

# Melody Maker

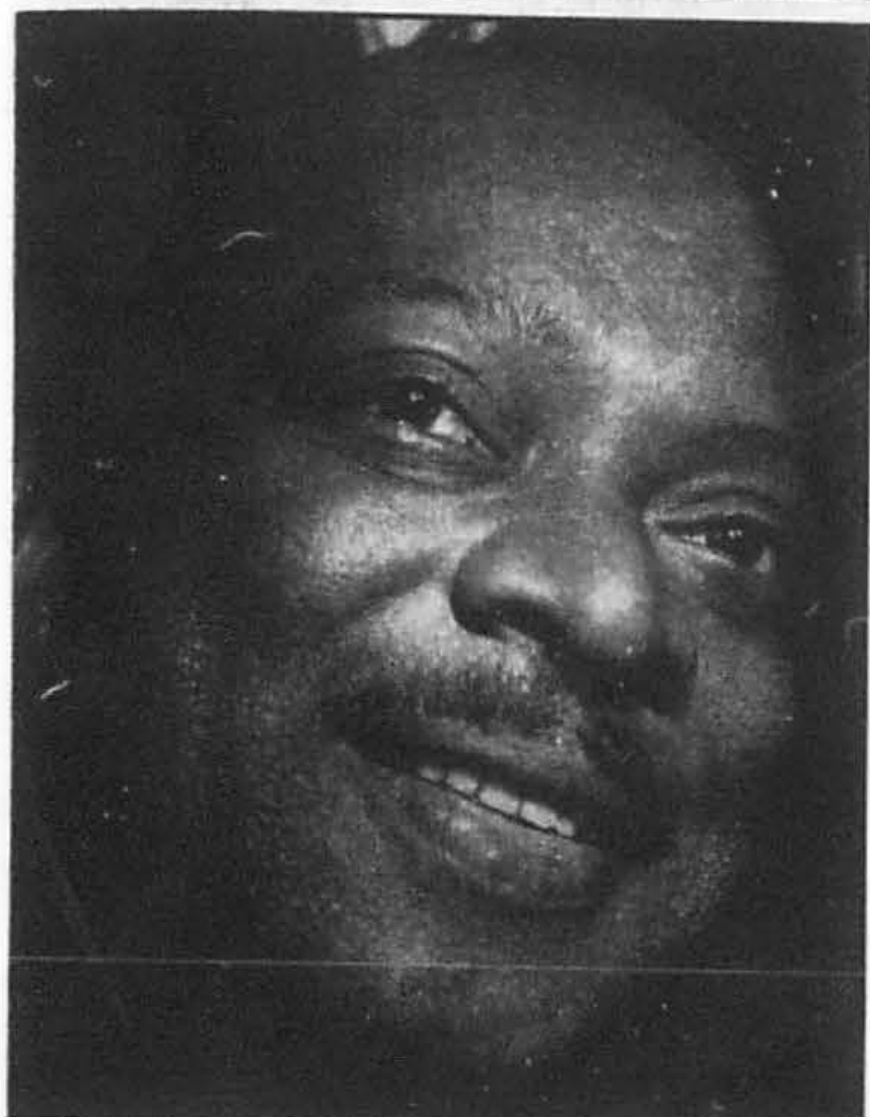
OCTOBER 26, 1957

World's Largest Sale

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## 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—IF 'FLU FLIPS BASIE BAND

A £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

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## It's a Stars' Life



Congratulatory kisses for Tommy Steele from actress Shirley Eaton (l.) 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.

### WHERE TO GET YOUR TICKETS

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

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

## David Jacobs to MC 'All Britain'

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 compèred 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 fifteen more days to go—and David will take the stage at Manchester's mammoth King's Hall, Belle 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

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## 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

Dickie 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 Spectacular" on ATV.

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

Dickie 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 rôle of "Buttons" in "Cinderella" at the Theatre Royal, Newcastle.



Congratulations also to Frankie Vaughan from guest stars—Alma Copan (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.

## TED HEATH HAT-TRICK

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 wind-up of the concert.

Best received band numbers were "Boomerang," "Stardust," "Farewell Blues" and the Ronnie 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.

## TAKING THE LEAD

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



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# Spotlight on...

**AN LP** of the "Jazz Mass" which the BBC televised earlier this 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 Birmingham.

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

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

**Shook up** Saxist Andy McDavitt's 11-year-old daughter last week sang with Dave King for his latest record "Shake Me, I Rattle."

to join Sandy Brown's new group.

**Debut** The Allan Ganley Quartet made its BBC debut in "Jazz Club" on the Light Programme yesterday.

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

**Leaving** Ronnie Beck is leaving Michael Reine Music Co. to join the exploitation staff of Messrs. Feldman's.

**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 Haymes starts a Radio Luxembourg series today (Friday).

# ...the News

**Reunion** Pianist - 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 Percival.

**New band** Clarinetist 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 (dhrs.).

**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 Dome, November 1.

**Residents** Roy Kenton Orchestra will be resident at new Carlton Ballroom opening on November 1 at Shepherd's Bush.

**No Change** Pianist Harry South is not leaving the Dizzy Reece Group

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

**Offer** Karen Greer has received a Stateside offer to appear for a six-month season at New York's Latin Quarter Club, starting next February.

**President** Tommy White has been 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.

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

## NEWS FROM NEW YORK

# CROSBY HEADING FOR TOP TEN

From **REN GREVATT**

**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 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 spectaculars was highlighted by a four-some of Bing, Frank Sinatra, Louis Armstrong and Rosemary Clooney.

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

For a 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

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" took off like a skyrocket, has not fared so well with his latest—despite a plug on the Ed Sullivan show.

Debbie Reynolds' latest, titled "Walflower," is getting only minor action.

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

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, continues to live in another world. He never misses. His newest, "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 Glabe disc of "Liechtensteiner Polka."

Normally, the American company releases a single after it's a hit in England.

This time the disc will be released 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 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.**—The Willard Alexander office is taking a big interest in a new band led by Oscar Pettiford.

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

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

She is reported to have objected 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 remarks on the Little Rock crisis.

### Vandals

**THIEVES** broke into Sarah Vaughan's apartment re-

cently and, finding no money, angrily smashed most of her collection of 3,500 records.

The same thing happened to Ella Fitzgerald several months ago, when her record collection and her phonograph were stolen.

### Discovery (1)

**NINETEEN-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 instruction.

Already he has played with Chet Baker, Roy Eldridge, Johnny Smith and other jazz stars.

Unusual? Perhaps not. But Barry is only ten years old!

# JOHNNY DUNCAN HAS DATES IN MALTA

**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-mile return air trip for one performance in Tripoli.

### Blackpool season

Among the offers awaiting decision by Johnny is a summer season 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 Sunday in Hammersmith Hospital.

During the '30s she toured Britain and the Continent with an all-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 (dhrs.), Jock Scott (alto) and George Hurley (vln.).

# 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

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 halls, 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.

## 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:

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**CLEO LAINE** (Top Girl Singer)

**DON RENDELL** (Top Tenor)

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 STAR IS BORN

## Ashamed of its origins, jazz will die out

ANYONE still in doubt about the real issues splitting jazz should listen to American conductor Leonard Bernstein'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.

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

### Big fault

The big fault in this survey 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 transition from "hot" to "cool" is evolutionary. It is, in fact, revolutionary, systematically reversing the fundamental 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 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 even be an intellectual. He may have studied music at a conservatory or a university."

# 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 commercial for Asian flu," said my companion at the concert, somewhat unkindly). Let's consider for a moment what a great jazzman is.

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

1. 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 getting 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. Repeatedly, highspot of the Hampton/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.

## says HUMPH

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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 also would have gone right on swinging.

3. 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 virtues.

### 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 inventive than those of any British

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

4. 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 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 make us sit up after half a bar of solo alto and say "That's Tony Coe!"

5. He must know music. I am afraid there is still no 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 compensate 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 knowledge as his potential enemy

### Nursery

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

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 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.

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AB/0006	"Bolero"	Lou Campara with Rhythm accompaniment.
AB/0007	"Holiday for Strings"	Gerald Crossman with Rhythm accompaniment.
AB/0008	"Sunny Side of the Street"	Francisco Cavez and his Latin-American Rhythm.
AB/0009	"Concert Waltz" I } Pozzoli	Martin Lukins Accompanied by the Londonaires.
AB/0010	"Concert Waltz" II }	Albert Delroy Trio.
AB/0011	"Bumble Boogie"	Mario Montanari—Solo.
AB/0012	"Jeepers Creepers"	Percy Holland—Solo.
AB/0013	"A Night in Montmartre"	Camilleri with Russ Shepherd Quartet.
AB/0014	"Gitanarias"	Francisco Cavez and his Latin-American Rhythm.
AB/0015	"Jungle Rhythm"	Albert Delroy Trio.
AB/0016	"Rumbango"	Camilleri with Russ Shepherd Quartet.
	"Ragamuffin Rag"	
	"Simonetta"	
	"Cuban Bellringer"	
	"Reveil Musette"	
	"Leibestraum" Part I	
	"Leibestraum" Part II	
	"Trieste Overture"	
	"Cubana"	
	"Italian Theme"	
	"Penny Polka"	
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	"City Rhapsody"	
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# My tribute to Miller

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 ROCKS (WHICH LATER GAVE ME A SPLITTING HEADACHE) AND TALKING OVER OLD TIMES WITH KEITH, WHO WAS AFN CHIEF WHEN IT USED TO BROADCAST FROM 80, PORTLAND PLACE.

After lunch the Cultural Affairs Officer, Dick Wooton, joined us and spoke about how good British bands were. He had heard Dankworth's airing (reviewed below) the night before—"A vurry nice package show." I thanked him and added that American bands weren't too bad either.

## Memorial

But Keith hadn't asked 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 here.

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

I talked. I can't remember

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  
10.40 p.m. 16.10.57

"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

**RADIO**  
by  
**Maurice Burman**



● 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 MAKER 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.

## ABC 'TOP NUMBERS' versus SIX-FIVE SPECIAL

ABC-TV's answer to the BBC's "Six-Five Special" is a show called "Top Numbers," which kicks off on November 9.

The show will run fortnightly at 6.30 p.m. on Saturdays. Lined up for the first night are Alma Cogan, Ronnie Hilton, Glen Mason, Group One and the Dennis Ringrow Orchestra.

**GLASGOW.**—The Black Diamond Skiffle Group is booked for BBC-TV's "Six-Five Special" tomorrow (Saturday) from the Albert Ballroom, Glasgow. Starving will be Tommy Steele's brother Colin Hicks, and the Chris Barber Band.

