ON CHA-CHA: 4-PAGE SUPPLEMENT

NOVEMBER 29, 1958

Over 114,000 Copies Weekly

EVERY FRIDAY 6d.

Tommy

A DISE

ONT believe those "everything in the garden's lovely" statements from the disc companies—there is a record slump.

Who says so? Disc dealers throughout the country. A nation-wide survey conducted by the MELODY MAKER this week reveals the brutal truth that record sales are down by 20 per cent.

The big question is: How can the disc companies send their sales graphs soaring in the

SEVEN U.S STARS NAMED TO TOUR

NEW YORK, Wednesday.—
Agent Harold Davison is
setting up British tours for
seven top U.S stars,
They are Louis Armstrong
(likely for March), the Clara
Ward Singers (due in January),
Anita O'Day, Carmen McRae—
plus Ella Fitzgerald, Buck
Clayton All-Stars and the
Modern Jazz Quartet.

Leslie Macdonnell follows Parnell

New Year? Dealers in big stores and small corner shops have given the MM these salesboosting points:

• CUT OUT THE JUNK. "Record manufacturers are overcrowding market," says one dealer. "At least one-third of what they produce is rubbish. It doesn't stand a hope of selling.

'Unknowns'

"They could slash their output by 40 per cent.— especially on releases of unknown artists from the States. If we haven't heard

I ONDON agent Leslie MacVal Parnell as managing director of Moss Empires.

He takes over in January when Val Parnell becomes managing director of ATV.

Mr. Macdonnell, who manages Vera Lynn. Woolf Phillips, Edmundo Ros and other top stars, will be joint managing director with Prince Littler.

Known artists from the States. If we haven't heard of these performers, customers certainly haven't.

"Far too many discs are being bought from small-time operators, known as 'one-shotters.' A couple of Back Page, Col. 3

Three stars strip for action



LIBEL ACTION

LIBEL action brought by Johnny Dankworth against a National newspaper was settled in the High Court on Wednesday. Dankworth received £250 compensation.

He will give the cheque to the Stars Campaign for Inter-Racial Friendship, of which he is Chairman.

Untrue statement

Mr. Roland Brown, counsel for Dankworth, said that on July 4 the newspaper published a statement that five top bands, including the Dankworth band, had defied the Musicians' Union and accepted engagements at the Scala Ballroom, Wolverhampton, The MU, said Mr. Brown, had banned the Ballroom after

it had refused admission to coloured people.

So far as Dankworth was con-

cerned there was no truth in the statement. He had always been a loyal member of the Union and was well known as an opponent of racial discrimination.

Apology

The newspaper had apolo-gised and agreed a sum as compensation.

After Mr. H. P. J. Milno, for the newspaper, had associated himself with Mr. Brown's statement, Mr. Justice Pauli gave leave for the action to be withdrawn.

Back Page, Col. 1



wood shows Gary Crosby, Tommy Sands and Pat Boone

filming a shower-bath scene in "Mardi Gras," scheduled for Britain in late December.

Singer Mike Preston posed in this new Stetson when he arrived back from his 15-day disc-plugging trip to the States on Wednesday. Now two major New York agen-cies and two British film companies are bidding for him.

PEOPLE AT THE JAMBOREE TOP



Puctured backstage at Sunday's Jazz Jam-boree are four of Britain's top bandleaders. Left to right, they are Denny Boyce,

Edmundo Ros. Humphrey Lyttelton and Ray Eltington. For pictures and report of show turn to the Centre Pages.

DID you keep a copy of your voting paper in the MELODY MAKER'S British and International Poll?

If so, hang on to it. It can be worth Three Guineas.
Why? Because when the Poll results are published you should check to see how near your choice came to the near your choice came to the final verdict.

If you picked "all the winners" (which is un-likely!) or came fairly close, you obviously know something about jazz and the jazz fans' tastes. Your opinion is to be respected.

So write and tell us briefly how and why you east your votes. The Editor will pay votes. The Editor will pay three guineas for every letter published. YOU MUST GIVE YOUR FULL NAME AND ADDRESS.

Watch the MMs dated January 3 and 10, when the Poll results will be published and you can compare your

and you can compare your votes.



CONNIE FRANCIS Island in R BRIT

Julie London to wed Bobby Troup

NEW YORK, Wednesday.— Singer-actress Julie London is to wed her Musical Director— jazz planist Bobby Troup. No date has been finalised but

No date has been finalised but the event is expected "around December 15."

Julie (31) and Bobby (40) were in Britain together in November, 1957, when Julie was filming "A Question Of Adultery" with Anthony Steele. She was for-merly married to Jack "Dragnet"

REN GREVATT

NEW YORK, Wednes-day.-Connie Francis will appear in Britain on a special New Year's Eve TV show with top American disc jockey Dick Clark.

The show will be aired on ABC-TV from 11 p.m. to The album will be titled midnight. Her appearance "Hands Across the Sea" and on this show precludes a will contain a number of

Hour show on Britain's favourite tunes including "Now Is The Hour."

During the forthcoming trek the gal hopes to play the Provinces as well as London and expects to do the top TV shows as well.

projected tour of Manila, Japan and Australia,

Connie told me this week that she is preparing a special album for her return visit to England in February.

Meanwhile, her new disc of the standard "My Happiness" got a tremendous reception this

JOHNNY MATHIS

Six busy days

JOHNNY MATHIS has just re-turned to the States from six record-breaking days in Aus-

The Columbia Records star played in stadia for two days in Sydney and four days in Melbourne. In each case new records were set.

ELVIS PRESLEY

'Historic' EP

THE first film to be made by
Elvis Presley, upon his detachment from the Army 18
months from now, has already
been selected.

It's an original by Frederick
Michael about a Mississippi gambler (Presley) who wins a riverboat in a card game.

Presley's long-awaited "Elvis
Salis" EP, which carries the historic interview when he embarked for Europe, was released
this week.

STEVE LAWRENCE

Follows Eddie Fisher

STEVE LAWRENCE—recently drafted into the Army—has won a top plum of an assignment as the singer with the U.S. Army band, stationed in Washington.

The job was once handled by Eddie Pisher.

DAVID SEVILLE

Christmas hit

FOLLOWING the annual Thanksgiving Holiday, Christ-mas records have started to blos-

som out.

Two of the most likely singles are the newest by David Seville and the Chipmunks titled "The Chipmunk Song," which is a mighty cute novelty with gimmick voices of the chipmunks in most of the chipmunks in the control of the chipmunks in the chipmu

mick voices of the chipmunks in speeded-up harmony.

The other promising holiday disc is by 11-year-old Augie Rios, who is appearing in the Lena Horne legit musical, "Jamaica."

The coupling is "Donde Esta Santa Claus" and "Ol' Fatso," where the youngster cries, "I don't care who you are old fatso, get your reindeer off the roof."

HOLLYWOOD, Wednesday.—
While on location in Florida
for "A Hole in the Head"
Frank Sinatra is looking to
buy an island off the coast so
that he can build a house and
live there for three months in
every year. . . . Hollywood
rumours have Tennessee Ernle
Ford transferring from Capitol to Dot and Pat Boone going from Dot to Capitol.

Bing sells out

Bing sens out

Bing crossry just sold his
19,000-aere Nevada ranch for
a price in excess of one million deliars. . . . Phil Harris
was treated for shoulder and
ankle injuries following a Los
Angeles car crash last week.
. . . Surgeons successfully performed an operation to remove
fragments of glass from singer
Sam Cooke's eye.

HOLLYWOOD HEADLINES

From HOWARD LUCRAFT

Strippers for jazz

RUMPET man Joe Gordon
(ex Dizzy Gillespie) replaced
Stu Williamson in the Shelly
Manne Quintet. . . The "400
Club" in Los Angeles—internationally famous as a top
dixleland spot—has just given
up Jazz for strippers.

Too real

A 13-year-old Nevada boy was found dead hanging from a tree and the police sergeant said that it came about because local youngsters were acting out mock hangings inspired by the hit song "Tom booley." . . . The casting of Mamie Van Doren and Ray Anthony together in "The Beat Generation" was said to be a reconcillation attempt "but it didn't work out" says Mamie—" because we had to argue in the picture and it sounded just like home."

Not proven

COLUMNIST Earl Wilson says that a police report reveals not one of the charges made against Frank Sinatra by a Press photographer were sub-stantiated.

With Wyatt Earp

PERRY BOTKIN—famous Bing
Crosby guitarist and MD—
will be with Hugh O'Brian
(Wyatt Earp) on his forthcoming London trip. . . . Pier
Angell will receive 1,590 dollars
a month and 500 dollars a
month child support for 18
years from her estranged husband, singer Vic Damone.

BURT KORALL NEW YORK, Wednesday.-

Neal Hefti, one of the busiest freelance arrangers in town, is forming a new band.

Not the first Hefti band venture, Neal feels that this unit will appeal to a much larger audience.

SUPERB AMPLIFICATION AT MODERATE COST

Besson ELECTONE

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MODEL 145 SUPER PICK-UP. Most technically perfect Pick-up on market, giving outstanding quality of reproduction with even response over the six strings. Exceptionally hand-some chromium plated casing \$4.9.1.

MODEL 146 PICE-UP WITH CONTROL UNIT. Comprises Model 145 Pick-up wired to a Tone and Volume Control Unit embodying an ingesious "Rhythm Switch." The Switch emables the player to change instantly from full round solo tone to sharp crisp background rhythm without disturbing tone and volume setting 23.7.6.

MODEL 147 DOUBLE PICK-UP ASSEMBLY WITH MIXER CONTROL UNIT. Comprises two Model 145 Pick-ups wired together into one Control Unit. Each Pick-up has a separate volume control and both together are connected to a tone control. Each produces a different tone and by using the controls countless variations of tone can be obtained £13.13.6

Bee your dealer or write for colour folder of Pick-ups, Amplifiers, etc. to

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Says Hefti: "My other bands were 'musical' but not commercial. This time we're going to try for a combination of both."

The new 11-piece Hefti organisation will be called "The Band With The Sweet Beat."

"I plan on develing all my same time." The band," Hefti told me. "This is the only way to make it—devoting all your enterpiece to one thing."

The band's first LP is due out early next month on the Coral label. Two singles from the album will be released at the same time.

I plan on devoting all my

المالية

147

same time.

The first engagement for this new band is likely to be at New York's Hotel Roosevelt.

JACKIE GLEASON

All-musical TV

All-musical TV

JACKIE GLEASON'S midDecember TV show will be
a musical Such as Bobby
Hackett, Charlie Ventura,
Charlie Shavers, Toni and
Jan Arden have been inked
to appear. Ella Fitzgerald
set for the Berle TV stanza just
before Christmas. . . Barbara
Bel Geddes sings—something entirely new for her—in the Red
Nichols film bio "Five Pennies."
. Louis Armstrong, Benny
Goodman and Count Basie finished in that order on the voting
machines used by visitors to the
Brussels World Fair.

DON ELLIOTT

Jazz 'Ambassador'

DON ELLIOTT has been selected as one of the jazzmen to make a world tour under the President's cultural programme

gramme.

Elliott has been doing TV commercials as an instrumentalist and recently organised the Don Elliott Singers for radio-TV-record and jingle work.

This week he was signed by MCA. A college tour is being mapped out for his Jazz Group.





for DRUMS

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KENNY BAKER IS SOLO GUEST

ENNY BAKER is to make a Palais-de-danse, Ashton-under-Lyne, tomorrow (Saturday). Two package shows follow — Wee Willie Harris on December 6 and Colin Hicks on the 13th.

LEICESTER.—Shirley Bassey tops the bill next week at the Palace. . . . Chris Barber will play at the De Montfort Hall next Sunday, December 7.

LUTON.—Any hit single is being given by a local outfitters to men buying suits worth more than £4.

BATH.—Don Lang will rush to Bath after his "6-5 Special" date tomorrow (Saturday) to appear with Sid Willmot's Band at the Regency Ballroom.

SCARBOROUGH. — BBC-TV's
"Come Dancing" is to be televised from the Olympia Baliroom
on December 15.

BRADFORD.—Duggie Mason—leader of the Howard Douglas Orchestra—has become "land-lord" at a hotel near Hallfax, ... Majestic leader Billy Hey is to reduce from 13-piece to 8-piece for two of the six nights.

NORWICH.—Local bassist Pete Brandish, recently returned from Canada and America, sustained a broken arm and thigh in a road crash.

CORNWALL. — Seven bands will play at Cornwall's first MU Ball at Palmouth on December

BRIGHTON.—Beverley Huish is taking over the Grand Parade Restaurant from drummer Ron Bowden. He will rename it "The Isis" and run jazz sessions every Sunday.

CRAWLEY. — London's Cy Laurie Club is sponsoring the local St. Louis Jazz Club.

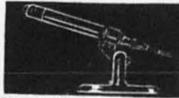
Jerry Dawson

Selmer

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No. 80 Microphone, high Impedance £7.15.0 No. 81 Microphone, low impedance £7,15.0



With base adapter, it may be used as a desk microphone.

"SLIDE-GRIP" MICROPHONE STAND . . . Lightweight dural column, heavy cast iron base. New compression clutch fibre height lock, this section is air cushioned and the controlled escape vent allows only a slow, smooth collapse of the stand. Extends from 3' 4" to 5' 8", weight 10 lbs. Ne. \$.3 ... 4 gns.

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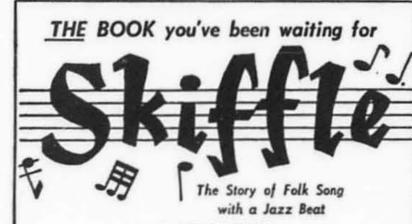
200/250 volts A.C. operation, % 14 watts peak undistorted output. 12" heavy duty speaker, Pre-amp, with three high impedance units, two volume controls. Tremolo with independent depth and speed on two channels. Ne. 43 55 gns.

In position on a "Slide-grip" mike stand.

