to stop this insult to the instrument.—Terry Scott, Swaythling, Soton,

THERE'S STILL HOPE FOR TV

WHILE there are people
like Kenneth Bally
there is still hope for television. Proof can be found
in "The Television Annual
For 1958" (Odhams Press,
Ltd., 10s. 6d.).

Edited by Bally, it
contains a rather uneasy mixture of "puffs"
("Your Friends The
Stars," etc.) and the
sharper assessments of
distinguished people.
Bally himself adds
weight and authority
with a review of the
ITV versus BBC
struggle. The danger
to the BBC, he says, is
in the Corporation forgetting its dignity and
scrabbling on the floor with
its junior competitor.

When bored ITV viewers
turn back to Channel One,
will they find the BBC still
"trying to mimic the ITV
funfair a little more respectably?"

Jacqueline Mackenzie is

Jacqueline Mackenzie is comic on the subject of "How To Stay In Television" and Bernard Braden lets fly with an inspired piece of goofery subtitled "Will TV Ever Replace The Horse?"

One script he assures us.

Horse?"
One script he assures us, needed the sound of two coconut shells banged together. "Our producer couldn't figure out how to do it until two members of the orchestra brought a horse into the studio.

"It sounds just like coconut shells being banged together. The producer was amazed. He'd never seen a horse before; he only knew about coconut shells."—
Tony Brown.

Tony Brown,

Basie's back COWN

RITISH jazz lovers have never had it so good.

The Teagarden men came in while Jimmy Rushing was still here. The day after they left Hampton arrived. And now Count Basie's band

Basie, incidentally, has three different faces in the band. He has been working hard on a new book-by Ernie Wilkins, Neal Hefti and Jimmy Mundy—" so we can play some new things on this trip.'

New faces

All of which sounds most exciting. The new faces are those of Eddie Davis—nick-named "Lockjaw" because his embouchure gives the impression that the tenor is locked in his mouth—Snooky Young and Albert Grey.

Davis is a strong, booting tenor who has worked with Cootie, Kirk, Lucky Millinder, Louis and Basie. In 1952-3 he was with the Count with whom he can be heard solving on he can be heard soloing on "Bread," "Bunny," "Tom Whaley," "Jack And Jill" and "Paradise Squat."

An EP under his name (Parlo CEP8587) presents him on four

GEP8587) presents him on four titles with organ and drums. His riding tenor is well dis-played on "Foggy Day" and "Together."

No solos

Eugene "Snooky" Young, well known to Lunceford col-lectors for his high-register trumpet on "Uptown Blues," has previously worked with Hamp and Basie.

He plays on Basie's "Seventh Avenue Express" and "Mister Roberts' Roost." But even Ray-mond Horricks' exhaustive book doesn't reveal any Young solos while with the Count.

The final replacement is trombonist Al Grey (for Bill Hughes, who is ill). Grey has played with Gillespie, Carter and Hampton and has led his

a number of our better. He helped them to give a bands will benefit in one pretty monumental con-

way or another.
All the visiting musicians and management representatives we have met have gone back favourably impressed with British jazz.

Raving

Hampton, for example, set out last Saturday orchestras Appreciation mildly raving about Lyttelton and Dankworth. Dennis Matthews, Since the intends to "talk them up" — indeed, he has already begun to do so in influential places. influential places.

The effect that Hamp had on these two bands must be considered, too.

pretty monumental concert (we have not yet met anybody who was bored by it-a most unusual thing) and everyone must have learned something from the experience. The idea of having both bands on-stage throughout worked well.

Much of the credit for the concert's success must go to the Visiting

Max Jones and Sindair Traill



@ Eddie"Lockjaw" Davis (tenor sax) is back with Basie after an interval of four years.

SATURDAY, OCTOBER 20: 10.0-10.30 a.m. D L: Skiffle Club. 11.30-12.0 A 1: Hines, Guarnieri, Jacquet, Ella.

12.0-12.15 A 1 2: Louis, Reverent Kelsey. 12.30-12.45 p.m. D L: "Pee Wee"

4.15-4.45 Z: Swing Seronade.

Erwin.

4.15-4.45 Z: Swing Seronade,
6.30-7.0 D L: Just Jazz,
7.0-9.0 T: (1) S-F, Marterie, Miller,
Brown, Baxter, etc. (2) Heywood,
Birdland Stars, Napoleon, George
Williams, Roy Eldridge, Kenton,
Jolly, Jay McShann, Louis.
8.0-8.25 J: New Orleans,
8.30-9.30 J 1: (1) Jazz, Swing. (2)
Hollywood Views.
9.10-9.56 P 1: Carles de Radzitsky.
9.30-9.57 B: Panassie on The Duke.
9.30-10.0 C 2: J. J. Johnson Quintet.
9.30-10.0 F 4: Centse Jazz Club.
9.30-10.30 W: (1) Jazz Time. (2)
Miller.

Miller. 9.35-11.0; 11.10-12.0 Q: "Satch:so.

Top Ten, Harry Arnold Ork U.S. Pops, etc. 9.50-11.0; 11.10-1.0 a.m. I: Schnes-biegl Combo, Pops, Robby Spier.

etc.
10.0-12.0 T: Repeat of 7.0 p.m.
10.5-11.0 J: America's Pop Music.
10.10-10.30 Y: Jazz Gallery.
11.5-12.0 J: D-J Shows.

SUNDAY, OCTOBER 27: 4.45-5.30 pm. A 1 2: Hal McKusick, 7.0-9.0 T; (1) Popular. (2) Jazz. 9.10-9.50 S; Jazz Requests. 9.15-9.30 A 1 2; Armstrong All-Stars. 10.0-10.55 F I: Jazz for Sunday. 10.0-12.0 T; Repeat of 7.0 p.m.

MONDAY; OCTOBER 28: 7.0-9.0 p.m. T; (1) Popular. (2) 8.20-9.30 Z: Champs-Elysées Jazz.

9.10-9.50 S: For Jazz Fans. 9.30 app. K. Jazz. 13.0-12.0 T: Repeat of 7.0 p.m. 13.5-12.0 J: D-J Shows (nightly)

TUESDAY, OCTOBER 29: 4.30-5.9 p.m. C 2: Jazz Session.
7.0-9.0 T: (1) Popular. (2) Jazz.
9.10-9.50 S: For Jazz Fans.
9.15-9.45 B-258m: The Real Jazz.
9.30-10.15 I: Braff, Perkins, Lewis,
Konitz, Kenny Dorham, Sarah
Vaughan, Herbie Nichols.
9.43-10.0 J: Swing Along.
10.0-12.0 T: Repeat of 7.0 p.m.

WEDNESDAY, OCTOBER 30:

5.30-5.55 p.m. F 1: Modern Jazz '57. 7.9-9.5 T: (1) Popular. (2) Jazz. 8.30-9.30 F 3: Jazz for Everyone, 9.10-9.50 S: For Jazz Fans. 9.20-10.0 Q: Jazz Guitarists: Lang, Django, Laurindo Almeida, Harris. 9.30-10.0 E. Jarz Programme. 9.45-10.0 P I: Bunny Berigan.

10.0-11.0 O: Jazz Journal. 10.0-12.0 T. Repeat of 7.0 p.m. 10.15-11.0 I: Shythm Rendezvous. 11.10-12.0 I: S-F, Cohn. Claire Austim, Don Stratten Combo.

THURSDAY, OCTOBER 31: 6.10-7.0 p.m. D.E. Jazz Session. 7.3-8.0 T. (1) Popular. (2) Jazz. 8.10-9.0 F 1: White Notes . . . Black Musicians. 8.30-9.0 F 1: Jazz Commentary. 9.3-9.30 F 3: The Great Jazz Bands, by Panassie. 10-9-50 S: For Jazz Fans. 15-10-9 M: "The Hard Tenors"— Stitt and Rollins. 30-9-57 B: Jazz Panorama (Pan-

assie). 9.30-10.0 F 4: Kansas City Jazz, 9.45-10.0 J: B for Blues.

9.46-10.0 W: Dixie Dixes. 10.0-11.0 P: "Who's Afraid of the Big Band Jazz?"

10.0-12.0 T: Repeat of 7.0 p.m. 10.40-11.15 D L. Jazz Club. FRIDAY, NOVEMBER 1:

4.23-4.55 p.m. L; Jazz.
7.0-9.0 T; (1) Popular. (2) Jazz.
7.40-8.0 Z; Jazz a la Carte.
9.0-9.25 J; Stars of Jazz.
9.10-10.0 N; Jazz Programme. 9.30-9.50 S: For Jazz Fans.
10.0-12.0 T: Repeat of 1.0 p m.
10.40-11.15 D L: Baker's Dozen.
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2-193. RTF Parisien: 280, 216, 318, 356, HIP Parisien: 280, 216, 318, 350, 379, 445, 498, Hilversum: 1-402, 2-298, BBC: E-464, L-1500, 247, NDR WDR 309, 189, 49-38, Belgian Radio: 1-484, 2-324, 3-267, 4-198, RIAS Berlin: 303, SWF B-Baden: 295, 363, 195, 41.20, APN, 344, 271, 547

AFN: 344, 271, 547. SBC Stockholm: 1571, 235, 245, 306, 506, 49 band. NR Oslo: 1376, 337, 228, 477, 18, 25 or 31 bands.

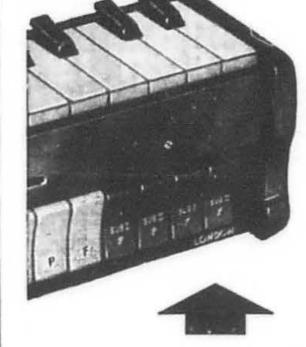
Copenhagen: 283, 216, Monte Carlo: 200. BR Munich: 375, 187, 48.7, SDR Stuttgart: 522, 49.75.