**SOUTHSEA.**—Name bands for Friday nights at the Savoy Ballroom in November are Eric Winston (1st), Ray Ellington (8th), Dr. Crook (15th), Ted Heath (22nd) and Freddy Randall (29th).

**BRIGHTON.**—Quartet at the Ocean Hotel comprises Eddie Mendoza (acc.), Freddy Harper (pno.), Don Hughes (dr.) and Roy Reynolds (tr.). Saxist Eddie Heyes has joined Joe Daniels at the Regency Ballroom, Bath.

**EASTBOURNE.**—Singer Jill Wyman has joined Len Wiltoughby's Band at the Pier Ballroom.

**MIDLANDS.**—Planist Dennis Hunt has joined the Johnny Gibbins Group at Birmingham's Crescendo Club. The Apex Jazz Band, a group of under-twenties from Kidderminster, opens a club at the Black Boy, Bewdley, tomorrow (Saturday). Charles Simpson and his Band are resident at the New Plaza Ballroom, Handsworth. Sheila Buxton is the singer in "Lunch Box" for the week beginning November 4.

## NEWSBOX... by Jerry Dawson

**LUTON.**—Drummer Jimmy French has joined Don Smith at the Cresta Ballroom, Luton.

**LANCS.**—Accrington Jazz Club's first dance at the Majestic Ballroom on November 22 will feature the Syd Munson Orchestra, the Jack-on Bradshaw Jazz Band and the Jackie Montana Skiffle Group.

**YORKS.**—The bands of Jack Mann (MM North Britain Champions), Don Fraser, Johnny Addleston, John Booth, Johnny Wollaston, Les Hague and the Northern Light Orchestra will give their services at a MU Benevolent Fund Dance at Leeds Town Hall next Wednesday (30th).

**GUILDFORD.**—Bill Metcalfe (tpt.) missed two performances with Cyril Stapleton's Show Band on Friday owing to Asian flu. Ronnie Simmonds deputised.

## Dates with the Stars

(Week commencing October 27)

**Billie ANTHONY**  
Week: Theatre Royal, Hanley

**John BARRY Seven**  
Week: Empire, Edinburgh

**Count BASIE**  
Sunday: Davis Theatre, Croydon

**Monday:** Samson and Hercules Ballroom, Norwich

**Tuesday:** Star Cinema, Scunthorpe

**Wednesday:** St. Andrew's Hall, Glasgow

**Thursday:** Usher Hall, Edinburgh

**Friday:** Belle Vue, Manchester

**Saturday:** City Hall, Sheffield

**Shirley BASSEY**  
Week: Astoria, Bristol

**Max BYGRAVES**  
Season: Palladium, W.

**Eddie CALVERT**  
Week: Hippodrome, Birmingham

**Alma COGAN**  
Week: Royalty, Chester

**DEEP RIVER BOYS**  
Week: Empire, Chislewick

**Terry DENE**  
Sunday: Granada, Walthamstow

**Week:** Hulme Hippodrome, Manchester

**Johnny DUNCAN**  
Week: Empire, Sunderland

**The GOOFERS**  
Season: Palladium, W.

**GROUP ONE**  
Week: Empire, Liverpool

**Russ HAMILTON**  
Week: Hippodrome, Manchester

**Ronnie HILTON**  
Week: Empire, Liverpool

**Edmund HOCKRIDGE**  
Week: Empire, Newcastle

**Michael HOLLIDAY**  
Week: Empire, Edinburgh

**Jimmy JACKSON**  
Week: Hippodrome, Birmingham

**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, Walthamstow

**Week:** Empire, Edinburgh

**YANA**  
Week: Empire, Newcastle

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Thurs., Nov. 21 St. George's Hall BRADFORD

Fri., Nov. 22 Coulston Hall BRISTOL

Sat., Nov. 23 Town Hall BIRMINGHAM



## LETTERS

## Dankworth triumph acclaimed

CONGRATULATIONS to 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.—Ed

## Great future

MAV I through the courtesy of the 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. Embling, 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 in 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

DOES reader P. Chaney (10/10/57) 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 idols where they belong—at the bottom, or out of the Poll.—P. A. Ireland, Pontypool, Mon.

## Impostors

AFTER 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 in the background.

How many people fall for this phoney confidence trick I do not 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 Bailey there is still hope for television. Proof can be found in "The Television Annual For 1958" (Odhams Press, Ltd., 10s. 6d.).

Edited by Bailey, it contains a rather unimpressive mixture of "pulls" ("Your Friends The Stars," etc.) and the sharper assessments of distinguished people.

Bailey 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 scrambling 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 comic on the subject of "How To Stay In Television" and Bernard Braden lets fly with an inspired piece of goferly subtitled "Will TV Ever Replace The 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.

## Basie's back in town

BRITISH 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 is back.

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—nicknamed "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 soloing on "Bread," "Bunny," "Tom Whaley," "Jack And Jill" and "Paradise Squat."

An EP under his name (Parlo GEP8587) presents him on four titles with organ and drums. His riding tenor is well displayed on "Foggy Day" and "Together."

## No solos

Eugene "Snooky" Young, well known to Lunceford collectors 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 Raymond 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 own group.

Basie says: "In the new sax set-up Frank Wess plays alto and tenor as well as flute."

Reverting to the band exchanges, it seems certain that

a number of our better bands will benefit in one 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 mildly raving about Lytelton and Dankworth. He intends to "talk them up"—indeed, he has already begun to do so in influential places.

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

He helped them to give a 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 Orchestras Appreciation Society and its secretary, Dennis Matthews. Since this column helped to found the society, we are glad to see it score a hit.

Max Jones and Sindair Trill



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

## jazz on the air

(Times: GMT/CEST plus 1)

SATURDAY, OCTOBER 26:

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" Erwin.

4.15-4.45 Z: Swing Serenade.

6.30-7.0 D L: Just Jazz.

7.0-9.0 T: (1) S-F, Martoria, 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.

9.10-9.55 P 1: Carlos 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 P 4: Gentse Jazz Club.

9.30-10.30 W: (1) Jazz Time. (2) Miller.

9.35-11.0: 11.10-12.0 Q: "Satchmo," Top Ten, Harry Arnold Ork. U.S. Pops, etc.

9.50-11.0: 11.10-1.0 a.m. I: Kehnebiegi 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.

1.5-2.0 H-Q: Hollywood-New York.

SUNDAY, OCTOBER 27:

4.45-5.30 p.m. 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 1: 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) Jazz.

8.20-9.30 Z: Champs-Elysees Jazz.

9.10-9.30 S: For Jazz Fans.

9.30 app. K: Jazz.

10.0-12.0 T: Repeat of 7.0 p.m.

10.5-12.0 J: D-J Shows (nightly).

TUESDAY, OCTOBER 29:

4.30-5.0 p.m. C 2: Jazz Session.

7.0-9.0 T: (1) Popular. (2) Jazz.

9.10-9.30 S: For Jazz Fans.

9.15-9.45 B-258m: The Real Jazz.

9.30-10.15 I: Bratt, Perkins, Lewis, Konitz, Kenny Dorham, Sarah Vaughan, Herbie Nichols.

9.45-10.0 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.

7.0-9.0 T: (1) Popular. (2) Jazz.

8.30-9.30 F 3: Jazz for Everyone.

9.10-9.30 S: For Jazz Fans.

9.30-10.0 Q: Jazz Guitarists: Lang, Django, Laurindo Almeida, Harris.

9.30-10.0 E: Jazz Programme.

9.45-10.0 P 4: 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: Rhythm Rendezvous.

11.10-12.0 I: S-F, Cohn, Claire Austin, Don Stratton Combo.

THURSDAY, OCTOBER 31:

4.10-7.0 p.m. D E: Jazz Session.

7.0-9.0 T: (1) Popular. (2) Jazz.

8.30-9.0 F 1: White Notes... Black Musicians.

8.30-9.0 F 2: Jazz Commentary.

9.10-9.30 S: For Jazz Fans.

9.15-10.0 M: "The Hard Tenors"—Stitt and Rollins.

9.30-9.57 B: Jazz Panorama (Pan-assie).

9.30-10.0 P 4: Kansas City Jazz.

9.45-10.0 J: B for Blues.

9.45-10.0 W: Dixie Discs.

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:

4.25-4.55 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 7.0 p.m.

10.40-11.15 D L: Baker's Dozen.

Programmes are subject to last-minute alteration in respect of either content or transmission time.

KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTP Paris-Inter: 1-1829, 48.39, 2-193.

B: RTP Parisien: 280, 218, 213, 358, 379, 445, 498.

C: Hilversum: 1-402, 2-298.

D: BBC: E-464, L-1500, 247.

E: NDR WDR 309, 189, 49.38.

F: Belgian Radio: 1-484, 2-324, 3-267, 4-198.

H: RIAS Berlin: 303.

I: SWF B-Baden: 296, 363, 195, 41.20.

J: APN: 344, 271, 547.

K: SBC Stockholm: 1971, 255, 245, 306, 506, 49 band.

L: NR Oslo: 1378, 237, 228, 477, 18, 25 or 31 bands.

M: Copenhagen: 283, 210.

N: Monte Carlo: 208.

O: BR Munich: 375, 187, 48.7.

P: SDR Stuttgart: 522, 49.75.

Q: HR Frankfurt: 506.

S: Europe 1: 1622.

T: VOA: 41, 31 and 19 bands 11.0-12.0 p.m. Programme (2) only: 1734.

W: Luxembourg: 268.

Y: BBC Lugano: 568.6.

Z: SBC Geneva/Lausanne: 393, 31 band.

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Seymour and his Mad Hatters ● Sid Phillips  
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# MELODY MAKER...

