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# Melody Maker

NOVEMBER 3, 1956

EVERY FRIDAY 6d.

# AMERICA'S 'JAZZ AT THE PHIL' FOR BRITAIN

## 'All aboard' with Bechet



Sidney Bechet, enthusiasts have formed the first fan club in France. Here Sidney signs autographs for two of the members at the club's opening season last week, held on the tug-boat 'Cocke of Sou' as it chugged along the river Seine.

JAZZ At The Phil is coming back. The unit that cracked the Anglo-U.S. jazz barrier three years ago will play Britain next spring if negotiations are successful.

With it may come the Modern Jazz Quartet, added to JATP for its just-finished autumn tour in the States. Also Dizzy Gillespie, Stan Getz, Illinois Jacquet, Sonny Stitt and Jo Jones.

The perennial JATP stars are also expected to return. They are Oscar Peterson, Ella Fitzgerald, Herb Ellis, Ray Brown, the Gene Krupa Quartet (with multi-instrumentalists Eddie Shu, pianist Dave McKenna and bassist John Drew), Flip Phillips and Roy Eldridge.

### 20-man jazz

With the MJQ's John Lewis, Milt Jackson, Percy Heath and Connie Kay, this could mean Britain hearing anything up to a 20-man Jazz At The Phil.

Norman Granz was in London this week to discuss the deal with agent Harold Davison. JATP last appeared here in 1953 when it played for the Flood Relief Funds.

While here Granz conferred with EMI about future releases of his Clef, Norgran and Verve records.

He left the U.S. with two new contenders for top pop honours on the market; a new 12-in LP by Ella Crosby with a swinging Buddy Bregman Orchestra backing, and a sensational vocal foray by Ella Fitzgerald and Louis Armstrong.

NOTE: Ella winds up her JATP finale this season with a set on harmonica.

# JOHNNIE RAY SETTLES MIDLAND DATES

## VIC LEWIS TOUR - 'WONDERFUL'

NEW YORK, Wednesday.—The Vic Lewis Orchestra is receiving a wonderful reception on its tour of America and has been given a bigger spot in the show (writes Leonard Feather).  
Tenor star Tommy Whittle, who has been touring with Vic in "The Biggest Show Of 1956," has completed his part of the tour and is now taking a few days off in New York.  
Vic's tour is scheduled to end on Sunday (November 4).

## Jack Parnell Band to back Pat Boone

The Jack Parnell Orchestra has been approached to accompany American singer Pat Boone on his 18-day tour here which starts on December 28.  
Pat starts on Sunday Night At The Palladium on December 30.

THREE provincial concerts have been fixed for Johnnie Ray, who arrives in this country on November 24 and the following day stars in ATVs "Sunday Night At The Palladium."  
They are the City Hall, Sheffield (November 27), De Montfort Hall, Leicester (28th) and King's Hall, Belle Vue, Manchester (29th).  
He is scheduled for a concert in London on December 2, but the venue has not yet been fixed.  
He will be accompanied on his concert dates by the Vic Lewis Orchestra.  
On December 1 he is to appear in Val Parnell's "Saturday Spectacular" on ITV.

## Don's 'Band of Gold'

U.S. recording star Don ("Band of Gold") Cherry has married "Miss America, 1956" in Denver. She is Sharon Kay Ritchie.  
Cherry was a member of the United States Walker Cup golf team which played in Britain last year.

## DECCA SIGNS A BUS DRIVER

SINGER Matt Monro, a bus driver on the London No. 27 route, has been signed to a two-year contract by Decca.  
Matt recorded an LP of ten standards at the Decca studios on Sunday. He is due for another session this week-end.

Matt Monro is one of the first artists who will be handled by publicist Les Perrin, who takes up a directorship of Record Exploitation and Artist Promotion, Ltd., a new firm in Bond Street, on Monday.  
Les leaves the Southern Music group today (Friday).

# TRAD. & MODERNISTS AT FESTIVAL HALL

THE National Jazz Federation is to present the Third British Festival of Jazz at the Royal Festival Hall on Saturday, November 10.

There will be two concerts, the first a traditional one featuring the bands of Ken Colyer.

## Teddy Wallace back

Teddy Wallace, who had a long association with Mecca before giving up full-time band-leading in 1952, is to return with his own orchestra.

Cy Laurie, Dave Carey and Mick Mulligan, with George Melly.

The second, which will be modern and mainstream, will present the Phil Seaman Quintet (with Ken Wray on bass, trumpet replacing altoist Joe Harriott); the Alan Clare Quartet, with Ike Isaacs (tr.); the Coustley-Seymour Orchestra; and the Jazz Today Unit.

The unit will incorporate the

George Chisholm-Keth Christie Quintet, the Ken Moule Trio and the Jimmy Walker Group, and will also present an all-star jam session.

## Frankie's 'goal'

Frankie Vaughan is to make an appeal for the NABC at the Portsmouth F.C. match tomorrow.

Shirley Bassey  
See Page 3

Happy returns!



Ruby Murray, who made her first TV appearance in two months on Monday. "Of the Record" will be seen in ITV's "Tribute To Yorkshire" programme tomorrow (Saturday).

## PRESLEY FOR PALLADIUM?

NEW YORK, Wednesday.—Elvis Presley may play the London Palladium next year. His manager, Col. Tom Parker, is reported to be negotiating with the Palladium.

In London, a spokesman for the Palladium management answered MM inquiries with, "We can't either confirm or deny the reports. If they are true then Presley will not be coming before March."

Meanwhile, it has been calculated that in his first full year in American show business, Presley will have earned over a million dollars.



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# COURTNEY-SEYMOUR BREAK UP BAND

**THE Courtney-Seymour Band is to break up.** The band, a big hit at last month's Jazz Jamboree, was formed eight months ago by trumpeter Bert Courtney and bassist Jack Seymour to take up residency at the Wimbledon Palais.

## BILL HALEY HAS A LOCAL RIVAL!

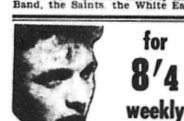
**IN** the Yorkshire town of Yeading cinematogors will soon be seeing their own "Rock Around the Clock" in the cinema.

## Chris Barber plays at fans' request

The Chris Barber Jazzband is playing at the Odon Cinema, Chelmsford, on Sunday. This is the first traditional band to play in the cinema's name-band series.

## First Sunday jazz nets record £200

**SHEFFIELD** had its first Sunday Jazz Concert at the week-end. It was a charity Jazz Jamboree presented by the city's University students.



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## Sheila Buxton airs with Show Band

**MANCHESTER'S** Columbia recording singer Sheila Buxton will be heard in the "Show Band Show" on Friday, December 7.

## Jerry Dawson reporting

**HAMPSHIRE**—Two jazz clubs have been formed at Romsey and Eastleigh.

## BRIGHTON—Drummer Peter

**LUTON**—Lionel Hampton has been booked at the Cresta Ballroom on November 12.

## YARMOUTH—Neville Bishop

**DUBLIN**—Thirty-minute recordings of rock-'n'-roll to be featured at the Moyra Ballroom on November 12.



114 Charing Cross Rd., London W.C.2

## LETTERS Readers on Hampton

**ALL** three reviews, and the bulk of the letters in that week's MM, speak of Hampton with a bit of condescension. I went to the Empress Ball and I felt for the first time in years that there was an audience completely in tune with the band. The band got exactly what it expected from the audience, and it was not a bad thing.

## THE MYSTERY MISSILE

**SOMEONE** took a pot-shot with an airplane at the Empress Ball, and I was travelling from London to Sheffield on Sunday.

## Ronnie Harris in TV on two channels

**Bonnie Harris**, who is currently touring in Variety in "Rock Around the Town", has been booked for a number of TV dates this month.

## Joan Small guests with Syd Dean

**Syd Dean** has booked vocalist Joan Small for guest spots with his band on the air tomorrow (Sat.) and next Saturday (10th).

## Ray Ellington gets Bavarian TV offer

**The Ray Ellington Quartet** has been offered a television date in Bavaria in November.

## Dance Hall opened in Darlington

**Darlington's** new ballroom, the Marljetts, was officially opened last Friday at the Mayor, Ald. H. Buckborough.

## Devil's music?

**I AM** surprised to find that not a soul has given support to Steve Race's "Right at the Devil" record.

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# 'I was in the right place at the right time'

**SUCCESS**, an old showman once told me, "depends largely on being in the right place at the right time and being seen by the right people."

I'm convinced he was right! Because if I hadn't been in the right place when Cliff Gordon, the Welsh actor and producer, paid the place a visit, and in another place at another time when Jack Hylton called in, the chances are I wouldn't have got any place, any time, in Show Business!

## SHIRLEY BASSEY

—writes No. 7 in the MM's 'Turning Point' series

**So, whenever the worst went round that there were cops in the vicinity, the boys in the band used to mangle me out of sight.**

**ROAD SHOW**  
I sang at home and I sang at work, and it was while I was singing at my bench in a Cardiff factory one day that a girl-friend, if miss said "shiner, why don't you enter for the talent competition at the Lusia Ballroom next Saturday night? You never knew you might win!"

**For—**  
MY mother hates my records and she's not looking forward to my next one. But even she was absolutely sold on them last night.

**—Against**  
IN a recent article in the MM, Basil and Ivor Kirchin wondered why they haven't had radio broadcasts lately.

**Devil's music?**  
I AM surprised to find that not a soul has given support to Steve Race's "Right at the Devil" record.