AUDITORIUM TV 19 as STADIUM but without tremolo. No. 42 ... 45 gms.

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by BRIAN BIRD

Lonnie Donegan says:

"I have always felt such a book was needed, to trace the story of Skiffle as a genuine development of folk music and establish its legitimate position within the Jazz movement. His attractive book should commend itself to all Jazz and Skiffle fans,"

Here are all the answers to enthusiasts' questions. Here, too, you can read all about your favourite British Skiffle Groups, leaders, members and vocalists.

> NOW at all Libraries and Bookshops Illustrated 10/6 only

ROBERT HALE ARE THE PUBLISHERS.

Tommy makes

" OWE it all to Morty Craft. It was his idea and he sure helped me to come back." MGM's Tommy Edwards was giving credit where credit was due for the hit, "It's All In The Game," which This is the brought him back into the limelight after seven long years.

slowly walked away

MUCH hot air is being expended within these august pages on the subject of testing musicians for Union membership. Before we go any further into the subject, here is a reallife cautionary tale which has a bearing on the case.

Art course

After the war, the Ministry of Education formulated a scheme to raise the standard of art in this country. It invented a thing called the National Diploma of Arts and Crafts, which could be won by taking a three year art-school course and passing a series of examinations.

Thousands of budding artists took the exam and sallied forth into

commercia) art world armed with certificates of merit. In scores artists ag

artists' agents' offices, the scene was the same. Enter art-school graduate, brimming with confidence and brandishing his diploma.

Exit

Agent: "What the flippin' 'ell's that?" A.S.G.: Tis my diploma. that I am of the required standard of efficiency to take my place in the world of com-mercial art!" mercial art!" Agent: "Throw Agent:

the bloody thing away and show work! Exit AS Exit A.S.G. hurriedly to throw his diploma in the dustbin and himself in the river.

The moral of this sad story is that in this cutthroat, competitive world, you can test and grade and in the face.

As long as the final judgment is in the hands of people who neither know nor care about professional standards or artistry, the result of your tests will barely be worth the paper

Highly skilled professional musicians have been wast- thetic tears in this guarter.

It was Craft and music director Leroy Holmes who put together the arrangement of the old hit with the new rocking

"It was a long long time between hits," Tommy reflected in the MGM Records office, between phone calls from disc jockeys all over the land. "I spent some of that time in my home town of Richmond, Virginia. And then I would go out to Washington and Philadelphia and play piano in cocktail lounges. But you've got to have a big record to get any place these days, "I've made a lot of records in my time, but

many of them were demonstration records demonstration records of my songs. Sure I'm a songwriter. I sold my first one in 1946. It was called 'That Chick's Too Young To Fry,' and Louis Jordan made a hit record out of it.

hit record out of it.

"One time—1950 I
think—I went to MGM
with a record I had
made of a couple of my
own songs. They liked my voice
on the record and signed me for
four sides. None of those really
made it. But the next year we
made 'It's All In The Game'
for the first time and it was my
first hit. first hit.

"I made some other records, too—songs like 'A Fool Such As I.' 'That's All.' 'Secret Love,' and Hank Williams's 'You Win

Again."
"But rock-'n'-roll was already catching on and I don't think I'm really a rock-'n'-roll singer. It was hard to get a hit in those

days.
"Times were tough. I have to be honest, I needed money and I borrowed a dollar here, five dollars there and sometimes even 10 dollars from publishers and friends in the music busi-

"Now, since It's All In The Game got to be a hit again. I'm visiting my friends in their offices on Broadway trying to pay back those debts. I wrote them all down and vowed I'd repay them. They were great triends to help me over the friends to help me over the rough spots.



enters the discussion

on MU ability tests

us yer ing their talents on worthless G. hur- trash (or so long that they can is diplo- hardly complain when morebrazen trash-mongers step in and whisk the work from under

their noses. Rubbish is rubbish, whether it's played by a trained musician with five years study beyou can test and grade and hind him or by a teenage examine until you are blue "guitarist" who has yet to go

through his first set of strings. So let's have an end to this humbug about the standards of the profession being debased. They were debased long ago.

For years, Tin Pan Alley has wallowed unashamedly in muck. Now that the smell has become I have absolutely no sensitive nostrils, the pig gets sympathy with the music industry in its dilemma. Highly skilled professional

Let it not look for sympa-

second time that Tommy Edwards has had a hit with "It's All In The Game"



REN GREVATT reports from New York

"I've a musical family, you like all Beethoven things and know. In fact, my brother is a the Grieg Concerto and the music teacher in Douglas High Romeo and Juliet Overture. School in Leesburg, Virginia. I Those things do something to like good music, too—I'm not a me.

"They tell me my record is a

"The other day I was in a drug store on Broadway. I saw a record of Beethoven's Pifth Symphony. It was only \$1.49 Symphony. It was only \$1.49 "Now the agents are talking and the man told me it was a about a visit. I don't know when great record. So I bought it. I it will be, but I'd like to tell my

"They tell me my record is a big hit in England. It was a surprise, but I'm very grateful they like me.

friends over there that no sea of salt can keep me from my friends in England. I hope it's soon—I'd like to meet all those fans in person."

fans in person."

Meanwhile, with a second record, "Love Is All We Need," already breaking out here, taking Edwards out of the one-shot artist category, his popularity continues to increase.

continues to increase.

He has important night club bookings already scheduled for Sciola's in Philadelphia and recently returned from a date at the famous Storyville, in

And efforts are now being directed at sandwiching dates in England into the tight schedule already arranged for the reincarnated hitmaker, Tommy Edwards.

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★ LISTEN TO 'ACCORDION TIME' ON RADIO LUXEMBOURG EVERY SUNDAY AT 6.45 p.m.

NFAIR! cry the record dealers of Britain. Give us a chance! Or at least give us the records on time! The cause of their complaint? Jump-the-gun disc-jockeys.

From as far afield as Glasgow, Plymouth, Brighton, Yarmouth, Birmingham and Bristol, dealers have been reporting records being played on the BBC and Luxembourg before they've even heard of them, much less received them,

Examples given during the past week or two have been Eddie Calvert's "Trumpet Cha-Cha." Peter Sellers's "A Drop of the Hard Stuff" and Tony Osborne's "I Want to be Happy Cha-Cha." Cha-Cha.

The dealer

SAID one dealer: "When cus-tomers can't buy what they want, they lose interest and spend their money on some

and spend their money on some other commodity.

"It is time this 'advance' plugging was stamped out. What other trade cries its wares before stocking up? In any case, it has always been understood that radio and TV stations are pledged not to play discs before they can be bought.

discs before they can be bought in the shops."

And then comes this barb:
"What makes it even worse is that many records don't arrive on the release date. They are anything up to a week late."

The deejay

WHAT says David Jacobs, who is alleged to include at least one "premature" disc every week in "Pick of the Pops"? This:

"When the companies send discs to me and to the BBC record library (where I obtain those I play on the air) I assume they are on sale.

"In any case, my job is to present a varied programme to

sent a varied programme to suit all tastes, purely as enter-tainment. I am not a record salesman."



Gramophone Programmes?

He points out: are authorised gramophone companies to broadcast records at soon as they reach our library. But we

do try to keep an eye on release dates and comply with them.

"The only exception is 'Pick of the Pops,' in which David Jacobs might play a record a few days before it is due on sale.

"I sympathise with the "I sympathise with the dealers, but surely customers will come back if they really want the record."

Luxembourg

A ND what of Luxembourg—
described by one dealer as
a steady battering ram, worst
offender of all "?

"We never play records before music publishers permit us
to do so. The result is that we
very seldom play records more
than two or three days before
they are in the shops."

Adding parenthetically: "Of
course, we cannot be blamed if
deliveries are late."

The companies

To all of this, the record companies them selves maintain: "Advance exploitation is essential. It is the barometer by which dealers can (and should) measure demand. "Few are able to detect a hit. But record companies have a pretty good idea, and throw all their resources into exploiting

those I play on the air) I assume they are on sale.

"In any case, my job is to present a varied programme to suit all tastes, purely as entertainment. I am not a record salesman."

The BBC

WHAT says Douglas Lawrence, BBC Assistant Head

"Naturally." they point out.

"we have to work well in advance; at least three weeks. And with such a highly commercialised trade, it becomes a question of what your rival is going to do.

"Will he, for instance, jump the gun? One must be constantly prepared..."

Your fault!

WE come, of course, to that thorny question of late deliveries. But that, say the disc companies, is often the dealers' own fault. They are not prompt enough in ordering.

In the middle of this dispute stands the recording artist. He (ninety per cent, of the time) maintains that not only are his records late in getting into the shops, but that there is not enough advance exploitation.

Which is why so many go to the expense of employing out-side specialists to plug for them.

Still running

IT'S reindeer time again. Red-Nosed Reindeer time, in fact. And the indefatigable animal is running into his

eleventh winter season.

With more than 100 "singles" behind him (and two million sheet, 27-million disc sales), he enters the arena again with eleven new recordings.

Including (believe it or not)
Hugo Winterhalter's "Rudolph
the Red-Nosed Reindeer ChaCha."

In spite of this, it is highly unlikely that Mantovani will be inspired to record "Cha-Cha-Char-maine."



"Have one on me," says Toni Dalli as he fills Lita Roza's glass at the Stars' Ball at Grosvenor House, W., on Monday. They were two of the 800 Show Business personalities who attended the annual event which is staged by the Stars' Organisation for Spastics. An estimated £3,000 was raised for the SOS centre for spastic children at Bexhill-on-Sea

I copy nobody, says
Betty Smith

TENORIST Betty Smith was sipping black coffee and waving away all offers of biscuits: "I've simply got to lose weight," she protested. With her all blue outfit she looked like a glamorous Girl Guide.

"We are playing all sorts of music these days, from jazz to cha-cha," she said contentedly.

"Wouldn't you rather play all jazz?" I asked.
"I don't think one can," she replied

bands do, but we do better business. Did you know my record of 'Bewitched' was in the American best sellers for 12 weeks and sold half a million? "I should have gone to America but my agent said I could only sing and not play—and as the record was an instrumental, it didn't make

sense."
"What's it like being a leader of a men's

"Well, I have a nice bunch of boys, including my husband. And men, after all, are better players than women. I know what you're going to say," she added, "but I've played so long with men that I think I play like one. Perhaps I have

adopted a male attitude to music. Men seem to blow

while women seem to play at it."

Betty Smith, 27. was born in
Leicestershire, where her
mother owns a village pub. She
was educated at Stoneygate
College and started on piano at

Maurice

Burman

Started at 6

Her Dad bought her a tromher Dad bought her a trom-bone at six ("but my arm wasn't long enough to reach out, so I got a saxophone at nine"); played with Archie's Juveniles, Blanche Coleman, Ivy Benson, Johnny Smith, Freddy Randall, and finally with her own group. with her own group.

with her own group.

Apart from her musical abilities, she's a good businesswoman, good-natured and a good sport.

She has been married to her bass player Jack Peberdy for eight years, has just finished an LP for Decca, and her latest record, "Begin The Beguine," it is rumoured, may become a hit. hit.

Today-Getz

"I know your favourite is Eila," I said. "Do you try to copy her singing style?"

"No," she answered emphatically. "I don't copy anybody. I think one should try to be original." body. I thir to be original.

"In the early days I listened to Hawkins, Lester Young, Eddie Miller and Bud Freeman, Today, it's Getz. But some of our players go wrong when they follow blindly the current craze." She rose to go.

"I'm meeting my husband and we are going out to din-ner," she said with a happy smile. Dinner? What about your

weight? Her face took on a dedicated

"I'm mad," she said simply, about Chinese lood."

he ENSA FESTIVAL

The new "ENSA Festival"has been develop-ed from the original "Grampian ENSA" which has earned a world-wide reputation for reliability service. the new outfit has a greater power output with 3 separately controlled inputs, 2 improved 9" loudspeakers and new "Pencil" dynamic-Microphone for hand or standard use.

The amplifier has a pushpull output of over 12 watts and is fitted with two jack sockets for Microphone and one for a guitar or other instrument. The whole outfit clips together for easy transport and is ideal for clubs, dance bands, hotels, etc.







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Great records of our time

Brown clears

GOOD deal has been written in this series about records which do not date: records which remain as fresh as on the day they were made.



Les Brown's "I've Got My Love To Keep Me Warm" is a model of dance band arranging.

This is not one of them. The front-line phrasing is clipped dated; the drummer plays hi-hats in the dread manner thought so impelling; the saxes are woolly and wobbly; the recorded sounds appear to have been a tablecloth.

Yet, hi-fi and stylistic fads apart. Les Brown's "I've Brown's Got My Love To Keep Me Warm" (Col. DB2533) is

a model of dance band arranging and playing.

Dance bands are supposed to play dance music, and by dance music, oddly enough, I mean music for dancing. It has long been an axiom of mine that music worth dancing to is worth listening to: a belief which is not shared by the nation's leading ballroom ballerinas, either male or female.

Tempo

Take the matter of tempo, for instance. The record in ques-tion goes at a speed of 37 bars a minute.

This tempo, as any serious ballroom dancer will tell you, does not exist. It lies somewhere between Victor Silvester when he is really wailing and Josephine Bradley in repose.

It is too fast for slow-slow, and too slow for quick-quick. To execute a reverse treble-chassis at such a tempo is unthinkable. If a band plays at 27 bars a minute the columnia. 37 bars a minute the only thing to do is to report it to Mr.

One remembers the story of the gig drummer, compelled to start playing on his own, when the rest of the band had been delayed by fog. "I'll start delayed by fog. "I'll start with a quickstep," he thought. After a chorus or two of solo

hump-thump-thump-thump, lady approached the bandstand.
"Would you please play 'Just
One Of Those Things'?" she
asked. "Madam." replied the
drummer, "what else am I
playing?" playing?