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JEFF ALDAM Music Mirror	Armstrong Clayton C. Williams	Young Woodman Wells	Hall Nicholas Simons	Hodges Carter W. Smith	Hawkins Webster Thompson	Carney Willard Brown Fowkes	Hines Garner Basie	Mackel Greene Kessel	Duvivier Heath Ed. Jones
KINGSLEY AMIS The Observer	Scobey Bruff W. B. Davison	McCarthy Dickenson J. Fickard	Hall Fawkes Sandy Brown	Hodges Bostic B. Turner	Freeman		Sullivan Sir C. Thompson J. Lewis		
JAMES ASMAN Record Mirror	Armstrong Clayton Bruff	Orr Dickenson Teagarden	G. Lewis Hall Nicholas	Hodges C. Holmes	Gonsalves Hawkins	Carney	J. Lewis Sir C. Thompson S. Price	Greene Bronzay	Page Foster Pavargau
ERNEST BORNEMAN Gramophone Record Review	Armstrong	L. Brown	Bechet	Hodges	Hawkins	Carney	P. Johnson	Greene	P. Heath
MAURICE BURMAN Melody Maker	Gillespie Davis Eldridge	J. J. Johnson	Scott Goodman	Konitz Hodges Adderley	Getz Freeman	Carney Mulligan	Garner Peterson Hawes	Kessel Bauer	
MIKE BUTCHER Jazz News	Davis Gillespie Eldridge	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 Raney	Pettiford R. Brown P. Chambers
STANLEY DANCE Jazz Journal	Armstrong Clayton Eldridge	Dickenson Young Woodman	D. Howard Nicholas Simons	Hodges Carter W. Smith	Hawkins Webster Tate	Carney	Hines Ellington Basie	Greene R. Gaines Harris	Hinton Page Callender
BOB DAWBARN Melody Maker	Davis Armstrong Bruff	Teagarden J. J. Johnson Dickenson	Hall G. Lewis	Hodges Konitz Desmond	Young Thompson Getz	Mulligan Carney	Garner Silver Monk	Almida J. Hall Farlow	Pettiford Heath R. Brown
CHARLES FOX The Gramophone	Armstrong Davis E. Berry	J. J. Johnson Woodman	Hall Nicholas Simons	Hodges Carter Pepper	Thompson Hawkins Young	Carney Mulligan	Hines Monk J. Lewis	Greene R. Roberts	Pettiford Hinton Mitchell
TONY HALL Record Mirror	Davis Gillespie K. Dornham	J. J. Johnson C. Fuller	T. Scott	Stitt Pepper J. McLean	Rollins Sims Mobley		Silver Monk Powell	K. Burrell	Pettiford P. Chambers D. Watkins
RAYMOND HORRICKS Jazz Monthly	Clayton Edison Gillespie	J. J. Johnson Woodman	Hall	Carter Hodges Young	Thompson Hawkins Young	Carney Mulligan	Garner Hines Monk	J. Collins Greene	Hinton Pettiford P. Chambers
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 C. Coome	Hinton R. Brown C. Coome
DILL JONES BBC	Armstrong	Teagarden	Hall	Hodges	Thompson	Mulligan	Garner	Raney	Vinnygar
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 Jazz Journal	Newman Armstrong Bruff	Teagarden Brookmeyer Dickenson		Hodges W. Smith E. Chamber	Gonsalves Thompson	Fowkes	Hines Monk B. Henderson	Greene Kessel	Pettiford
IAN LANG Sunday Times	Armstrong Edison Bruff	Dickenson L. Brown	Bechet Hall Simons	Hodges W. Smith Carter	Hawkins Young Thompson	Carney	Hines Garner C. Lofton	J. L. Hooker Brooklyn Lichtner Hopkins	Hinton Page Foster
ALBERT MCCARTHY Jazz Monthly	Armstrong Clayton Bruff	B. Green Dickenson H. Chambers	G. Lewis Simons Nicholas	J. Hodges Carter W. Smith	Hawkins Thompson Webster	Carney	Garner Hines Basie	Greene S. Jordan	Hinton Page J. Woode
ALUN MORGAN The Gramophone	Armstrong Davis J. Thomas	J. J. Johnson Dickenson T. Glenn	Goodman Hamilton P. Wickman	Hodges Pepper Carter	Young Stitt Ellington	Carney Mulligan Ross	Hines Powell Ellington	Kessel Farlow Greene	Mitchell Pettiford Woode
FRANCIS NEWTON New Statesman	Armstrong Clayton Edison	Dickenson	Nicholas	Hodges	Rollins	Carney	Newborn Hines		Mingus
BRIAN NICHOLLS Jazz Journal	Armstrong Shivers Edison	Dickenson Teagarden Chisholm	Hall Scott	Hodges Desmond	Getz Wilson J. Lewis	Fowkes Hawkins Carney	Hines Hawkins J. Lewis	Farlow Greene	Mingus Duvivier Heath
STEVE RACE Melody Maker	Armstrong Gillespie Davis	Johnson Teagarden Rehak	Goodman	Hodges Adderley Desmond	Thompson S. Mose Rendell	Brubeck Newborn E. Larkins	Brubeck Newborn M. Ashman	Kessel Heath M. Ashman	Pettiford Heath M. Ashman
KEN SYKORA Music Mirror	Armstrong Clayton Gillespie	Teagarden Brookmeyer		Carter Hodges B. Turner	Thompson Rendell Freeman	Mulligan Carney Caceres	Farlow Kessel J. Smith	Farlow Kessel J. Smith	Woode Heath Mitchell
PETER TANNER Jazz Journal	Armstrong Clayton Bruff	Dickenson Teagarden Young	Hall Goodman Simons	Hodges Carter McNuck	Webster Hawkins Young	Carney Fowkes	Hines Garner Basie	Kessel Galbraith Farlow	Hinton Page Foster
SINCLAIR TRAILL Jazz Journal	Armstrong Clayton Edison	Dickenson Teagarden Orr	Simons Nicholas Hall	Hodges Young Adderley	Hawkins Young Webster	Carney Caceres	Hines Garner Sutton	Greene Kessel	Hinton Page Pettiford
BRUCE TURNER Daily Worker	Armstrong Eldridge Bruff	Teagarden Dickenson L. Brown	Rigard P. W. Russell Hall	Hodges Konitz P. Brown	Marsh Freeman Young	Carney Mulligan	Tristano Hines Sir C. Thompson	B. Basie Greene Bronzay	R. Brown Ed. Jones W. Brand

## Ellington is the greatest

DUKE ELLINGTON is the greatest jazz figure of 1957, say Britain's critics. In their own poll, the critics reversed the decision of MM readers which placed Basie above Ellington in both the Musician of the Year and Big Band categories. In addition, they acclaimed the Duke top composer and arranger.

Twenty-six critics were invited to take part and only Humphrey Lyttelton declined. Humph pointed out that touring commitments had left him with too little listening time to give a balanced selection.

### Thorny task

In each section, the critics were asked to vote for their three favourites—a thorny task. 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."

Iain Lang said his list was "not consistent" and explained: "I have wavered between evaluating performers on the

basis of a total career and on that of current performance. Everyone will nevertheless agree that the individual choices above make interesting study. Highest points in the entire poll went to Ellington against Johnny Hodges with 63 out of a possible 75. Nineteen of the 25 participants voted him their first choice and three of the others placed him second.

### Favourites

From the final placings it seems that the winners are the old favourites. Second come the not-quite-so-old favourites with the modernists squeezed into third place.

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

British critics are often accused of being biased 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 Fildman and Ronnie Ball. And that does not include Steve Race's choice of Maurice Burman as one of his favourite male singers!

To sum up—Britain's critics are either less progressive and more opposed to change than their readers or else they are wise, experienced men who refuse to vote for every newcomer who creates a stir with so-called new sounds.—Bob Dawbarn.



• Duke Ellington

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# 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 Crawford	Hampton Jackson	Staff Smith (violin) Marlow Morris (organ) M. Buckner (organ)	Ellington Basie Hampton	Armstrong C. Hamilton Calvin Jackson	Ellington S. Oliver Clayton	Ellington	Armstrong Turner Rushing	Mahalia Jackson Fitzgerald Julia Lee	Ward Singers Mills Bros. Deep River Boys	Basie Ellington Armstrong	Bruff Woodyard C. Hamilton
Wetting E. Clarke Jo Jones			Heath				Turner Rushing Domino	Fitzgerald O'Day O'Day Patterson		Bruff	
Cole Clarke Jo Jones	Hampton Jackson	Martinez (b'n)	Basie Ellington	G. Lewis Orr M J Q	Ellington J. Lewis	Ellington J. Lewis	Rushing Turner Brozay	Fitzgerald Holiday Rosetta Tharpe		J. Lewis	Bruff
Woodyard	Hampton	Candide (comp bongoes)	Ellington	M J Q	Ellington	Ellington	Armstrong	Mahalia Jackson		Ellington	
Blakey L. Young Rich	Jackson Hampton	Wess (flute)	Basie Ellington	M J Q	Wilkins Ellington	Hefli Ellington	Armstrong Joe Williams Turner	Fitzgerald Holiday	Hi-Lo's Four Freshmen	Basie	
Clarke Blakey Roach	Jackson Hampton Norvo	J. Watkins (French horn) Wess (flute) J. Richardson (flute)	Ellington	Silver	Wilkins	Ellington	Turner	Holiday	Mills Bros. Ward Singers Lambert & Co.	Rollins	D. Byrd
Jo Jones Cole J. Crawford	Hampton	Staff Smith (violin) Little Walter (harmonica) M. Morris (organ)	Ellington Basie Bolling	Armstrong Hines Lytelton	Ellington Strayhorn Bolling	Ellington Hines Carter	Armstrong Turner Rushing	Fitzgerald H. Humes Rosetta Tharpe		Ellington	C. Terry Woodyard
Jo Jones Woodyard Roach	Jackson Hampton Norvo	Collette (flute) Bechet (sop) Wess (flute)	Ellington Basie Dankworth	M J Q Armstrong C. Hamilton	Ellington J. Lewis	Ellington J. Lewis	Armstrong Turner	Fitzgerald M. Humes Rosetta Tharpe		Ellington J. Lewis	Newborn Marsh D. Byrd
Roach Blakey Jo Jones	Hampton Jackson Feldman	Bechet (sop) Staff Smith (violin) Jasper (flute)	Ellington Basie Gillespie	M J Q C. Hamilton	Ellington Hefli Davis	Ellington J. Lewis	Turner Rushing	Fitzgerald Holiday		Ellington Turner	Wildie C. Terry
Philly Jo Jones Blakey A. Taylor	Jackson Feldman	Watkins (French horn) J. Richardson (flute)	Basie Gillespie Bechet	Davis Silver	Wilkins	Ellington	Rushing	Fitzgerald O'Day C. Connor		Rollins	Mobley C. Fuller
Jo Jones Roach G. Johnson	Hampton Jackson T. Glenn	Wess (flute)	Basie Ellington Gillespie	Roach M J Q Davis	Ellington J. Lewis	Ellington J. Lewis	Rushing Sinatra Turner	C. McRae Vaughan Washington	Hi-Lo's Ray Charles Singers	Ellington Basie Gillespie	P. Woods Red Garland Benny Golson
Blakey C. Hamilton Jo Jones	Jackson Hampton Kessel	J. O. Smith (organ)	Ellington Basie Bechet	M J Q C. Hamilton			Sinatra Nat Cole	Fitzgerald C. McRae Vaughan	Four Freshmen		
Clarke	Jackson	Pettiford (cello)	Basie	M J Q	Strayhorn	Strayhorn	Hibbler	McRae	Modernaires	J. Lewis	R. Bryant
Jo Jones Woodyard Crawford	Hampton Jackson Glen	Bechet (sop.) Staff Smith (violin) M. Morris (org.)	Ellington Basie	Armstrong M J Q Orr	Ellington Wilkins Hefli	Ellington J. Lewis	Armstrong Turner Rushing	Holiday Fitzgerald Vaughan	Ward Singers Mills Bros.	Ellington Basie	Joe Williams Bruff McRae
Cole Payne	Hampton Jackson	Wess (flute) Smith (fln.) M. Morris (org.)	Ellington Basie	Clayton Lytelton M J Q	Ellington Hefli	Ellington Hefli	Turner Rushing Turner J. Sellers	Fitzgerald Washington		Ellington	Newborn
Woodyard Jo Jones Payne	Hampton	Sonny Terry (harmonica)	Basie	Armstrong			Turner M. Waters Domino	Mahalia Jackson Holiday	Five Blind Boys	Basie	Newman
Jo Jones J. Crawford Woodyard	Hampton	Bechet	Ellington		S. Oliver	Ellington J. Lewis	Armstrong Rushing C. Barnett	Mahalia Jackson Holiday Washington		Bruff Hinton Jo Jones	Bruff J. Windhurst Bolling
Roach Lamond R. Verrell	Jackson Feldman Hampton	Shank (flute)	Ellington Basie Gillespie	Davis M J Q Max Roach	Dameron O. Jones	Ellington T. Wolf H. Arles	Sinatra Turner Kral	J. Cole Fitzgerald M. A. McCall	Four Freshmen	Ellington	P. Woods J. Windhurst F. Butler
Jo Jones	Hampton Jackson		Ellington Basie	M J Q	J. Lewis	J. Lewis	Rushing	Mahalia Jackson	Five Blind Boys	J. Lewis	
Jo Jones Cole C. Hamilton	Jackson Hampton Tjader	Wess (flute) Katz (cello)	Ellington Basie	M J Q Brubeck Armstrong	Ellington J. Lewis Graa	Ellington J. Lewis	Rushing Turner Torne	Fitzgerald Vaughan Mahalia Jackson			Newborn
Jo Jones Roach	Jackson Hampton Feldman	Nance (fln.) Wess (flute) Hish Nige (Alpine horn)	Ellington Basie Hampton	Brubeck M J Q C. Hamilton	Riddle Sauter Ellington	Ellington J. Lewis	Sinatra Torne Maurice Barnum	Fitzgerald	Hi-Lo's Four Freshmen Dankworth	Basie Marshall Brown Dankworth	Newborn S. Mose Rehak
Cole Rich Roach	Hampton Norvo Jackson	Bechet (sop) Grappelli (vln.) Wess (flute)	Basie Ellington	C. Hamilton M J Q	Ellington Strayhorn J. Lewis	Ellington J. Lewis	Armstrong Manny Aham Strayhorn	Rushing Armstrong Turner	Fitzgerald Holiday Washington	Clayton Ellington Lytelton	Bruff Newborn T. Coe
Jo Jones Smileyton O. Johnson	Hampton	Bechet (sop)	Ellington Basie Bolling	Armstrong De Paris Bros.	Ellington Wilkins Q. Jones	Ellington Hefli Nanny Aham	Armstrong Rushing Turner	Fitzgerald Holiday Washington	Ward Singers Hi-Lo's	Clayton Bruff Ellington	Bruff
Woodyard Wetting 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.