HR Frankfurt: 506. Europe I: 1622. VOA: 41. 31 and 19 bands. 11.6-12.0 p.m. Programme (2) only: 1734

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CRITICS	Trumpet	Trombone	Clarinet	Alto	Tenor	Baritone	Piano	Guitar	Bass
JEFF ALDAM Music Mirror	Armstrong Clayton C. Williams	Young Woodman Wells	Hall Nicholas Simeon	Hodges Carter W. Smith	Hawkins Webster Thompson	Carney Willard Brown Fowlkes	Hines Garner Basie	Mackel Greene Kessel	Duvivier Heath Ed. Jones
KINGSLEY AMIS The Observer	Scobey Braff W. B. Davison	McGarity Dickenson J. Picard	Hall Fawken Sandy Brown	Hodges Bostic B. Turner	Freeman		Sullivan Sir C. Thompson J. Lewis		
JAMES ASMAN Record Mirror	Armstrong Clayton Braff	Ory Dickenson Teagarden	G. Lewis Hall Nicholas	Hodges C. Holmes	Gonsalves Hawkins	Carney	J. Lewis Sir C. Thompson S. Price	Greene Broonzy	Page Foster Pavageau
ERNEST BORNEMAN Gramophone Record Review	Armstrong	L. Brown	Bechet	Hodges	Hawkins	Carney	P. Johnson	Greene	P. Heath
MAURICE BURMAN Melody Maker	Gillenpie Davis Eldridge	J. J. Johnson	Scott Goodman	Konitz Hodges Adderley	Getz Freeman	Carney Mullican	Garner Peterson Hawes	Kessel Bauer	
MIKE BUTCHER Jazz News	Davis Gillespie Edison	J. J. Johnson Benny Green Woodman	Hall Hamilton Hucko	Stitt J. McLean Pepper	Rollins Thompson Mobley	Carney C. Payne G. Barrow	Powell Monk Hines	Burrell J. Collins Rancy	Pettiford R. Brown P. Chamber
STANLEY DANCE Jazz Journal	Armstrong Clayton Eldridge	Dickenson Young Woodman	D. Howard Nicholas Simeon	Hodges Carter W. Smith	Hawkins Webster Tate	Carney	Hines Ellington Basie	Greene R. Gaines Harris	Hinton Page Callender
BOB DAWBARN Melody Maker	Davis Armstrong Braff	Teagarden J. J. Johnson Dickenson	Hall G. 7 cwis	Hodges Konitz Desmond	Young Thompson Getz	Mulligan Gullin Carney	Garner Silver Monk	Almeida J. Hall Farlow	Pettiford Heath R. Brown
CHARLES FOX The Gramophone	Armstrong Davis E. Berry	J. J. Johnson Dickenson Woodman	Hall Nicholas Simcon	Hodges Carter Pepper	Thompson. Hawkies Young	Carney Mulligan	Hines Monk J. Lewis	Greene Raney H. Roberts	Pettiford Hinton Mitchell
TONY HALL Record Mirror	Davis Gillespie K. Dorham	J. J. Johnson C. Fuller	T. Scott	Stitt Pepper J. McLean	Rollins Sims Mobley		Silver Mont Powell	K. Burrell	Pettiford P. Chambe D. Watkin
RAYMOND HORRICKS Jazz Monthly	Clayton Edison Gillespie	J. J. Johnson Dickenson Woodman	Hall	Carter Hodges Woods	Thompson Hawkins Young	Carney Mulligan Ross	Garner Hines Monk	J. Collins Farlow Greene	Hinton Pettiford P. Chambe
EDGAR JACKSON Melody Maker	Gillespie Eldridge Davis	J. J. Johnson	Scott Hall	Pepper Desmond Stitt	Hawkins Getz Young	Carney Mulligan Gullin	Garner Powell Hawes	Farlow Salvador Kessel	Hinton R. Brown C. Counce
DILL JONES	Armstrong	Teagarden	Hall	Hodges	Thompson	Mulligan	Garner	Rancy	Vinnegar
MAX JONES Melody Maker	Armstrong Clayton Eldridge	Dickenson Young Teagarden	Hall Nicholas D. Howard	Hodges Carter W. Smith	Hawkins Webster Freeman	Carney	Garner Hines Ellington	Greene Kessel	Hinton Duvivier Page
GERALD LASCELLES	Newman Armstrong Braff	Teagarden Brookmeyer Dickenon	-	Hodges W. Smith E. Chamblee	Gonsalves Webster Thompson	Fowlkes	Hines Monk B. Henderson	Greene Kessel	Pettiford
IAIN LANG Sunday Times	Armstrong Edison Braff	Dickenson Wells L. Brown	Bechet Hall Simeon	Hodges W. Smith Carter	Hawkins Young Thompson	Carney	Hines Garner C. Lofton	J. L. Hooker Broonzy Lightnin' Hopkins	Hinton Pare Foster
ALBERT McCARTHY	Armstrong Clayton Braff	B. Green Dickenson H. Chambers	G. Lewis Simeon Nicholas	J. Hodges Carter W. Smith	Hawkins Thompson Webster	Carney	Garner Hines Basie	Greene S. Jordan	Hinton Page J. Woode
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BRIAN NICHOLLS	Armstrong Shavers Edison	Dickenson Teagarden Chisholm	Mall Scott	Hodges Desmond	Getz Hawkins Wess	Fowlkes Mulligan Carney	Hines Wilson J. Lewis	Farlow Greene	Mingus Duvivier Heath
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REN SYKORA Music Mirror	Armstrong Clayton Gillespie	Teagarden Brookmeyer		Carter Hodges B. Turner	Thompson Rendell Freeman	Mulligan Carney Caceres	B. Taylor Ellington A. Clare	Farlow Kessel J. Smith	Woode Heath Mitchell
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SINCLAIR TRAILL Jazz Journal	Armstrong Clayton Edison	Dickenson Teagarden Ory	Simeon Nicholas Hall	Hodges Procope Adderley	Hawkins Young Webster	Carney	Hines Garner Sutton	Greene Kessel	Page Pettiford
BRUCE TURNER Daily Worker	Armstrong Fldridge Braff	Teagarden Dickenson L. Brown	Bigard P. W. Russell Hall	Hodges Konitz P. Brown	Marsh Freeman Young	Carney Mulligan	Tristano Hines Sir C. Thompso	B. Bauer Greene Broonzy	R. Brows Ed. Jone W. Brau



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Ellington is the greatest

Year and Big Band cate- others placed him second.

composer and arranger. Twenty-six critics were invited to take part and seems that the winners are the only Humphrey Lyttelton the not-quite-so-old favourites declined. Humph pointed with the modernists squeezed out that touring commitments had left him with too little listening time to give balanced selection.

acclaimed the Duke top

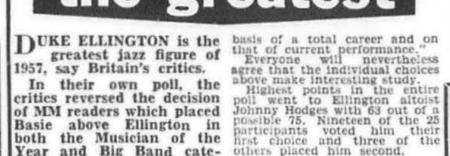
Thorny task

In each section, the critics were asked to vote for their three favourites - a thorny

As James Asman pointed out: "Any list of this nature can hardly be regarded as satisfactory or conclusive, however careful its participants
might be. I find myself constantly revising my own
original list."

Race's choice of Maurice Burman
as one of his favourite male

Iain Lang said his list was "not consistent" and explained: to vote for every newcomer who "I have wavered between evaluating performers on the sounds.—Bob Dawbarn.



Favourites

into third place.

Many of the critics left the Vocai Group section blank and several found difficulty over the clarinet choices. Explaining his failure to choose a "new star," Ken Sykera suggested that a Best New Imitator Of The Year category might be more appropriate.

British critics are often accused of being blased against the local musicians. It is therefore surprising to find no fewer than 13 British jazzmen and three bands with votes—quite apart from the American-based Vic Feldman and Ronnie Ball. And that does not include Steve Race's choice of Maurice Burman