**Formula**  
We toured a mixture of "A" and "B" grade theatres and I had my first experience of work in a theatre audience. I wasn't so sure I liked it as I thought I would.

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**Formula**  
We toured a mixture of "A" and "B" grade theatres and I had my first experience of work in a theatre audience. I wasn't so sure I liked it as I thought I would.

**HAMP'S No. 2**  
WHEN Lionel Hampton leaves the stand, Bobby Piater takes over. In addition to acting as deputy leader, Bobby, who has been with Hamp for ten years, has contributed a number of arrangements to the book, including "Take The A Train," "How High The Moon" and "Harlem Cha-Cha-Cha."

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**ing, and then—**who should walk into the club one night but Jack Hylton! Right place, right time—Number Two!

**To no effect—**or so it appeared. Mr. Hylton came, saw, but from the look on his face, I certainly hadn't conquered!

**Then, just when I was resigning myself to a fate of "B" grade theatres and occasional cabaret dates for the rest of my life, the old showman's formula, right place, right time, proved its worth again.**

**Then, when he thought I was ready, he pushed me into a vacant spot at London's Astor Club.**

**I sang there for a week without anything very exciting happen-**

**ing, and then—**who should walk into the club one night but Jack Hylton! Right place, right time—Number Two!

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Frank Weir says Hello

# IVY BENSON 21-PIECE AT THE ADELPHI

## Stars are the Lady Ratlings

**B**ANDLEADER Ivy Benson is to conduct a 21-piece orchestra for the show "The Lady Ratlings On Parade," which opens on Tuesday at the Adelphi Theatre, Strand, for a three-week season.

It replaces the "Al Read Show" which closes tomorrow (Saturday).  
Ivy will augment her normal 15-piece dance orchestra with six strings.

The Lady Ratlings is the women's equivalent of the Grand Order of Water Bats.  
**Joan Turner**  
Among Lady Ratlings appearing are singer-impresario Joan Turner, Maude Edwards, Doreen Harris, Charmian Innes, Sue Riscoe and Marjorie Polner.

Ivy starts her own TV series on January 1. The show will be seen from 8-9 p.m. on alternate Fridays. This is her first commercial TV series.

## STAN 'SCORES' WITH TED HEATH



**Famous international footballer Stanley Matthews (r.) shows his book 'Prescriptions to Ted Heath during a break in a tennis club match at the Winter Gardens, Blackpool. The Heath Band played at the game and Stan organized it.**

## LITA STARS IN TV 'FAN CLUB'

**L**ITA ROZA is to star in the first of a new weekly series of programmes titled "Fan Club" which will be seen on the ABC-TV Northern and Midland channels at 8 p.m. tomorrow (Saturday).

Lita's sister Alma Warren will also make a guest appearance.  
Music will be provided by Norman Percival's piano-bass-guitar trio. Norman was responsible for a number of musical arrangements for Vera Lynn's TV series.

## Agent's wife dies

Mrs. Millicent Praeger, wife of theatrical agent, Mr. Praeger, died in London on Monday. She was 57.

## Dankworth to judge at the All-Britain

**T**HE MELODY MAKER has signed an all-star panel of judges for this year's All-Britain Final of the M.M. National Dance Band Championship at Belle Vue, Manchester, on Sunday, November 11.

Under the chairmanship of M.M. Editor Pat Brand, the panel comprises the following: Frank Dankworth, Steve Race and Johnny Dankworth. The orchestra, with visiting guest star Victor Skrykett, will be heard in the major attractions. Compete in the final of the M.M. National Dance Band Championship at Belle Vue, Manchester, on Sunday, November 11. Tickets are priced at 10s. 6d., 7s. 6d., 5s. 6d., with reserved seats at 10s. 6d. and 12s. 6d. stamped, addressed postal remittance.

## TONY BRENT DEBUT

Singer Tony Brent makes his London Night Club debut on Monday at the Astor Club.

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**CHIC MILNE**

## NEWS IN BRIEF

**A**TV will give a preview of the Royal Variety Performance on Sunday when re-remains will be seen on Val Parrella's Sunday Night At The Palladium.

Singer, Marie Benson is to tour British Army camps in Germany in January.

Basist Brian Park has left the Sandy Brown Band to work the architect but will continue to freelance.

Blues singer Beryl Bryden is to make an eight-day tour of jazz clubs in London and the Midlands.

Clint Gough, former Bobby Middleton singer, made his recording debut on Tuesday when he recorded "Bad, Bad Man" with the Ken Jones Orchestra for the Embassy label.

Columbia recording artist Eddie Fisher is at the Empress, Ardmore, his first in London. Variety.

Basist Ken Hogston has opened a dance band and recording agency, Franklin Enterprises, at Morley House, Regent Street, W.

A celebration dance is to be held at the Adelphi Ballroom, South, today (Friday) when Gordon Brown and the Adolphians complete three years there.

The Johnny Bell Trio was due to start a two-month tour of U.S. bases in France yesterday (Thursday).

Frank Kingham, resident at London's Jack of Clubs, aims on the BBC Home's "Bright Night" on November 6, to end 22.

Accordianist Jack Embrow is busy from 10 to 11 p.m. at the U.S. music scene.

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# NEW YORK DIARY

## UMA MAE CARLISLE

The Fats Waller protégée who was a popular night club figure in England and France before the war, is in Harlem Hospital in serious condition.

Joe Mooney, jazz accompanist and Hammond organ soloist who enjoyed a organ in New York during the late 1940s, will return to records with an LP on Atlantic shortly. Mooney, who also plays piano and sings, has recorded for Bluebird and now records a couple of years ago. He has spent most of his time in the night club in Miami Beach.

## By Leonard Feather

Armen Hattorian is the new drummer for the Marian McPartland trio. He is a student of Joe Morello who recently left Marian to join Dave Brubeck.

## IRVING GRANZ

Norman Granz's brother, Ed, will give a concert on December 15 at the Shrine Auditorium in Los Angeles with Woody Herman, George Shearing and Dave Brubeck. Ed's album has signed a new three-year contract with Contemporary. Ed's last LP featuring songs from the Broadway show "Fair Lady" actually consisted of piano solos by André Previn. Rumours that Ed's Previn piano solo by André Previn in December were denied by sources close to the singer, who

believes that his induction is at least a year off.

## LOUIS JORDAN

Louis Jordan made what he said to be a sensational comeback on records this week with his first album since for the Mercury label with Quincy Jones and Ernie Wilkins' swinging arrangements. Many of his biggest old Decca hits, the special all-star band assembled to accompany him composed of Duke Jordan, trumpet; Jimmy Cleveland, trombone; Buddy Johnson, sax; Henry "The Boss" Taylor, tenor sax; Ray Charles, piano; Sam Cooke, bass; and Charlie Baker, guitar; Wendell Marshall, drums; and Charles Fennip, drums.

## DUKE ELLINGTON

Duke Ellington's forthcoming album for Columbia, "The Duke Ellington Big Band," is said to be the most unusual event in the Duke's career since "Black, Brown and Beige." Titled "The Duke," it is a more or less an oratorio, with an extensive vocal and spoken narration by Duke, plus a vocal group, the Duke Ellington Singers, among them Margaret Tynes, a concert soprano, and Joy Sherrill, who was with the Duke in the 1940s. Percussionists featured in the album include Sam Woodyard, Louis Bellson and Candido.

Bandleader Ray Anthony and Gene Vincent and his Blue Caps have been signed for featured roles in the new movie "The Girl Can't Help It."



LOUIS JORDAN



WOODY HERMAN



JOE MOONEY

# JACK PAMEL'S SHOWTALK

MY remarks last week on the prevailing system whereby many of our star radio and recording groups are, in fact, composed of the same select group of top-line "session" musicians have started (judging from my postbag) quite a harel!

Even more reaction has come from my castigation of Britain's poor-quality pit orchestras—ranging from the out-right indignation displayed by certain members of these orchestras to the wholehearted support for my views expressed by the majority of correspondents.

The two subjects are neatly tied up in a letter from Leslie Lambert, manager of the Skyrockets Orchestra, at present in the pit of the London Coliseum for "Pajama Game." Lambert "did promise to use the orchestra... and when it suitable time should arise... But although it makes records and has just completed four Radio Luxembourg shows with Dickie Valentine... it seems that the orchestra are now referred to the BBC."

I had pointed out that this was one of the few brilliant exceptions to my criticisms. And Mr. Lambert's reply suggests in passing that, well, he is one of the main reasons for the existence of the Skyrockets.

It is that the organization does not permit deputes in any circumstances of ill-health or similar causes. Hence, no continues, "the orchestra is the same at every performance." There, in discussing the deputy system (which he says, "is still in use even in West End theatres, which does not go to make good music"), he has made the deal!

The Skyrockets, probably the best theatre orchestra in the country, have apparently been reduced to their ABC broadcasts for the last 18 months—without success.

The BBC's Jim Davidson, says I entirely endorse Mr. Lambert's view. And I should very much like to know why this fine orchestra has not, in fact, broadcast during the last 18 months—during the last 18 months—without success.

## CRAZY!

FOR a final dose into the past, I'm afraid this is rather a backward-looking week. I don't drag up again my old beef about the fact that many recording artists are expected to pay 15 per cent of their royalties towards breakers and free copies of their issues sent to critics, disc-jockeys and reviewers.

My famous pianist pointed out to me that there is one person who never benefits from voucher copies of records; the artist who has made the disc! If he sends a copy of his own record to a shop and buy one.