It is hard for the serious musician to refrain from bitterness when considering the serious dancer. The two, who owe so much to each other, are in complete opposition at

almost every point.
The dancer holds the music to be subservient to the rhythm, the rhythm to the tempo, and the tempo to the clock (or,

Steve Race

reviews Les Brown's recording of "I've Got My Love To Keep Me Warm"

Summunion manus manus municipalita de la company de la com these days, one of those little

d; the pocket metronomes).

In so far as the dancer is interested in the melody, it must be prominent and unsyncopated, played by single instruments or sections, and without decoration.

Variations in volume are reserved for the end of a demonstration dance, when the band is required to "go loud" so that the dancers will know

so that the dancers will know

when to stop.

To the professional dancer, music comes in three sizes: 64 bars, 32 bars, and the handy 16-bar pack. Introductions are 4-bars long, and musicians are a rebellious, mickey-taking, jazz-happy lot to be hissed at angrily at each circuit of the passed through angrily at each circuit of the

Alien

The professional's idea of dance music is quite alien to the Les Brown record under discussion. Having chosen one of the best Irving Berlin tunes. Brown has hit on the perfect tempo—not for a Quickstep, a Slow Foxtrot or even a Progres-sive Imperial Saunter, but for "I've Got My Love To Keep Me Warm."

He then proceeds to make it danceable.

The sheer danceability of this The sheer danceability of this record is extraordinary. Everything about it affects the feet: the crisp, steady beat; the way the tune leans on the 1st and 3rd beats of the bar; the wonderful feeling of suppressed rhythm and power behind that first open (but pianissimo) brass chorus.

It's a magnificent start.

There follows some accom-

It's a magnificent start.

There follows some accomplished alto sax, a testeful piano solo and some thoughtful trumpet, all punctuated by the most disciplined ensemble of its day.

Great

The arrangement ends with a beautifully scored "ride-out" in the Bob Crosby tradition.

Nothing very dramatic. No one shouts "Wail!" or even feels like doing so. No one blows 27 consecutive tenor choruses, squeezes out a top H. or finds the chord Sir Arthur Sullivan lost that day at the Sullivan lost that day at the Victorian Hammond.

Yes, it's a great record all right. Great enough to give the professional dancers something to inspire them. What a pity to inspire them. What a pity it had to clock 37 bars a minute. Someone should tell that Les Brown fella. . . .

THE RECORDS SO FAR

Django (Modern Jazz Quar-tet); Molancholy Siues (Louis Armstrong); Galifornia Suite (Mel Tormé); Singin' The Blues (Mei Torme); Sangin The Store (Bix Beiderbecke); Boplicity (Miles Davis); Fever (Peggy Lee); Frankie and Johnny (Erroll Garner); Li'l Darlin' (Count Basie); Strange Fruit (Josh White); Four Brothers (Woody Herman).

NEXT WEEK: Dave Brubeck.



ONE day soon a French film, "Les Tricheurs," will come to London. Though the sordid story is an insult to jazz-loving youth (writes Henry Kahn, from Paris) it contains some fine jazz from the JATP unit—including Eldridge, Hawkins, Ellis, Gillespie, Peterson and Getz, not to mention records by Basie and Gerry Mulligan. A recording, "Music From Les Tricheurs," may be issued shortly by a French company.



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TOP 10 LPs

WEEK ENDED NOVEMBER 22, 1958

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1	M	elc)
		hal	THE RESERVE OF THE PERSON NAMED IN
	N	VOI	

TOP 20 POPS

WEEK ENDED NOVEMBER 22, 1958

	9			Vince	
10	(8)	SONGS BY	TOM LEHR	ER	Decca
9	(9)	PACK Up	Your Troubles	Russ Conway	Columbia
8	(—)	FRANK SI	NATRA STO	RY	Fontana
7	(—)	OKLAHON	1A	Soundtrack	Capitol
•	(6)	KING AN	D I	Soundtrack	Capitol
5	(5)	ELVIS'S G	OLDEN REC	ORDS	RCA
4	(4)	COME FLY	Y WITH ME	Sinatra	. Capitol
3	(3)			Elvis Presley	
2	(2)	MY FAIR	LADY0	Original Cast	Philips
1	(1)	SOUTH P	ACIFIC	Soundtrack	RCA
This week	Last week	Title		Arties	Label

Lonnie and Kingston Trio race for top with 'Tom Dooley'

THE "Tom Dooley" battle is really getting hot. Lonnie Donegan, who came straight in to No. 13 last week, has soared to No. 6, but he faces stiff competition from the Kingston Trio's version, already a Stateside hit and now strongly placed here at No. 11—its first appearance. Poor old Tom's getting more publicity now than when they hanged him!

At the top, Lord Rockingham's XI still rules the roost with Hoots Mon, but Conway Twitty has been moving very fast with It's Only Make Believe, and at No. 3 seems to be within striking distance of the summit. It looks as if the game's up for Tommy Edwards's entry—still at No. 2 but hovering on the edge of the big drop.

Cliff Richard's High Class Baby has also proved to be a quick mover. In for the first time last week at No. 19, it's now sold its way to the No. 10 berth and looks set for an even higher

Malcolm Vaughan has dropped a place with his More Than Ever, but for the first time he leads the Marino Marini version, two slots behind.

The only newcomer is Robin Luke, who's Susie Darlin' could repeat its Stateside success. He comes in with Eddie Cochran

and his Summertime Blues.

There's no change in the first six places of the LP chart, but Oklahoma returns to No. 7 and The Frank Sinatra Story makes its first appearance—at No. 8. These two come in at the expense of Como's Dear Perry and Pat Boone's Stardust.

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

TOP 10 JAZZ DISCS

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

ALL STORES SUPPLYING INFORMATION FOR RECORD CHARTS
1 ONDON—Leading Lighting, N.1; Imhots, W.C.1; Popular Music Stores, E.6; Rolo For Records, E.10; Reg. W. Reed, Ltd., S.E.15;
A. R. Tipple, S.E.15; Foyle's, W.C.2; W. A. Clarke, S.W.6. MANCHESTER—Duwe Wholesale, Ltd., 1; Hime and Addison, Ltd., and Record Rendervous; H. J. Carroll, 18. LIVERPOOL—Beaver Radio, Ltd., 1; Nems, Ltd., 1. BIRMINGHAM—The Diskery, 5;
R. C. Mansell, Ltd., 5. LEEDS—R. S. Kitchen, Ltd., 1, PORTSMOUTH—Weston Hart, Ltd., BRIGHTON—Dobell's Record Shop, 1.
PLYMOUTH—C. H. Yardiey and Co. GLASGOW—McCormack's, Ltd., C.2. BOURNEMOUTH—Beales, MIDDLESBROUGH—
Sykes Record Shop, SLOUGH—Hickies, TORQUAY—Paish and Co., Ltd., EDINBURGH—Banduarts Music Stores, Ltd., 1.
SOUTH SHIELDS—Saville Brothers, Ltd., BLACKWOOD—Glyn Lewis, BOLTON—Engineering Service Co. BELFAST—Atlantic Records, CARDIFF—City Radio (Cardiff, Ltd., NEWCASTLE—J. G., Windows, Ltd., 1, HULL—Sydney Scarborough, Ltd.

Britain's 20 top tunes

THIS copyright list of the 20 bestseiling songs for the week ended
November 22, 1958, is supplied by the
Popular Publishers' Committee of the
Music Publishers' Association, Ltd.
(Last week a placings in parentheses.)

10. (7) BORN TOO LATE (A) (2-)
Anglo-Pic
Acuff-Rose
12. (10) WHEN (A) (2/-) . Southern
(Last week a placings in parentheses.)

13. (13) THE PS FROM ANTERDAM

(Last week a placings in parentheses.)

13. (19) HOOTS MON (B) (2/-)

Southern

14. (13) TULIPS FROM AMSTERDAM
(P) (2/-) ... Cinephonic

15. (—) 17'S ONLY MAKE BELIEVE
(A) (2/-) ... Prancis Day
(A) (2/-) ... Prancis Day
(Bobbins
(C) (14) STUPID CUPID (A) (2/-)
(C) (14) STUPID CUPID (A) (2/-)
(C) (14) STUPID CUPID (A) (2/-)
(C) (15) TRUDIE (B) (2/-) ... Blossom
(C) (16) ON THE STREET WHERE
(C) TOM DOOLEY (A) (2/-)
(C) TRUDIE (B) (2/-) ... Ardmore and Beechwood
(C) TRUDIE (B) (2/-) ... Bourne
(C) (11) MARY'S BOY CHILD (A)
(C) (12) MAD PASSIONATE LOVE (A)
(C) (17) SOMEDAY (A) (2/-)
(C) (18) MAD PASSIONATE LOVE (A)
(C) (17) SOMEDAY (A) (2/-)
(C) (C) MAD PASSIONATE LOVE (A)
(C) (C) MAD PASSIONATE (C) MAD PASSIONAT

8. (17) SOMEDAY (A) (2/-) Duchess

(All rights reserved)

Top Twenty~ publishers and other versions

HOOTS MON (Southern). HOOTS MON (Southern).

IT'S ALL IN THE GAME
(Blossom:—Nat "King" Cole
(Cap); Barry Kendall (Emb).

IT'S ONLY MAKE BELIEVE
(Francis, Day & Hunted)—
Jimmy Starr (Lon).

A CERTAIN SMILE (Robbins)—Jones Boys (Col); Anay
Russell (RCA); Paul Rich
(Emb).

(Emb).

BIRD DOG (Acuff-Rose)—
Paul Rich (Emb).

TOM DOOLEY (Essex).

MORE THAN EVER COME
PRIMA (Sterling)—Jackie Dennis (Dec); Joe Loss (HMV);
Robert Earl (Phi); Edmund
Hockridge (P.Nix); Toni Dalli (Co); Norrie Paramor (Co);
Jackie Rae (Fon); Eve Boswell (Par); Ted Heath (Dec); Barry
Kendall (Emb).

LOVE MAKES THE WORLD
GO ROUND (Chappell),
VOLARE (Roseins:—Ronnid
Chesney (HMV); Alan Dale
(MGM); Charlie Drake (Par);

CO ROUND (Chappell),

VOLARE (Rosolns:—Ronnid
Chesney (HMV); Alan Dale
(MGM); Charlie Drake (Pars;
Rikki Henderson (Emb); Joe
Loss (HMV); Dean Martin
(Cap); McGuire Sisters (VCors; Domenico Mcdugno
(Ori); Nelson Riddle (Cap);
Lita Roza (P-Nix); Anne Shelton (Pni); Cyril Stapleton
(Dec); Jimmy Young (Col);
Ted Heath (Dec). Heath (Dec).

GH GLASS

BABY HIGH (Kalith).

TOM DOOLEY (Ardmore & Beechwood) — City Ramblers (Tem): Rikk! Price (Fon):
Tarriers (Col).
STUPID CUPID (Aldon)—
Maureen Evans (Emb).
CAROLINA MOON (Lawrence Wright)—Billy Vaughn (Lon): Guy Luypaers (Bruns):
George Hamilton IV (HMV):
Maureen Evans (Emb)
MOVE IT (B.F. Wood)—Hal Burtog (Emb):

SOMEDAY (Leeds) — Billy Parrell (Phi). 1 GOT A FEELING (Commodore-Imperial).

COME ON, LET'S CO
(Essex)-Ritchie Valens (P-KING CREOLE (Seventeen

Savile Row)-Johnny Worth (Emb). SUMMERTIME BLUES (Cinephonic)-Vipers (Par).
TEA FOR TWO CHA CHA

(Chappell).
SUSIE DARLIN' (Mills)—
Chris Howland (Col); Barry
Barnett (HMV); Hal Burton
(Emb).

America's top discs

As listed by "Variety"—issue dated 11. (7) TEA FOR TWO CHA CHA November 26, 1958. Tommy Dorsey Orchestra

1. (2) TOM DOOLEY

Kingston Trio (Capitol)
2. (1) TO KNOW HIM IS TO

LOVE HIM

Teddy Bears (Dore)

3. (2) IT'S ONLY MAKE
BELIEVE
Conway Twitty (MGM) 4. (5) BEEP BEEP Jackie Wils
Playmates (Roulette) 18, (13) THE END
Earl
5, (4) TOPSY Cozy Cole (Love)

Figurates (Roulette)

5. (4) TOPSY Cozy Cole (Love)

6. (6) I GOT STUNG
Elvis Presley (RCA Victor)

7. (9) ONE NIGHT
Elvis Presley (RCA Victor)

8. (7) IT'S ALL IN THE GAME

18. (13) THE END
Earl Grant (Decca)

17. (19) THE WORLD OUTSIDE
Four Coins (Epic)

18. (11) QUEEN OF THE HOP
Booby Davin (Atco)
Pats Domino (Imperial)

9. (11) LONESOME TOWN

Ricky Nelson (Imperial)
(19) SMOKE GETS IN YOUR
EYES Platters (Mercury)

(14) THAT OLD BLACK MAGIC Louis Prima and Keely Smith (Capitol) 13. (15) PROBLEMS

14. (9) CHANTILLY LACE
Big Bopper (Mercury)
(-) LONELY TEARDROPS
Jackle Wilson (Brunswick)

20. (-) PUSSY CAT

Ames Brothers (RCA Victor) Reprinted by permission of "Variety."

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Jazz makes the

parade

JAZZ single in the pop parade! This will confound the critics—myself included—who have been deploring the general lack of taste.

The disc which broke through the tightly-knit ranks of Teddy Bears, Playmates and Big Boppers in Two British discs vie with Cozy Cole's "Topsy" for pop honours

the U.S. Hit Parade is Topsy-parts 1 and 2.

And the man responsible is veteran jazz drummer Cozy Cole, who will need no introduction to those who are beginning to feel their

For the benefit of the hula-hoop brigade, I would add that Cozy Cole is an alumnus of such distinguished leaders as Cab Calloway, Louis Armstrong and Benny Goodman. There's hardly a jazz star in the main-stream book that he hasn't restream book that he hasn't recorded with at one time or another.