Duke Ellington



. 1957 CRITICS' POLL

Drums	Vibes	Miscellaneous instrument	Big band	Small combo	Arranger	Composer	Male singer	Female singer	Vocal group	Musician of the year	New star
Woodyard Blakey	Hampton Jackson	Stuff Smith (violin)	Ellington	Armstrong	Ellington	Ellington	Armstrong	Mahalia Jackson	Ward Singers	Basic	Braff
Crawford .		Marlowe Morris (organ) M. Buckner (organ)	Basic Hampton	C. Hamilton Calvin Jackson	S. Oliver Clayton		Rushing	Julia Lee	Mills Bros. Deep River Bors	Ellington Armstrong	C. Hamilton
Wettling E. Clarke Jo Jones			Heath				Turner Rushing Domino	Firzgerald O'Day Ortite Patterson		Brsff	
Cale Clarke Jo Jones	Hampton Jackson	Marrero (b'jo)	Basic Ellington	G. Lewis Ory M J Q	Ellington J. Lewis	Ellinging J. Lewis	Rushing Turner Beyonay	Firsgerald Holiday Rosetta Tharpe		J. Lewis	Beatt
Woodyard	Hampton	Candido (conga bongoes)	Ellington	MJQ	Ellington	Ellington	Armstrong	Mahalia Jackson		Ellington	
Blakey L. Young Rich	Jackson Hampton	West (flute)	Basie Ellington	мло	Wilkins Ellington	Hefti Ellington	Armstrong Joe Williams Torme	Fitrmerald Holiday	Hi-Lo's Four Freshmen	Basic	
Clarko Blakoy Roach	Jackson Hampton Norvo	J. Watkins (French horn) Wess (flute) J. Richardson (flute)	Ellington Basic Gillespie	Silver Mineus Newman	Wilkies Gryre Q. Jones	Ellington G. Russell Dameron	Turner Joe Williams R. Charles	Holiday Firsterald O'Day	Mills Bros. Ward Singers Lambert & Co.	Rollins Davis J. McLean	D. Byrd Y. Lafeef B. Timmias
Jo Jones Cole J. Crawford	Hampton	Staff Smith (violin) Little Walter (harmonica) M. Marris	Ellington Basic Bolling	Armstrong Hines Lyttelton	Ellington Strayborn Bolling	Ellington Hines Carter	Armstrong Turner Rushing	Fitzgerald H. Humex Rosetta Tharps	Mills Beus. Spirits of Memphis Five Blind Boys	Ellington	C, Terry T, Coe Woodyard
		(organ)	Text(text)	/PATPER/ATTE	2,52,500,000	12000000	702302-70	Committee Colonial Co.	The same body	Ellington	Newborn
Jo Jones Woodyard Roach	Jackson Hampton Norvo	Collette (flute) Bechet (sop) Wesa (flute)	Ellington Basic Dankworth	M J O Armstrong C. Hamilton	J. Lewis Wilkins	J. Lewis Dankworth	Armstrong Turner Joe Williams	Fitsgerald Maintin Jackson Rosetta Thurpe		J. Lewis C. Hamilton	Marsh D. Byrd
Roach Blakey Jo Jones	Hampton Jackson Feldman	Bechet (sop) Stuff Smith (violin)	Ellington Basic	M J Q C. Hamilton	Ellington Hefti	Filington J. Lewis	Turner Rushing Armstrong	Fitzgerald Holiday Vaughan		Fillington Turner Davis	Wilder C. Terry Woodyard
Philly	Jackson	Jasper (flute) Watkins	Gillespie Basie	Davis	Q. Jones Wilkins	Ellington	Rushing	Fitzgerald		Rollins	Mobier
Jo Joues Blakey A. Taylor	Feldman	(French horn) J. Richardson (flute)	Gillespie Ellington	Silver	G. Evama B. Golson	Dameron G. Russell	J. Paris Sinatra	O'Day C. Connor			C. Fuller
Jo Jones Roach G. Johnson	Hampton Jackson T. Glenn	Wess (flute)	Basie Ellington Gillespie	Roach M J Q Davis	Q. Jones Wilkims Foster	Q. Jones J. Lewis	Rushing Sinatra Turper	C. McRae Vaughan Washington	Hi-Lo's Ray Charles Singers	Ellington Basie Gillespin	P. Woods Red Garland Benny Golson
Blakey C. Hamilton Jo Jooes	Jackson Hampton Tjader	J. O. Smith (organ)	Ellington Basic Kenton	M J O C. Hamilton			Sinatra Nat Cole	Estagerald C. McRae Vaughan	Four Freshmen		
Clarko	Jackson	Pettiford (cello)	Basic	MJQ	Strayborn	Strayborn	Hibbler	McRae	Modernaires	J. Lewis	R. Brynat
Jo Jones Woodysrd	Hampton Jackson Glenn	Bechet (sop.) Stuff Smith (vln.)	Ellington Basic	Armstrong M J Q Ory	Ellington Wilkins	Ellington J. Lewis	Armstrong Turner	Holiday Fitzgerald	Ward Singers Mills Bros.	Ellington Basic	Joe Williams Braff McRae
Ceawford Cole	Hampton	M.Morris(org.) Wess (flute)	Ellington	Clayton	Hefti		Rushing	Vaughan Fitzgerald		Ellington	Newborn
Payne	Jackson	Smith (vln.)	Basie	M J Q	Hefti		J. Sellers Turner	Washington	Five Blind	Basie	Newman
Woodyard Jo Jones Payne	Hampton	(harmonica)	Basic	Armstrong			M. Waters Dumino	Jackson Holiday	Boys		
Jo Jones J. Crawford Woodyard	Hampton	Bechet	Ellington		S. Oliver	Ellington J. Lewis	Armstrong Rushing C. Burnett	Mahalia Jackson Holiday Washington		Braff Hinton Jo Jones	Bolling
Roach Lamond R. Verrell	Jackson Feldman Hampton	Shask (flute)	Ellington Basie Gillespie	Davis M J Q Max Roach	Dameron Evans Q. Jones	T. Wolf H. Arles	Sinatra Torme 3. Kral	J. Czin Fitzgerald M. A. McCall	Four Freshmen	Ellington	P. Woods J. Windhurst F. Butler
Jo Jones	Hampton Jackson		Ellington Basic	MJQ	J. Lewis	J. Lewis	Rushing	Mehalia Jackson	Five Blind Boys	J. Lewis	
Jo Joses Cole C. Hamilton	Jackson Hampton Tjader	Wess (flute) Katz (cello)	Ellington Basic	M J Q Brubeck Armstrong	Ellington J. Lewis Grass	J. Lewis Mulligan Al Estrecather	Rushing Turner Torme	Fitzgerald Vaughan Mahalia Jackson			Newborn
Jo Jones Rich Roach	Jackson Hampton Feldman	Nance (vln.) Wess (flute) Isiah Ninge (Alpine born)	Ellington Basic Hampton	Brubeck M J O C. Hamilton	Riddle Sauter Ellington	Ellington J. Lewis Dankworth	Sinatra Torme Maurice Burman	Fiteperald	Hi-Lo's Four Freshmen Accidentals	Basie Marshall Brown Dankworth	Newborn S. Mosse Rehak
	Hampton Jackson Sadi	Bechet (sop) Grappelly (vlu.) Wess (flute)	Basic Ellington	C. Hamilton M J Q	Ellington Strayborn J. Lewis	Ellisgion J. Lewis	Sinatra Besonny	Heider Fitzgerald Teddi King	Accidentals Hi-Lo's Four Freshmen	Ellington	
Cole Rich Roach	Hampton Norso Jackson	Wess (flute) Nance (vin.)	Ellington Basic	Armstrong M J Q De Paris Bros.	Stravborn S. Oliver Carter	Ellington Manny Albam Strayborn	Rushing Armstrong Turner	Fitzgerald Holiday Washington		Clayton Ellington Lyttelton	Braff Newborn T. Coe
Jo Jones Singleton O. Johnson	Hampton	Bechet (sop)	Ellington Basic Bolling	Armstrong De Paris Bros.	Ellington Wilkins Q. Jones	Ellington Hefti Manny Albam	Armstrong Rushing Turner	Fitzperald Heliday Washington	Ward Singers Hi-Lo's	Claytou Braff Ellington	Braff
Woodyard Wettling Rich	Hampton	Bechet (sop)	Basie	Marsh		Tristano	Armstrong	Holiday		Tristano	Ball

POLL-TOPPERS

This breakdown of the MM Critics' Poll shows the winners of the first three places in each section.

MU	SICI	AN	OF	THE	YEAR
277 220			4. 14. 204	**** A	

1 BUKE ELLINGTON 2 Count 1 LIONEL HAMPTON 2 Mill Basic 3 John Lewis Jackson 3 Vic Feldman TRUMPET

son 3 Jack Teagarden

1 LOUIS ARMSTRONG 2 Buck

1 FRANK WESS (flute) 2 Sidney Bechet (sup.) 3 Stuff Smith (vln.) Clayton 3 Miles Davis TROMBONE 1 VIC DICKENSON 2 J. J. John-

1 DUKE ELLINGTON 2 Count Basic 3 Dizzy Gillespie CLARINET 1 EDMOND HALL ? Albert Nicho-

ALTO 1 JOHNNY HODGES 2 Benny Carter 3 Art Pepaer

1 COLEMAN HAWKINS ? Lucky Thompson 3 Lester Young

BARITONE 1 HARRY CARNEY 2 Gerry Mulligan 3 Charlie Fowlkes

I EARL HINES 2 Erroll Garner

GUITAR 1 FREDDIE GREENE 2 Barney Kessell 3 Tal Parlow

BASS

DRUMS 1 JO JONES 2 Sam Woodyard 3 1 RUBY BRAFF 2 Phineas Neu-Art Blakes



* In America for their

SMALL COMBO 1 MODERN JAZZ OVARTET Louis Armstrong All-Stars Chico Hamilton Quintet

MISC. INSTRUMENT

BIG BAND

ARRANGER 1 DUKE ELLINGTON 2 Erail Wilkins 3 Billy Strayborn

I DUKE FLLINGTON 2 John Lewis 3 Neal Hefti MALE SINGER 1 JIMMY RUSHING ? Louis Armstrong 3 Joe Turner

COMPOSER

FEMALE SINGER

1 ELLA FITZGERALD 2 Billio Holiday 3 Mahalia Jackson

VOCAL GROUP 1 MH.T. HINTON 2 Oscar Petti- 1 HI-LO'S 2 Four Freshmen and Famous Ward Singers

NEW STAR

THIRD tour in two years is the TED HEATH Orchestra with brilliant AJAX drummer-

RONNIE VERRELL

AND AT HOME AJAX DRUMMERS TOP THE "M.M." POLL

5th Kenny Clare

7th Jack Parnell

8th Eddie Taylor

2nd Phil Seamen 4th Ronnie Verrell

Imperial Trombone

9th Ron Bowden

1st George Chisholm 1st Johnny Hawksworth 2nd Dave Goldberg Roth Bass

Zenith Guitar

12th Lennie Hastings

13th Basil Kirchin

See them at your local dealers or our showrooms

8-10 DENMAN ST., LONDON, W.1 and at the

JAZZ JAMBOREE 1957

FREDERICK CLOSE, STANHOPE PLACE, LONDON, W.2. TEL.: PAD. 3091

Tony visits Kim



'St Louis Blues' film to feature



Margie Rayburn -the records for Liberty America and scored a big hit with "Freight FULM CLIPS. . . Barney
Bigard, Teddy Buckner, Lee
Young and Red Callendar are in
"St. Louis Blues." . . . Jazz novel
"The Hot And The Cool "is being
made into a movie. . . Tony
Martin stars in "They Drive By
Night," remake of the 1940 picture. . Otis Blackwell, the sourture...Otis Blackwell, the song-writer who gave Elvis Presley "Don't Be Cruel" and "All

Shook Up," is musical director of

N "The Helen Morgan Story songwriter Jimmy McHugh Sunnyside Of The Street,"

sends his round-up of jazz and film news from Hollywood

REVITALISATION IS THE BASIE

Says BOB DAWBARN

CHRIS NELMS-president of Armstrong Ain't God " Societ: I am very pleased to state that sin since Nelms attacked "British supe Mr. Armstrong " in a recent M some of the hundreds of outraged i went so far as to accuse him of See what a reputation at

Even I began to question the reman who doubted that Satchino cou-his instrument, never mind swing, there he was in the MM office

Studying

For the information VATIOUS DOSSES vigilantes atill scarching is American and lives with his English wife in Cambridge where he is studying for his Doctor of Music degree.
Was his article serious? After a brief but

Goon-like drink with him I hazard a guess that it was two-thirds joke and one-third his general

hatred of idols. He did admit that several Armstrongs in his record coll He has played Dixieland clarinet in band, big band alto and arranged for modern groups. If he gets his deg return to his arranging activities in

Many missives

Among the shoat of missives from two one from J. W. Denne, of Carshalt A simple card with flowered border. In Sympathy " and follows : Some things, no words can quite

But in my thoughts an outstretche Clasps one of yours in sympathy And I am sure you'll understand Inside was written "Regret your r

Chris Nelms KEYNOTE

REVITALISATION. That is the keynote of Count Basie's cable to me on the eve of his departure for Britain. "Before," as he puts it, "we swing your way-and it can't be soon enough for me!

"We have added a good deal of new material to our library that we feel will be of definite interest," he tells me. "It's all true blues, as Jimmy Rushing would put it!

Strongly armed

"The revitalisation of our library took place while the band was on vacation last month. When we play for you. it will be the first time most of our book has been heard

"I feel it quite appropriate that we are debuting our new look "-he has three new faces in the band-" and a few new sounds in Great Britain, considering the affection you unowed for us in the recent MELODY MAKER Poll. We must come strongly

be deserving of your recogni-Somewhere in all that (and it's not too hard to find) is one of the secrets of this band's consistent greatness over the

armed in order to live up to and

past twenty-five years. Jazz justified IN the British field, Johnny

Dankworth's five - award achievement has been hailed not only as a richly deserved personal success for Johnny but for jazz itself

in fact, what the great mass of my warmest admiration, the younger (and not-so-young) public wants.

For every American song hit reach-

on Shaftesbury Avenue - Eric Masch-uitz, Songwriters Guild of Gt. Britain,

For it establishes once and tained this policy, in face of played his first Variety datefor all that an all-jazz policy what, at times, must have been at Sunderland Empire, on the air and on the stand is, heart-breaking opposition, have On November 4, 19

haugh and Sykora and Thomp- land Empire! Is what, in short, will keep up son and Ash, and the others listening figures and fill con- who figure so high up the

Consistency

MEN like Max Geldray—who desk from the madding music perhaps won the most difficult honour of all. For who -when it comes to Miscelianeous Instruments-thinks first of the harmonica?

their first choice to establish chusetts. him in fourth place-and the ling here one hundred have been pub-lished and have falled to make the grade, while millions of dollars have to play anything but Jazz.

been lost on Broadway to produce the few hit shows that eventually succeed on Shaftesbury Avenue—Eric Maschwitz, Songwriters Guild of Gt. Britain.