Admittedly, he gets a tiny proportion of that price back by way of royalty—but then 10 per cent of that to offset the cost of the free copies of which he doesn't get one!

## EXCEPTION

STILL, rifting back through the pages of past MM articles—I come across a first-hand example of an exception proving a rule on the Of The Record TV set a couple of weeks ago.

I had written, in an attempt to explain away the apparent difference in quality between live and recorded performances certain artists that an indifferent performer could not be expected to give a single live performance what it may be right in the studio.

The exception to this rule was found in the Johnny Dankworth orchestra—showing that good artists can, at least, give an amount of hard work, do precisely like it. It was when the technicians were faced with the problem of reproducing, as faithfully as possible, the same effect as those on Johnny's best-seller, "The Sound of Music." Now, on that record, the various parts of famous orchestral "sounds" were, of course, taken down on tape at separate times, then linked together and then mixed by Johnny's commentary. It was decided that it would be necessary to film Johnny Dankworth giving the commentary for the TV presentation, but when the whole piece had to be played through at one fell swoop in the studio, it was found that Alan's words would have to switch through three separate instruments in a bewilderingly short space of time including one from alto to "hot fountain pen."

Nevertheless, since the band-leader and the musician in question were both good, the result WAS overcome, the

What a crazy world this recording business is... In 1955, British fans spent \$154 million on their 60,000,000 records. No less than \$2,000,000 of this money went to the tax man.

I wonder what he did with it! I know what he could have done with it—or what you could have done with it if you had \$2,000,000 to spend; you could: Pay for a year's upkeep of half the prisons in the country, or run a series of all the Royal parks and the country's historical monuments and all the British Museum, the National Gallery, the Tate Gallery and all the Arts Council grant.

Bearing in mind the dreadful noise that emanate from so many of the pop records that to make up that 60,000,000 total, I hope that, were you able to spend that \$2,000,000, you would be spending some terrific amounts, devote it to the last of those choices.

## HOW MUCH... is a memory worth?

What price could you put against the most pleasant of your personal memories? The dance tune that reminds you of your courtship days, the song they sang—and the way they sang them—when you were eighteen and all set to put the world to rights.

And what of your more recent memories? The day your youngster made a first attempt at conversation, the celebration you had at home when you got your first promotion, the party you had when your wife won that (very small) dividend on the Pools. Wonderful occasions, wonderful memories; some of them quite recent and yet already fading—there's the pity of it. That's why owning a Grundig tape recorder is such an asset. Memories never fade with a Grundig. They're yours for as long as you want to keep them. Grundig model designed to meet your specific need.

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# LOUIS IS TOO CLOSE TO GET HURRY—SAYS HAMPTON

OUR recent dissertation on the subject of Armstrong and the All-Stars inspired a tidy crop of letters, and we print a representative selection of them below.

But first, we asked Lionel Hampton for his views. Instead of delivering an on-the-spot opinion, he took time to consider the matter and put down his feelings in letter form. This is what he wrote:

Louis Armstrong is one of the foundation stones of 20th Century Jazz. His influence has been and still is immense, not only on trumpet style right down what I like to call "the family line of jazz"—from Red Allen to Roy Eldridge, and don't forget Dizzy followed on from Roy and Miles Davis and Chet Baker, and then on to most other instruments, and even on vocalists. All of us have a little of Louis Armstrong in us. . . .

You know, when anyone is as successful as Louis, there'll always be little people ready to knock them. But Louis is too big for them to be able to hurt him. Sure he's a showman! Since when has it been a sin for a jazzman to make people happy? And, believe me, he's still waving wondrously after all these years. Trummy Young, Edmond Hall and Billy Kyle are among the best of the business and the whole group plays some marvelous music. Yes, I've read these critics who knock the All Stars—but if there's better jazz being played today, I've yet to hear it—Lionel Hampton.

## COLLECTORS' CORNER

edited by Max Jones and Sinclair Trail

But to examine Mr. Tracy's comments objectively, Young can be a tedious, overbearing man, but most of his work is of high quality. Deems, admittedly, is no brilliant soloist, but his ensemble playing is above criticism. Kyle is a fine pianist and Hall leads among contemporary clarinetists. I saw three of the recent British concerts and never did Armstrong relax the tension of his music. Yes, I've read these critics who knock the All Stars—but if there's better jazz being played today, I've yet to hear it—Lionel Hampton.

### Virulence

THE Armstrong All-Stars are virtually the only small group currently and successfully playing to a wide public music which can truthfully be called "hot jazz."

### KID HOWARD

hence their virulence—*Jed Aidan, London, N.22.*

### High quality

THE crux of this Armstrong matter lies in the fact that today he leads a band which approaches the high standards set up by the Hot Five.

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MILY JACKSON (SEE FRIDAY BELOW).

(Times GMT)  
**SATURDAY, NOVEMBER 3:**  
8:30-9:00 M: D.J. Shows (daily).  
10:30-11:30 J: As above.  
11:30-12:00 M: J. Garner, Furlow, Gritz, MAJ.  
11:45-12:15 P.M. D: Jazz Band Ball.  
12:15-12:45 A: J: Manilla Jackson.  
1:15-1:45 F: Jazz News.  
1:45-4:45 Z: Swing Serenade.  
4:45-5:30 M: Chorus Melange.  
5:30-6:30 J: Hollywood Music.  
6:30-7:00 M: All Stars.  
7:00-7:30 J: Jazz News.  
7:30-8:00 J: 11:10-1:10 a.m.: J: Edel.  
8:00-8:30 M: Chorus Melange.  
8:30-9:00 J: America's Pop Music.  
9:00-9:30 J: Jazz News.  
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# At the Tin Pan Alley Ball



**THE stars of the profession had themselves a ball last Thursday when the annual meeting of the Music Publishers' Contact Personnel Association (pluggers, to some) took place at London's Dorchester Hotel.**

This is the one time in the year when singers, band leaders, songwriters, publishers, agents, contact men, A-and-B men, exploitation men and agents all meet with a smile.

They met to reward Dorothy Squires (right) feigning camera-shyness, watched by Anne Shelton, Peter King and Tony Osborne.



Above, singing star Julie Dawn (left) has a between-dances chat with sound-effects ladies; below, Robert King and another song star, Patti Lewis.

Right, the MM camera catches Joan Small (left) in the middle of a funny story. Waiting for the punch line— pianist Bill McGuire and singer Robert King and Patsy Clark.



## PAT BRAND'S ON THE BROADWAY

**DO you sometimes think contestants get a too easy run on TV quiz shows? I've just been to a show where you can't even a quiz show!**

It's "The Arthur Godfrey Show" starring Pat Boone, the McGuire Sisters, Carmel Quinn and guests. But is that why the women (it's mostly women, being at 10.15 a.m.) clamour for tickets? I wonder!

Because you're greeted with a large carrier bag, inscribed: "I've Just Come From The Arthur Godfrey Show. You're there, passed through a miniature supermarket where the assistants play you with toothpaste, eye-drops, silk stockings, aspirin, cake-mix, washing powder.

They're anxious to fill your carrier bag—free!

"Because all these are the products due to be advertised on the show. And they want you to take them home and talk about them.

By the reaction I caused, I must have been the first "customer" in years to have refused.



**NEW-YEAR, Monday, in a new ball around him. The Merry Macs are in the show, too.**

**MEMO to liver patients:** The New Year's Eve Show of Music are advertising "Man-Women—oil ages, are happier, more relaxed, more beautiful after three or four months' lessons."

**I'M AMAZED** at the number of record shops in and around Broadway who are selling the same old cut-prices. They even beat the number of shops selling the same old.

**I'M TOO SOFT HEARTED** to print the things a big American publisher is calling a big British publisher.

**Timely gift**

**ALTHOUGH they "give" you four hours when you cross the Atlantic (L&T), compared with G.M.T., you still get short of time. This was the set-up in New York last week.**

**In the club—Sunny 811.** Just: Hippo, Max Kaminick.



**Success stories**

**SUCCESS** for three artists who deserve it: Judy Garland at the RKO Palace, which has extended her run and is now booking for November and December.

But, I suppose, if you're doing five black-and-white and one colour shows a week, there's not much time to work out movements.

The McGuire in fact are turning down work so fast it's the ground.

One of the girls of his third daughter, "Two: The fact that she still at college, studying English, she's still undecided about going to London and singing at the hands of the biggest TV competitor to the Sullivan Show is Steve Benny Goodman "Allen, who's giving up his week-day series to concentrate on same-time-Sunday rivalry.

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## Hollywood Headlines

**Lucraft**

**TEN gallons of ice cream and a huge cake shaped in the form of the state of Texas were served this week to the musicians of the Los Angeles Philharmonic orchestra. Refreshments were a special tribute from composer Dimitri Tiomkin for the orchestra's arduous work on the final day of recording for Giant. The day's session ran 11 hours.**

**THIS AND THAT**

**Local DJ refers to French washing cream sponsor.**

**The Fore People of Paris.** The Fore People of Paris, led by Joe Mami, with Herb Heller, Max Bennett, et al. played printed basic orchestra tracks over Sunday at Buddy de France's new recording studio in Paris. The "Fore" for claret, is being sold by a guest house in the Paris suburbs and the Eddie Fisher's birthday gift to his manager was a Cadillac.

**THEY SAY THAT**

**Benny Goodman will tour Japan this winter.** Benny Goodman will tour Japan this winter. He will be accompanied by Harry James and the Harry James orchestra. Benny Goodman will tour Japan this winter. He will be accompanied by Harry James and the Harry James orchestra.