But before we get too excited about Topsy, it is as well to mention that this is merely a familiar minor riff dolled up with drum and organ effects and some Goodmanish clarinet.

However, it's still jazz—albeit with a pop slant. For which small mercies we should be truly thankful.

(London IIL8750)

Ted Heath & Jack Parnell

BATTLING for pop honours with Cozy Cole are British bandleaders Ted Heath and Jack Parnell-who makes a welcome return to the recording field.

The Heath and Parnell ver-sions of Topsy are both first-



8 OUT OF **10**



ERIC Kershaw

Busy sessioneer on records, radio and TV, Eric spends his evenings in the pit at the Expresso Bongo musical. Spare time is taken up with writing albums and tutors for the guitar. Widely known for his best seller -"Dance Band Chords for the Guitar." Sticks to Hofner because he likes the action and response.

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COZY COLE

swingy I Ain't Gonna

Charlie Drake

CHARLIE DRAKE is obviously aiming for another "Splish Splash" with his Goggle Eye Gee, a novelty that vaguely calls to mind the prewar "Three Little Fishes."

Charlie delivers this song with an enthusiasm that could prove catching.

The singer is joined by a children's chorus in Tom Thumb's Tune, a number from the film "Tom Thumb." Peggy Lee gets the composer credit.

(Parlophone 45-R4496)

(Parlophone 45-R4496)

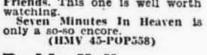
THE Poni-Tails, whose "Born Too Late" deservedly proved a best-seller, come through with another plaintive and potential hit in Close

Poni-Tails



TED HEATH

Friends. This one is well worth



Buddy Holly

EX-CRICKETEER Buddy Holly reveals a Presley influence on Well . . . All Right. Heartbeat is a number in corny C&W (Coral Q72346)

Nat 'King Cole'
NAT "KING" Cole sings in
Spanish on "Cole Español,"
which was recorded in "romantic
old Havana" (I quote from the

sleeve).

I prefer Nat in romantic old Americana. Titles—also in Spanish—include Perhaps, Perhaps, Perhaps; Come Closer To Me and Magic Is The Moonlight.

I suppose Cole in any language will suit the Cole boys and girls, (Capitol LCT6166)

JACK PARNELL

Frank Sinatra

QINATRA sings Sleep Warm, a rather charming ballad, in his usual impeccable style. Neiaccompaniment and the quality of the recording is superb.

Mr. Success has little to commend it but a beat.

(Capitol 45-CL14956)

Eydie Gorme

"EXCITING EYDIE" is the title of an Eydie Gorme EP featuring Kiss In Your Eyes, Your Kisses Kill Me, Dormi-Dormi-Dormi, and You Need Hands

Roy Castle makes strong disc debut

ROY CASTLE, the Huddersfield entertainer who rocketed to fame after his appearance in the Royal Variety Performance, makes an impressive recorded début on Pye-Nixa.

Roy sings the tuneful "Mister Music Man," with relaxation and a fine feel for phrasing, to a swinging backing from the Bill Shepherd Orchestra.

The more stereotyped "In My Heart" is one of those hand-clapping, Join-in-the-chorus efforts, but Roy handles it with conviction.

(Pye-Nixa 7N15173)



rate: who'll win the three- the swingy I Ain't cornered contest is anybody's Change (Brunswick 05763)

Ted's encore is The Hora, a swingy piece with oriental overtones (Decca F11085). Jack Parnell's backing is Cha Cha Rock, on which Jack lugubriously intones: "Is this a cha-cha or a rock?" (Parlo, 45-R4500).

Marino Marini

CAN'T quite understand the mild hysteria over the Marino Marini Quartet—though, I agree, their slow Italian ballads make pleasant listening.

Two crop up on the Marino Marini Quartet EP (Vol. 3) which features Pesca Pasca (Don't Waste Your Time Fishing, Pasquale) and Dinimi Una Bugla (Tell Me A Lie) with Shine On, Harvest Moon and Cindy, Oh, Cindy (Durlum U20636).

Stella Stella, featured by the group on "Sunday Night At The Palladium" last weekend, is also available on Durlum ID6140. (Backing unavailable at press time.)

Billy Eckstine

PRISONER OF LOVE, a favourite song of Billy Eckstine's,
is given a meilifluous workout
by the always acceptable Mr. B.
Funny, an attractive beat
number, could bring Billy boy
back into the best-sellers.
(Mercury 45-AMT1008)

Connie Francis

CONNIE FRANCIS offers an Carolina Moon, You Always Hurt The One You Love, I'm Sorry 1 Made You Cry and Heartaches— the EP title tune. (MGM—EP677)

Anne Shelton

F Anne Shelton continues to If Anne Shelton continues to record songs in martial vein. I feel she could profitably be signed up by the War Office for recruiting purposes!

Anne is right on the target with I.T.A.L.Y., a liliting waitz, and the robust Hurry Home. These will certainly be favourites with the Forces, as well as many civilians.

(Philips 45-PB878)

Max Bygraves

ON the "Max Bygraves No. 2" EP, Max offers Coming Out Party—the MM prizewinning song—with I Bought Myself An song—with I Bought Mysen and Old Guitar, Gotta Have Rain and Just How Much I Love You. Typically unpretentious Bygraves song fare. (Decca DFE6538)

McGuire Sisters

THOUGHT the McGuire
Sisters' beaty version of
Volare one of the best renderings of the song,
Included on the EP of the
same name, this title is offered
with Do You Love Me Like You
Kiss Me, Ding Dong, and Since
You Went Away.
(Coral FEP2006)

Michael Holliday

MICHAEL HOLLIDAY is in his customary relaxed mood on Careless Hands and My Heart Is An Open Book—which is not the song of the same title re-corded by Bing Crosby back in 1935.

(Columbia 45-DB4216)

The Gaylords

THE Gaylords vocal group gives a lilting Italian flavour to Flamingo L'Amore. This, recalling the groovy Earl Bostic version of "Flamingo," features a driving Bostic-styled alto and organ.

leatures a driving Bosto-styles alto and organ.

Backing, I'm Longin' For Love, also goes with a swing, (Mercury 45-AMT1006)

Sammy Davis

SAMMY DAVIS is on a soft-shoe shuffle kick in Song And Dance Man. Tap-dance effects are thrown in for good measure.

Sammy is more at home with





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THE 1958 JAZZ JAMBOREE . . .



Vic Ash Sextet-neat and relaxed jazz. With Vic are Les Condon and Johnny Scott.



The Jazzmakers-first Jamboree. Allan Ganley (drs.) and Stan Wasser (bass).

Music Marathon

FOR those young and healthy enough to withstand a 31-hour music marathon, this year's "Jazz Jamboree" must rank among the best of these annual charity shows.

A packed house at the Gaumont State, Kilburn, on Sunday, ignored a programme appeal to restrain its applause so that the show could run to time.

Who was the star of this year's show? The old maestro himself, Ted Heath making his lith appearance on the "Jamboree" since 1944. But he was run close by the Dankworth and Barber Bands.

Por me the highspots included

a superb all-blues presentation by the Dankworth Orchestra, a bard-woinging set from the Jazz from the Vic Ash Sextet and the extrovert Mainstream of the Lyttelton Band.

A pleasant surprise was the highly competent big band jazz from the Denny Boyce Band.

Compered by Tommy Trinder, the concert also featured worthy contributions from Norrie Paramor's Big Ben Banjo Band, the Ray Ellington Quartet, the Jazzmakers, the Tony Kinsey Quintet and the orchestras of Oscar Rabin and Edmundo Ros.—Bob Dawbars.

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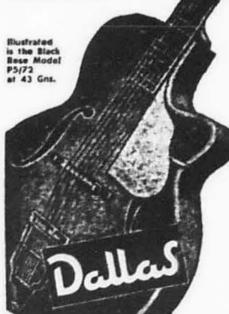
Singers, artistes, bandleaders, publishers, in fact all the leading personalities in the entertainment world, will be sending their Christmas messages to our readers in the MELODY MAKER CHRISTMAS ISSUE.

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Tramus News Spotlight SEVEN bands have been set for the 10th annual Jazz Band Ball on December 8 at the Hammersmith Palais Terry Lightfoot. Bobby Mickle-burgh, Fairweather-Brown, Eric Silk, Graham Stewart and Storeyville groups. Singers Beryl Bryden, George Melly and Neva Raphaello will also appear.

A sensation in the musical world!



GUITARS

Dennis has joined the Sid Wright Band at the Eve Club, W., in place of Harry Finch, Trumpeter Dennis last month returned from Guernsey where he has been leading a guernsey where he Now you can afford has been leading a quartet at the Hermitage Hotel, St. Peter to enjoy the luxury Les has joined the new Chico Arnez Band on trumpet. Les is the nephew of trumpetstar Stan Roderick. of Framus Supreme

Ken and his Jazzmen make their first appearance Colyer at the Croydon Jazz (Friday) when they star in a Jazz Band Ball. Local bandleader Geoff Foster will supply the interval music. New, favourable H.P. Terms now bring these superb instruments within the reach of all who aspire to play better. Prices range from 6 gns. for the leenager model up to 73 gns. for the GRAND STAR Cutaway, resonance electric model. All Bill Bill became a father on Tuesday, when his Sutcliffe wife, Pat, gave birth to a son. Bassist Bill obtainable from your local Music Dealer.

AN EXAMPLE OF OUTSTANDING GUITAR VALUE is the CALYPSO Cello Model the little guitar

with the big tone at 11 Gns. Ray has also received a family addition. His Martin wife Jane gave birth to a 7-lb. 11-oz. daughter, to be named Jacqueline Jane, in New York on November 15. or 31/- deposit and 12 monthly payments of 20/2d.

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.. MM 29/11/58

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HAS "Oh, Boy!" run "Six-Five Special" off the rails at last? This was the big question at presstime, when rumours persisted that "Six-Five" might be finishing after December 27.

A spokesman for the "Six-Five" office told the MM on Wednesday: "Officially we know nothing about the show

after that date, but a meeting of producers is taking place tonight."

New format

Long battle

NEW CHA-CHA CLUB

THE WORLD

OUTSIDE

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Disley Group goes on the air . . .

THE Diz Disley String Quintet has two December airings— the Light Programme's "Satur-day Club" (20th) and the Club Christmas Party

The group is resident at the Humphrey Lyttelton Club on Saturdays, the Cy Laurie Club on Mondays and Wood Green's Club Django on Thursdays. On Saturday Doug Dobell's 77 Records waxed an LP of the group. group.
Line-up is Disley, Denny Purssord and Neville Skrimshire (gtrs.), Dick Powell (vin.) and Johnny Johnson (bass).

... and so does the **Betty Smith Five**

The Betty Smith Quintet has a busy schedule of radio and TV dates in December.

The group appears in the BBC Light Programme's "Worker's Playtime" on December 2, AR-TV's "Late Extra" on December 3 and Granada TV's "People And Places" on December 17.

"Frankly, we've been fighting it all along. I only hope we have such a long and successful run as 'Six-Five,' "At all events," adds Jack Good, "I expect 'Oh Boy!' will be rested from next June to September. I think we're all due for a rest, anyway!"

and his group accompany Harry Secombe in "Large As Life" at

lvy and her All Girls Band leave tomorrow (Satur-Benson day) for two months at the USAP Base at Ramstein, Germany. They have been rebooked for the summer season at Douglas, IoM, and will also be playing there at Easter.

the London Palladium.

with the full London Palla Orchestra is Walter Russell,

OBITUARIES

British composer dies in Hollywood

Following the report published last week, the MM understands that the BBC-TV show will continue in a new format, but whether or not under its present little is not known.

But it seems certain that the two resident bands—Tony Cosborne's Brass Hats and Tito Burns's Six-Pivers—are being dropped.

Footnotes Jack Good, producer of the rival "Oh Boy!" series on ABC-TV: "It would be stupid and false modesty to say that 'Oh Boy!' hasn't had anything to do with a change of policy in 'Six-Pive.' HOLLYWOOD, Wednesday.—
William Franke Harling,
London-born composer associated
with such hits as "Beyond The
Blue Horizon," "Where Was I?"
and "Sing You Sinners," died in
Sierra Madre, California, on Friday, He was 71

Tom Elliott

Veteran song-plugger Tom
Elliott died in London on October 19. He was 71.
He joined Lafleur Music in 1919
and handled the Mills catalogue
of many famous Duke Ellington
numbers, including "Caravan"
and "Solitude."

When the firm was amaigamated with Boosey and Hawkes
in 1930, Tom handled the
Hawkes orchestral and Lafleur's
dance music.

William Haines

William Haines, part composes William Haines, part composer of "Sally" and other famous Gracie Fields hits, died in London on Monday. He was 80.
Other songs that he co-operated on included "Walter,"
"The Biggest Aspidistra In The World" and "Cherie."

Ernest Longstaffe Tenorist-promoter Ray Whit-tam on Wednesday opens his Cha-Cha Jazz Club at Benmore Hall, Golders Green. LINGSL LUIS SLATIC Ernest Longstaffe, the former BBC producer, died in London on Sunday. He was 74.

45/78



chat backstage at the Gaumont State—
gleader and altoist Johnny Dankworth and
Tommy Trinder. Commented Tommy, who
red 13 "Jazz Jamborees": "I have yet to
in anger on the show." Dankworth
programme of different ways to play
the blues.

warming up the audience for this year's "Jazz Jamboree" went to Norrie ling Ben Banjo Band. Caught in action are well-known sessioneers (l-r) Judd Foctor, Billy Bell, Bert Weedon, Jock Cummings and Steve Gauna.

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Winners of the Best British Small Band title in the last Melody Maker Readers' Poll, the Tony Kinsey Quintet again represented modern jazz at the "Jamboree." Caught on stage by MM cameraman Bill Francis are (1-r) Ken Wray, Kinsey and Les Condon. Bill leSage (pno., vibes) and Dave Willis (bass) complete the group.