"Why don't you play 'Hora-And a little pamp me haw to light it. And in with the here out of Nazi-occupied France. Then we might con-Because," he told them simply, "I want to play jazz."

Eight bars-in!

EVERYBODY is full of praise In Old Cape Cod, I'd think this business was formance in "The Golden Crazier than it is. to churn out the same old kind of ditty, too often based on an outdated American formula. I urged them to wake up to what is a year since he first set foot on going on around them in the world of to-day, "instead of trying to recapture past sailed through his part with the On November 5, 1956, he

On November 4, 1957, his brother, Colin Hicks, plays his

Who's codding who? THERE'S never a dull moment in this business. The work who who have have here to the susiness. And when I take refuge at my

world around me-there's never a dull moment either. Yesterday I returned to find someone had sent me a candle. Moreover, they had sent it all

Yet enough people made him the way from Cape Cod, Massa-Mind you, it's a beautiful candle. In the shape of a light-house. With an orange roof.

And a little pamphlet telling And in with the candle was a greetings card. It said: From Old Cape Cod with greetings from Patti Page and Michael Holliday

Thanks, Patti. Thanks, Mike If I didn't know you'd both recorded "In Old Cape Cod,"

Foot in it

THAT a pity Dave King had W to take the mickey out of the Tiller Girls during his last number in "Sunday Night at the London Palladium."

Despite getting off rather of he wrong foot with a not-too strong opening, he was build ing up a good impression.

The Tiller Girls, on the other hand, never get off on the

ECKSTINE na Benz cars. Bank book debit. over £12,000. And he is dickering for a Bentley Continental, Which would set him back a fur-

ther £8,000.
These factors effectively answer the question whether it still pays to be a real singer in these glmmick-

ridden days.

The truth is that Mr. I could not be otherwise. H again demonstrated this of Tuesday at the Finsbur Variety date on his fourt British tour. and sense of phrasing tha have won him acciaim from musicians and critics alike -Laurie Henshaw.



Men like Buddy Featherstonhaugh and Sykora and Thompson and Ash, and the others
who figure so high up the

Who's codding who?

Tony Curtis is not taking part in the new Frank
Sinatra film, "Pal Joey," but, as he happened to be
passing the set, he paid a friendly call on Kim Novak and the film's other stars. See Hollywood Headlines.



ERIC ROBINSON'S Television Orchestra TRUMPET MODEL 7M.

> good as if sounds it's

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FREE! Art colour brochure f the complete range of Rudy Mirck Brass Mouthpieces and

MM 2610:57

RECORD ROUND UP. . . .

"Around The World in Eighty Days" is still the top-selling LP here. . . Yvonne De Carlo started recording for Imperial. . . . Judy Canova's new album is called "Pigtails In Hi-Fi." . . MGM musleal director Andre Previn signed for three years with Contemporary. . . .



Chris Connor

TV TOPICS. . . " Lillin' " Martha Tilton sang with Jess Stacy and the Benny Goodman All-Stars on the "Stars Of Jazz" Show. . . . Capito and World Pacific star Laurindo Almeida depped for the ailing Vincente Gomez on the Gobel programme There may be a TV show starring

DISC DATA. . . . Les Brown has a new LP of original compositions Andre Previn and others titled "Composer's Holiday." . . . Margie Rayburn, who did so well with "Freight Train" here, now has another success with "I'm Avail-

ATEST story around concerns one I'm giving up liquor for Lent. What are you doing for Lent?"
"I'm going to listen to Laurence

IN BRIEF. . . . Ray Noble is back in Hollywood. . . . A private detective sued Yma Sumac for \$1,180 which he claims is due to him for shadowing her ex-husband and musi al director Moises Vivanco. . . .

STOP PRESS. . . . Sinatra's "Pal Joey" is the greatest. Don't miss it. If his "Lady is Tramp" umber doesn't thrill you, then you're eading the wrong paper

'You can't blame our song May I join issue with "On The Beat" of October 10? You have a perfect right to make fun of British songwriters, especially when they have than risk their capital on their un-produced British counterparts.

foreigners to write songs about our own country; how about "The London I Love," "A Nightingale Sang In Berkeley Square," "Down In The Glen," etc.? And incidentally, the song you quote as being American is

I will grant you that this is, alack, the Age of Skiffle. Far be it from me to denigrate a style of composition which making young people happy; all that would suggest is that we should not

necessarily copy it.

As a Guild, we exhort our members think with originality and to write with care—and to remember that in their own country they have a wondersource of "words and music." It should, however, be remembered that in competition with ready-made hits from America, the untried British song has a hard battle to make its

mark, though one can hardly blas music publishers who are "strictly for the money" for inv for preferring to import "

PAT BRANDREPLIES . . . It was never my intention to mak

of British songwriters, and I am sorry Eric Maschwitz should have thus preted my comments. The situation too serious for anyone to be funny at British songwriters admittedly ha hard struggle against American compe and I have nothing but admiration the aims of the Guild and for the im amount of work that Eric himself has into building it to its present strength. But in addition to the protection and

advice that this Guild is able to go

members, I contend that it should also offer them inspiration. And this I did not detect in the speeches celebrating its Tenth Anni-Far too many British writers seem content

> Eric instances three British song-hits. The assurance of a seasoned trouper. most recent was published ten years ago. . . .

Sonny Criss PLAYS COLE PORTER

I love you; Anything goes; Easy to love; It's all right with me; In the still of the night; Love for sale; Night and day; Just one of those things; What is this thing called love; I get a kick out of you

LTZ-P 15094

MORE NEW LONDON JAZZ LPs

GRAND STAN

LTZ-N 15087

Stan Levey (Drums), Conte Candoli (Trumpet), Richie Kamuca (Tenor), Frank Rosolino (Trombone), Sonny Clark (Piano), Leroy Vinnegar (Bass)

THE JAZZ EXPERIMENTS OF CHARLIE MINGUS

Teo Macero (Tenor, Baritone), Thad Jones (Trumpet),

Jackson Wiley (Cello), Clem De Rosa (Drums)

Charlie Mingus (Bass, Piano), John LaPorta (Clarinet, Alto),

Recommended in Network Three's JAZZ SESSION: the Bud Freeman record listed here and Jackson'svitte (LTZ-C 15091) detailed in this space last week.

The Decca Record Company Ltd 1-3 Brixton Road London SWB

London Records, division of

JAZZ FRIES

RECITOS

BUD FREEMAN

Bud Freeman (Tener), Ruby Braff (Trumpet), Ken Kersey (Piano), Dave Bowman (Piano),

> Al Hall (Bass), George Wettling (Drums) LTZ-N 15030

DADDY PLAYS THE HORN

Dexter Gordon (Tenor), Kenny Drew (Plano), Leroy Vinnegar (Bass), Larry Marable (Drums) LTZ-N 15098

WRITE FOR THIS NEW CATALOGUE

3" Snare Drum PARALLEL ACTION SNARES

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MANUTED IN



VOU do not necessarily have to have a song in the Hit Parade to make money in the music business. The field of light music is another vast territory to be explored. I can name a dozen well-known writers who have not had a song in the Hit Parade for years and yet make quite a

If you look through your "Radio Times" you will see the names of many orchestras which play 90 per cent. light music. The rest of their programmes comprise the odd "classy" pop or a selection from a current musical show. Now light music embraces works of many different styles. Many light music publishers might almost be called back-room boys for, though they may have been serving the public for generations, their companies' names are unknown to the average person.

VALUABLE WORK

SUCH a firm is Swan and Co., Ltd. No fireworks—but I'd like to have the performing fees earned by their number. "Destiny," every year. "Destiny," by the late Sydney Baines, comes under the light music heading, yet it is constantly played in both the modern and old-time ballroom. Quite a piece of property! It has earned its keep for more years than I can remember.

Ascherberg Hopwood and Crew. Ltd., have long been known as publishers of every type of music, though they seldom make an appearance in the Hit Parade. Their catalogue contains famous operas, musical comedies, oratorios, every form of light music and pops. Quite a varied selection!

As another example of the staying power of light music, con-sider Ronald Binge's "Elizabethan Serenade." Ron Goodwin's record was first issued in January this year and so far has had Can you imagine any pop record getting similar treatment?

REAL MONEY

BRITISH composer Jack Jordan first became known for his signature tune for Wilfred Pickles' "Have A Go." Jordan went on to write "Little Red Monkey," which began as a musical theme for an Eric Maschwitz television serial and later became a hit pop both here and in the States.

Since then Jack has turned out a dozen "pieces of music"—his latest (published by Ascherberg's) is "The Costa Brava Wedding March," just recorded by Frank Chacksfield on Decca. These "pieces of music" make real money.

I feel that any publisher who does not pay some attention to this important side of the music husiness in the next few years

this important side of the music business in the next few years will be missing the boat badly, for the value of performance is becoming more apparent each day.

Hubert W. David

Congratulations

MICHAEL HOLLIDAY

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DENNIS LOTIS COLUMBIA

HUMPHREY LYTTELTON

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BERT WEEDON

PARLOPHONE

on their poll-winning achievements in the

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and in particular to

JOHNNY DANKWORTH

PARLOPHONE

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77 CHAR'NG CROSS ROAD LONDON, W.C.2

and at

104 WESTERN ROAD BRIGHTON, SUSSEX

BRITAIN'S TOP DISCS and TUNES

This	Lost		****	
week 1	week (I)	DIANA	Paul Anka	Label
2	(8)	THAT'LL BE THE DAY Other Disc Larry Page (Co	Crickets	Vogue-Coral
3	(4)	PARTY	Elvis Presley	RCA
4	(II)	Richard Hayman (Mer); I (HMV); Dennis Lotis (Co	Debbie Reynolds Pat Kirty (Bruns); D; Ames Brothers	Vogue-Coral Kathie Kay (RCA),
5	(5)	WANDERIN' EYES Frankie Vaughan (Phi)	Chartie Gracie	London
6	(7)	LOVE LETTERS IN THE SAND Joan Savage (Col); Gary M	Pat Boone filler (P-Nix),	London
7	(8)	WHOLE LOT OF SHAKIN'	Jerry Lee Lewis	London
		Doep River Born (HMV).		
8	(18)	REMEMBER YOU'RE MINE	Pat Boone	London
9	(6)	LAST TRAIN TO SAN FERNANDO	Johnny Duncan	Columbia
10	(1.2)	ALL SHOOK UP	Elvis Presley	HMV
11	(9)	WITH ALL MY HEART Dave King (1981); Eve Bo Jodi Sands (Lon); Judy (Lon).		Pye-Nira Savage (Col) : Buddy Green
	(15)	GOT A LOT O' LIVIN' TO DO	Elvis Presley	RCA
13	(8)	ISLAND IN THE SUN	Harry Belafonte	RCA
	(11)	HANDFUL OF SONGS	Tommy Steele	Decca
15	(17)	MY DIXIE DARLING Carter Family (Bruns).	Lonnie Donegan	Pye-Nixa
16	()	TEDDY BEAR	Elvis Presley	RCA
17	(14)	MAN ON FIRE Bing (Tosby (Cap); Jimmy	Frankie Vaughan	Philips
18	(18)	BE MY GIRL Johnny Madara (HMV); F (Deet,	Jim Dale rankie Brent (P-Ni	Parlophone xi: Don Fox
19	(-)	WANDERIN EYES	Frankie Vaughan	Philips
20	()	CALL ROSIE ON THE 'PHONE	Guy Mitchell	Philips
		Two records "tied" for 11th and	13th positions.	