**FIAM CLIPS**

**Singer Allen Jones.** Allen Jones, who has been singing at the Comets and the Frontier, is in the Rhythm Club with Dick Gale in the Rhythm Club. Allen Jones, who has been singing at the Comets and the Frontier, is in the Rhythm Club with Dick Gale in the Rhythm Club.

**HOW IT BEGAN** (according to Walter Winchell): On his 12th birthday, Ella sent her mother a picture of her mother bought him a picture.

**DISC DATA**

**Jazzie Cain and Ray Krul** is among the numbers at the new record issued by ABC Paramount.

**REGAL - EDMONTON**  
Sunday, 18th November, 3 and 7.30 p.m.  
HAROLD DAVISON LTD., presents  
Final Appearance in Great Britain

*The Fantastic*  
**LIONEL HAMPTON & HIS ORCHESTRA**

Tickets: 12/6, 10/6, 7/6, 5/-, obtainable Box Office (EDM. 5222), or Harold Davison Ltd., Eros House, 29-31 Regent Street, S.W.1, enclosing s.a.s.

**THE BATTLE OF THE BANDS**

**THE battle for supremacy in the British "trad" world is warming up, and the jazz-show concert at the Stoll Theatre last Sunday presented the two leading contestants, Humphrey Lyttelton and Sandy Brown.**

To judge by audience reaction, the Lyttelton Band won hands down. The music proved that the trumpeter, Al Fairweather, are our top original and inventive and most erudite and most erudite.

**HUMPH.**—the most authoritative.

Where Humph scores over his rivals is the authority—almost arrogance—of his trumpet playing. He is certainly a better player than Fairweather though his intonation is more certain.

The Lyttelton band is going through a transition period and, at the moment, the influence of various American jazzmen is a little too obvious. For example, the Armstrong trick of ensemble is still in evidence and Humph's own vocal imitating Cab Calloway's "everybody sing what I sing" act.

The arrangements, though good, do not bear the stamp of originality that marks most of Sandy's work.

The 8 o'clock string quartet led by Diz Dingley is excellent and featuring Bob Clark's "Doin' a Pleasant Change from the usual trad concert line" is up there with the best along nicely and with a good humour.

—Bob Davison

**TV**

**THIS week's Off The Record** was one of the best I have seen. It went with pace, there was variety in both the programme selection and the settings, and the balancing of the various vocalists was excellent.

In this latter department, *Off The Record* has plenty to teach TV, which has not yet succeeded in striking a fair bargain between the claims of sound and vision in the handling of vocal artists.

Producer Bill Cotton Junior did not object to a pencil microphone sharing the frame with Ruby Murray—and nor did I, I'm certain, any of the viewers. Result? We heard the girl, and that is primarily what was wanted.

**Sincerity**

Those who sneer at Ruby's pathetic hand-wringing lament might buy her for her gift for projecting sincerity. Ruby's evincible sincerity is "True Love".

The biggest disappointment was the Ritchie band which gave Ambush a full-blown battle treatment. This is not for the small screen and, frankly, the number doesn't seem worth all the trouble.

I have respect for the talents of Ruby and Vaughan, yet I can only say that I find his misuse of them distressing. The Minstrel antics with which he decorated "Green Door" were painful.

Both singers and choral-backing were fully synchronous—and I haven't a clue how it was done! Joan Small's claim to be the most beautiful girl in the world is a claim to fame. For the rest, there was the rich voice of Inaite Wina and the competence of the Johnson Quartet. And a word for a new, master Jack Payne himself: a vision of the famous masculinity was all to the good.

**Part-reading**

**BUT I didn't read the free** of tea offered the moment I entered my seat. Nor did I read the one and a half-hour transmission.

But I was rather sorry to miss the fried chicken handed round on plates that lay before (no sign).

**What, please copy!** It was interesting to see—on the particular show, anyway—the lack of showmanship in the singing artists. They worked, in fact, in front of a music stand, reading their parts, and the top of the stand was usually visible down-screen.

But, I suppose, if you're doing five black-and-white and one colour shows a week, there's not much time to work out movements.

The McGuire in fact are turning down work so fast it's the ground.

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**More About Hamp**

**AFTER** the slight let-down of Hampton's Empress Hall opening it was doubly pleasurable to witness a couple of very good concerts in Kilburn on Sunday.

I don't know if the band was yet at its best, but it sounded considerably better than on the previous Sunday. Of course, I am sure the section and ensemble work were cleaner, and the soloing more impressive. Many things sound in wind, limb and mallets, was prodigious.

The programme was well chosen giving an effective mixture of ballads (vibes prominent) and medium or fast numbers. "Tenderly" "Midnight Sun" "The Nearness of You" "Love Is Here to Stay" and "Moonlight" were top-notch. Hand contributions.

Among individual musicians featured were Elsie Smith, living up to her appearance with a rousing "Undecided"; trombonist Elsie Hampton with what I took to be variation on "Stella By Starlight"; Dick and Eddie Williams on a powerful "A Train"; as well as "The Cheese" by Frank Moore; "Brand New Baby" and a ballad, and Marnie Watts on "Smack Dab In The Middle" and one more.

Chambers was generously presented, Paster and Mackay a little less so, and clarinetist Toby Brown in two tunes instead of only "Big Bars and Rice". Even the "Bird" theme, Ricky Brown came out on a fast blues, and I enjoyed it very much.

The afternoon concert ran over the time by a few minutes, which resulted in Hamp's having to cut the evening performance short in order to meet a 9.30 closing.

Both shows, which included new arrangements by Elsie and Evans, Oscar Denard and others, were superbly ordered on stage and other "wonder" music by Midnight, Matinee at Festival Hall—Max Jones.

Others were about to follow suit when the police pounced on the first pair and they returned to their seats. No further attempt was made to "do an Encores Hall," as had apparently been feared.

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**GRAND PAVILION, PORTHCRAWL**

**3rd Annual "Write a Melody" Contest**  
(Sponsored by Porthcawl Urban District Council)

Amateur Composers are invited to submit original compositions for the above Contest.

**CLOSING DATE FOR ENTRIES—FEBRUARY 16th, 1957**

**SUBSTANTIAL CASH PRIZES AND CERTIFICATES OF MERIT TO RUNNERS-UP**

Prize-winning entries submitted in previous competitions were accepted for publication.

Send stamped addressed envelope for Entry Form and Rules to:—  
H. E. DICKS, Esq., Entertainments Officer, Grand Pavilion, Porthcawl, Glam.

**ROCKIN' 'N ROLLIN'**

**An Album of 8 Hits**

Recorded by—  
**BILL HALEY • ART BAXTER**  
**ELVIS PRESLEY • TONY CROMBIE** and others  
With Photos **2/6 only**

**MILLS MUSIC LTD., Mills House, Denmark St., W.C.2**

**KLOOK'S CLIQUE**

Volcano: La portra-torch; I hear a rhapsody; Will wall; Yesterdays; Play, fiddle, play

**KENNY CLARKE (drums), JOHN LA PORTA (alto), DONALD BYRD (trumpet), FRANK FOSTER (tenor), HANK JONES (piano), PAUL CHAMBERS (bass), WENDELL MARSHALL (bass) LTZ-C 15038**

**JAZZ CITY WORKSHOP**

Zing went the strings of my heart; Autumn leaves; Blues in my closet; That old black magic; The natives are restless tonight; Serenade in blue; Laura; There they eyes

**MARTY PAICH (piano), HERBIE HARPER (trombone), LARRY HUNKER (drums), JACK CONIFANTO (saxophone), FRANKIE CAPP (drums), CURTIS COUNCE (bass), MICKIE LYONS (vocal) LTZ-A 15037**

**NEW LONDON JAZZ SERIES L.P.s (PART 2)**

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**BYRD'S WORD**

Winterset; Gotcha goin' 'n' comin'; Long green; Say eyes; Someone to watch over me

**DONALD BYRD (trumpet), FRANK FOSTER (tenor), HANK JONES (piano), PAUL CHAMBERS (bass), WENDELL MARSHALL (bass) LTZ-C 15039**

**MUSICIAN OF THE YEAR**

Fragile; Stompin' at the Savoy; I should'a said; Say ya later; Three bass bit; What d'ya say;

**Billie Holiday (singer), EDDIE BELL (trombone), HANK JONES (piano), WENDELL MARSHALL (bass), KENNY CLARKE (drums) LTZ-C 15040**

**LONDON RECORDS**

**JAZZ SERIES**

LONDON RECORDS division of THE DECCA RECORD COMPANY LTD., 13 Brixton Road, London, S.W.9

**TEAMWORK**

is essential in a band or any other group

**EMPEROR**

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**MADE FROM VINTAGE WOOD WITH GOLD FORGED NICKEL SILVER KEYWORK ON THE EMPEROR AND EDGEWARE.**

Boehm System, 17 keys, 6 rings.

**EMPEROR** Bb - £33. 1.6 Tax Paid  
**EMPEROR** Ab - £36. 19.9 Tax Paid  
**EDGEWARE** Bb - £28. 13.0 Tax Paid  
**B. & H. 77** Bb - £22. 0.0 Tax Paid

★ AVAILABLE FROM STOCK—SEE YOUR LOCAL DEALER or write for particulars to—  
**BOOSEY & HAWKES LTD.**  
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Stars at rehearsal

# LIONEL HAMPTON SAYS BACK TO LEICESTER



LIONEL HAMPTON has been booked for the De Montfort Hall, Leicester, on November 17 and the following day returns to London for his last appearances in Britain—two concerts at the Regal Cinema, Edmonstone.