November 29, 1958. MELODY MAKER-Page W

The leaders of the Jazz Couriers—tenorists Ronnie Scott and Tuboy Hayes.

Expensive Xmas

THE TV set will bettle for attention with the traditional turkey this Christmas.

And budgets for both TV channels over the holidays will be well into the five-figure class.

Both the BBC and ITA have programmed a star list of U.S. and British artists for stay-at-home viewers.
On Christmas Day the BBC are banking on Harry Bela-

fonte, with a programme of Christmas music, and an all-star Variety show.

Belafonte recorded the 45-

in October. Featured in the Variety offering—titled "Xmas With The Stars"—will be the Beverley Sisters, Charlie Drake, Tony Hancock, Ted Ray, Vera Lynn and the Billy Cotton

ITV broadside

ITV answer this broadside with "The Max Bygraves Show," a 60-minute Cyril Stapleton programme; "New Look," with Roy Castle and Bruce Forsyth: a special edition of "Lunch Box" and "Spotlight On Musical

and "Spotlight On Musical Pilms."
Other top BBC musical shows include "Higher and Higher," an RKO film featuring Frank Sinatra, Mel Torme and Victor Borge, on Christmas Eve and a "Six-Five Special" Christmas Party (December 27).
ITV "specials" include a pop music version of "The Christmas Carol" (24th) and "The Jubilee Show," with Michael Holliday and Marion Ryan (26th).

Dates with Stars

(Week commencing Nov. 30.) John BARRY Seven Week: New Theatre, Cardin Shirley BASSEY Week: Palace, Leicester Alma COGAN

Week: Hippodrome, Bristol Toni DALLI Week: Empire, Liverpool Lorrae DESMOND Week: Empire, Sunderland Jehnny DUNCAN Week: Empire, Pinsbury Pk.

Robert EARL Week: Empire, Empire, Chiswick Sheffield Week: Empire, Sheffield Morton FRASER'S Harmonies Gang Week; Hippodrome, Birming

JOE HENDERSON Week: Empire, Sunderland Audrey JEANS Week: Empire, Chiswick Week: Hippodrome, Mar

MUDLARKS Week: Empir Ruby MURRAY Week: Empire, Sheffield

Mal PERRY CHE RICHARD

Harry SECOMBE Malcolm VAUGHAN Week: Empire, Hedley WARD Trio Week: Hippodro

Nancy WHISKEY Week! New Theatre, Cardiff

Sunday's show was the 20th "Jazz Jamboree" run by the Musicians' Social and Benevolent Council.

SHOW FACTS

© Some £34,000 has been collected at these shows for the Benevolent Fund. This year's "Jamborce' raised some £2,000.

Some 3,000 musicians in 250 bands have given their services free for the "Jamboree" over the past 20 years.

This was the 13th "Jamboree" for compere Tommy Trinder who used to play tenor for Jan Rafini.

Ted Heath has now played 11 "Jamborees." Ray Ellington 9 and Johnny Dankworth 7.

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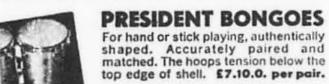
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est playing, not jazz on the air reading ability

AN ability test for would-be MU members would greatly help to raise musical standards.

But the test should not be of the musician's ability to read a piece of music but to produce a good performance of the type of music he will be playing to the general public.

In this way the competent jazzman who cannot read music could be admitted .-Peter A. Cresswell, Luton.

♠ LP WINNER.

Closed shop?

AT a time when skiffle has just been deposed, when rock is still very much with us and the week's top disc is 'Hoots Mon," you ask: "Should musicians be graded on the lines of an 11-plus school exam?"

By all

By all means have MU entrance exams. But have a new law at the same time which states that only MU members shall be permitted to play for paid engagements.

Otherwise, I agree with the present MU policy that any musician who plays for a fee shall be eligible for membership and it is up to the emplover to decide on a musician's competence. - Ivor Mairants, London, W.1.

Craftsmen

IT is all very well for the MU to regard musicians-or. perhaps, instrumentalists—as craftsmen, but how can any-body honestly deny the need for tests in view of the merciless killing of pop music by wishy - washy performers, who MAILBAG

are rocketed to stardom overnight by ravenous managers and agents?—P. O. T. Prempeh, London, W.2.

The semi-pro

A nargument that seems to have been overlooked concerns the young semi-pro music tan who joins the MU somewhat unwillingly, because he is not able to play in a reasonably good band unless he is an MU member. He joins unwillingly, never

attends meetings, takes no interest in the Union and drops out at the earliest opportunity.

If he had to pass an audition to get a Union Card, and was able to pass harder tests to get a better grade, he would have a sense of achievement and pride in being good enough to be in the MU.—Roger Bruton, Dudley, Worcs.

Are there no musicians

opposed to entrance exams?

For the kids

WHEN is jazz appreciation going to be taught in schools? — Brian Goldstein, When, indeed. LP WIN-

DJ protests

THE sting in the tail of Tony Brown's article (15/11/58) jolted me from smiling acquiescence to a yelp of protest.

All dee-jays are not huck-

sters, and here is one who clings obstinately to the belief that record programmes should be planned for licence buyers, not only for record buyers.

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Dee-jays used to be accused of not playing what the public wanted. Request programmes were introduced. Now dee-jays

are attacked for playing what the public asks for. The sad fact is that few listeners with good taste bother to ask.—Wilfrid Thomas, London, W.3.

Agreed. Not ALL dee-jays

are hucksters.

Jim Crow again

A otherwise excellent "Jazz Club" programme was Club" programme was marred last night by the un-

fortunate use of a word.

Surely "people" could be substituted for "darkies" in the tune "Carry Me Back To Old Virginny."

That loathsome expression stuck out like a sore thumb.— Geoffrey Knott, Birmingham 13. @ Hear! Hear!

'Great records'

THOUGH I admire Steve Race, I would like to ask him why he hasn't included a Charlie Parker record in his "Great Records Of Our Time" series K. Duckers Rehington series.-K. Duckers, Bebington.

Steve Race replies: "The

series has not ended yet. And order of appearance doesn't necessarily imply order of preference."

by Hubert W. David

THE songbroking business is A still very much in its infancy, so it is with some satisfaction that I can once again commend Musical Services, the firm sponsored by the Songwriters Good

Songwriters Guild.

Bill Dunstone, of Northampton, tells me he has now received a publishing contract from Berry Music Ltd. for his song, "Thoughtlessly," through an introduction made by Eddie Rogers of Musical Services. Rogers of Musical Services.

Rogers of Musical Services.

Another company which has entered this field is Stapleton Cooper Ltd.—the Stapleton half is represented by Show Band leader Cyril Stapleton. This firm, too, has agreed terms with the Songwriters Guild—a point which should commend them to unknown writers.

Don't forget: it is always as well to inquire from any firm offering musical services whether they are members of the Performing Right Society. PRS membership is the hallmark of the professional songwriter—if he is

professional songwriter—if he is not a member it is safe to assume he can have had little practical experience of writing and marketing songs.

Song clubs

In the meantime you should try to get collaboration through some local song club, for most good songs are written by two or more writers. The collaboration scheme was put forward at the combined meeting of the Songwriters Guild and the Manchester and District Song Club, held last month, and this is to be raised at the Guild's next provincial meeting.

This takes place at the

provincial meeting.

This takes place at the Adelphi Hotel, Grand Junction Parade, Brighton, on Friday, December 12, at 7.30 p.m. I shall be in the chair, while Guild chairman Paddy Roberts and secretary Victor Knight will speak on the Guild's activities. Several other well known personalities hope to be present.

REMINDER: Next Monday, December 1, is the last day for receiving entries in our SONG-QUIZ competition.

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11.30-12.0 A 1: Morton, Garner, John Lewis, J & K, Heath. 12.23-12.40 p.m. A 1 2: Missionary Quintet. Rev. Campbell, Rosetta Tharpe. 2.15-2.45 Z: For Jazz Fans. 2.15-2.45 F 2: Rhythm is Their Busi-

ness. 3.20-3.40 R: Jazz in Development, 4.15-4.45 Z: Swing Serenade. 6.30-7.0 DL: Charles Melville, 7.15-8.0 T: Christy, S-F, Helti, Peggy

Lee.
80-9.0 A 1 2: Champs-Elysées Jazz.
85-9.0 J: America's Pop Music.
815-9.0 T: Bud Powell, Kenton,
Roach, Louis Smith, Jackie Davis,
Elmer Bernstein, Jazz Giants of

'58, 9.0-9.45 W: Jazz Time, 9.10-9.55 F 1: Jazz Microgrooves, 9.30-10.0 F 4: Jazz Programme, 9.35-10.0 Y: Jazz Gallery, 10.5-12.0 J: D-3 Shows, 11.30-12.15 T: Repeat of 8.15, 12.0-1.0 a.m. E-Q: Saturday Night Club.

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

SUNDAY, NOVEMBER 30: 3.15-3.30 p.m. C 2: Rita Reys Trio. 5.20-5.30 A 1 2: Jazz Today. 7.15-8.0 T: Hi-Lo's, James, Shearing.

Bushkin, Nichols, 8.15-9.0 T: Dukes of Dixieland, Scobey, Ella-Duke, Herman, Mulli-830-90 F 2: Jazz in Europe, 9.10-10 0 S: For Jazz Fans (news break 9.30), 10.9-10.53 F 1: Carlos de Raditzky.

11.5-12.0 E: Jazz Programme, 11.30-12.15 a.m. T: Repeat of 8.15.

MONDAY, DECEMBER 1: 1.0-1.45 p.m. DL: Bandhox. 7.15-8.0 T: Basie-Williams, T.D., Les

Brown.

Bis-9.0 T: Peggy Lee, McKusick,
Bechet, Barksdale, Ceorge Lewis,
Louis, Sidney de P., Simebn.

B.30-8.55 I: Jazz in Germany.

9.10-10.0 S: As Sunday.

9.30-9.55 J: Big Band Sounds.

9.30-10.30 ann. K: Jazz Hour. 9:30-10:30 app. K: Jazz Hour. 9:35-10:0 Z: European Jazz Horizons. 10:5-12:0 J: Band O.B., D-J Shows

11.30-12.15 a.m. T: Repeat of 8.15.

TUESDAY, DECEMBER 2: 7.15-8.0 p.m. T: J.D., Prado, S-F, Bradley-McKinley. Les Brown. 8.15-9.0 T: Black, Brown and Beige, "The Oueen's Fancy" by John Lewis (Stuttgart Symphony with Ronnie Ross), Carner-Wardell Cray. Albam.

Ronnie Ross), Garner-Wardell Cray, Albam. 9.10-10.0 S: As Sunday. 9.30-10.0 N: Jazz Programme. 9.30-10.15 I: German Amateur Jazz Fest. 1958. 10.40-11.30 DL: Baker's New Dozen. 11.30-12.15 a.m. T: Repeat of 8.15.

WEDNESDAY, DECEMBER 3: 1.45-2.0 p.m. C 2: Jazz Discs. 2.48-3.0 A 1 2: Jazz For You. 5.0-5.10 F 2: Joe Williams. 5.30-5.55 F 1: Modern Jazz 1958. 6.15-6.45 DE: Jazz Session. 7.15-8.0 T: Gershwin, Les Brown, Doris Day.

Doris Day.

B.15-9.0 T: Condon, T., Kaminsky, etc., G. Lewis, Allison, Norvo, Byrd-Gryce, Dave Lambert with Apple Rose. Annie Ross. 8:30-9:30 P 3: Jazz for Everyone. 9:10-10.0 S: As Sunday.

9.20-10.0 Q: The Jazz Club. 10.15-11.0 O: Jazz Spice, 11.10-12.0 I: J & K, Konitz, Sime, Garland, Pettiford, Ctarke. 11.30-12.15 a.m. T: Repeat of 8.15,

THURSDAY, DECEMBER 4: 7.15-8.0 p.m. T: Albam, Cain-Kral, Pastor, Clinton, S.F. 8.15-9.0 T: Manny Albam's "Blues Is Everybody's Business" (45

mnts.). 8,30-9.0 P 1: Jazz Primer. 9.10-10.0 S: As Sunday. 9.15-10.0 M: Hawk 1904-1939. 9.30-10.0 F 4: James P. Johnson. 10.0-11.0 P: Jazz—an experimental

music. 10.40-11.30 DL: Jazz Club, 11.30-12.15 a.m. T: Repeat of 8.15,

FRIDAY, DECEMBER 5:
4.0-4.30 p.m. K: Jazz from USA,
4.35-5.5 L: Jazz,
7.15-8.0 T: James, Shaw, others,
7.40-8.0 Z: Jazz a la Carte,
8.15-9.0 T: Brubeck in Europe, Ella,



Omer Simeon: Monday evening

Berigan, Ramsey Lewis Trio, Mainstream and Modern Groups. 8.30-9.0 B-258m: The Real Jazz. 9.10-10.0 S: As Sunday. 9.15-9.45 P 2: The Living Jazz. 9.15-9.45 N: Jazz Programme, 9.30-9.55 J: Stars of Jazz. 11.30-12.15 a.m. T: Repeat of \$.15. Programmes subject to change.

KEY TO STATIONS AND WAYELENGTHS IN METRES RTP France 1: 1-1829, 48.39.

RTP France 2: 280, 218, 318, 359, 379, 445, 498

RTF France 2: 280, 218, 318, 359, 379, 443, 498

Hilveraum: 1—402, 2—298, BBC: E—464, L—1500, 247, NDR WDR: 309, 189, 49.38, Belgian Radio: 1—484, 2—324, 3—267, 4—198, RIAS Berlin: 303, SWF B-Baden: 295, 363, 195, 41.29, AFN: 344, 271, 547, SBC Stockholm: 1571, 255, 245, 306, 506, 49 band, NR Oslo: 1376, 337, 228, 477, 19, 25 or 31 bands, Copenhagen: 283, 210, Monte Carlo: 205, 49,71, 40.82, BR Munich: 375, 167, 48.7, SDR Stuttgart: 522, 49.75, HR Frankfurt: 506, RAI Rome: 355, 290, 269, 41.81, Europe I: 1622, VOA: 7.15 and 8.15: 49, 31, 25, 19, 16 metre-bands, 11.30: 1734 (LW), Luxembourg: 208, 49.26, SBC Geneva/Lausanne: 393, 31 band, FW STREET

band.