*STORES SUPPLYING INFORMATION FOR RECORD CHART

LONDON-Popular Music Stores, E.5; Imhols, W.C.1; W. A. Clarke, S.W.6; 22, (18) WHEN I FALL IN LOVE (A) Leading Lighting, N.1; Role for Records, E.10. MANCHESTER—Drive Wholesale
Leading Lighting, N.1; Role for Records, E.10. MANCHESTER—Drive Wholesale
Lid. 1; H. J. Carroll, 18. LIVERPOOL—Nems, Ltd., 4. BIRMINGHAM—

23. (19) ALL SHOOK UP (A) (2/-)
Belinda Music R. C. Mansell, IAd., 2. TORQUAY-Paish and Co., Ltd. SLOUGH-Hickies, 24. (21) MANDOLIN SERENADE (B) BROUGH—Sykes' Record Shop. EDINBURGH—Handparts Music Stores, Ltd., 1.

SOUTH SHIELDS—Saville Brothers, Ltd. HULL—Sydney Scarborouth. Ltd.
CARDIFF—Boyds, NEWCASTLE—J. G. Witelows, Ltd., 1. GLASGOW—
McCormack's, C.2. WORTHING—J. W. Mansfield, Ltd.

(22-) Bourne
(22-) Bourne
(-) WEDDING RING (B) (22-)

David Toff
Two titles "tied" for 24th position
A—American; B—British; P—Others.
(All rights reserved.) BLACKWOOD-Glyn Lewis BOLTON-Engineering Service Co. MIDDLES-

THIS copyright list of the 24 bestselling songs for the week ended tober 19, 1957, is supplied by the pular Publishers' Committee of the sale Publishers' Association, Ltd. ast week's placings in parentheses.)

(1) TAMMY (A) (2/+) (2) DIANA (A) (2/-) Macmelodies

Robert Mellin

(2) FORGOTTEN DREAMS (A)
(2) (2) (2) Mills Music
(4) LOVE LETTERS IN THE
SAND (A) (2) Prancis Day
(5) WITH ALL MY HEART (A)

(6) ISLAND IN THE SUN (A) (9) WANDERIN' EYES (B) (2/-)

(7) AROUND THE WORLD (A) (12) HANDFUL OF SONGS (B)

(11) PUTTIN' ON THE STYLE

(11) PUTTIN

(B) (2/-)

(10) LAST TRAIN TO SAN FERNANDO (A) (2-) . Essex

(8) IN THE MIDDLE OF AN ISLAND (A) (2-) . Morris

(15) WHITE SILVER SAND (A) (2/-) . Southern

(13) WE WILL MAKE LOVE (B) (17) MAN ON FIRE (A) (2/-)
Robbins

(20) I'D GIVE YOU THE WORLD

(F) (2/-) ... Macmelodies

(22) I'M GONNA SIT RIGHT

DOWN AND WRITE MYSELF A LETTER (A) (2/-)

Maddox

(14) BYE, BYE LOVE (A) (2/-) Acuff-Rose (-) THAT'LL BE THE DAY (A)

20. (23) REMEMBER YOU'RE MANE
(A) (2-) Belinda Music
21. (16) SCARLET RIBBONS (A)

POINTS

65

46

> 18 17 16

10 9

		Week ended October	19, 1937		nopu	Glasgor	fast	l'nche	B'ming	weas	erpo	Jiip.	
This week	Last	Title	Artist	Label	Lond	G	Bel	NI.	B.u	New	Liv	Car	
1	1	JAZZ AT OBERLIN (LP)	Dave Brubeck	Vogue	1	1	1	5	1	-	2	1	1
2	3	A SWINGER AFFAIR (LP)	Frank Sinatra	Capttol	4	3	2	3	_	7	1	-	
3	8	MAINSTREAM OF JAZZ (LP)	Gerry Mulligan	Emarcy	-	4	_	_	9	1	10	3	
4	3	MUSIC FROM " SWEET SMELL OF SUCCESS" (RP)	Chico Hamilton	Vogus	-	5	5	-	5		3	_	
5	10	THE LOUIS ARMSTRONG. STORY		Philips	-	8	7	9	7	_	-	2	
60	7	CHRIS BARBER IN CONCERT— Vol. 1 (EP)		Pye-Nixa	5	-	3	В	-	-	7	-	
66	6	LOUIS ARMSTRONG PLAYS THE BLUES (EP)		Pariophone		-	4	4	-		6	9	
8	2	CHICO HAMILTON QUINTET IN HI-FI (LP)		Vogue	-	2	6	-	-	-	5	-	
9	11	CHICO HAMILTON QUINTET (LP)		Vogue	6	7	9	_	_	_	4	-	
10	5	CONCERT BY THE SEA (LP)	Erroll Garner	Philips	-	9	8	10	19	-	0		
11	19	ECHOES OF HARLEM (LP)	Chris Barber	Pye-Nixa	-	_	_	_	_	0	-	4	
12	_	CINDY, OH CINDY	Eric Batty	Esquire	_	_	_	1	-	_	100	-	
13a	-	HISTORY OF JAZZ-Vol. II (LP)		Capitol	2	_	_	-	_	_			

Fats Waller

Horace Silver

HMV

Philips

Vogue

Esquire

Pre-Nixa

Capitol

Mercury

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART LONDON—Foyle's, W.C.2; GLASGOW—McCormack's, Ltd., C.2; BELFAST—The Gramophone Shop; MANCHESTER—Hime and Addison, Ltd., and Record Rendervous; BIRMINGHAM—The Diskery, 5; NEWCASTLE—J. G. Windows, Ltd., 1; LIVERPOOL—Beaver Badio, Ltd., 1; CARDIFF—City Radio (Cardiff), Ltd.

UNFORGETTABLE FATS (EP)

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MILT JACKSON QUARTET EP

SESSION AT RIVERSIDE (LP)

MUGGSY SPANIER DIXIELAND BAND (LP)

CHICO HAMILTON QUINTET (EP) R'S HOME (LP

SILVER'S BLUE (LP)

HUND

(Week Ronnie ALDRICH and Squadronaires Wednesday: Windsor Hall, Brad-

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Priday: Pier, Hastings Saturday: Winter Weston-Super-Mare Kenny BALL and Band Gardens.

Sunday; Cooks Ferry Inn. Edmonton Monday: Greyhound, Chadaell Heath

Wednesday: Stowbridge lvy BENSON and Orchestra Priday: Banbury Saturday: Kirby in Ashibeta

Johnny DANKWORTH and Orchestra Sunday: Jazz Jamboree, Gaumont State, Kilburn (Afternoon) Broadway Olnema, Leichworth (Evening)

Thursday: Beaburn Hall, Sunder-

Friday: Baths Hall, Wambuetti Saturday: Town Hall, Crews Eric DELANEY and Band Sunday: Palace, Reading

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

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9, 1957, for foreign and Columns
subscribers. subscribers.

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Thursday: Majestic Ballroom. Chester Friday: Marine Ballroom, More-

Saturday: Baths Hall, Darlington KIRCHIN Band

Sunday: Oxford Perdido Jazz Club, Monday: Cresta Ballroom, Luton Tuesday: Star and Garter, Putney Wednesday: Byron Hotel, Southeld Thursday: Queen's Hall, Barnstaple Saturday: Town Hall, Longton

Cy LAURIE and Band Sunday: Richmond, Yorkshire Tuesday: Cy Laurie Club W. Wednesday: Swansea Thursday: Cambridge Thursday: Cambrid Friday: Whitby Saturday: Sleaford

Tuesday: Corn Exchange, Bei- Vic LEWIS and Orchestra Sunday: Hippodrome, Dudley Thursday: Galety Ballroom, Gramsby Friday University, Manchester Saturday: Imperial Ballroom,

> Terry LIGHTFOOT Jazzmen Sunday: Cresta Ballroom, Pontefract Tuesday: Jazz Club, Barnet Wednesday: St. Albans Thursday: Mack's Oxford St. Friday: Town Hall, Acton Saturday: Jazz Club, Wood Green

> Fraddy RANDALL and Band Friday: Town Hall, Ludlow Saturday: Windmill Club, Rush-Eric SILK and Southern Jazzband

Sunday Jazz Club, Wood Green Wednesday: Jazz Club, Dagen-Leytonstone

Alex WELSH and Band Sunday City Hall, Sheffield Tuesday, Mack's, Oxford St. Wednesday: La Piesta, Hendon Friday: Central Baths, Bermond. positions. Three feetids " tied " for any Saturday: Mack's, Oxford St.

AMBRICA'S

4

As listed by "Variety "-issue dated October 23, 1957

1. (1) WAKE UP LITTLE SUZY

2. (3) JAILHOUSE ROCK Elets Presley 3. (2) CHANCES ARE

Johnny Mathia 4. (4) FASCINATION June Morgan

5. (6) HONEYCOMB Junmy Rodgers 6. (4) TAMMY .. Debbie Reynolds

(11) SILHOUETTES Rays 8. (7) THAT'LL BE THE DAY 9. (15) BEBOP BABY Ricky Nelson

10. (-) MY SPECIAL ANGEL Bobby Helms 11. (8) HAPPY, HAPPY BIRTHDAY, BABY Tune Weavers

12. (-) MELODIE D'AMOUR Ames Brothers

13, (10) RAINBOW .. Russ Hamilton 14. (-) KEEP A-KNOCKING

15. (19) LOTTA LOYIN Genie Vincent

16, (9) DIANA Paul Anka 17. (15) MIDDLE OF THE ISLAND

(--) YOU SEND ME . . Sam Croke (-) LITTLE BITTY PRETTY ONE

Friday: Southern Jazz Ciub. 20, (18) AND THAT REMINDS ME Della Reese

(12) WHOLE LOT OF SHAKIN' GOIN' ON Jerry Lee Lewis Two records "tied " for 5th and 20th

Reprinted by permission of "Variety."

MAN WARREN: "Just Friends Me The Man That Got Away; Speak LOW (MGM-EP617).