After last Sunday's concerts at the Gaiumont State, Kilburn, Hamp visited the Humphrey Lyttleton Club for an after-hours jam session. He sat in on drums with Lyttleton, saxist Bruce Turner, trombonist Johnny Picard and members of the Slinky Brown Band.

He later went on to the Concor and Sunset Clubs, where he also played.

**Two more concerts**

Hamp later told the MM: "It is my intention to call on Hamp to play a number with the band at the Festival Hall concert."

He said he was "holding back" some special arrangements for the Festival Hall show—which starts at midnight on November 18 and is intended for jazz fans and musicians. Only tickets at 15s, 7s and 5s are left.

The Hampton Band leaves Britain on November 19 for Sweden, where it opens in Stockholm.

# MEL TORME SETS OFF 'CHEAP' DISCS ROW

NEW YORK, Wednesday—An official of the American Federation of Musicians complained this week that the background music (Cortez Leonard) branch of the Union.

Commenting on an alleged claim by Mel Torme that he could buy arrangements for 15 dollars in England, Manuel said his members were "raving" about this and added that this was "cut-throat competition which they cannot meet and should not be expected to meet."

He went on: "Further, this competition creates serious problems for the American professional musician. This country is being flooded with cheap, low quality recordings, tapes, background music, etc., which are destroying the work of our American rates."

He said Local 802 intends to ask Congress to secure protection for the American musician.

**L'houry announcer**  
London-born Howard Willmann joins Radio Luxembourg as an announcer on November 9.

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## EV'RYBODY FALLS IN LOVE WITH SOMEONE

The Winning Song from TV's Popular Song Contest  
Recorded by DICKIE HENDERSON (Oriole) and DON RENNIE (Parlophone)

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A Smash Record by FRANKIE VAUGHAN (Philips)

**MIRACLE OF LOVE**  
MARION RYAN (Pye) EILEEN RODGERS (Philips)

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EVE BOSWELL WANTS A SONG. CAN YOU WRITE ONE FOR HER?

If you have a good chance of making the Hit Parade, for the song Eve Boswell will be recorded by her on Parlophone, and published by the Dash Music Company.

But only nine days remain for you to take advantage of this unique offer. Make offer, full details of which were published in our issue of October 8.

Only complete songs will be considered.

Go get to work and post off the coupon at the bottom of this page. Closing date is Monday, November 13, 1950.

**Major Holley goes back to the U.S.**

MAJOR HOLLEY, the American bass player who has been resident in Britain for the past 18 months, is due to leave for the States tomorrow (Saturday).

He has been a regular member of the Phil Seamen Quintet and during his stay has played with many of Britain's top jazz outfits—both modern and traditional.

# KEN COLYER CLUB

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KEN COLYER'S JAZZMEN  
**WEDNESDAY**  
BILL BRUNSKILL

# ROYAL FESTIVAL HALL

RECITAL ROOM  
**TUESDAY, 6th NOVEMBER, at 7.45 p.m.**  
**"JAZZ TODAY No. 15"**  
Derek Smith, Jimmy Skidmore, Keith Christie, Henry Hall, Geoff Taylor, Lenzie Bush, Eddie Taylor, Ken Sykora, Jimmy McKenzie, Jackie, Jack Higgins.  
Tickets: 2/6, 4/-, 5/-, 6/6, 7/6

—MAIN AUDITORIUM—  
**SATURDAY, 10th NOVEMBER**  
**3rd BRITISH FESTIVAL OF JAZZ**  
5.30 p.m. MODERN/MAINSTREAM CONCERT.  
PHIL SEAMEN QUINTET · ALAN CLARE QUARTET  
COURTLEY-SEYMOUR ORCHESTRA · THE "JAZZ TODAY" UNIT  
featuring the CHISHOLM-CHRISTIE Quintet, KEN MOULE Trio, JIMMY WALKER Group, and LENNIE BUSH, ALLAN GANLEY, KEN SYKORA, GEOFF TAYLOR, DAVE SIMPHERD, etc.  
Tickets: 5/-, 6/6, 7/6, 8/6, 10/-

5.30 p.m. TRADITIONAL CONCERT.  
COLYER—LAURIE—MULLIGAN—CAREY  
Tickets: Sold out. Standing 3/6, available on day of the concert.

**TUESDAY, 13th NOVEMBER, at 7.45 p.m.**  
**"MODERN JAZZ WORKSHOP No. 27"**  
First London appearance on return from America  
VICTOR FELDMAN and his Modern Jazz Quartet  
Guest, ROBERT SCOTT, TONY HALL  
Tickets: 2/6, 4/-, 5/-, 6/6, 7/6

—MAIN AUDITORIUM—  
**TUESDAY, 13th NOVEMBER**  
**MIDNIGHT JAZZ MATINEE**  
A special 2-hour Jazz Programme by the  
**LIONEL HAMPTON ORCHESTRA**  
Tickets: 1/6, sold out, 1/6; 2/1-, 3/1-  
ALL TICKETS NOW AVAILABLE FROM B.F.M. Box Office (WAT 310) and usual Agents. S.A.E. with postal applications, please.

# NATIONAL JAZZ FEDERATION

## A SONG FOR EVE BOSWELL

To Miss Eve Boswell,  
THE MELODY MAKER,  
6, Long Acre, London, W.C.2 (Comp.)

I/We certify that the enclosed lyrics and melody are my/our own original unpublished work. I/We have read and understand the Rules governing this Competition, and agree to accept the Judge's decision as final.

Signature .....

Address .....

(Block Letters)

Copies of rules obtainable on application. Closing Date: November 12, 1950. MM 311-66

# Melody Maker

NOVEMBER 10, 1950 EVERY FRIDAY 6d.

Woody Herman  
WRITES ON P. 3

# Tonic at MM final



Tomie Sharpe, vocalist with the Kirochin Band, will be singing on Sunday at the MM 'Jazz Today' final at the Regal, Manchester. (See story below.)

# HEATH SAYS NO TO BASIE SWAP

'Fans can't pay' VIC LEWIS WELCOMED HOME

THE Count Basie-Ted Heath exchange has fallen through and the American band's tour of Britain, scheduled for January, will not take place.

However, Ted still intends returning to America and other bands being considered for an exchange include Billy May, Tommy Dorsey and Ray McKinley with the reformed Glenn Miller Orchestra.

Agent Harold Davison, who was with Ted Heath to have promoted the Basie tour here, is also negotiating other Anglo-American deals. He said that he hopes to have definite news of the proposed Jazz At The Phil deal when JATP boss Norman Granz returns from the continent next week. Negotiations are also still proceeding to bring a Gerry Mulligan-George Shearing-Gene Krupa package here.

**Band equality**

In a statement to the MM, Ted said: "New York agent Willard Alexander and I felt that it was too close to Lionel Hampton's visit and January was not a good time. I pointed out that Hampton's fans had demonstrated that they can't pay the high prices entailed in a tour of this kind. These bands have got to come down in price."

"Also the Musicians' Union realizes that there has to be some financial equality between English bands touring in America and American bands over here."

Ted said there was still a possibility of Basie coming at a much later date.

He said he still intended to return to America with his band, but was adamant that he should go alone as a solo attraction.

"The money Basie wanted was far too high," said Davison.



Band leader Vic Lewis was welcomed by his wife, Jill, when he landed at London Airport on Wednesday after his three-week tour of the States. (See story on page 20.)

# ART TATUM THE GREAT IS DEAD

A GENIUS, died in Los Angeles on Monday. He was 46.

Art, and his second wife Geraldine celebrated their first wedding anniversary last month. Tatum went to New York in 1922 as accompanist to Ade La Hall. He recorded with her and made his first solo sides in March, 1925.

He then settled in Chicago and by the mid-30s had an international following. He visited London in 1938.

Since 1942 he has worked with his trio, enhancing his already great reputation.

See "Tribute To Tatum," page 8.

# Kirchins to play at All-Britain

THE Basil and Ivor Kirchins Band has been signed up by the MELODY MAKER for the All-Britain Dance Band Championship Final at King's Hall, Belle Vue, Manchester, this Sunday.

The band joins the other top-line attractions lined up by the MM for the mammoth "battle of the bands" between the ten semi-pro outfits who have won their way through to the All-Britain.

The musical highlights of the

Back Page, Col. 3

# EVE BOSWELL FOR SWEDISH NITERY

EVE BOSWELL has now clinched her two-week season at Berns Restaurant, Stockholm, Sweden, starting on November 16.

As exclusively announced in the Melody Maker last month, Eve will be receiving a "fantastic salary" for the engagement.

Eve, currently in the States on a record promotion tour, will be required to sing, dance and play piano.

She follows Lena Horne, Maurice Chevalier, Eartha Kitt and other international stars in appearing at Berns.

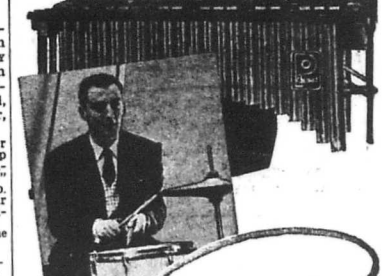
She was booked for a season at the Prince of Wales Theatre, London, starting on November 10, but has cancelled this engagement by request of impresario Bernard Delfino to avoid clashing with Gracie Fields, who has been brought in as a last-minute star deputy for the U.S. vocal group, the Ames Brothers.