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This World of Jazz BY MAX JONES

WILD Bill Davison arrived in London on Monday radiating enthusiasm for his just-completed tour of the Continent. With him were his actress wife, Anne, his trumpet, and a satchel full of trains to add to his model railway collection.

When Swiss and German locomotives, Austrian wagons, the restaurant car in which the World War One armistice was signed, and other HO gauge stock had been admired and repacked, Bill turned his attention to business.

"That's some country, that Switzerland," he said, chewing happily. "The first concert I played, they presented me with flowers as if I was some prima donna. Surprise number one. After that, it happened every concert.

concert.

"Everything was beautifully done. This wasn't a commercial promotion. I was invited by Dr. H. Amberg, of the Genossenschaftliches Seminary, to front a Swiss band on a tour of

28 cities. "It was kind of a subsidised thing, so we could be heard all over at reasonable prices. They really went to town with news-papers and publicity. Every-where was packed; these small places—they turned out to a

No Squawks

THE band Bill fronted was the Darktown Strutters, led by pegged him the Benny Good-man of Switzerland," says Davison, "because he plays in that style."

This is a six-piece traditional band whose trumpet player had been temporarily removed by the call-up. Bill led the re-

maining five.

"In the other countries I always had another trumpet," says Bill. "But not here. And I was doing two-and-a-halfhour concerts, so you can see I earned my money. But I enjoyed every bit of it. I had no

squawks. "That band couldn't enough to please me; you know, they didn't spare the horses. And every night we had a party. I discovered the white wine in Switzerland."

Recordings

FROM Switzerland Davison T went right to Berlin, where he played with Hans-Wolf Schneider and the Spree City Stompers.

"Schneider's a trombonist who doesn't have to play to eat," Bill explained. "He owns the 'Eggshell' in Berlin—a club which is packed to the rafters every night—and a record shop called 'Jazz Maga-He's a real go-getter.

"I recorded with the Stompers twice in Berlin—once for German Brunswick and once for Bertelsmann. This is the for Bertelsmann. This is the group I recorded with in Ger-many when I was over last

year.

"Then I went to Hamburg to finish the Brunswick album with the Feetwarmers from Dusseldorf. I work with two different groups on the record—understand? And both are fine bands now."

Gum law

I'N Germany Wild Bill drank his first Steinhager. But he ran out of gum, and had to be rescued by a friend from the U.S. Armed Forces.

U.S. Armed Forces.

At Press time, he was "out" again but optimistic. "There's a guy at the Embassy I can 'phone who can get my brand." he assured me. "Right now I want a train shop where I can buy the 'Royal Scot."

While he was rediscovering the virtues of Scotch whisky, but cautiously, I asked Wild Bill what changes he had found in Europe's jazz scene.

Europe's jazz scene.

"The thing that struck me right between the eyes was the colossal improvement in the bands," he said. "All those I knew a year ago are 100 per cent. better now. They've replaced weak men with more suitable men and they seem to suitable men, and they seem to know just where they're going."

Tremble Kids

THE band that impressed A him most was a Swiss group named the Tremble Kids which "plays just like a real American band."

Says Bill: "Werner Keller



Wild Bill Davison fams in Frankfurt's Storyville Club with the Tremble Kids from Zurich. L. to r. -Walter Leibundgut (tmb.), Oskar Klein (gtr., tpt.), Hanspeter Giger (drs.), Wild Bill, Rolf Cizmek (bass), Werner Keller (clt.) and Ola Ringstrom (pno.).

Wild Bill tips hat to Europe's jazz

leads them and they've a and it picked you up just perfine Swedish piano player, fect. I did a contest with one They work like dogs and are so talented. I played with them in Vienna—beautiful city. I was a sideman in that band.

"We cut 10 titles in stereo there; the mike was most interaim for one of these windows, names.

Salute

IS last LP in the States was esting—a longish tube with little one he feels proud of, a windows. Each horn had to salute to 11 great trumpet

It is played simply by cornet, guitar, piano, drums and bass— Bill, George Van Eps, Stan Wrightsman, Nick Fatool and Morty Corb ("a sensational bass").

Says WBD: "I just do one tune in honour of each guy— Louis, of course, Joe Oliver, Bunk Johnson, Bix, Cootie, Bobby Hackett and so forth—

but done in my own style. It's on Dixieland Jubilee label. I hope you'll get it on Vogue; I think it has a nice feeling."

Emporium

BILL and Anne Davison are here for about five days' vacation. This week-end they plan to go to Paris, then home after two months in Europe.

" We have to leave on December 3." says Anne, who is the fourth Mrs. Wild Bill. "We've booked on the jet."

Bill, who was working on the West Coast before he flew off to Zurich, intends to have his own club in California. "Just drinking and jazz," he insists with shiping aver "The coast of the with shining eyes, porium of mirth." " My em-

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WILL HASTIE'S QUARTET

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Tuesday, December 2nd ALEX WELSH AND HIS BAND with BERYL BRYDEN

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JAZZ CLUB CALENDAR

FRIDAY—contd. e Lane, Croydon

ERIO SILK'S SOUTHERN JAZZ-BAND, Southern Jazz Club, Masonic Hall, 640, High Road, Leytonstone. CRAVESEND: TERRY LIGHT-FOOT.—Co-op. Social Club.

HARVEY HALL, Beckenham: Pete SavORY Jazzmen.

HEMEL HEMPSTEAD, St. John's Hall, grand opening Priday, December 5: Cy Laurie Jazzband.

HUCKLEBUCK, "Red Lion," 172. Westminster Bridge Road, S.E.1; BUDDY FEATHERSTONHAUGH.

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

REDHILL JAZZ CLUB, "Grey-hound," Brighton Road: PANAMA JAZZMEN. ST. LOUIS Jazz Club. Elm Park Hotel, Hornchurch (nearest station; Elm Park). Buses to hotel, car park adjoining; Kenny Ball Dixlelanders. Next week; Teddy Layton.

STREATHAM DOLPHIN CLUB, 225, Streatham High Road (opposite Streatham S.R. Station), every Friday: The new Roy Stannard Group, with Mike Williams Quartet, Gary Luther, guest stars. Free admission on first night. Please come early.

SUTTON, "Red Lion": DELL

"VIADUCT," HANWELL: The Pete Korrison Band, 7.45. . SATURDAY

BECKENHAM: ANOTHER great session with Dick "Lord" Charles-worth Jazzband. — Harvey Hall, Fair-field Road (off High Street). Buses 54, 126, 194a, 227.

CHA-CHA, with demonstration, "Boathouse." Kew Bridge: Johnny Romano's Caribbean Sextet. CHA-CHA, with demonstration, Royal Porest Hotel, Chingford; "Five O' Spades" Coloured Band.

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ROSINA SKUDDER. CROYDON JAZZ CLUB, Star Hotel: MICKY ASHMAN and his BAND, with Dickie Bishop.

CY LAURIE Club, Great Windmill Street, 7.15-10.45; Cy Laurie Band. DICK CHARLESWORTH, clarinet-tist of the year Beckenham Jazz Club.

HARRINGAY JAZZ CLUB:
ERIC SILK'S Southern Jazzband
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EVERYBODY WELCOME! See Wednesday club for address.
PINNER, Whittington Hotel,
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. SUNDAY

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

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ALPERTON, "PLOUGH," Ealing Road: MARYLAND Jarrmen, STREAMLINERS Skiffle, 7.30-10.30, 2/6, Ealing memberships valid.

AVON CITIES JAZZBAND, St. Michael's Hall, City, BRISTOL.

BALLADS AND BLUES, FESTIVAL HALL Recital Room, 8 p.m.: Ewan McColl, A. L. Lloyd, All Edwards, Jimmie MacPhee.

BARNET. Assembly Hall, Union Street: Cy Laurie Jazzband.

BROMLEY, KENT, 7.30-10.30; MIKE DANIELS' Jazzband.

CMMCFORD, "Bull and Crown." This week's guest: JIMMY SKID-MORE.

CY LAURIE Club; Teddy Layton

DICK CHARLESWORTH'S Steam-hot Six, Portland Hall, New Cross,

HARROW JAZZ CLUB, British Legion Hall, South Harrow; Kenny Ball Jazzmen.

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THURSDAY . BECKENHAM JAZZ CLUB presents THE NEW COMMODORES JAZZMEN, London's SWINGIEST group by far.— See Saturday for address.

BLUES AND BARRELHOUSE,
"Roundhouse," Wardour Street:
Alex. Korner and Cyril Davles.

CHELMSFORD JAZZ CLUB. Odeon Cinema Ballroom, Baddow Road, 7.30: Kenny Ball Jazzmen.

NEW COMMODORES JAZZMEN

THE MONKS JAZZBAND.-"The Master Robert," Great West Road.

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WOOD GREEN: "CLUB DJANGO" for the REINHARDT fan. 8-10-30. with DIZ DISLEY'S QUINTET and guests. "P.shmongers Arms" (2 mins, from Underground).

CY LAURIE Club: Brian Taylor

"White Hart," Southall.

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QUARTET Pat Smythe

Twenty second EDDIE THOMPSON

Sixteenth appearance of

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A lesson from Lester

LESTER YOUNG (LP)

Don't Stand A Chost Of A Chance With You (b); Crazy Over Jazz (c); Ding Dong (c); Indiana (b); These Foolish Things (a); Exercise In Swing (a); Blues 'n' Bells (c); Saiute To Fats (a); Jump, Lester, Jump (b); Basie English (a).

(Landon 12 in. LTZ-C15132-37s. 6jd.) (Lendon 12 in. LTZ-C15132—37s. 6jd.)

(a)—Young (tnr.); Hank D'Amieo (clt.); Billy ButterReid (tpt.); Johnny Guarnieri (pno.); Dexter Hall (gtr.); dilly Taylor (bass); Gozy Cole (drs.). 18/4. 44. New York (Am. Savoy.)

(b)—Young (tnr.); Count Basie (pno.); Freddie Greene (gtr.); Rodney sistnardson (bass); Shadow Wilson (urs.). 1/5/44. Do. (Do.)

(c)—Young (tnr.); Jesse Drake (tpt.); Jerry Ethott (tmb.); Junior Mance (pno.); Leroy Jackson (bass); Roy Haynes (drs.). 23/6/49. Do. (Do.)

AM often asked to recommend LP's illustrating the qualities of Lester Young's playing in small-oand surroundings. Inis concesson, despite interior tracks by the 1949 group, and some indifferent recording, smould fin the oill reasonably well. well.

well.

Ail these can count as examples of post-maste Lester, for the early titles were made when he was about to leave the band after rejoining it for a few months in December, '43.

"Gnost Of A Chance," slow and sound, snows off the beauty and firmness of Lester's tone when it was "right." Because of the lagging beat and pensive melodic turns, perhaps, or maybe an idel.bie association of ideas, I am constantly reminded of Billie Holiday during this performance, also during "Foolish Inings."

"Indiana," like "Chance," has tenor improvising over a Basie

"Indigans," like "Chance," has tenor improvising over a Basie rhythm unit; "Blue Lester"— superbiy reiaxed—and "Jump, Lester" (also known as "Lester's savoy Junp') are the otners with Basie.

All exhibit the timing, the mild tone and emotional approach which have since become part and parcel of so many tenor styles.

The lour (a) titles were released on EP under the name of Johnny Guarnier's Swing Men, and reviewed on 26/10/57. Young swings purposefully on "Exercise" and "Basie English," in very mixed company, and blows with the simplicity of the master on "Salute To Fats."

The 1944 tracks, at any rate, should convince new collectors of Young's stature.—Max Jones.

in top form

MILES DAVIS GROUP (LP)

Dig (bl); It's Only A Paper Moon (a); Denial (b); Bluing (b); Out Of The Blue (b).

(Esquire 12 in. 32-062-30s, 7jd.) (a) — Davis (tpt.); Sonny Rollins (tnr.); Walter Bishop (pno.); Tommy Potter (bass); Art Blakey (drs.) 5:10.51. USA (Am. Prestige.) (b) — Personnel as for (a), plus Jackie MeLean (alto). Same session Previous Issues: (a) and (b1) both included in Esquire 10 in. LP 20-017

T HAVE yet to hear a poor disc

from Miles Davis and on this Esquire issue he, Rollins and McLean all live up to their considerable reputations.

The previously issued "Dig" is, in fact, "Sweet Georgia Brown" and features effortless Miles, Rollins in his Hawkins mood and excellent, jumping McLean All three are in top form on the extended "Bluing" and bouncing "Out Of The Blue," although Rollins' reed squeaks too often for comfort. McLean drops out on "Paper Moon" which contains the best trumpet on the record. on the record.

Only disappointing track is "Denial" where Miles sounds unusually strained and Rollins is inclined to scribble instead of playing his usual forthright lines. McLean is again fine.

McLean is again fine.

Apart from a pleasant intro to "Bluing." Bishop functions purely as a member of the rhythm section which swings despite Blakey's jagged drumming which is far too loud on "Denial."

This is not the very best of Miles Davis but is certainly worth every penny of the price.—Bob Dawbarn.

Andre improves

SHELLY MANNE AND HIS FRIENDS Modern Jazz Performances Of Songs From "Li'l Abner"

Jubilation T. Cornpone; The Country's in The Very Best Of Hands; if I Had My Druthers; Unnecessary Town; Matrimonial Stomp; Progress is The Root Of All Evil; Oh, Happy Day; Namely You; Past My Prime.