MERICAN singer Fran Warren never really caught on in tain—even in the days before gimmick merchants monoand the pop record market. Frange, in a way. For Fran that emotional quality that endeared Judy Garland to the

These tracks are about 10 years and age has inevitably thered the accompaniments newhat—even though they are acted by Neal Hefti, Ralpharas and Nelson Riddle. Francis her usual good voice how. in her usual good voice, how-

discs

Laurie

Henshaw

And it is interesting to note ng that has beth Judy Gar-ad—"The Man hat Got Away." Fran Warren st came to my ention when
the recorded "A
mday Kind Of
eve and "Don't
th Claude
hornhills Since then she

as faded from he record sphere. his release is a mewhat sad eminder ere is a girl mger who, unfortunately, "got

But then-Fran would hardly have fitted into the contemporary

PEGGY LEE with Orchestra conducted by FRANK SINATRA: "The Man I Love"—The Man I Love; Please Be Kind; Happiness Is A Thing Called Joe; Just One Way To Say I Love You; That's All; Something Wonderful He's My Guy; Then I'll Be Tired Of You; My Heart Stood Still; If I Should Lose You; There Is No Greater Love; The Folks Who Live On The Hill (Gap. T864). (Cap. T864).

THE partnership of Peggy Lee with Frank Sinatra (as con-uctor of the orchestra) may be good sales angle, but how much Prank contributes to the musical stality of the recording is difficult to assess. I should say that the Nelson Riddle arrangements account for a major part of the

roceedings.
Yet this lush stuff going on in
the background is not the best
backcloth for Peggy Lee. Not
then one remembers the backngs she received from Dave
barbour's groups and the accomaniments on her unforgettable
Black Coffee " LP.

Capsule reviews

BETTY SMITH QUINTET (EP) Lulu's Back In Town; Sweet Georgia Brown; There'll Be Some Changes Made (4); Little White Lies (V)

Tempo EXA74. (a) also A163, 45A163)

HAVE always had a soft spot for Betty Smith's tenor playever since I first heard her h Ivy Benson and, later, ddy Randall. Even though Freedy Randall. Even though his record as a whole is morn aimble than novel. It hasn' essened my liking for Betty-acept when she sings!—E. J.

LOUIS ARMSTRONG AND HIS ORCHESTRA (EP)
When The Saints Go Marching In:
Bye And Bye: West End Blues;
Mahogany Hall Stomp. (Brunswick OE 9189)

DIPPERMONE AND HIS ORCHESTRA (EP)
DIPPERMOUTH Blues; Save II, Pretty Mama; You Rascal, You; When II's Sleepy Time Down South.
(Brunswick OE 9190)

LL the sides on these two EPs have appeared before a some form, but they merit mother mention due to the perfection of Armstrong's trumpet and the warm-toned soils by C. Higginbotham. On "Dipperbouth," Louis is with the 1936 limmy Dorsey band. He executes the traditional trumpet choruses he traditional trumpet choruses ith regal authority. Good onework for Chris Nelma!—

TONY ALMERICO'S DIXIELAND
JAMBOREE ALL-STARS
How Many Hearts Have You
Broken?; You Cooked Your Goose
With Me; I'm Saving Tonight For You; Farewell Blues. (London REP 1019)

FOUR terrible vocals—three female, one male—are mbellished by tired Dixleland sounds. Only the trombone mises a spark—J. H.

Keissues

FOUR FRESHMEN AND FIVE TROM-BONES — Love: Love is Here To Stay: Mam'selle: Speak Low. (Prev. inc. in Capitol LP LC6812, revd. 15/12/1956.) Now also EP

MILT JACKSON QUINTET — I've Los! Your Love: Opus De Funk. (Prev. inc. in Esquire LP 20-042.) Now also EP EP154.

Her voice retains its attractive, smokey quality, but the tracks are too similar in treatment to sustain interest.

JOHNNY NASH: Ladder Of Love I'll Walk Alone (HMY 45-POP402).

OHNNY NASH'S high-pitched. emoting style may appeal to the ooh-aah element.

LAURIE JOHNSON and his Orchestra: The Moonraker Call Of The Casbah (HMV 45-POP404).

"THE MOONRAKER" is the galloping theme from the film of that name. Backing is the Oriental-styled piece from the TV serial "Destination Downing Street." Both are effectively played.

BUDDY KNOX: Devil Woman/Hula Love (Col. 45-DB4614).

LIEUTENANT
KNOX'S
Devil Woman
could click,
Cool For Cats
gave it a send-off
recently.

JOHNNY BUR-NETTE: Touch Me Eager Beaver (Vogue Coral 45-Q72283).

TOUCH ME is another effort featured (somewhat oddly) in the "Cats" TV programme. This and the reverse will wring the withers of the Presley element. Presley element. Burnette sounds

like Elvis's brother. OCIE SMITH: Too Many/Lighthouse (London 45-HLAS480).

THE earthy voice of Ocle Smith swings. There's some good take-off guitar in "Too Many." The reverse, which has the merit of novelty, also swings.

NORMAN ERSKINE: Till We Meet Again/What's To Become Of Me? (Cap. GL14784).

TORMAN ERSKINE has a corny conception of how to swing, ut he tries hard. And almost convinces.

NAT " KING " COLE: Stardust/Love Letters (Cap. 45-CL14787).

OLD KING COLE offers his Usual smooth vocal brew in "Stardust." Gordon Jenkins-

the man now accompanying Judy Garland in London—provides the svelle accompaniment.
"Letters" is an effective encore.

JERI SOUTHERN: Scarlet Ribbons/ Would I (Bruns. 45-05709).

"SCARLET RIBBONS," an appealing if over-sentimental ballad, is an effective vehicle for Jeri's husky voice. She is accompanied solely by guitar.

guitar. Reverse is a beat number. Sonny Burke's Orchestra is a joy.

THE COMEDY HARMONISTS: "VICtuosi in Harmony "-Tea For Two; Whispering Night And Day; Auf Wiedersehen, My Dear (HMV 7EG8268).

ONLY those with greying hairs will recall the Comedy Harmonists—a German vocal group that was the rage back in the early 'thirties.

Their plaintive version—in German—of "Auf Wiederschen, My Dear" has yet to be eclipsed. An intriguing echo of the past

TERRY DENE: Teenage Dream Come And Get It (Decca 45-F10938).

BRITAIN'S Terry Dene may be influenced by Presley. Still, he has a distinctive vocal quality and strong rhythmical sense. "Teepage Dream" could click.

LONNIE DONEGAN: I'm Just A Rollin' Stone; My Dixie Darling (Nixa N.15188),

THE blues-styled "Rollin' Stone" is a bit of a dirge. The reverse, with its echoes of a Civil War marching song, has more life.

Donegan devotees will doubt-as find no faults with either

RAY ANTHONY And His Orchestra:
"Ray Anthony Plays For Star
Dancing"—When Your Lover Has
Gone; Moon Over Miami; Autumn

In New York; Tara's Theme; C'est Si Bon; I'll Be Seeing You Smoke

Gets in Your Eyes; Thanks For The Memory; Moonlight Dreams; Sleepy Lagoon; Far Away Places; Star Dancing (Cap. T831). WHEN Ray Anthony was in Britain I tackled him on the decline of his recordings. What had happened to those brilliant arrangements? Record-ings like "Deep Night" and "I Wonder What's Become Of

"Not commercial," said Ray regretfully. Too true, I suppose. But a tragedy in its way.
For what have we in their place? Uninspired trumpet solos against equally uninspired orchestral backings.

Fran Warren

dance in the manner the sleeve illustrates, these tracks should just about suffice.

DORIS DAY and FRANK SINATRA:
"Doris And Frank"—I Love The
Way You Say Goodnight; All The
Things You Are; My Love And
Devotion; The House I Live In;
Hoop-Dee-Doo; These Foolish Hoop-Dee-Doe: These Foolish
Things That Old Black Magie; I'll
See You in My Dreams; I Den't
Know Why: It Had To Be You;
They Say It's Wonderful: Moonlight Bay (Philips BBL7137).

For what have we in their place? Uninspired trumpet solos against equally uninspired orchestral backings.

And some of the section work on this LP is indeed sad when compared with the precision and drive of the earlier Anthony recordings.

Still, if all you want to do is

COLLECTION of old favourities in LP form. Inevitably the performances already sound dated, but "My Love And Devotion" is still one of Doris Day's best recordings.

A beautiful song. A pity the loan the final fruits of his labours.

THIS 4-Speed Regentone Handy-Gram ONLY ZO DEPOSIT AC only 200,2500. Cash Price Balance by 36 weekly payments of 8/6. I4 GNS. Model HGSW Your deposit refunded if not completely satisfied.

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AND HIS BAND Sunday, 27th October SANDY BROWN'S JAZZ BAND

with NEVA RAPHAELLO Monday, 28th October

JOHNNY PARKER AND HIS BAND and DICK BISHOP AND HIS SIDE KICKS

Tuesday, 29th October ALEX WELSH AND HIS BAND Wednesday, 30th October HUMPHREY LYTTELTON AND HIS BAND

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SAT., 12-7 a.m. London's all-nighter.

Joe Harriott with Allan
Ganley Trio, plus usual guest

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Back by demand:
Johnny Scott (that flute
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We congratulate our winners and
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Dizzy Reece, Ronnie Ross, Phil Seamen, etc.

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"the victors": Tony Kinsey Quintet
Don Rendell Sextet

*SATURDAY (25th) at 7.30:

"The Jazz Gouriers"
Jackie Sharpe Quintet

*SUNDAY (27th) at 7.30:

Tony Kinsey Quintet

"The Jazz Couriers"

*WEDNESDAY (30th) at 7.30:
Don Rendell Sextet
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TONY KINSEY QUINTET.
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Emceed by Tony Hall.
Stay in the "come-early" groovel

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A BRIAN TAYLOR HOT SEVEN SESSION at SOUTHLAND JAZZ CLUB, St. Stephen's Hall. ENFIELD. A BRUCE TURNER JAZZ COCK-TAIL, at Mac's. 41, Gt. Windmill Street, 12:30-2 p.m.

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Guest week, with TIM GARNER'S
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sensation JOY COFFEY.—Streatham
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GRANDISON HALL, NORBURY: Seth Marsh Jazzband, Saffron Valley Skiffle. HANWELL, "VIADUCT": Roscoe-Heimer Septet, plus W.5 Skiffle.

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HARRY KLEIN BRUCE TURNER'S JUMP

BAND

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TONY CROMBIE BRUCE TURNER'S JUMP BAND

Compete : MAURICE BURMAN Air Conditioned. Admission: FRI. 4/-, SAT. 5/-DORIC BALLROOMS, BREWER ST., LONDON, W.1

JAZZ CLUB CALENDAR

SWAN, Mill Street, Kingston: Those two Jazz Couriers, RONNIE SCOTT and TUBBY HAYES.

WALTHAMSTOW: Bob Whetstone's Stompers.-7.30, Common Gate, Mark-house Road.

SATURDAY AGAIN AT THE SKIFFLE CELLAR,
49. Greek Street, 7:30-11 p.m.: THE
FABULOUS CITY RAMBLERS and
the Travellers, Guest: "ZOM."