### MUSICIAN OF THE YEAR

1 DUKE ELLINGTON 2 COUNT BASSIE 3 JOHN LEWIS

### TRUMPET

1 LOUIS ARMSTRONG 2 BUCK CLAYTON 3 MILES DAVIS

### TROMBONE

1 VIC DICKENSON 2 J. J. JOHNSON 3 JACK TEAGARDEN

### CLARINET

1 EDMOND HALL 2 ALBERT NICHOLAS 3 TONY SCOTT

### ALTO

1 JOHNNY HODGES 2 BENNY CARTER 3 ART PEPPER

### TENOR

1 COLEMAN HAWKINS 2 LUCKY THOMPSON 3 LESTER YOUNG

### BARITONE

1 HARRY CARNEY 2 GERRY MULLIGAN 3 CHARLIE FOWKES

### PIANO

1 EARL HINES 2 ERROL GARNER 3 THOMAS MONK

### GUITAR

1 FREDDIE GREENE 2 BARNEY KESSEL 3 TAL FARLOW

### BASS

1 MILT HINTON 2 OSCAR PETTIFORD 3 WALTER PAGE

### DRUMS

1 JO JOHNS 2 SAM WOODYARD 3 ART BLAKEY

### VIBES

1 LIONEL HAMPTON 2 MIKE JACKSON 3 VIC FELDMAN

### MISC. INSTRUMENT

1 FRANK WESS (flute) 2 SIDNEY BECHET (sop.) 3 STUFF SMITH (vln.)

### BIG BAND

1 DUKE ELLINGTON 2 COUNT BASSIE 3 DIZZY GILLESPIE

### SMALL COMBO

1 MODERN JAZZ QUARTET 2 LOUIS ARMSTRONG ALL-STARS 3 CHICO HAMILTON QUINTET

### ARRANGER

1 DUKE ELLINGTON 2 ERIC WILKINS 3 BILLY STRAYHORN

### COMPOSER

1 DUKE ELLINGTON 2 JOHN LEWIS 3 NEAL HEFTI

### MALE SINGER

1 JIMMY RUSHING 2 LOUIS ARMSTRONG 3 JOE TURNER

### FEMALE SINGER

1 ELIA FITZGERALD 2 BILLIE HOLIDAY 3 MAHALIA JACKSON

### VOCAL GROUP

1 HI-LO'S 2 FOUR FRESHMEN 3 FAMOUS WARD SINGERS

### NEW STAR

1 RUBY BRAFF 2 PHINEAS NEWBORN 3 PHIL WOODS

## LEADS THE WORLD!

In America for their 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

1st Allan Ganley	5th Kenny Clare	10th Bill Eyden
2nd Phil Seamen	7th Jack Parnell	12th Lennie Hastings
4th Ronnie Verrell	8th Eddie Taylor	13th Basil Kirchin
	9th Ron Bowden	

ALSO—

1st George Chisholm	1st Johnny Hawksworth	2nd Dave Goldberg
Imperial Trombone	Roth Bass	Zenith Guitar

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## PHOTO-NEWS

Caught in the act—two of the biggest names in Britain at the present moment. On left, Tommy Steele, who celebrates his first year as a star. Right: Judy Garland during her Dominion show.

# 'St Louis Blues' film to feature



★ Margie Rayburn —she records for Liberty Records in America and scored a big hit with "Freight Train."

FILM CLIPS... Barney Bigard, Teddy Buckner, Lee Young and Red Garland 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 songwriter who gave Elvis Presley "Don't Be Cruel" and "All Shook Up," is musical director of "Jamboree."

★ IN "The Helen Morgan Story" (Sunrise) Jimmy McHugh ("Sunrise") is still the top-selling LP here. . . . Yvonne De Carlo started recording for Imperial. . . . Judy Canova's new album is called "Pistols In The Sky." . . . MGM musical director Andre Previn signed for three years with Contemporary.

## famous jazzmen

### HOWARD LUCRAFT

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

## 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 "Pistols In The Sky." . . . MGM musical director Andre Previn signed for three years with Contemporary.



★ Chris Connor

TV TOPICS... "Lullin" Martha Tilton sang with Jess Stacy and the Benny Goodman All-Stars on the "Stars Of Jazz" Show. . . . Capitol and World Pacific star Laurinda Almeida dropped for the ailing Vincente Gomez on the Gobel programme. There may be a TV show starring Chris Connor. . . .

★ DISC DATA... Les Brown has a new LP of original compositions by 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 Available." . . .

★ LATEST story around concerns one musician who said to the other: "I'm giving up liquor for Lent. What are you doing for Lent?" "I'm going to listen to Laurence Welk," was the reply.

★ IN BRIEF... Ray Noble is back in Hollywood. . . . A private detective used Yma Sumac for \$1,100 which he claims is due to him for shadowing her ex-husband and musical director Moises Vivanco. . . .

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

# REVITALISATION IS THE BASIE KEYNOTE

## Chris Nelms is REAL

Says BOB DAWBARN

CHRIS NELMS—president of the "Louis Armstrong Ain't God" Society—said I am very pleased to state that since Mr. Armstrong attacked "British superlatives" a recent Melody Maker went so far as to accuse him of being a disguise. See what a reputation attack can bring!

Even I began to question the reality of the man who doubted that Satchmo could play his instrument, never mind swing them he was in the MM office.

Studying

For the information of the various posses of the countryside for him I report that Mr. Nelms 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 idiots. He did admit that there were several Armstrongs in his record collection.

He has played Dixieland clarinet in his band, his band alto and arranged for jazz and modern groups. If he sets his degree will return to his arranging activities in America.

### Many missives

Among the shoal of missives from MM readers was one from J. W. Denney, of Carshalton Surrey. A simple card with howled border, it read: "In Sympathy" and followed by "Some things, no words can quite express. But in my thoughts an outstretched hand. Class one of yours in sympathy. And I am sure you'll understand." Inside was written "Reverend your reverendness" and a disordered scribble of words.

● Nelms

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 anywhere."

And he adds: "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 showed for us in the recent MELODY MAKER POLL."

"We must come strongly armed in order to live up to and be deserving of your recognition."

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 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.

For it establishes once and for all that an all-jazz policy on the air and on the stand is, in fact, what the great mass of the younger (and not-so-young) public wants.

Is what, in short, will keep up listening figures and fill concert halls.

And the men who have maintained this policy, in face of what, at times, must have been heart-breaking opposition, have my warmest admiration.

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

### Consistency

MEN like Max Geldray—who perhaps won the most difficult honour of all. For who—when it comes to Miscellaneous Instruments—thinks first of the harmonica?

Yet enough people made him their first choice to establish him in fourth place—and the reason is his consistent refusal to play anything but jazz.

"Why don't you play 'Hovastaccato'?" the bookers asked him after he'd fought his way here out of Nazi-occupied France. "Then we might consider you?"

"Be easy," he told them simply. "I want to play jazz."

### Eight bars—in!

EVERYBODY is full of praise for Tommy Steele's performance in "The Golden Year" last Saturday. It is only a year since he first set foot on a professional stage, yet he sailed through his part with the assurance of a seasoned trouper.

On November 5, 1956, he



## ON THE BEAT with Pat Brand

played his first Variety date—at Sunderland Empire. On November 4, 1957, his first Variety date—at Sunderland Empire!