(Contemporary 12 In. LAC12138-

Manne (drs.); Andre Previn (pno.); Leroy Vinnegar (bass). 6, 7 25/2/57. Los Angeles. (Am. Contemporary.)

THIS album of tunes from the Broadway show "Li'l Abner" is an obvious follow-up to the Priends' remarkably successful "My Fair Lady" LP. Personally I like it better



although without the magic
"Fair Lady" tag I don't suppose it will sell a quarter as well.
The 29-year-old Previn continues to improve with every new
record. Already one of the select
band of jazz pianists who can
really make something of a baliad—he never sentimentalises—
he has now ceased to treat uptempo numbers as mere technical
exercises.

tempo numbers as mere technical exercises.

At times he wanders into the Bud Powell-Horace Silver school of thought, particularly noticeable on "Druthers."

There is no longer doubt of his ability to swing—witness the shouting "Jubilation" and rocking "Progress"—whilst on "Happy Day" and the lengthy "Namely" he makes admirable use of surprise in his melodic progressions.

"Unnecessary interlude on celeste. I have never understood Manne's frequent topping of poils for jazz drummers but he is always efficiently unobtrusive. Vinnegar's bass playing is superb.—Bob Dawbarn.

Back to Bessie

Lavern BAKER (LP) "LaVern Sings Bessie Smith "

(London 12 in. LTZ-K15139-37s, 6(d.)

LaVern Baker (voc.) acc. by:

(a)—Paul Quinishette (tnr.); Sahib Shihab (bari.); Buck Clayton (tpt.); Vic Dickenson (tmb.); Nat Pierce (pno.); Danny Barker (gtr.); Wendell Marshall (bass); Joe Marshall (drs.). (b)—Same personnel, except Jimmy Clayeland (tmb.), prolects Dickenson Cleveland (tmb.) replaces Dickenson

CAPSULE

COLEMAN HAWKINS ALL STARS (EP)

Honeysuckle Rose; Crazy Rhythm; Out Of Nowhere; Sweet Georgia (HMV 7EG8393-11s. 1|d.)

THIS Paris-made international jam session music is now more than 21 years old, and still very impressive. All four tracks feature Hawkins and Benny Carter (alto and trumpet) and these two giants dominate the record, though Reinhardt, Andre Ekyan and Alix Combelle furnish admirable solos.

For sheer swing, try "Crazy

For sheer swing, try "Crazy Rhythm"; for expressive power, "Out Of Nowhere." An out-standing reissue for young col-lectors.—M. J.

"By Special Request"

My Man; Day Dream; Wrap Your Troubles in Dreams; Mad About The Boy; That Old Feeling; Love For Sale; Autumn in New York; The Song is Ended. (Nixa NPT19025-27s. 10d.)

BACKED by various Swedish-American groups, and in the case of "Mad About The Boy" a U.S. trio composed of

Duke Jordan, John Simmons and Art Taylor, Ernestine Anderson sings in a tasteful, unaffected, jazz-slanted fashion on her first local release.

Her treatments show awareness

Waughan.

Mer treatments show a warm of the methods of Vaughan, Washington, McRae, Peari Balley even, but copy no one. "Troubles," "Boy," "Love For Sale," "My Man" and "Day Dreams" are good enough to suggest that we shall hear a lot more of this Texas-born singer.—M. J.

DON ELLIOTT AND HIS CHOIR (LP)

A Million Dreams Ago; It's Only A Paper Moon; Dinah; Blue Waltz; Poinciana; Play, Fiddle, Play; Summer Scene; Tired Of Me; I Don't Want To Walk Without You; When The Sun Comes Out; The Story Of A Starry Night; A Waltz. Waltz.

(Brunswick 12 in. LAT8263-37s, 6id.)

DON ELLIOTT, on mellophone, trumpet and vibes, is backed by a choir and sextet including harp for an album of dreary mood music.

Presumably aimed at the com-

mercial market it is too gooey for most jazz tastes.—B. D.



(c)—Personnel as for (a), except Jerome Richardson (bari.); replaces Shihab; Urbie Green (tmb.) replaces

All 1958, USA. (Am. Atlantic.)

LaVERN BAKER, the tough-lunged singer of "Jim Dandy" and other juke-box suc-cesses, is one of several present-day girls who have lately decided to tackle Bessie Smith's reper-

to tackle Bessie Smith's reper-toire.

We are told that LaVern in-sisted on "doing it her way," and that is how these songs are deliv-ered—with the forceful voice slightly roughed up for the occasion.

At times, as on "Second

occasion.

At times, as on "Second Fiddle" for instance, the singing does roar through in a manner reminiscent of the great blues interpreter. But in the main it is a jumpier, more shallow style, lacking the flexibility and expressiveness of Bessie.

If you judge the disc by how much the essence of Bessie Smith's art has been recaptured, you may count it a failure. But in its own right the record has

entertainment and some musical

"Nobody Knows You," "Back-water," "Second Fiddle" and "Preaching" have their moments, and "Baby Doll" and "Young Woman's Blues" work

moments, and "Baby Doll" and "Young Woman's Blues" work up a considerable heat.

The faster songs reveal some deficiencies in tone and swinging skill except for "Revival Day," which suggests that LaVern is right at home with the rhythmic accents of gospel music. One or two of the majestic blues seem beyond her emotional reach.

Phil Moore, Nat Pierce and Ernie Wilkins have provided adequate scores with plenty of spaces for interludes by Clayton, Dickenson, Quinichette, Green, Cleveland and Pierce.

The band gets going now and again, but the beat is too often a rather monotonous sock, and tempos are not ideal.

Summing up, these revivals of powerful period songs are gratifying, and the performance is sometimes stirring. But I feel that it could have been more sensitively handled all round.—Max Jones.

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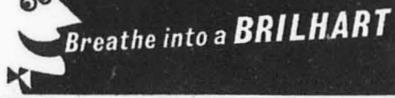
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NOVEMBER 29, 1958

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Miles Davis was elected Person-ality Of The Year and Ray Charles is Top Rhythm And Blues Personality.

Individuals

Other individual winners were:
Frank Sinatra (male singer), Ella
Fitzgerald (female singer), Miles
Davis (tpt.), J. J. Johnson (tmb.),
Paul Desmond (alto), Stan Getz
(tnr.), Gerry Mulligan (barl.),
Erroll Garner (pno.), Barney
Kesset (gtr.), Ray Brown (bass),
Shelly Manne (drs.), Milt Jackson (vibes), Herbie Mann (flute),
Art Van Damme (acc.), Don
Elliott (miscellaneous) and Duke
Ellington (composer).

TONY SCOTT ORK

FOR TROPICANA

TONY SCOTT and his Cha-from the Stanley Best Band at the Club Tropicana, Soho, from December 8.

December 8.
Tony (timbales) will lead Reg
Driscoli (tpt), Jos Buchanan
(alto), Pat Burke (tnr.), Roy
Hall (conga drums), Frank Parks
(pno.), Basie Thompson (bass).

Cha-Cha Variety

Ellington (composer).

Freshmen tops in U.S jazz

THE 1958 Readers Poll conducted by the American

"Down Beat" magazine has produced few changes. The Four Freshmen have ousted the Hi-Lo's as the top vocal group and Tony Scott this year beat Jimmy Gluffre into second place clarinet. Count Basic is again the top jazz band and he is also elected to "Down Beat's "Hall of Fame. Les Brown topped the Dance Band section and the Modern Jazz Quartet retained its Combo title." **BILLY MITCHELL** IN BASIE BAND

NEW face in the Count Basic Orchestra for its February tour of Britain will be tenorist Billy Mitchell. He replaces Eddie "Lockjaw" Davis who is now leading his

own group.

Apart from Mitchell, the Basie band will be unchanged from the 1957 British tour. The band will play a week in Switzerland before opening its British tour at the Royal Festi-val Hall on February 7.

DANKWORTH

From Page 1

On Sunday, Dankworth was Involved in an incident concerning Mr. Michael Wade, a director of the Scala.

Shortly before appearing on a concert at Dudley Hippodrome on Sunday Dankworth discovered that the promoter was Mr. Wade. In a statement issued to the MM Dankworth said: "I signed the contract not knowing that the promoter was Mr. Wade. I have decided to treat the concert as a charity show and donate the entire profits towards welfare work among coloured people in the Midlands.

'Good use'

"I am very happy that Mr. Wade's money can be put to such

good use."
Also booked for the show was

Also booked for the show was semi-pro Don Smith*—one of the bandleaders involved in the Scala incident. Dankworth asked that Smith withdraw from the concert and he did so.

Footnote: During a speech in the House of Lords last week. Lord Pakenham said that legislation should be introduced to deal with racial discrimination in all establishments which catered for the public, including dance halls.

*Not the professional leader of the same name,

CHA-CHA

EDMUNDO ROS and his orchestra open a new series of "BBC Latin-American Ballroom" on

Produced as usual by David Miller, it will be heard every Thursday in the Light Programme from 10 to 10.30 p.m. and will be played be-fore a dancing audience.

Instruction will also be given in the samba, rumba, mambo, son, baion and the cha-cha, and readers wishing to attend should apply to the BBC Ticket Unit, Broadcasting House, London, W.1.

Two new shows

David Miller will also be the producer for two 13-week Light Programme series which start

They are "Tip Top Tunes," which returns on December 31, and "Spotlight," which starts a fresh series on January 2.

The 33-piece Geraldo Orchestra and two resident singers will be heard in "Tip Top Tunes" while "Spotlight" will feature guest stars each week backed by the resident Ivor Mairants

Louis Levy forms own disc label

Louis Levy, chief of Leeds Music in the States, is to launch his own American record label.

His first signing is comedian Alan King, who starred in the last two editions of Granada-TV's "Cheisea At Nine." King flew back to New York on Wednesday and hopes to record his first four sides next week.

AT THE GARGOYLE

Blues singer Beryl Bryden is booked for two weeks at Lon-on's Gargoyle Club from Mon-

LEARN TO Stars shine for Spastics

Dancing together at the Bail are Anne Shelton and Philips erecutive Johnny Franz, Johnny was Anne's accom-panist for over 10 years and is now her recording manager.

-From Page 1

The first Cha-Cha Variety thow, titled "Christmas Cha-Cha," will be at the Metropolican, Edgware Road, on December 15. It will feature tenorist Johnnie Gray, Steve Martin, the Confrey Phillips Trio, Rory Blackwell and his Blackjacks with other artists still to be booked. origination of the state of the

zoot-suited characters in the Bronx think up something with a fantastic gimmick and manage to flog it to a guilible go-between. Overnight they're in the record business.

"But the kids have been falling for the muck long enough. They're getting wise to it and a great deal more choosy."

"But the kids have been falling for the muck long enough. They're getting wise to it and a great deal more choosy."

"Too often the youngsters ask for discs we've never heard of. They've either heard them on the air or read about them. These injurys' should not SYNCHRONISE ENPLOITA-TION. "Too often the young-sters ask for discs we've never heard of. They've either heard them on the air or read about them. These 'plugs' should not be given until the records are in the shore." the shops

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on discs, he can only return £25-worth of unsold records,"

O CUT PURCHASE TAX. "This The pre-ent 60 per cent is far too high. Sales would boom tremendously if this were cut by even a half. For ten bob, a youngster could buy three singles for the price of the present two." (See also "On The Beat," page 4.)

Hearses at 8'

"Hearses at 8 a.m." reads the invitation to an all-night Blood-suckers Ball at the Club de la Cote d'Azur tomorrow (Saturday). In aid of Sunshine Homes for Blind Children, it will include a Beauty and the Beast contest, judged by Show Business celebrities.

RUBY IN NEW SETTING

Ruby Bard has left Stapleton-Cooper, Ltd., and is now opera-ting from the James Tate Agency of 221, Acton Lane, W.4.

EIGHT hundred Show Busi-EIGHT hundred Show Business celebrities helped
to raise £8,000 at the
annual Stars' Ball—organised by the Stars' Organisation for Spastics—at Grosvenor House on Monday,
Pictured, after winning a
bottle of wine at the tombola table, is Dennis Lotis
with Vera Lynn (SOS chairman) and Jack Parnell,



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AIN'T WE GOT FUN AVALON CALIFORN IA CANADIAN CAPERS CHICAGO DANCING WITH TEARS DINAH DOWN YONDER ARE WELL ANNARELLE FOR ME AND MY GAL FORTY SECOND STREET I'M JUST WILD ABOUT HARRY I ONLY HAVE EYES FOR YOU I'VE FOUND A NEW BABY JEEPERS CREEPERS KISS ME AGAIN

KEEP YOUNG AND BEAUTIFUL KISS WALTZ LET THE REST OF THE WORLD LONESOME AND SORRY **LULLABY OF BROADWAY** MARGIE MOONLIGHT BAY MY HERO OH! YOU BEAUTIFUL DOLL PAINTING THE CLOUDS PRIMROSE POLKA ROCK-A-BYE YOUR BABY SEPTEMBER IN THE RAIN SHADOW WALTZ SHANTY IN OLD SHANTY TOWN SHEIK OF ARABY SMILING THROUGH TEDDY BEARS PICNIC TEMPTATION RAG THA' SHE BLOWS TILL WE MEET AGAIN TIPTOE THROUGH THE TULIPS TOP SCORE F.T. MEDLEY TOP SCORE Q.S. MEDLEY TOP SCORE WALTZ MEDLEY TOP SCORE TANGO MEDLEY WE'RE IN THE MONEY WHAT'S NEW WHEN DAY IS DONE WHEN MY DREAMBOAT WHEN YOU'RE SMILING WHO'S SORRY NOW YANKEE DOODLE BOY YOUNG AND HEALTHY YOU GO TO MY HEAD

YOU'RE DANCING ON HEART

YOU WILL REMEMBER VIENNA ETC., ETC.

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FOUR EXTRA PAGES ON THE LATEST DANCE CRAZE

Almost any group can feature it!