ATLANTIC CLUB: BRUCE
TURNER'S Jump Band and PAT
HAWES Band.

BECKENHAM JAZZ CLUB, Harvey Hall, Pairfield Road: Dick Charles-worth Jazzband.

CHISLEHURST CAVES
(next to Chislehurst Station), 7.30:
Tonight we are pleased to welcome jazz club members from the S.W.E.T.C. College complete with their own band. We are contributing to the entertainment with that fantabulous band from Leicester, BRIAN WOOL-LEY'S JAZIMEN and at least eight skiffle groups. There'll be room for everyone but please do bring your own candle and explore the world's most unusual jazz club.

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MOLE BENN Jazzmen, Old Timers kime - Thames Hotel Hampton Skiffle.—Thames Ho Court. Also Monday.

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ALL TRAD musicians, Sunday afternoons, 3-6 p.m. Sit-in with the Bill Brunskill Jazzmen at Cy Laurie Jazz Club, Members 2/6, guests 3/6. TURNER'S Jump Band. BRUCE

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FABULOUS CITY RAMBLERS and
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BAR OF MUSIC CLUB, 37, Oxford Street W.I. Rock-'n'-roll to the new sensational Bob Parker Kansas City Group featuring swinging mainstream lazz. Espresso lounge. 7.30. Admis-

CARLTON, SLOUGH: JOHNNY

COOK'S FERRY INN:
KENNY BALL
KENNY BALL
AND HIS BAND
featuring CHARLIE GALBRAITH, etc. CY LAURIE JAZZ C.ub: BRIAN TAYLOR HOT SEVEN, FOOT-WARMERS SKIFFLE, 7 13-10.45.

DICK CHARLESWORTH Jazzband.

KENSINGTON, "COLEHERNE," Earls Court: HARRY WALTON'S RAGTIME BAND.

MITZ MITTON'S NEW ORLEANS JAZZMEN, 7.30. "Viaduct." Hanwell. ORANGE TREE (opposite Richmond Station): Just Jazz Quintet, 7.15.

PARK LANE Jazz Club, Croydon: S E T H MARSH'S JAZZBAND, SAFFRON VALLEY GROUP, 7.30. OUEEN VICTORIA. North Cheam: MIKE DANIELS DELTA JAZZMEN. Listen. Jive. Licensed. 7-10 p.m.

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WEMBLEY'S MODERN JAZZ CLUB. Terry's Reception Rooms, The Swan, Sudbury, Sundays, 7:30-10:30; THE STUDIO 5 JAZZ UNIT,

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MONDAY ATLANTIC CLUB: BOB PARKER'S Kansas City Group.

AT THE SKIFFLE CELLAR, 49, Greek Street, 7.30-11 p.m.: THE BRYAN NEWEY GROUP and the Wayfarers, Also TALENT HOUR, 7-8

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DICK CHARLESWORTH fareband. GERRY GERMAIN Jazz Club, "The Crown," Morden.—See Tuesday,

NEW DOWNBEAT CLUB, Manor House (opposite Ti

THE NEW JACKIE SHARPE SEXTET. 7.30-11. Licensed bar. RHYTHM CLUB, Bearing Hall Hotel, Grove Park: The Pete Curtis 5. SOUTH ESSEX RHYTHM CLUB, KENNY BALL JAZZMEN.

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ROY (VIDES) MARSH QUINTET. Hart ":

TUESDAY-contd. AT THE SKIFFLE CELLAR, 49, Greek Street, 7.50-11 p.m.; THE COTTON PICKERS and the Rom-siders, Also TALENT HOUR, 7-8 p.m. BARNET JAZZ CLUB, Assembly Hail. Union Street (High Barnet Underground): Welcome return.

TERRY LIGHTFOOT JAZZMEN. BROMLEY, KENT, "White Hart." 30-10-30: Graham Stewart Seven. CARFAX, OXFORD : JOHNNY

CRANE RIVER Jazz Club: Sonny Morris Jazzmen,—"White Hart," Cranford,

CROYDON JAZZ CLUB, Star Hotel, London Road: OWEN BRYCE and his Band.

CY LAURIE Jazz Club: CY LAURIE BAND, 7.15-10.45.

GERRY GERMAIN JAZZ Club,
"THE GROWN," MORDEN (opposite
Morden Tube Station): TEDDY LAYTON'S JAZZBAND and THE JUBILEE
SKIFFLE Group, 7.30 to 10.30. HARROW JAZZ CLUB, British Legion Hail, Northolt Road, South Harrow: MIKE PETERS' JAZZBAND with the DICK BISHOP SKIFFLE CROUP.

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ALAN DALE'S JAZZIN' BABIES,
WEST 5 SKIFFLE GROUP.

CY LAURIE Jazz Club: GRAHAM STEWART SEVEN with ALAN ELSOON, 7.15-10.45. DAGENHAM JAZZ CLUB, Royal Oak Hotel, Green Lane: ERIC SILK'S SOUTHERN JAZZBAND.

DICK CHARLESWORTH Jazzband. Purley Hall EWELL JAZZ CLUB, Organ Ing: BRIAN WHITE'S MAGNA JAZZBAND.

BOYD Group - Cricketers' Hotel. Chertsey. POLL - WINNING CLARINETTIST, VIC ASH. - "Fox and Hounds." Kirkdale, Sydenham.

SANDY BROWN'S Jazzband White Hart " Southall, ST. ALBANS JAZZ CLUB, Market Hall, St. Peter's Street: Welcome re-turn, TERRY LICHTFOOT JAZZMEN.

THURSDAY

ACTON'S "White Hart" presents modern jazz with the Dave Morne Quintet, 8-10-30 p.m.

AGAIN AT THE SKIFFLE CELLAR, 49. Greek Street, 7:30-11 p.m.: THE UNIQUE DICKIE BISHOP GROUP and THE RICK RICHARDS GROUP. Guests: REDD SULLIVAN and JOHN HASTED. ATLANTIC CLUB: DICK HECK-STALL-SMITH JAZZMEN.

CY LAURIE Jazz Club: BRIAN TAYLOR HOT SEVEN, 7.15-10.45. ENFIELD: SOUTHLAND Jazz Club-please see Priday-back to Thuraday next week!

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STUFF SMITH (LP) Desert Sands; Soft Winds; Things Ain't What They Used To Be; It Don't Mean A Thing; Time And Time Again; I Know That You

(Columbia-Clef 12 in. 33CX10093) Smith (vin.); Oscar Peterson (pro.); Barney Kessel (gtr.); Ray Brown (bass); Alvin Stoller (drs.) March 1907. USA. (Am. Norman Granz)

STUFF" SMITH has been "STUFF" SMITH has been described by critics Incz Cavanaugh and Timmie Rosenkrantz as the "palpitating Paganini... one of the unique musicians of our time. completely unorthodox in sty.e and technique; one of the great jazzmen who dared to be different." Except that it omits to mention that Stuff was a comedian who often fronted his band wearing a top hat a la Ted Lewis, it sums him up to a nicety.

No. 2 of the three LPs, issued as "Jazztime, USA" by Vogue Coral round about May last year, we had heard nothing from him since the mid-thirties. At that time Brunswick, Decca and Vocalion put out between them some dozen or so out between them some dozen or so sides by Stuff Smith and his Onyx Club Boys. In those days Stuff was a down-to-earth fiddler. His flair for jazz, though unconventional, was of considerably greater credit to him than his anything but academic knowledge of how to play the amplified instrument he generally used. For one thing, it was no exception for him to be distressingly out of tune.

tune.
Today his playing sounds more schooled—and not only as regards intonation. Stuff gives the impression of having acquired. sion of having acquired a much firmer control. He bows with a muscular force that suggests the jazz sense robust character of a trumpet or saxophone rather than that of the delicate violic.

the delicate violin.

His jazz sense is as evident as ever, and his whole outlook has

enlarged. Much of Stuff's feeling and fire have communicated themselves to Oscar Peterson and Barney Kessel, both of whom have solos, In "Things" Peterson gives a notable display of his ability—not always recognised—to play the blues. — Edgar Jackson.

JOE NEWMAN-ZOOT SIMS ILP

"Locking Horns" Corky: Mambo For Joe: Wolafunt's Hanite Fantasy:

Pie; Oh. Shay!; Bassing Around;
Oh. Joe!; Susette; Similar Souls.
(Columbia 12 in. 335X1034)
Sims (Inr.); Newman (Ipt.); Adrian
Acea (pno.); Oscar Pettiford (Columbia
Osie Johnson (drs.). April 1937
USA. (Am. Rama.)

WOLAFUNTS LAMENT was written by Bill Graham. The other nine tunes are by one or other of the mem-

are by one or other of the members of the group.

The best that can be said of most of them is they are adequate for their purpose. Fortunately the purpose is an excellent one: unpretentious crisply-swinging jazz by Zoot Sims, Joe Newman and that great bass player, Oscar Pettiford.

In future would someone at EMI please translate this US, company's sleeve notes into English. I am still trying to find out what writer Joe Guerolo means by "intrigal," — Edzar Jackson.

Jackson.

J. J. JOHNSON QUINTET ILPI "J Is For Jazz'

Naptown, USA (c): It Might As Well
Be Spring (c): Tumbling Tumble,
weeds (b): Angel Eyes (a): Solar
(b): Overdrive (a): Undecided
(a): Never Let Me Go (b):
Chasing The Bird (c): Cube Steak

(Philips 12 in. BBL7113)

thr. flute: Hank Jones The L Percy Heath (bass): Elvin Jones (drs.) 24.7.56. USA (Am.) dumbin.)

(b)-Personnel as for (a), except without Little (base) replaces Heatis

(7 56. Do. (Do.). (c) Personnel as for (a) (N/4): Tommy Flanagan (pnc Friatte Johns: Little (bass) acad in lace of Heath 27.7 56. Do (De) Note.—These details offer surplik from those on please, but may us alon as correct.

TALLER

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TO

SEE

or case

lon of a fresh one—the Johnsonlon of a fresh one—the Johns

ing European tenor saxists from

ing European tenor saxists from his records with the Jaspar-Henri Renaud Quintet and with his own New Jazz Group and All Stars. We have, too, heard him playing flute.

On this LP he plays both tenor and flute. Though he won the "Down Beat" International Jazz Critics' new star award for tenor, here he shows up as a jazzman who still lacks a character of his own. his own. On flute he has a more indi-

On flute he has a more individual style, and its genuine jazz
quality is unharmed by the fact
that his warm, clear tone tends
towards the legitimate.
Johnson is his usual excellent
self: better, perhaps, as an
instrumentalist than as a writer
(he arranged all the numbers).
Still, he helps materially to make
this varied set the relaxed but
never duil proposition it is.
The rhythm departments at
all times provide unassailable

Born in 1909, in Portsmouth, support and there are good soles of the old school. Apart from one track in Flanagan.—Edgar Jackson.