Who's coddling who? THERE'S never a dull moment in this business. And when I take refuge at my desk from the maddening music 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 the way from Cape Cod, Massachusetts.

Mind you, it's a beautiful candle. In the shape of a light-house. With an orange roof. And a little pamphlet telling me how to light it.

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

"Be easy," he told them simply. "I want to play jazz."

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

Despite getting off rather on the wrong foot with a not-too-strong opening, he was building up a good impression. The Tiller Girls, on the other hand, never got off on the wrong foot. . . .

## Singing pays says Mr. B

BILLY ECKSTINE has just bought two 100-mile-an-hour plus Mercedes-Benz cars. Bank book debit: over £12,000.

And he is dicker for a Bentley Continental. Which would set him back a further £8,000.

These factors effectively answer the question whether it still pays to be a real singer in these gimmick-ridden days.

The truth is that Mr. B. could not be otherwise. He again demonstrated this on Tuesday at the Pinbury Park Empire—his last Variety date on his fourth British tour.

In all his songs he commanded the range, control and sense of phrasing that have won him acclaim from musicians and critics alike. —Laurie Henshaw.



The ONLY 3" Snare Drum with PARALLEL ACTION SNARES

- 20 STRAND "VIBRANT" SNARES
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Eric Robinson says "If it's as good as it sounds it's terrific."

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## 'You can't blame our song writers'

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 invited you to do so, but need that "fun" be quite so inaccurate?

You suggest that we have left it to 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 of Italian origin.

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

As a Guild, we exhort our members to think with originality and to write with care—and to remember that in their own country they have a wonderful source of "words and music."

It should, however, be remembered that in competition with ready-made hits from America, the untired British song has a hard battle to make its

mark, though one can hardly blame music publishers who are "in it strictly for the money" for investing in the former—or theatre producers for preferring to import "hits."

### PAT BRAND REPLIES . . .

It was never my intention to make any of our British songwriters, and I am sorry that Eric Maschwitz should have thus interpreted my comments. The situation is too serious for anyone to be funny about. British songwriters, admittedly, have been lost on Broadway to produce the few hit shows that eventually succeed on Shaftesbury Avenue—Eric Maschwitz, Songwriters Guild of Gt. Britain, London, W.1.

members, I contend that it should also offer them inspiration. And this I did not detect in the speeches celebrating its Tenth Anniversary.

Far too many British writers seem content 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 going on around them in the world of today, instead of trying to recapture past successes.

Eric instances three British song-hits. The most recent was published ten years ago. . . .

Lady" and "Kiss Me Kate" rather than risk their capital on their unproduced British counterparts.

For every American song hit reaching here one hundred have been published and have failed to make the grade, while millions of dollars have been lost on Broadway to produce the few hit shows that eventually succeed on Shaftesbury Avenue—Eric Maschwitz, Songwriters Guild of Gt. Britain, London, W.1.

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THE JAZZ EXPERIMENTS OF CHARLIE MINGUS

Charlie Mingus (Bass, Piano), John LaPorta (Clarinet, Alto), Teo Macero (Tenor, Baritone), Thad Jones (Trumpet), Jackson Wiley (Cello), Clem De Rosa (Drums)

LTZ-N 15087

## MORE NEW LONDON JAZZ LPs

GRAND STAN

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

LTZ-N 15100

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

London Records, division of The Decca Record Company Ltd 1-3 Brixton Road London SW9

BUD FREEMAN

Bud Freeman (Tenor), 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 (Piano), Leroy Vinnegar (Bass), Larry Marable (Drums)

LTZ-N 15098



JAZZ SERIES





YOU 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 nice living.

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, consider Ronald Binge's "Elizabethan Serenade." Ron Goodwin's record was first issued in January this year and so far has had 46 airings. 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 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

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**MICHAEL HOLLIDAY**

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**DENNIS LOTIS**

COLUMBIA

**HUMPHREY LYTTTELTON**

PARLOPHONE

**BERT WEEDON**

PARLOPHONE

on their poll-winning achievements in the

**MELODY MAKER 1957 BRITISH POLL**

and in particular to

**JOHNNY DANKWORTH**

PARLOPHONE

for his sweeping victories in 5 sections!

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104 WESTERN ROAD  
BRIGHTON, SUSSEX

## BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended October 19, derived from information supplied by 21 leading record stores.\*

This week	Last week	Title	Artist	Label
1	(1)	DIANA	Paul Anka	Columbia
2	(2)	THAT'LL BE THE DAY	Cricketts	Vogue-Coral
3	(4)	PARTY	Elvis Presley	RCA
4	(3)	TAMMY	Debbie Reynolds	Vogue-Coral
5	(5)	WANDERIN' EYES	Richard Hayman (Mer); Pat Kirby (Bruno); (HMV); Dennis Lotis (Col); Ames Brothers (RCA).	London
6	(7)	LOVE LETTERS IN THE SAND	Frankie Vaughan (Phil)	London
7	(6)	WHOLE LOT OF SHAKIN' GOIN' ON	Pat Boone	London
8	(13)	REMEMBER YOU'RE MINE	Joan Savage (Col); Gary Miller (P-Nix).	London
9	(8)	LAST TRAIN TO SAN FERNANDO	Jerry Lee Lewis	Columbia
10	(12)	ALL SHOOK UP	Deep River Boys (HMV).	HMV
11	(9)	WITH ALL MY HEART	Pat Boone	Pye-Nixa
12	(15)	GOT A LOT O' LIVIN' TO DO	Petula Clark	RCA
13	(6)	ISLAND IN THE SUN	Dave King (Decca); Eve Howell (Par); Joan Savage (Col); Jodi Sands (Lon); Judy Scott (Bruno); Buddy Greco (Lon).	RCA
14	(11)	HANDFUL OF SONGS	Harry Belafonte	Decca
15	(17)	MY DIXIE DARLING	Tommy Steele	Pye-Nixa
16	(—)	TEDDY BEAR	Lonnie Donegan	RCA
17	(14)	MAN ON FIRE	Carter Family (Bruno).	Philips
18	(10)	BE MY GIRL	Elvis Presley	Parlophone
19	(—)	WANDERIN' EYES	Frankie Vaughan	Philips
20	(—)	CALL ROSIE ON THE 'PHONE	Jim Dale	Philips

Two records "tied" for 11th and 12th positions.

### \*STORES SUPPLYING INFORMATION FOR RECORD CHART

LONDON—Popular Music Stores, E.6; Imhof's, W.C.1; W. A. Clarke, S.W.6; Leading Light, N.1; Role for Records, E.10. MANCHESTER—Dunne Wholesale Ltd. 1; H. J. Carroll, 18. LIVERPOOL—Nema, Ltd., 4. BIRMINGHAM—E. C. Mansell, Ltd., 2. TORQUAY—Pais and Co., Ltd. SLOUGH—Hickies. BLACKWOOD—Glyn Lewis. BOLTON—Engineering Service Co. MIDDLESBROUGH—Byker Record Shop. EDINBURGH—Handparts Music Stores, Ltd., 1. SOUTH SHIELDS—Saville Brothers, Ltd. HULL—Sydney Scarborough, Ltd. CARDIFF—Boyd, Newcastle—J. G. Windows, Ltd., 1. GLASGOW—McCormack's, C.2. WORTHING—J. W. Mansfield, Ltd.

THIS copyright list of the 24 best-selling songs for the week ended October 19, 1957, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

1. (1) TAMMY (A) (2-4)	Macmillan
2. (2) DIANA (A) (2-4)	Robert Mellin
3. (3) FORGOTTEN DREAMS (A) (2-6)	Mills Music
4. (4) LOVE LETTERS IN THE SAND (A) (2-4)	Francis Day
5. (5) WITH ALL MY HEART (A) (2-4)	Bron
6. (6) ISLAND IN THE SUN (A) (2-6)	Feldman
7. (9) WANDERIN' EYES (B) (2-4)	Bron
8. (7) AROUND THE WORLD (A) (2-4)	Sterling
9. (12) HANDFUL OF SONGS (B) (2-4)	Peter Maurice
10. (11) PUTTIN' ON THE STYLE (B) (2-4)	Essex
11. (10) LAST TRAIN TO SAN FERNANDO (A) (2-4)	Essex
12. (8) IN THE MIDDLE OF AN ISLAND (A) (2-4)	Morris
13. (15) WHITE SILVER SAND (A) (2-4)	Southern
14. (13) WE WILL MAKE LOVE (B) (2-4)	Melcher-Toff
15. (17) MAN ON FIRE (A) (2-4)	Robbins
16. (20) I'D GIVE YOU THE WORLD (P) (2-4)	Macmillan
17. (22) I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER (A) (2-4)	Maddox
18. (14) BYE, BYE LOVE (A) (2-4)	Acuff-Rose
19. (—) THAT'LL BE THE DAY (A) (2-4)	Meridian
20. (23) REMEMBER YOU'RE MINE (A) (2-4)	Belinda Music
21. (16) SCARLET RIBBONS (A) (2-4)	Mills Music
22. (18) WHEN I FALL IN LOVE (A) (2-4)	New World
23. (19) ALL SHOOK UP (A) (2-4)	Belinda Music
24. (21) MANDOLIN SERENADE (B) (2-4)	Bourne
(—) WEDDING RING (B) (2-4)	David Toff

Two titles "tied" for 24th position. A—American; B—British; P—Others. (All rights reserved.)