Turn to page 20 for full details of the competition. This is your last chance to enter for the contest.

**GRANZ SIGNS ORY**

The Kid Ory and Woody Herman's bands have been signed by Norman Granz for his labels.

# VICTOR FELDMAN STARS WITH Premier



"For Vibes and Drums I can assure drummers that Premier is best", says Victor Feldman, one of Britain's top Jazzmen.

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WORLD'S SUPREME QUALITY

# LITA ROZA OPENS NEW TV SERIES



Lita Roza starred in the first of the ABC-TV series "Fun Club" on Saturday. Here she (1) is seen with her sister Alma Warren, (2) her brother Norman Ferris, and producer Eddie Kebab.

# GREEK LEADER CANNOT PLAY IN ENGLAND

LACK of a working permit will prevent British audiences from hearing a remarkable Greek trumpet-player, who is currently on holiday in this country (writes Chris Hayes). He is 32-year-old Stavro Mouchtas, top band leader in Athens, where he fronts two bands, playing at clubs and restaurants, recording and broadcasting. He is staying at Brighton's Montpelier Hotel where his brother-in-law, Raymond Dawson, is staff manager.

# Congratulations!

Singer Lesli Southern celebrated her 21st birthday on Monday by opening at the Carlton Ballroom, Slough, as featured vocalist. She recently left the Côte d'Azur Club, W.

# 13-YEAR-OLD REEFS ROCK-'N'-ROLL

I WAS amazed to read the letter by P. Dawson, of Essex, calling rock-'n'-roll "music of the Devil." I find all these letters and critics' opinions of rock-'n'-roll quite tedious and exaggerated. I am an ardent rock-'n'-roll fan and would be annoyed if anyone called me one of the Devil's fans! Miss C. Duffield (aged 13), Birmingham 14.

**Top of the Bill**  
AS a true jazz fan and a secretary of a local club I am fed up with the continual abuse of rock-'n'-roll music. This new beat has apparently upset the traditional mind unless they don't like the idea of a rival. Since jazz started there have been many new sounds, most of which received the same reception as rock-'n'-roll, but surely these new additions to jazz are fresh and alive. At the moment rock-'n'-roll is the only rival.

# Sid Phillips Band for Royal party

WHILE playing for last week's Bradford Press Ball band leader Sid Phillips received a telegram asking him to play with his band at the Windsor Castle Christmas party on December 14. This will be Sid's fourth appearance. BRIGHTON.—Coney Hill Jazz Club has booked the Storvick Jazzmen, a New Orleans group from London, for appearances every Saturday, at the Granada Hotel, Grand Parade. BURNLEY.—Encouraged by the success of a jazz band ball last Friday, the Empress Ballroom is to organise a regular series starting with the Chris Barber Band on November 16.

Clarinets of Exceptional Quality by Besson

These truly remarkable Clarinets are quickly finding popularity among players seeking a craftsmen-built instrument of outstanding construction and design. All are made from the finest materials available, by men who have spent a lifetime at their craft. There is a wide choice at prices which will appeal to all players from beginners to professionals. With their pure tone and superb workmanship throughout, BESSON Clarinets are a sheer delight to handle, and we confidently recommend them as upholding the tradition of quality for which Besson is famous. Illustrated is the Model 68, Besson System, 17 keys, B, rings, Wood with chromic keys. Price, complete with hard case (a comparison), cleaner and 3 reeds—**£23.17.7** (incl. P.T.) Instrument only—Cash price £21.18.8 (incl. P.T.) See your dealer, or send Coupon for full details.



To Besson & Co. Ltd., 15 West St., London, W.C.2. Please send me Clarinet folder and prices. NAME: ADDRESS: MM 1031

**Come again please**  
I SHOULD like to thank the organisers of the London Hampton tour. I was lucky enough to meet Lionel in person after the concert in Bournemouth and he was just as agile and happy of stage as he was on the radio. Many thanks, Hamp—

# MAILBAG

**Top of the Bill**  
come and see us again soon! —F. A. Curtis, Bournemouth

**Hamp defended**  
FOR the past two weeks I have been nodding with deep regret the criticism on the merits of the Lionel Hampton Band. I admit that this band is lacking in many respects but it is not as bad as you make it out to be. It has given the British public something that has been sadly lacking for a long time—live, complete jazz.—D. Barden, Forest Hill, London

**JATP review**  
SO JATP is at last returning to England. What will this entail? I expect we shall be blitzed by the frenzied "bookings" of the musical (?) corporations of "no-hood" vee-jay, but only a connoisseur of the music of Stan Getz. On the other hand, the artistry of John Lewis and the

**Band Battle (1)**  
Bob Dawbarn's article "The Battle of the Bands" has comments on the individual performances of both sides. I was very interested when I read it. I was playing from lines were written by Sandy Brown with Lionel Hampton on drums. The season was at the Hampton Hotel "after hours" and the 100 or so who happened to be there were treated to 40 minutes of very interesting music. Three numbers, "Flying Home" and "Jeepees Creepers" and "Got Rhythm" were played. Hampton grove the band along with a quiet and tasteful but definite beat, really showing what a great musician he is.—J. C. Wright, S.W.7

**Band Battle (2)**  
I WAS amazed to read Bob Dawbarn's article last week in which he criticised Humphrey Lyttelton as being "too busy" in being a constant in the British jazz scene. In recent weeks I have read five articles in which Lyttelton is pointed out in no uncertain terms that he is appreciated and his music should be likened to any other "modern" or "mainstream" or "hot" music.—John Tree, Portsmouth

**Band finale**  
IN my opinion and I should think a lot of others as well, Ken Colyer's band and Chris Barber's (who I think are the best I've heard) are way in front of the trail. Leonard, Sussex.

# THE BEST FOR U.S.

ANY talk of an exchange between British and American musical stars is not representative of the British music scene. If there are to be further exchanges between the two countries, it is sincerely hoped there will be, it seems obvious to me that the only way to ensure that the exchanges are a success is to send the best we have to the States. The best available in this country was not even in the Glaser or Dawson articles in the MM of two weeks ago. To me, any talk of British musicians working on an exchange basis with the States is quite ludicrous when obvious choices for the job like Ronnie Scott and Tony Haynes, Seanam, and perhaps a handful more of the musicians associated with their groups (Ulster, Cambridge Circus, W.C.2).

**3 hours continuous playing**  
with the **SOUND TAPE RECORDER**



Automatic track reversal makes this important feature possible. Speeds: 3 1/2", 7 1/2" and 15" per second—electronic eye for both recording and playback and distortion indication—these are only a few of the many creative features of the SOUNDEX. Superbly presented in durable simulated plexiglass case with handsome gilt locks and fittings. **55 GNS.** complete with speed of LP tape and crystal disk microphone.

**Albert Nicholas is new club President**  
Veteran New Orleans clarinetist Albert Nicholas has been made president of a new Wednesday Jazz Club which has opened at the Wellington Hotel, Kenley, Yorks. The Pete Denny Organised Jazz Band is resident at the club. The band comprises: Eric Hill (cl.), Mike Morgan (dr.), Eric Ashton (tp.), Ted Turner (pno.), Paul Siddall (tpt.) and Adrian Potter (trb.).

**Jimmy Butler Band has two newcomers**  
DUBLIN, Wednesday.—Benny McNeill (tp.) has left the Jimmy Butler Band to freelance in London. He is replaced by Jimmy Boyce (trb.). Also joining the band is tenorist Tony Renee.

**55 GNS.** complete with speed of LP tape and crystal disk microphone.

**TAPE RECORDERS (Electronics) LTD.**  
784/788, High Road, Tottenham, London, N.17. Tel.: TOTTEHAM 0811-3

# WOODY on VIC

(HERMAN)

(FELDMAN)

IS VICTOR the first British musician to be featured with your band?

Yes—unless you count trombonist Bobby Lamb, who used to be with Jack Parnell. But then he's really an Irishman!

How did Vic react to American touring conditions? I think he was a little shocked by the conditions at first—but he seems to have survived very well. He has gained weight and I don't believe he has ever looked better.

# 'My boy'

What sort of impression did he make on other musicians, critics, on yourself? Very favourable impressions on American musicians and critics. So far as I'm concerned, he's my boy.

How do you think he compares with other British "imports" into the States? Ralph Sharon, Ronnie Ball, George Shearing, etc.

Britain's multi-instrumental star, VICTOR FELDMAN, after a fabulous start in America playing with the Woody Herman band, returns home this week-end to appear at the MM's All-Britain Finals. Here are the questions and answers we asked Woody about Vic.

I feel that Feldman is more versatile than the others you mention.

Was he featured with your band as multi-instrumentalist or just as a vibes specialist? He was featured on drums and vibes.

Have you any further plans to spotlight him when he returns to the States? Yes, we plan to feature him when he comes back.

# Sincerity

Have you any general impressions about British musicians?—You were the first American name leader to employ British sidemen, so your opinions should be more authoritative than anybody else's.

I have been extremely pleased with the English boys in my employ and value their musicianship and sincerity. I hope that I shall have more working for me in the future.