CHA-CHA is sweeping the country. Dozens of records are being released. New bands are being formed. Established bands are frantically including cha-cha items in their repertoire. The BBC and ITV are featuring it on the air and "small screen." And dancers are returning to the dance halls at the call of this exciting rhythm.

The craze has caught on so quickly that many bands have been caught unaware and unprepared. As a result, many questions have cropped up about the style. In this article I hope to answer some of these queries.

Let it be said right away that cha-cha is not completely new here. Many of cur finest Latin-American orchestras, such as Edmundo Ros, Don Carlos and Francisco Cavez have been broadcasting authentic chachas for years—and making a fine job of it.

Popularity

How did cha-cha gain its popularity in Britain?

The present craze is largely an import from America where the style is currently enjoying tremendous popularity. Many cha-cha records are proving hits and the "Tea For Two Cha-cha" by the Tommy Dorsey Band has been in the Hit Parade for eleven weeks.

LEW STEVENSON

One of Britain's foremost Latin-American percussionists (r) answers the questions everyone has been asking about cha-cha. What it is, where it comes from, how to play it and what to play it with.

JOHNNY GREGORY

One of our most knowledgeable L-A arrangers, has written special musical examples (centre pages) to illustrate the idiom and on page iv, the basic cha-cha dance steps are explained by the famous

VICTOR SILVESTER

But here in Britain, the chacha had already become more and more popular in the small Soho dance clubs which are mostly frequented by teenagers

and students from overseas.

Many of them have then gone, back to their local dance halls and started requesting cha-cha and so "spread the message."

TV has also played a very hig part in boosting cha-cha

big part in boosting cha-cha.

It has been featured on such large-audience programmes as "65 Special" "Oh, Boy." "Cool For Cats," on Victor Silvester programme, "The Jack Jackson Show" as well as on "steam radio."

All this is good for the music and entertainment business in general, of course. The new idiom calls for big brass and sax sections and augmented rhythm sections.

And the beauty of it all is that cha-cha can be played by almost any dance combination. Soon all bands, no matter where they are playing, will be asked to play this dance.

I hope this article will help

them play it correctly.

What is the Cha-cha-cha?
(to give it the full correct name).

Origin

The dance, which originated in Cuba, is basically a mambo rhythm played in a slower tempo. It is featured by such famous bands as those of Tito Puente, Machito, Perez Prado, Rene Touzet, Bebo Valdes, and Tony Martinez (seen in the film, "Rock Around the Clock").

When these bands are playing in such places as the Palladium Ballroom in New York (one of the leading dance centres in the States, and the home of the mambo and chacha) the result has to be seen to be believed. The place just mocks

The term cha-cha refers to the dance itself which is characterised by three quick little movements—" cha-cha-cha."

I think the term was derived (continued on page ii)



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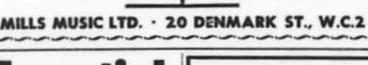


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Chico Arnez, seen here with vocalists Aileen (1) and Dolores, made his debut with his new Cha-Cha Band at the Majestic Ballroom, Newport, Mon., last Friday. The band was given a good reception. Said Majestic resident leader Alan Hurst; The new orchestra will be a big hit wherever it appears."

They are generally made of wood about I in thick, coopered

to shape. (I understand they are also being made in fibre-

glass.)
The shape of these drums is

very important so as to get the right acoustic sound. The usual

conga drum is about 10 in, at the top, swelling out to 12 in, a little further down, and then

tapering away to the bottom,

for a set of three would be one foot, two-and-a-half feet and three feet.

These drums are played with

the hands and it is amazing what rhythms and effects such

players as Candido, Jack Cost-

anza and the late Chano Ponzo

can get from them. Musical example C is a basic example

of two tumbas as used in cha-

Fascinating

~~~~~

most people are pretty conver-sant with these fascinating little drums. Most drummers

have a pair on their kit as part

The true bongo sound can

Playing bongos in cha-cha is

slightly different from playing

other Latin-American music

Whereas in other dances, such

as the son, guaracha, bolero

and mambo, where the bongos

are used in an extemporised

way, in the cha-cha the bongo

player plays more of a strict

four-in-a-bar pattern. Musical

example D is a basic example

of the bongos as played in

GUIRO (or Scratcher): This

is a long dried and hollow gourd of various lengths, with

idges cut across its face. It

The guiro is played by scrap-

flat piece of bamboo cane

ing the corrugated surface with

neised with prongs, like a fork.

These guiros can also be turned out of wood about a foot long

and I in, thick, and these are

example of the guiro rhythm as

A shock

~~~~

Musical example E is a basic

played with a tapered stick.

used in cha-chas.

has a hole cut in the back for inserting the thumb of the left hand so as to hold it.

be obtained by playing

of the set-up.

cha-cha.

BONGOS: I should think

I should say the best lengths

which is 5 in. in diameter.

from the noise of the feet sharshar-sharring along the floor.

Whereas the mambo is unrestrained and aggressive, the chacha is softer and more subtle. But it still has plenty of rhythm, which pleases the dancers.

> Instruments ^~~~

So far as the front line is oncerned, a cha-cha band can onsist of ten brass five saxes, down to one trumpet and an alto-preferably doubling flute and clarinet. This is the absoute minimum to play arrange-

To get the proper rhythmic noise "one must have at least piano, bass, tumbas (conga drums) and timbales. The full rhythm section of a cha-cha band consists of the following: Piano, bass, guitar, timbales

with two or three cowbells strached), two or three different size conga drums, bongos and guiro (scratcher). A vibraphone can also be used to great effect. Before we go any further, perhaps I should explain more

ully some of these rhythm in-TIMBALES: These are two Translated drums of different only

sizes, open at the bottom. The with the fingers. smaller sized drum is always player.

ween the two drums, so that he player has everything under nis sticks, so to speak. The drums are played with

sticks 2-in. thick and about 12-in. to 13-in. long (you will find the length to suit your-self). Ordinary drumsticks should never be used, as they do not produce the correct sound.

Paila ~~~

One of the most popular rhythms for the mambo and cha-cha is what the Cubans call the "paila." This is a ticktock sound produced by striking the metal sides of the timbales. For a popular basic rhythm for the cha-cha, see musical ex-

The use of the cowbell is one the most noted features of

ha-cha You will hear a "clonk' ound playing four-in-a-bar on This sound is obtained by striking the mouth of the large cowbell. Musical example B is an example of

owbell and pails together: Rimshots are used extensively to fill in the odd gaps as they occur in the arrangement. These must be used discreetly according to the diom of the

The use of the large cowbell and large drum together is another way of accenting TUMBAS (conga drums);

Now for a shock. I would like to point out that claves, choclos, cabacas and tambourines should not be used.
You will immediately say:
"But Perez Prado uses a tam-Guaglione." I know he does. And he also used a shuffle roythm in his record of "Pat-

I am too much of an admirer of P ado to criticise all the "gimmicks" he might use. If These are long single-headed he is making plenty of dollars drums, mounted on a stand to

9 c III III II II II II

TUMBAS (CONCA DRUMS)

BETWEEN I AND 2 DOWN STROKE. RLL RL RLRI o'c DAMAIDA

COW BELL OR CYM BELL

By JOHNNY GREGORY

"I Can't Give You Anythin But Love" arrangement (Printed by courtesy of Laur









Johnny Gregory, well-known MD and arranger, has recorded L-A material under names of Niño Rico and Chaquito. He is 33.





Key man is the drummer

cise? All I can say is, the best

that has caught many bands. When asked to play Latin-American tunes, they pick up every "toy" in sight and bang

Tempo is very important. The cha-cha must not be I suggest that 28 to 36 bars to the minute, according to the tune, is about right. This is roughly the slow foxtrot tempo.

If it is played too fast, you will have the dancers running backwards and forwards in terrible Now let me try to explain the tions and ideas that can be

and played staccato (but not corny) with a beat. In cases where there are eight quavers in a bar, they should be played as eight even quavers, and not as dotted quavers and semi-quavers as is usual when playing swing

right feel is to listen to some authentic records, a list of which I will give further on. It is practically impossible to musical examples, the real so much the better, since the authentic beat of the cha-cha flute is very widely used in LA or, for that matter, any Latin-

It is like jazz, inasmuch as, if around the tune. you haven't got the feel, you never really get with it.

Your band

Now how can you adapt your band to play cha-cha?

This can be done provided special 18-in. "cha-cha

For the best sound effects, timbales sticks (which can be made from ordinary dowelling) are recommended. I have already described the various effects which are obtained on the authentic instruments. Some, I am sure can be made on the ordinary

The paila rhythms can be made on the sides of the large tom-tom. A metal plate copper or brass attached ne sides of the tom-tom would help, and would also prevent damage to the drum.



price of one, so to speak.

We can now bring in the cowbell or cymbal and let us of luck to him.

But don't fall into the trap see what happens in musical

example G.

In this example, the left hand strikes the bell, the right hand plays paila. A little pracwithout any knowledge tise will get all three sounds working properly.

We can now utilise the snare

drum (snares off) and the head of the large tom-tom for our rim shot and fill-in beats. Only by listening to records will you get an idea where these beats should occur. You may have to dampen the head of the tom-tom slightly according to the tension of the head.

There are many more varieidioms of the music. The used, and you'll probably think general idea is rather precise up one or two yourself.

Flute ~~~

If your band has a vocalist, perhaps he or she could play the guiro, as in the musical

If you have a brass section, suggest the use Harmon or "straight" mutes in the brass figures to get the right sound. And if any of the saxophone players double flute. music, either playing extemporising

You will find that the bass player will be called upon to play quite intricate rhythms But I would suggest that the drummer keeps a strict rhytim going and does not get too

Can you adapt arrangements?

The answer is No. You cannot play down-to-earth jazz or pop music with a cha-cha beat. What you can do is, after it according to the idiom.

be played "on the nose," so to speak. If you haven't an arranger in the band, the best way is to contact music publishers and worry them for all the cha-cha music they have. As I have said, many popular unes can be played

Ocean."

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~~~~~

Whatever your combination, the onus, I am afraid, will fall on the poor old drummer. If he does not have a pair of timbales (which are the main playing a few authentic chapercussive feature and a chas, take any tune you think "must" in all L-A bands), he would be suitable and rephrase must adapt his dance kit accordingly.

he has at least one cowbell and a large tom-tom on legs If he has no cowbell (good ones are difficult to obtain; there cymoals" on the market which, when struck on the bell, produce quite a good sound and which can also be used as a "ride" cymbal for jazz.

drum kit.

And the bass drum can be used to give the conga drum beat. See example F.

Benmore Hall Accom ADMISSION 3/6 MIMBIRSHIP 1/-In cha-cha, everything must

I have recorded such tunes as
"That Cha-Cha Feeling."
"Knees Up Mother Brown."
"My Bonny Lies Over The
Ocean." "Lily Of Laguna." Making Whoopee " and " Oh My Darling Clementine" cha-chas, just to mention

(to page iv)

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Swinging Cha-Cha (LP) Fontana TFL5038 MARION COLBY A Man Could Be A Won-derful Thing/He Like It. She Like It Capitol 45-CL14959 JOHNNY CONQUET For Those Who Cha-Cha (EP)

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from page ili

It is all in the hands of the arranger to adapt them, and if you look at musical example H you'll see how this can be

How do you arrange cha-cha music?

First of all, I am no arranger. But for this subject I have con-sulted one of the finest composers and arrangers of mambos and cha-chas in the country.

Johnny Gregory. He gave me some excellent advice which I would like to pass on.

There is in some tunes a doubling up process whereby the bass sticks to the four-in-

a-bar idiom while the brass and rhythm go into a 2/4 exactly double the time.

In authentic cha-chas, you ave what is called the mambo" and "montuna." have ave what mambo" a The latter is used for extemporising on the tune and the mambo can be doubled. Again, records are the only answer for arrangers.

Johnny Gregory specially wrote musical example I as an

illustration. Happy cha-cha-ing!

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## THE BASIC DANCE

### by Victor Silvester >

THE cha-cha-cha (often called cha-cha for short) is pleasant to watch and to dance as it has an excellent rhythm.

It is now becoming popular all over the world and, although it can be danced to varying speeds. I think the speed which suits nearly everyone is about the same as the foxtrot—between 30 to 32 bars per minute. There is one simple basic figure of the cha-cha which is danced everywhere and which I will give here. When you have learned the figure practise it until you can do it without thinking.

you have learned the figure practise it until you can do it without thinking.

Then you can learn all sorts of variations because the basic rhythm remains consistent throughout.

The following steps of the basic figure are for the gentlemen. Ladies' steps are exactly the opposite.

Start with the feet together.

1. Forward left foot (one beat-crotchet).

2. Step back on to right foot (one beat-crochet).

3. Short step to side with left foot (half beat-quaver).

4. Half close right foot to left foot (half-beat-quaver).

quaver).

5. Very short step to side again with left foot (one beat-crochet). An easier way to count the above is one, two, cha-

cha-cha. Now you dance the above figure again but this time with the man starting backwards.

Back right foot (one beat-crotchet).
 Step forward on to left foot (one beat-crochet).
 Short step to side with right foot (half beat-

quaver).

Half close left to right foot (half beat-quaver).

Very short step to side again with right foot (one beat-crochet). This figure can be repeated as often as you wish.



## So easy to pick up

**◆ says JOE LOSS** 

IN all my 30 years in the dancing profession I have never known any dance that has created such interest to the dancer as the cha-

I think the following are the reasons for this colourful and interesting dance becoming so popular:

I. Whereas the standard dances. like the quickstep, waltz and fox-

trot take a long period of tuition and practice to develop into a passable performance, the basic steps of the cha-cha can be danced with a satisfactory result even after one lesson.

2. It has a heavy marked rhythm and the dancer feels that he or she is getting complete enjoyment.

3. It can be danced by a long line of dancers facing each other and repeating the basic steps without any boredom setting in.



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