## TOP JAZZ DISCS

Week ended October 19, 1957

This week	Last week	Title	Artist	Label	London	Glasgow	Belfast	Manchester	Birmingham	Newcastle	Liverpool	Cardiff	POINTS
1	1	JAZZ AT OBERLIN (LP)	Dave Brubeck	Vogue	1	1	1	5	1	—	2	1	65
2	2	A SWINGIN' AFFAIR (LP)	Frank Sinatra	Capitol	4	3	2	3	—	7	1	—	46
3	3	MAINSTREAM OF JAZZ (LP)	Gerry Mulligan	Emarcy	—	4	—	—	9	1	10	3	28
4	3	MUSIC FROM "SWEET SMELL OF SUCCESS" (EP)	Chico Hamilton	Vogue	—	5	5	—	5	—	3	—	26
5	10	THE LOUIS ARMSTRONG STORY (LP)	—	Philips	—	8	7	9	7	—	—	2	22
6a	7	CHRIS BARBER IN CONCERT—Vol. 1 (EP)	—	Pye-Nixa	5	—	3	8	—	—	7	—	21
6b	6	LOUIS ARMSTRONG PLAYS THE BLUES (EP)	—	Parlophone	—	—	4	4	—	—	6	9	21
8	2	CHICO HAMILTON QUINTET IN HI-PI (LP)	—	Vogue	—	2	6	—	—	—	5	—	20
9	11	CHICO HAMILTON QUINTET (LP)	—	Vogue	6	7	9	—	—	—	4	—	18
10	5	CONCERT BY THE SEA (LP)	Erolf Garner	Philips	—	9	8	10	2	—	9	—	17
11	19	ECHOES OF HARLEM (LP)	Chris Barber	Pye-Nixa	—	—	—	—	—	2	—	4	16
12	—	CINDY, OH CINDY	Eric Batty	Esquire	—	—	—	1	—	—	—	—	10
13a	—	HISTORY OF JAZZ—Vol. II (LP)	—	Capitol	2	—	—	—	—	—	—	—	9
13b	—	UNFORGETTABLE FATS (EP)	Fats Waller	HMV	—	—	—	2	—	—	—	—	9
13c	—	SILVER'S BLUE (LP)	Horace Silver	Philips	—	—	—	—	8	—	—	5	9
16a	—	GEORGE LEWIS IN HI-PI (LP)	—	Vogue	3	—	—	—	—	—	—	—	8
16b	—	MILT JACKSON QUARTET (EP)	—	Esquire	—	—	—	—	3	—	—	—	8
16c	—	CHICO HAMILTON QUINTET (EP)	—	Vogue	—	—	—	—	—	3	—	—	8
19a	—	MURDERER'S HOME (LP)	Alan Lomax	Pye-Nixa	8	—	—	—	—	—	—	7	7
19b	—	SESSION AT RIVERSIDE (LP)	—	Capitol	—	—	—	—	4	—	—	—	7
19c	—	MUGGY SPANIER DIXIELAND BAND (LP)	—	Mercury	—	—	—	—	—	4	—	—	7

### 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 Rendezvous; BIRMINGHAM—The Diskery, 5; NEWCASTLE—J. G. Windows, Ltd., 1; LIVERPOOL—Beaver Radio, Ltd., 1; CARDIFF—City Radio, Cardiff, Ltd.

## CALL SHEET

(Week commencing October 27)  
**Ronnie ALDRICH and Squadroneiros**  
 Wednesday: Windsor Hall, Bradford  
 Friday: Pier, Hastings  
 Saturday: Winter Gardens, Weston-Super-Mare  
**Kenny BALL and Band**  
 Sunday: Ooka Perry Inn, Edmon-ton  
 Monday: Greyhound, Chichester  
**Ivy BENSON and Orchestra**  
 Friday: Banbury  
 Saturday: Kirby in Ashfield  
**Johnny DANKWORTH and Orchestra**  
 Sunday: Jazz Jamboree, Garsington State, Kilburn (Afternoon)  
 Broadway Cinema, Leichworth (Evening)  
 Tuesday: Corn Exchange, Bedford  
 Thursday: Seaburn Hall, Sunderland  
 Friday: Baths Hall, Wombwell  
 Saturday: Town Hall, Crews  
**Eric DELANEY and Band**  
 Sunday: Palace, Reading

Thursday: Majestic Ballroom, Chester  
 Friday: Marine Ballroom, Morecambe  
**KIRCHIN Band**  
 Saturday: Baths Hall, Darlington  
 Sunday: Perdido Jazz Club, Oxford  
 Monday: Cresta Ballroom, Luton  
 Tuesday: Star and Garter, Putney  
 Wednesday: Byron Hotel, Southall  
 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  
 Friday: Whitby  
 Saturday: Stamford  
**Vic LEWIS and Orchestra**  
 Sunday: Hippodrome, Dudley  
 Thursday: Gaiety Ballroom, Grimsby  
 Friday: University, Manchester  
 Saturday: Imperial Ballroom, Nelson  
**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  
**Freddy RANDALL and Band**  
 Friday: Town Hall, Ludlow  
 Saturday: Windmill Club, Rushden  
**Eric SILK and Southern Jazzband**  
 Sunday: Jazz Club, Wood Green  
 Wednesday: Jazz Club, Dagenham  
 Friday: Southern Jazz Club, Leytonstone  
**Alex WELSH and Band**  
 Sunday: City Hall, Sheffield  
 Tuesday: Mack's, Oxford St.  
 Wednesday: La Fiesta, Hendon  
 Friday: Central Baths, Birmmington  
 Saturday: Mack's, Oxford St.

## Songwriters

This coupon entitles you to free advice on any one song or lyric you may have written, or an answer to a songwriting query. MSS must bear name and address of the sender, and must be accompanied by a.s.o. Post to Songwriters' Advice Bureau, "Melody Maker," 189, High Holborn, London, W.C.1.  
 The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until November 9, 1957, for readers in Britain; until December 9, 1957, for foreign and Colonial subscribers.

## AMERICA'S TOP DISCS

As listed by "Variety"—issue dated October 21, 1957

1. (1) WAKE UP LITTLE SUZY	Everly Brothers
2. (3) JAILHOUSE ROCK	Elvis Presley
3. (2) CHANCES ARE	Johnny Mathis
4. (4) FASCINATION	Jane Morgan
5. (5) HONEYCOMB	Jimmy Rodgers
6. (4) TAMMY	Debbie Reynolds
(11) SILHOUETTES	Ita's
8. (7) THAT'LL BE THE DAY	Cricketts
9. (15) BEBOP BABY	Ricky Nelson
10. (—) MY SPECIAL ANGEL	Bobby Helms
11. (6) HAPPY, HAPPY BIRTHDAY, BABY	Tina Turner
12. (—) MELODIE D'AMOUR	Ames Brothers
13. (10) RAINBOW	Ita's Hamilton
14. (—) KEEP A-KNOCKING	Little Richard
15. (19) LOTTA LOVIN'	Gene Vincent
16. (9) DIANA	Paul Anka
17. (15) MIDDLE OF THE ISLAND	Tony Bennett
(—) YOU SEND ME	Sam Cooke
(—) LITTLE BITTY PRETTY ONE	Thurston Harris
20. (18) AND THAT REMINDS ME	Della Reese
(12) WHOLE LOT OF SHAKIN' GOIN' ON	Jerry Lee Lewis

Two records "tied" for 6th and 7th positions. Three records "tied" for 17th position.

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# THE ONE THAT GOT AWAY

FRAN WARREN: "Just Friends"—Just Friends; Everyone Knew But Me The Man That Got Away; Speak Low (MGM-EP617).

AMERICAN singer Fran Warren never really caught on in Britain—even in the days before the gimmick merchants monopolized the pop record market. Strange, in a way. For Fran has that emotional quality that endeared Judy Garland to the public.

These tracks are about 10 years old, and age has inevitably weathered the accompaniments somewhat—even though they are directed by Neal Hefti, Ralph Burns and Nelson Riddle. Fran is in her usual good voice, however.

And it is interesting to note that she lends her sob-in-voice technique to a song that has become associated with Judy Garland—"The Man That Got Away."

Fran Warren first came to my attention when she recorded "A Sunday Kind of Love" and "Don't Tell It Love" with Claude Thornhill's orchestra.

Since then she has faded from the record sphere. This release is a somewhat sad reminder that there is a girl singer who, unfortunately, "got away."

But then—Fran would hardly have fitted into the contemporary music scene. She had talent.

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 Love You; There Is No Greater Love; The Folks Who Live On The Hill (Cap. TS64).

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

Yet this lush stuff going on in the background is not the best backcloth for Peggy Lee. Not when one remembers the backings she received from Dave Barbours' groups and the accompaniments 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 (a); Little White Lies (V) (Cap).

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

I HAVE always had a soft spot for Betty Smith's tenor playing ever since I first heard her with Ivy Benson and, later, Freddy Randall. Even though this record as a whole is more humble than novel, it hasn't lessened my liking for Betty—except 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)

LOUIS ARMSTRONG AND HIS ORCHESTRA (EP). Dippermouth Blues; Save It, Pretty Mama; You Rascal, You; When It's Sleepy Time Down South. (Brunswick OE 9190)

ALL the sides on these two EPs have appeared before in some form, but they merit another mention due to the perfection of Armstrong's trumpet and the warm-toned solos by J. C. Higginbotham. On "Dippermouth," Louis is with the 1936 Jimmy Dorsey band. He executes the traditional trumpet choruses with regal authority. Good groundwork for Chris Neilson—J. H.

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 embellished by tired Dixieland sounds. Only the trombone raises a spark.—J. H.

## Reissues

FOUR FRESHMEN AND FIVE TROMBONES—Love; Love Is Here To Stay; Mam'elle; Speak Low. (Prev. inc. in Capitol LP LC6812, revd. 15/12/1956.) Now also EP EAP2-683.

MILT JACKSON QUINTET—I've Lost 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 (HMV 45-POP402).

JOHNNY 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-DB4014).

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

JOHNNY BURNETTE: Touch Me Eager Beaver Baby (Vogue Coral 45-Q7253).

"TOUCH ME" is another effort featured (somewhat oddly) in the "Cats" TV programme. This and the reverse will bring the withers of the Presley element. Burnette sounds like Elvis's brother.

OCIE SMITH: Too Many/Lighthouse (London 45-HLAS460).

THE earthy voice of Ocie 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. CL14784).

NORMAN ERSKINE has a corny conception of how to swing, but 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 svelte accompaniment.

"Letters" is an effective encore.

JERI SOUTHERN: Scarlet Ribbons/Would I (Brun. 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.

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

THE COMEDY HARMONISTS: "Virtuosi In Harmony"—Tea For Two; Whispering Night And Day; Auf Wiedersehen, My Dear (HMV 7EGS268).

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 Wiedersehen, 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 rhythmic sense. "Teenage Dream" could click.

LONNIE DONEGAN: I'm Just A Rollin' Stone; My Dixie Darling (Nixa N.15108).

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 doubtless find no faults with either side.

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



● Fran Warren

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. TS31).

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-Do; These Foolish Things That Old Black Magic; I'll See You In My Dreams; I Don't Know Why; It Had To Be You; They Say It's Wonderful; Moonlight Bay (Philips BBL7137).

A COLLECTION of old favourites 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 long-dead composer never did hear the final fruits of his labours.

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Monday, 28th October  
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and DICK BISHOP  
**AND HIS SIDE KICKS**

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SAT.,  
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London's all-nighter.  
Joe Harriott with Allan  
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SUN.,  
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Back by demand:  
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Dizzy Reece, Ronnie Ross, Phil Sea-  
men, etc.