# Lionel Hampton plays AUTOCRAT



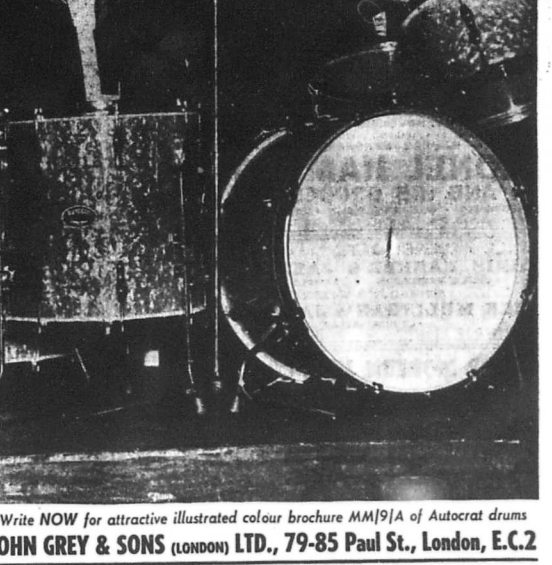
# THE MJQ ARE MARVELLOUS

MILES DAVIS stood next to me gently blowing into his muted trumpet. Miles Jackson, his arms filled with liden conchangers, pushed between us and made for the dressing-room. A few yards away, Percy Heath was quietly plucking his big bass and making fractional alterations to the tuning pegs. John Lewis was talking to a recording engineer who sat stop-watch time to the music filtering back from the stage.

It was no dream, but the middle of a wonderful week-end in Holland. With 7000 other enthusiasts, I had taken advantage of the Nations Jazz Federation's offer of a trip to hear the Birdland '56 show. Compiling the Modern Jazz Quartet, Lester Young, Miles Davis, Bud Powell and the René Urtreger Trio from France.

# False alarm

For £10, we were flown out and back, provided with tickets for a midnight to 1 a.m. concert in Amsterdam, and hotel accommodation. After the superhuman effort of getting out of bed at 6 a.m. on Saturday, we assembled at the Rationa Aft Station at 8 a.m. After one false alarm, when it rained and the trip was cancelled, we were taken on a tour of the Rationa Club instead, we boarded the two specially chartered planes. I was one of the organising staff and headed for a sea-hastened land. The Amsterdam concert was



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Cont. on Page 10



















# STARS REHEARSE FOR THE SHOW THAT...



## Sinclair Traill, Ernest Borneman and Edgar Jackson review—



### Melachrino to tour U.S. as conductor

GEORGE MELACHRINO is to visit America early in the New Year for guest-conductor appearances.

George has been to the States several times and while there in May did radio, television interviews and d-j spots. A big feature of his first trip as conductor, although he has since toured the Continent in this capacity.

### Bruce Turner ill: Skidmore dep.

Bruce Turner, also saxist with the Humphrey Lyttelton Band, was this week advised by his doctor to take a rest.

### Cliff Deeley fronts his band again

Cliff Deeley, resident leader at the Tower Ballroom, Birmingham, is fronting his band again after a recent illness.

### MD quits ballroom after two months

After a stay of two months, Ronald Bambrick has terminated his engagement as musical director at the Empress Ballroom, Portsmouth.

### CLASSROOM JAZZ

A jazz concert is to be held at Blackwell County Secondary School, Harrow, in aid of a fund for a £1,200 school organ.

### CRESTA BALLROOM LUTON

PROUDLY PRESENTS  
(By arrangement with Harold Davidson Ltd.)  
NEXT TUESDAY, NOVEMBER 13th  
ONE CONCERT ONLY at 7.45 p.m.

The Fantastic  
**LIONEL HAMPTON**  
& HIS ORCHESTRA

TICKETS: Circle 15/- & 10/-, Stalls 15/-, 12/6, 10/-, 7/6 & 5/-  
Postal Applications—CRESTA BALLROOM, LUTON

### DE MONTFORT HALL - LEICESTER

SATURDAY, NOVEMBER 17th, 6.20 & 8.40 p.m.  
By arr. with Harold Davidson. Arthur Kimbrell presents  
SPECIAL RETURN & FAREWELL PROVINCIAL CONCERT

### LIONEL HAMPTON & HIS ORCHESTRA & ARTISTES

With his ORCHESTRA & ARTISTES  
Friday 15/-, 12/6, Saturday 16/6, Stalls 11/6, 10/-, 7/6, 6/-  
Arthur Kimbrell, Musical Director

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With his ORCHESTRA & ARTISTES  
Friday 15/-, 12/6, Saturday 16/6, Stalls 11/6, 10/-, 7/6, 6/-  
Arthur Kimbrell, Musical Director

### ...NEVER WAS

THE Royal Variety Performance, due to be held at the London Palladium on Monday last, was cancelled owing to the international situation, but MM cameraman Ron Cohen was on hand at rehearsal to get these pictures.

Above left, Liberace (l.), who returned to America on Tuesday, chats with drummer-bandleader Eric DeRosey. Centre, Alma Cogan assists David Whitefield with his bow tie.

### Star quotes

Speaking of the cancellation of the Royal Variety, all George and I are disappointed, but in a word of world situation, I understand the reasons. A very big blow, but in the club, I hope to appear before the Queen.

### Blue Anchors Away

The Blue Anchor Jazz Band is resident at the Southport Jazz club which opened last week.

### NEWS IN BRIEF

HUNGARIAN cabaret singer Agnes Bernelli has been signed for part in this year's London Palladium pantomime starring Norman Wisdom.

Saxist Martin Hayes, who has been touring with the Gipsy Kings Orchestra, has taken a trip into London's Carousell Club.

Frank Willoughby left the Maitland Club in last week and has opened as solo pianist at the White Room, Denman Street.

Guitarist-vocalist Malcolm Mitchell closed a successful London tour—left Britain on Wednesday night to star in New Zealand, starting on December 20.

Gipsy singer Nanna, who purchased this week recorded "I Don't Know" and "Don't Let's Run Away From It" for Columbia.

The Prentice Flour Show, featuring Gerald, Albert Modley and David Bergala, is to be presented at Birmingham Hippodrome during the week of November 26.

Leeds Majestic leader Johnny Wallis, who has been touring the golf, is to join the famous Sand Moor, Leeds, club.

Brian Harvey and Anne Kennedy-Wilson will give a record special on the work of Joan Bessie and Les Instituteur on temporary Arts, Dover Street, W. on Monday.

The Watch and Licensing Committees of Hull Corporation have decided to allow the film "Rock Around the Clock" to be shown at two cinemas in the city in December.

Drummer Kenny Duff and tenorist Jimmy Thompson, from the London Jazz Orchestra, joined Neville Houghton at the Royal Variety Club, Glasgow, on November 19.

The first organized session of the 24 Hour Jazz Club took place last week at Heligton Hall County Club.

Mills Music has secured the publishing rights for the theme music of the Royal Command Performance film "Back of the Flag" at the Royal Variety Club.

The Maple Leaf Four will broadcast on Christmas Day at 10.30 a.m.

The Geoff Sowden Orchestra and all its members are now booked for Epsom's first Arts Ball on November 19.

### HOLLEY RECORDS FAREWELL DISCS

BEFORE leaving for the States on Saturday, American bandleader Major Holley recorded a farewell session for the Pre-Nixa label on tuba.