And Investment at all times provide unassailable support and there are good soles by Hank Jones and Tommy Flanagan.—Edgar Jackson.

Flanagan.—Edgar Jackson.



STUFF SMITH-his playing, these days, is more schooled and has more control. His jazz sense is as evident as ever, however.

JOHNNY GUARNIERI SWING MEN

These Foolish Things; Exercise In Swing; Salute To Fats; Basic English.

(London EZ-C19018) Guarnieri (pno.); Hank D'Amico (ch.); Lester Young (thr.); Billy Butterfield (tpt.); Dexter Hall (gtr.); Billy Taylor (bass); Gozy Cole (drs.). 18/4 44. New York. (Am. Savoy.)

FOUR tracks from the tail-end of the "swing era" remind us that plenty of healthy small-band jazz, not yet coloured by bop, was still being played in the earlier forties. earlier forties.

Guarnieri, who has recorded much graceful plano containing rich streaks of Wilson. Waller and Basic, opens with some Fats-like blues on the salute (mis-spelled "Salute To Fate" on this label.

After him come a masterly chorus by Lester Young, a pleasant one by Butterfield and a cool, prettily shaped clarinet

D'Amico, who doubtless came up under the shadow of Goodman, again demonstrates his technical niceties and good timing on the up-tempo "Basic English." Guarnier: switches into the Basic groove, and Young falls naturally into it, playing a flowing chorus that sounds absolutely right and relaxed. Only the trumpet strikes an alien note.

note.

"Foolish Things" has a spell of soft, vibrant tenor, some clean plano, airy clarinet and straightforward trumpet.

"Exercise" is a jumper with heavy drumming, bouncing Lester, acceptable clarinet and muted trumpet, stomp plano and a final chorus shared by band and plano.

The record isn't a knock-out.

The record isn't a knock-out, but I'd buy it for Lester Young unless I was well stocked with his work.—Max Jones,

WALLY FAWKES AND HIS TROGLODYTES
Sent For You Yesterday And Here
You Come Today (a): Why Can't
You Behave? (b)

(Decca F-J10936, 45F-J10936)
(a) Fawkes (cl.); Spike Mackin-tosh (tpt.); Keith Christie (tmb.); Ian Armit (pno.); Tim Mahn (base); Eddie Taylor (drs.) 24,4/57, London

(h) Personnel as for (a), except Lennie Bush (bass) replaces Mahn; Eddie Harvey (tmb.) replaces Christie.

WE have had some very pre-sentable Jazz from local rausicians lately.

Now, in the Pawkes series of Deccas, come creditable sides by two six-piece pick-up groups, each featuring Wally and semi-

amateur trumpet player Ian "Spike" Mackintosh.

Spike " Mackintosh. Mackintosh cropped up for the first time (on commercial release) on the "Sandy's Sidemental releases on the "Sandy's Sidemental shum. His powerful trumpet with the Troglodytes, strongly Armstrong-like in conception and inflection, is surer in tone and swing, and he proves that he can play this kind of Jazz most conveniency.

vincingly.

From the start, the Basic blues has a beat, and there is some beefy trumpet over the

opening chorus. Solos from Armit, Mackintosh Christie and Fawkes are followed by brass with clarinet answers. Everything is capably done, and Christie's improvisation is posi-

Christie's improvisation is posi-tively ingenious.

The wistful Cole Porter tune,
"Why Can't You Behave?"—a
kind of sophisticated "Carele's
Love"—makes an uncommon choice. This introduces Eddie
Harrey's trombone in a simple,
very relaxed chorus, and some
annealing clarinet.

very relaxed chorus, and some appealing clarinet.

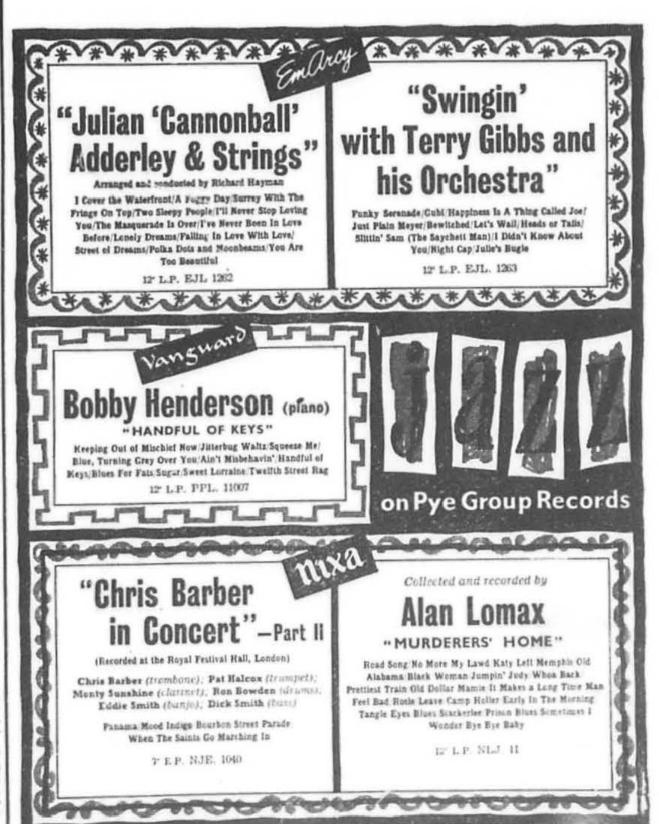
The trumpet, very big and lazily timed, is again an authoritative voice. Solos and ensembles are helped by good rhythm and well-contrived plano fill-ins. The label personnel details are incorrect.—Max Jones.

PHIL NIMMONS GROUP (LP) "Canadian Jazz Scene" Humpy: Pick Yourself Up; Muses-

Humpy: Pick Yourself Up; Muses.
(Columbia-Clef SEB10078)
Nimmons (cll., 810): Jerry Tooth
fallot: Julian Filanowski (fn#);
Eddie Karam (bar.): Erich Praugoti
(fp#): Ross Culley (tmb., Vic Centro
saccordions: Rudi Toth (pho.);
Murray Lander (bass): Jack McQuade
(dra.) August 56 Stratford
Canada (Am. Norman Grabs)

THE record debut of this ex-

amateur Canadian group is sponsored by Oscar Peterson himself a Canadian. In his sleeve note, Oscar has plenty to say in praise of the band. But he falls to point out that, despite the combination's schooled musicianship and some promising solo work by planist promising solo work by planist Rudi Toth and trumpeter Erich Praugott, the jazz feel tends to get swamped by Nimmons's busy writing.—Edgar Jackson.



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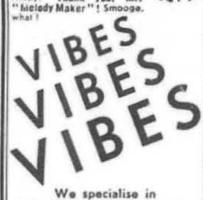
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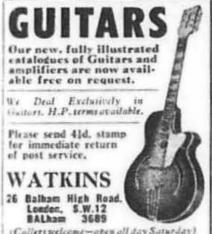
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SATURDAY G. SCARTH LTD. SS CRIVING EVENT RE., LUNDEY, W.E.

Records, Mills Harold Davison

Music and Harold Davison on Monday held a party to Johnny Dank-

on Monday held a party to celebrate Johnny Dank-worth's sweeping victory in five sections of the Metody Maken's Readers' Poll, Above, Johnny and Cleo Laine, who was voted top female singer, are congratulated by (1-r.) Parlophone A&R manager George Martin, MM editor Pat Brand and C. H. Thomes, managing director of EMI Records.

NEWCOMERS

Newcomers to Syd Sharpe's Orchestra at Brighton Hippo-drome are Bill Cook (alto) and Burt Harden (tpt.). Bill spent the summer with Dave Madon at

Newquay and Burt with Freddy Mirfield at Jersey.

Parlophone

Here's to Dankworth

MERAS TO V



THE 2 I's Coffee Bar will be showcased in a 55-minute version, on November 16 of BBC-TV's "Six-Five Special." Among stars appearing will be Tommy Steele and Chas McDevitt, who were both discovered at the Old Compton Street coffee bar.

Producer Jack Good told the Melopy Maker: "We will try to see just what it is that makes the 2 I's the birthplace of stars.

"To capture the true atmosphere of the place we are screening as many as possible of the stars who have been discovered there."

Also booked are Don Lang, the King Brothers and Mike and Bernie Winters.

ALL BRITAIN

From Page 1

afternoon's musical entertainment the MM has also booked drum star Eric Delaney and his 14-piece Band as well as the Hedley Ward Trio—one of the most sought-after small groups in Britain today.

OSPEL singer Sister Rosett Tharpe opens her British tour with the Chris Barber Band at Birmingham Town Hall and November 22.

November 22.
Other dates for the Tharpole Barber package are:—Chiswicz Empire (24th). Wolverhampion (26th). Swansea (27th). Carde (28th). Hanley (29th). Shefflet (30th). Leeds (December 1 Middlesbrough (3rd). Harroga (4th). Bradford (5th). Liverpoo (6th). Scarborough (7th). Nortingham (8th). Mancheste (9th). Walthamstow (11th). Oxford (12th). Leicester (13th). Brighton (14th) and London Coliseum (15th).

in Britain today.

And with the Delaney band will be his singing stars Cab Kaye and Vicki Anderson.

Defending their title at the All-Britain will be reigning champions Ted Needham and his Quartet, from Sheffield.

Also competing are 1956 runners-up Ken Stevens and his Orchestra, from Cambridge, and the Jimmy Heyworth Orchestra, from Burnley.

Oxford (12th), Delegate Brighton (14th) and London Collseum (15th).

EMERGENCY CALL

The Chas McDevitt Skills Group appears next Tuesday a the Middlesex Hospital's Annua Charity Concert at the Scall Theatre. W., in aid of the Cancer Research Fund.

'Full House' for

HUNDREDS of Cambridge undergraduates were unable to get in to the Cambridge Union Debating Chamber on Tuesday when bandleader Johnny Dankworth and musician-cartoonist Gerald Hoffnung took part in a debate.

After supporting the motion that "This house would fiddle while Cambridge burned," Hoffnung produced his tuba and played

for five minutes.

Dankworth opposed the motion—which was carried by 239 votes to 228—and, as he sat down, his alto was produced. down, his alto was produced.

After a conference with Hoff-nung, who said he couldn't play jazz, the pair gave an alto and tuba duet on "There's A Small Hotel," which was greeted with wild applause.

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Eula Parker signs for Australia

Singer Eula Parker has been released by ATV to fly to her home town. Melbourne, in December. She has signed a sixweek contract with the General Television Corporation to appear in the nightly show, "In Melbourne Tonight."

Six-Five Special -on Parlophone

Parlophone announced this week that they are releasing in December a 12-inch LP based on the "Six-Five Special" show.

BASIE TOUR

From Page 1 at the Royal Festival Hall last

Further Basic dates include the Royal Festival Hall and Brighton (both November 16) and Walthamstow (20th).

The band has been invited to attend Sunday's "Jazz Jamboree" at the Gaumont State. Kilburn.

MELODY MAKER

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