\*TONIGHT (FRIDAY) at 7.30:  
"the victors": Tony Kinsey Quintet  
Don Rendell Sextet

\*SATURDAY (26th) at 7.30:  
"The Jazz Couriers"  
Jackie Sharpe Quintet

\*SUNDAY (27th) at 7.30:  
Tony Kinsey Quintet  
"The Jazz Couriers"

\*WEDNESDAY (30th) at 7.30:  
Don Rendell Sextet  
Tony Kinsey Quintet

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HANWELL, "VIADUCT": Roscoe-  
Heimer Septet, plus W.5 Skiffle.

JAZZ AT THE DORIC: EDDIE  
THOMPSON QUARTET with HARRY  
KLEIN, BRUCE TURNER JUMP  
BAND, Maurice Burman, 7.30 4/-  
Doric Ballrooms, Brewer Street, W.1.

KENSINGTON, 45, High Street,  
8-11: Modern jazz! Just Four Jazz  
Group.

NEXT FRIDAY, Acton Town Hall  
Concert: TERRY LIGHTFOOT, West  
Five, "Rosella," Taffy Price. Reser-  
vations 2/-, 4/-, 5/- from Shears, 261,  
High Road, Chiswick.

PARK LANE Jazz Club, Croydon:  
BRIAN TAYLOR JAZZBAND, THE  
KENYONS, 7.45. Licensed bar.

SOCIETY JAZZMEN at the  
"BLACK BULL," Whitehouse, N.20,  
8-10.30.

SUTTON JAZZ CLUB, Red Lion:  
BRIAN WHITE'S MAGNA JAZZ-  
BAND.

\* FRIDAY—contd. \*

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, Fairfield Road: Dick Charles-  
worth Jazzband.

CHICHESTER CAVES  
(next to Chichester 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 fabulous  
band from Leicester, BRIAN WOOL-  
LEY'S JAZZMEN 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.

COOK'S FERRY INN:  
MIKE PETERS  
MIKE PETERS  
and his Jazzband  
featuring JOHNNY MORTIMER.

CY LAURIE Jazz Club, Great  
Windmill Street (opposite Windmill  
Theatre), 7.15-10.45: GRAHAM  
STEWART SEVEN with ALAN  
ELSDON, plus COTTON PICKERS  
SKIFFLE GROUP.

JAZZ AT THE DORIC: DIZZY  
REECE QUINTET with TONY CROM-  
BIE, BRUCE TURNER'S JUMP BAND,  
Maurice Burman, 7.30. 5/-—Doric  
Ballrooms, Brewer Street, W.1.

MOLE BEND Jazzmen, Old Timers  
Skiffle.—Thames Hotel, Hampton  
Court, Also Monday.

PINNER, WHITTINGTON HOTEL,  
Cannon Lane (buses 209, 183):  
Tubes, South Harrow or Pinner):  
MIKE DANIELS DELTA JAZZMEN.  
Licensed bar. 8-11 p.m.

RICKMANSWORTH: The famous  
SOUTHERN STOMPERS.—Oddfellows  
Hall.

WOOD GREEN: JOHNNY PARKER  
AND HIS BAND.

\* SUNDAY \*

AFTERNOON SESSIONS, Club Com-  
temporain 3 Whitehorse Street, May-  
fair: PETE BATTEN'S CHICA-  
GOANS, 2.30-6 p.m. Nearest Tube:  
Green Park.

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.

ATLANTIC CLUB: BRUCE  
TURNER'S Jump Band.

AT THE Hambrough Tavern, South-  
all: The best out of Town modern  
jazz club, "Club Octave," 7-10.15 p.m.

AT THE SKIFFLE CELLAR, 49,  
Greek Street, 7.30-11 p.m.: THE  
FABULOUS CITY RAMBLERS and  
THE SOHO SKIFFLE GROUP.

BAR OF MUSIC CLUB, 37, Oxford  
Street, W.1. Rock-'n'-roll to the new  
sensational Bob Parker Kansas City  
Group featuring swinging mainstream  
jazz. Espresso lounge. 7.30. Admis-  
sion 6/-.

CARLTON, SLOUGH: JOHNNY  
DAVIES.

COOK'S FERRY INN:  
KENNY BALL  
KENNY BALL  
AND HIS BAND  
featuring CHARLIE CALBRAITH, etc.

CY LAURIE Jazz Club: BRIAN  
TAYLOR HOT SEVEN, FOOT-  
WARMERS SKIFFLE, 7.15-10.45.

DICK CHARLESWORTH Jazzband,  
Derby Arms, E. Sheen.

HOT CLUB OF LONDON, 7 p.m.  
GRAHAM STEWART SEVEN.—  
Shakespeare Hotel, Powis Street,  
Woolwich.

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.

QUEEN VICTORIA, North Cheam:  
MIKE DANIELS DELTA JAZZMEN.  
Listen. Live. Licensed. 7-10 p.m.

STAINES: SPECIAL GUESTS, IAN  
BELL JAZZMEN.—Boleyn Hotel,  
7.30.

WEMBLEY'S MODERN JAZZ CLUB,  
Terry's Reception Rooms, The Swan,  
Sudbury. Sundays 7.30-10.30: THE  
STUDIO 5 JAZZ UNIT.

WOOD GREEN: ERIC SILK'S  
SOUTHERN JAZZBAND.

\* MONDAY \*

ATLANTIC CLUB: BOB PARKER'S  
Kansas City Group.

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

CITY SUCCESS! A LUNCHTIME  
club for adult listeners. BISHOPS-  
C A T E INSTITUTE MONDAY  
SESSIONS really satisfy! TODAY—  
your last chance of FREE MEMBERSHIP.  
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CLUB "2": Jazz in all directions,  
every Monday, 7.30-11 p.m., "King  
and Queen," Motttingham, S.E.9.

CY LAURIE JAZZ CLUB, 7.15-10.45:  
OWEN BRYCE AND HIS BAND WITH  
LYNN TRENT.

DICK CHARLESWORTH Jazzband,  
Wandsworth Town Hall.

GERRY GERMAIN Jazz Club, "The  
Crook," Morden.—See Tuesday.

NEW DOWNBEAT  
CLUB,  
Manor House (opposite Tubes), N.4:  
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,  
"Greyhound," Chadwell Heath:  
KENNY BALL JAZZMEN.

\* TUESDAY \*

ATLANTIC CLUB: All-Star Jam  
Session.

AT SOUTHWALL, "White Hart":  
ROY (Vibes) MARSH QUINTET.

\* TUESDAY—contd. \*

AT THE SKIFFLE CELLAR, 49,  
Greek Street, 7.30-11 p.m.: THE  
COTTON PICKERS and the Rom-  
siders. Also TALENT HOUR, 7-8 p.m.

BARNET JAZZ CLUB, Assembly  
Hall, Union Street (High Barnet  
Underground): Welcome return,  
TERRY LIGHTFOOT JAZZMEN.

BROMLEY, KENT, "White Hart,"  
7.30-10.30: Graham Stewart Seven.

CARFAX, OXFORD: JOHNNY  
DAVIES.

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 CROWN," MORDEN (opposite  
Morden Tube Station): TEDDY LAY-  
TON'S JAZZBAND and the JUBILEE  
SKIFFLE Group, 7.30 to 10.30.

HARROW JAZZ CLUB, British  
Legion Hall, Northolt Road, South  
Harrow: MIKE PETERS' JAZZBAND  
with the DICK BISHOP SKIFFLE  
GROUP.

KINGSTON: PERDIDO Jazzband,  
Crocodile Skiffle.—"Grove," Excelsior  
Road, Hawk's Road.

LILLIPUT HALL, Jamaica Road,  
Bromley (near Tower Bridge):  
An all-star show. Licensed bar.  
Admission free.

ONLY 49 DAYS TO GO!  
WOOD GREEN: STEVE MASON  
AND HIS JAZZMEN (LUTON).

\* WEDNESDAY \*

ATLANTIC CLUB: ALAN LITTLE-  
JOHNS' Band.

AT THE SKIFFLE CELLAR, 49,  
Greek Street, 7.30-11 p.m.: THE  
EDEN STREET GROUP and the  
Jubilee Skiffle.

At the "TIGER'S HEAD,"  
BROMLEY ROAD, CATFORD, 8 p.m.:  
ALAN DALE'S JAZZIN' BABIES,  
WEST 5 SKIFFLE GROUP.

CY LAURIE Jazz Club: GRAHAM  
STEWART SEVEN with ALAN  
ELSDON, 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 Inn:  
BRIAN WHITE'S MAGNA JAZZBAND.

LEO GRAY Jazzmen, plus STAN  
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 LIGHTFOOT JAZZMEN.

\* THURSDAY \*

ACTON'S "White Hart" presents  
modern jazz with the Dave Morse  
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 Friday—back to Thursday  
next week!

NEW ORLEANS session with MIKE  
PETERS' JAZZMEN, JOHNNY  
MORTIMER, —"Cowley Arms,"  
LEYTONSTONE.

ROUNDHOUSE, WARDOUR  
STREET: Blues and Barrehouse  
featuring Alex, Korner, Cyril Davies  
and guests. Thanks, Dave Stevens,  
Bob Kelly.

TIM GARNER'S JAZZMEN, "Fox  
and Hounds," Sydenham.

WATFORD JAZZ CLUB, United Ex-  
servicemen's Club, St. Albans Road:  
SANDY BROWN'S JAZZBAND.

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Sensational Debut  
SAT. 26th WALLY FAWKES'  
TROGLODYTESSAT. 26th (ALL NIGHT) 12-6 a.m.  
MIKE PETERS' BANDSUN. 27th WALLY FAWKES  
and his TROGS.MON. 28th MICK MULLIGAN'S  
BAND with GEORGE MELLYTUES. 29th BETTY SMITH QUINTET  
Britain's First Lady of the TenorWED. 30th BRUCE TURNER  
ALLSTARS

THUR. 31st PAT HAWES BAND

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AND HIS MUSIC**NOW AVAILABLE FOR BOOKINGS  
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S.W.17. BATHAM 8778 (Evenings)**OWEN  
BRYCE**and his  
Band  
with  
LYNN TRENTCy Laurie Club — Mon. nights  
Croydon Jazz Club — Tues. nightsManager: C. MASCORD,  
26 Stafford Road, Croydon  
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# A great jazzman

# JAZZ DISCS

**STUFF SMITH (LP)**  
Desert Sands; Soft Winds; Things  
Ain't What They Used To Be; I  
Don't Mean A Thing; Time And  
Time Again; I Know That You  
Know.(Columbia-Clief 12 in. 33CX10093)  
Smith (sln.); Oscar Peterson (pno.);  
Barney Kessel (gtr.); Ray Brown  
(bass); Alvin Stoller (drc.). March  
1957. USA. (Am. Norman Grant)"STUFF" SMITH has been  
described by critics Inez  
Cavanaugh and Timmie Rosen-  
krantz as the "palpitating  
Paganini... one of the unique  
musicians of our time, com-  
pletely unorthodox in style and  
technique; one of the great jazz-  
men 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.Born in 1909, in Portsmouth,  
Ohio, Stuff is one of the old  
school. Apart from one track in  
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  
sides by Stuff  
Smith and his  
Onyx Club Boys.In those days  
Stuff was a down-  
to-earth fiddler.  
His flair for jazz,  
though unconven-  
tional, was of con-  
siderably greater  
credit to him than  
his anything but  
academic know-  
ledge of how to  
play the amplified  
instrument he  
generally used.  
For one thing, it  
was no exception  
for him to be dis-  
tressing out of  
tune.Today his play-  
ing sounds more  
schooled—and not  
only as regards  
intonation. Stuff  
gives the impres-  
sion of having  
acquired a much  
firmer control. He  
bows with a mus-  
cular force that  
suggests the  
robust character of a trumpet  
or saxophone rather than that of  
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 them-  
selves 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 (LP)**Corky; Mambo For Joe; Wolafunt's  
Lament; Midnight Fantasy; Tater  
Pie; Oh, Shady; Bassing Around;  
Oh, Joe!; Sunset; Similar Souls.  
(Columbia 12 in. 33SX1004)Sims (sln.); Newman (sln.); Adrian  
Acca (pno.); Oscar Pettiford (bass);  
Osie Johnson (drc.). April 1957  
USA. (Am. Rama.)"WOLAFUNT'S LAMENT"  
was written by Bill  
Graham. The other nine tunes  
are by one or other of the mem-  
bers 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 U.S.  
company's sleeve notes into  
English. I am still trying to  
find out what writer Joe Guercio  
means by "intrigal." —Edgar Jackson.**J. J. JOHNSON QUINTET (LP)**

"J Is For Jazz"

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

(Philips 12 in. BBL7143)

(a)—Johnson (sln.); Bobby Jopson  
(sln.); Hank Jones (pno.);  
Percy Heath (bass); Elvin Jones  
(drc.). 24.7.56. USA. (Am.  
Columbia.)(b)—Personnel as for (a), except  
Wybur Little (bass) replaces Heath  
25.7.56. Do. (Do.)(c)—Personnel as for (a), except  
Tommy Flanagan (pno.) replaces  
Jones; Little (bass) again (bass)  
of Heath. 25.7.56. Do. (Do.)Note—These details differ slightly  
from those on sleeve, but may be  
taken as correct.THIS LP marks the end of the  
J. J. Johnson-Kai Windyng  
alliance that had lasted for close  
on two years, and the inaugura-  
tion of a fresh one—the Johnson-  
Bobby Jopson partnership.It was so new at the time this  
record was made, in July, 1956,  
that the remaining members of  
the quintet were not named.  
This accounts for the  
three different rhythm sections  
in sessions that took place  
within four days of each other.  
Jopson, now living in America,  
is well known as one of the swing-ing European tenor saxists from  
his records with the Jopson-Henri  
Renard 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 jazz-  
man who still lacks a character  
of his own.On flute he has a more indi-  
vidual 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 dull proposition it is.The rhythm departments at  
all times provide unassailable  
support, and there are good solos  
by Hank Jones and Tommy  
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 Fate; Basic  
English.

(London EZ-C10018)

Guarnieri (pno.); Hank D'Amico  
(sln.); Lester Young (sln.); Billy  
Butterfield (sln.); Dexter Hall (gtr.);  
Billy Taylor (bass); Cozy Cole (drc.).  
18.4.44. New York. (Am. Savoy.)FOUR tracks from the tall-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.Guarnieri, who has recorded  
much graceful piano containing  
rich streaks of Wilson, Waller  
and Basie, 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  
solo.D'Amico, who doubtless came  
up under the shadow of Good-  
man, again demonstrates his  
technical niceties and good  
timing on the up-tempo "Basic  
English." Guarnieri switches  
into the Basie groove, and Young  
falls naturally into it, playing a  
flowing chorus that sounds abso-  
lutely right and relaxed. Only  
the trumpet strikes an alien  
note."Foolish Things" has a spell  
of soft, vibrant tenor, some clean  
piano, airy clarinet and straight-  
forward trumpet."Exercise" is a jumper with  
heavy drumming, bouncing  
Lester, acceptable clarinet and  
muted trumpet, stomp piano  
and a final chorus shared by  
band and piano.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? (a).

(Decca FJ10936, 45FJ10936)

(a) Fawkes (sln.); Spike Mackin-  
tosh (sln.); Keith Christie (sln.);  
Ian Armit (pno.); Tim Mann (bass);  
Eddie Taylor (drc.). 24.4.57. London  
(Decca.)(b) Personnel as for (a), except  
Lennie Bush (bass) replaces Mann;  
Eddie Harvey (sln.) replaces Christie.WE have had some very pre-  
sentable jazz from local  
musicians lately.Now, in the Fawkes series of  
Deccas, come creditable sides by  
two six-piece pick-up groups,  
each featuring Wally and semi-amateur trumpet player Ian  
"Spike" Mackintosh.Mackintosh cropped up for the  
first time (on commercial release)  
on the "Sandy's Sidemen,"  
album. 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 con-  
vincingly.From the start, the Basie  
blues has a heat, 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-  
tively ingenious.The wistful Cole Porter tune,  
"Why Can't You Behave?"—a  
kind of sophisticated "Carole's  
Love"—makes an uncommon  
choice. This introduces Eddie  
Harvey's trombone in a simple,  
very relaxed chorus, and some  
appealing clarinet.The trumpet, very big and  
lazily timed, is again an authori-  
tative voice. Solos and ensembles  
are helped by good rhythm and  
well-contrived piano fill-ins. The  
label personnel details are  
incorrect.—Max Jones.**PHIL NIMMONS GROUP (LP)**

"Canadian Jazz Scene"

Humpy; Pick Yourself Up; Muses;

(Columbia-Clief SEB10078)

Nimmons (sln.); Jerry Tooth  
(sln.); Julian Filarowski (sln.);  
Eddie Karam (sln.); Erich Praugott  
(sln.); Ross Guiley (sln.); Vic Centro  
(sln.); Rudi Toth (sln.);  
Murray Lauder (bass); Jack McQuade  
(drc.). August '56. Stratford  
Canada. (Am. Norman Grant)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 fails to point out  
that, despite the combination's  
schooled musicianship and some  
promising solo work by pianist  
Rudi Toth and trumpeter Erich  
Praugott, the jazz feel tends to  
get swamped by Nimmons's busy  
writing.—Edgar Jackson.**"Julian 'Cannonball'  
Adderley & Strings"**

Arranged and conducted by Richard Hayman

I Cover the Waterfront/A Fugge Day/Surrey With The  
Fringe On Top/Two Sleepy People/I'll Never Stop Loving  
You/The Masquerade Is Over/I've Never Been In Love  
Before/Lonely Dreams/Falling In Love With Love/  
Street of Dreams/Polka Dots and Moonbeams/You Are  
Too Beautiful

12" L.P. E.J.L. 1262

**"Swingin'  
with Terry Gibbs and  
his Orchestra"**Funky Serenade/Guhl/Happiness Is A Thing Called Joe/  
Just Plain Meyer/Bewitched/Let's Wall/Heads or Tails/  
Slittin' Sam (The Saychett Man)/I Didn't Know About  
You/Night Cap/Julie's Bugle

12" L.P. E.J.L. 1263

**Bobby Henderson (piano)**

"HANDFUL OF KEYS"

Keeping Out of Mischief Now/Jitterbug Waltz/Squeeze Me/  
Blue, Turning Grey Over You/Ain't Misbehavin'/Handful of  
Keys/Blues For Fats Sugar/Sweet Lorraine/Twelfth Street Rag

12" L.P. P.P.L. 11007

**"Chris Barber  
in Concert"—Part II**

(Recorded at the Royal Festival Hall, London)

Chris Barber (trombone); Pat Hancox (trumpet);  
Monty Sunshine (clarinet); Ron Bowden (saxophone);  
Eddie Smith (banjo); Dick Smith (bass)Panama Mood Indigo/Bourbon Street Parade/  
When The Saints Go Marching In

7" E.P. N.J.E. 1040

Collected and recorded by

**Alan Lomax**

"MURDERERS' HOME"

Road Song No More My Lawd Katy Left Memphis Old  
Alabama Black Woman Jumpin' Jody Whoo Bark  
Prettiest Train Old Dollar Mamie It Makes A Long Time Man  
Feel Bad Route Leave Camp Holler Early In The Morning  
Tangle Eyes Blues Sixkiller Prison Blues Sometimes I  
Wonder Bye Bye Baby

12" L.P. N.J.E. 11



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26	<b>DORRANG, J. Albert, 401, 401, 401 401</b>	
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50	<b>TERO, 401, 401, 401, 401, 401, 401</b>	

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**Here's to  
Dankworth**

# TV CAMERAS TO VISIT THE 2 I's COFFEE BAR



Parlophone Records, Mills Music and Harold Davison on Monday held a party to celebrate Johnny Dankworth's sweeping victory in five sections of the Melody Maker's Readers' Poll. Above, Johnny and Cleo Laine, who was voted top female singer, are congratulated by (l-r.) Parlophone A&R manager George Martin, MM editor Pat Brand and C. H. Thomas, managing director of EMI Records.

## 'Full House' for Dankworth talk

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.

After a conference with Hoffnung, 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.

## 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 six-week 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 night.

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

The band has been invited to attend Sunday's "Jazz Jam-boree" at the Gaumont State, Kilburn.

## MELODY MAKER INCORPORATING 'RHYTHM'

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Annual subscription 37s.

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 MELODY 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.

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.

## ROSETTA THARPE NAMES THE DAYS

GOSPEL singer Sister Rosetta Tharpe opens her British tour with the Chris Barber Band at Birmingham Town Hall on November 22.

Other dates for the Tharpe-Barber package are:—Chiswick Empire (24th), Wolverhampton (26th), Swansea (27th), Cardiff (28th), Hanley (29th), Sheffield (30th), Leeds (December 1), Middlesbrough (3rd), Harrogate (4th), Bradford (5th), Liverpool (6th), Scarborough (7th), Nottingham (8th), Manchester (9th), Walthamstow (11th), Oxford (12th), Leicester (13th), Brighton (14th) and London Coliseum (15th).

## EMERGENCY CALL

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

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14 DIXIELAND INSTRUMENTALS Vol. II (Maple Leaf Rag, etc.) ... 3/6 POST 3/9  
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BAND STOP ALTO SAX PLAYER STOP  
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## ALLAN GANLEY

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