Three numbers, all of them arranged by pianist Max Harris, were wanted for later release as follows: (a) "Nixa-Bendall" (l.); (b) "Nixa-Bendall" (l.); (c) "Nixa-Bendall" (l.); (d) "Nixa-Bendall" (l.); (e) "Nixa-Bendall" (l.); (f) "Nixa-Bendall" (l.); (g) "Nixa-Bendall" (l.); (h) "Nixa-Bendall" (l.); (i) "Nixa-Bendall" (l.); (j) "Nixa-Bendall" (l.); (k) "Nixa-Bendall" (l.); (l) "Nixa-Bendall" (l.); (m) "Nixa-Bendall" (l.); (n) "Nixa-Bendall" (l.); (o) "Nixa-Bendall" (l.); (p) "Nixa-Bendall" (l.); (q) "Nixa-Bendall" (l.); (r) "Nixa-Bendall" (l.); (s) "Nixa-Bendall" (l.); (t) "Nixa-Bendall" (l.); (u) "Nixa-Bendall" (l.); (v) "Nixa-Bendall" (l.); (w) "Nixa-Bendall" (l.); (x) "Nixa-Bendall" (l.); (y) "Nixa-Bendall" (l.); (z) "Nixa-Bendall" (l.); (aa) "Nixa-Bendall" (l.); (ab) "Nixa-Bendall" (l.); (ac) "Nixa-Bendall" (l.); (ad) "Nixa-Bendall" (l.); (ae) "Nixa-Bendall" (l.); (af) "Nixa-Bendall" (l.); (ag) "Nixa-Bendall" (l.); (ah) "Nixa-Bendall" (l.); (ai) "Nixa-Bendall" (l.); (aj) "Nixa-Bendall" (l.); (ak) "Nixa-Bendall" (l.); (al) "Nixa-Bendall" (l.); (am) "Nixa-Bendall" (l.); (an) "Nixa-Bendall" (l.); (ao) "Nixa-Bendall" (l.); (ap) "Nixa-Bendall" (l.); (aq) "Nixa-Bendall" (l.); (ar) "Nixa-Bendall" (l.); (as) "Nixa-Bendall" (l.); (at) "Nixa-Bendall" (l.); (au) "Nixa-Bendall" (l.); (av) "Nixa-Bendall" (l.); (aw) "Nixa-Bendall" (l.); (ax) "Nixa-Bendall" (l.); (ay) "Nixa-Bendall" (l.); (az) "Nixa-Bendall" (l.); (ba) "Nixa-Bendall" (l.); (bb) "Nixa-Bendall" (l.); (bc) "Nixa-Bendall" (l.); (bd) "Nixa-Bendall" (l.); (be) "Nixa-Bendall" (l.); (bf) "Nixa-Bendall" (l.); (bg) "Nixa-Bendall" (l.); (bh) "Nixa-Bendall" (l.); (bi) "Nixa-Bendall" (l.); (bj) "Nixa-Bendall" (l.); (bk) "Nixa-Bendall" (l.); (bl) "Nixa-Bendall" (l.); (bm) "Nixa-Bendall" (l.); (bn) "Nixa-Bendall" (l.); (bo) "Nixa-Bendall" (l.); (bp) "Nixa-Bendall" (l.); (bq) "Nixa-Bendall" (l.); (br) "Nixa-Bendall" (l.); (bs) "Nixa-Bendall" (l.); (bt) "Nixa-Bendall" (l.); (bu) "Nixa-Bendall" (l.); (bv) "Nixa-Bendall" (l.); (bv) "Nixa-Bendall" (l.); (bw) "Nixa-Bendall" (l.); (bx) "Nixa-Bendall" (l.); (by) "Nixa-Bendall" (l.); (bz) "Nixa-Bendall" (l.); (ca) "Nixa-Bendall" (l.); (cb) "Nixa-Bendall" (l.); (cc) "Nixa-Bendall" (l.); (cd) "Nixa-Bendall" (l.); (ce) "Nixa-Bendall" (l.); (cf) "Nixa-Bendall" (l.); (cf) "Nixa-Bendall" (l.); (cg) "Nixa-Bendall" (l.); (ch) "Nixa-Bendall" (l.); (ci) "Nixa-Bendall" (l.); (cj) "Nixa-Bendall" (l.); (ck) "Nixa-Bendall" (l.); (cl) "Nixa-Bendall" (l.); (cm) "Nixa-Bendall" (l.); (cn) "Nixa-Bendall" (l.); (co) "Nixa-Bendall" (l.); (cp) "Nixa-Bendall" (l.); (cq) "Nixa-Bendall" (l.); (cr) "Nixa-Bendall" (l.); (cs) "Nixa-Bendall" (l.); (ct) "Nixa-Bendall" (l.); (cu) "Nixa-Bendall" (l.); (cv) "Nixa-Bendall" (l.); (cv) "Nixa-Bendall" (l.); (cw) "Nixa-Bendall" (l.); (cx) "Nixa-Bendall" (l.); (cy) "Nixa-Bendall" (l.); (cz) "Nixa-Bendall" (l.); (da) "Nixa-Bendall" (l.); (db) "Nixa-Bendall" (l.); (db) "Nixa-Bendall" (l.); (dc) "Nixa-Bendall" (l.); (de) "Nixa-Bendall" (l.); (de) "Nixa-Bendall" (l.); (df) "Nixa-Bendall" (l.); 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(fk) "Nixa-Bendall" (l.); (fk) "Nixa-Bendall" (l.); (fl) "Nixa-Bendall" (l.); (fl) "Nixa-Bendall" (l.); (fm) "Nixa-Bendall" (l.); (fm) "Nixa-Bendall" (l.); (fn) "Nixa-Bendall" (l.); (fn) "Nixa-Bendall" (l.); (fo) "Nixa-Bendall" (l.); (fo) "Nixa-Bendall" (l.); (fp) "Nixa-Bendall" (l.); (fp) "Nixa-Bendall" (l.); (fq) "Nixa-Bendall" (l.); (fq) "Nixa-Bendall" (l.); (fr) "Nixa-Bendall" (l.); (fr) "Nixa-Bendall" (l.); (fs) "Nixa-Bendall" (l.); (fs) "Nixa-Bendall" (l.); (ft) "Nixa-Bendall" (l.); (ft) "Nixa-Bendall" (l.); (fu) "Nixa-Bendall" (l.); (fu) "Nixa-Bendall" (l.); (fv) "Nixa-Bendall" (l.); (fv) "Nixa-Bendall" (l.); (fv) "Nixa-Bendall" (l.); (fw) "Nixa-Bendall" (l.); (fw) "Nixa-Bendall" (l.); (fx) "Nixa-Bendall" (l.); (fx) "Nixa-Bendall" (l.); (fy) "Nixa-Bendall" (l.); (fy) "Nixa-Bendall" (l.); (fz) "Nixa-Bendall" (l.); (fz) "Nixa-Bendall" (l.); (ga) "Nixa-Bendall" (l.); (ga) "Nixa-Bendall" (l.); (gb) "Nixa-Bendall" (l.); (gb) "Nixa-Bendall" (l.); (gc) "Nixa-Bendall" (l.); (gc) "Nixa-Bendall" (l.); (gd) "Nixa-Bendall" (l.); (gd) "Nixa-Bendall" (l.); (ge) "Nixa-Bendall" (l.); (ge) "Nixa-Bendall" (l.); (gf) "Nixa-Bendall" (l.); (gf) "Nixa-Bendall" (l.); (gf) "Nixa-Bendall" (l.); (gg) "Nixa-Bendall" (l.); (gg) "Nixa-Bendall" (l.); (gh) "Nixa-Bendall" (l.); (gh) "Nixa-Bendall" (l.); (gi) "Nixa-Bendall" (l.); (gi) "Nixa-Bendall" (l.); (gj) "Nixa-Bendall" (l.); (gj) "Nixa-Bendall" (l.); (gk) "Nixa-Bendall" (l.); (gk) "Nixa-Bendall" (l.); (gl) "Nixa-Bendall" (l.); (gl) "Nixa-Bendall" (l.); (gm) "Nixa-Bendall" (l.); (gm) "Nixa-Bendall" (l.); (gn) "Nixa-Bendall" (l.); (gn) "Nixa-Bendall" (l.); (go) "Nixa-Bendall" (l.); (go) "Nixa-Bendall" (l.); (gp) "Nixa-Bendall" (l.); (gp) "Nixa-Bendall" (l.); (gq) "Nixa-Bendall" (l.); (gq) "Nixa-Bendall" (l.); (gr) "Nixa-Bendall" (l.); (gr) "Nixa-Bendall" (l.); (gs) "Nixa-Bendall" (l.); (gs) "Nixa-Bendall" (l.); (gt) "Nixa-Bendall" (l.); (gt) "Nixa-Bendall" (l.); (gu) "Nixa-Bendall" (l.); (gu) "Nixa-Bendall" (l.); (gv) "Nixa-Bendall" (l.); (gv) "Nixa-Bendall" (l.); 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### Ivy Benson on Parade



Taking a break during rehearsals are (l-r) singer Lind Joyce, bandleader Ivy Benson and comedienne Maudie Edwards, who on Tuesday opened the Ladies Battalions On Parade for a season at the Adelphi Theatre, Strand.

### LONDON'S FIRST ROCK-'N'-ROLL JAMBOREE

WIMBLEDON PALAIS, which holds a rock-'n'-roll night every Sunday, is to stage London's first rock-'n'-roll jamboree on Tuesday, November 20. Groups already signed include Bory Blackwell's 'Rock-'n'-rollers', Leslie Bell's Bellets, the House Rockers and 'Oscar's' Hot Icebergers.

**MJQ for Britain?** PARIS, Wednesday.—Two London agents are said to be negotiating to get the Modern Jazz Quartet to Britain. The MJQ are at present on a 95-day tour of Europe with the 'Birdland '56' Jazz show.

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To: Miss Eve Boswell, THE MELODY MAKER, 96, Long Acre, London, W.C.2 (Comp.). I/We certify that the enclosed lyrics and melody are my/our own original unpublished work. I/We have read and understood the Rules governing this Competition, and agree to accept the Judges' decision as final.

# VIC LEWIS OFFERED A RETURN U.S. TOUR

**'Astounded at reception'**  
THE two Victors of British Jazz—bandleader Vic Lewis and vibist-drummer- pianist Victor Feldman—arrived together at London Airport from America on Wednesday.

Back from his tour with Bill Haley and other stars in "The Biggest Show Of 1956," Vic Lewis reported that impresario Irving Field was "so pleased with our work and astounded at the reception we got that he has definitely assured me that he would like to take the band back and show us off in a real jazz package."

**Better and better**  
"It got better and better as we went along and we were given more to do in the show," he said.

## Hamp barred from 'Flying Home'

AT a Liverpool Empire concert on Sunday six commissionaires struggled with Lionel Hampton and tenorist Eddie Chamblee when they tried to lead the Hampton band into the audience (see page 1).

Other attendants subdued members of the audience who went to Hampton's assistance. The concert was a complete success and afterwards fans completely blocked the street at the side of the theatre, preventing traffic from entering Lime Street.

Two more concerts at St. George's Hall, Bradford, tomorrow (Saturday), shall lead to the stage area to be removed to prevent fans from climbing up them.

**AND MULLIGAN IS CHEERED AS WELL**  
SCENES outside Liverpool's Empire on Sunday after the Lionel Hampton concert were repeated that evening when Mick Mulligan and his band appeared at the theatre.

**Follow my leader**  
Bernie Burdidge and Bill Nicholls, two students who took the jazz course organized by the Middlesex County Council, have joined a new group led by their teacher, Owen Bryce.

Despite spending about 90 per cent of the band's non-playing time in travelling, Vic Lewis has managed to fit in appearances on at least 40 disc jockey shows.

His first date in Britain will be at the finals of the Melody Maker All-Britain Dance Band Contest. Sir Gunnell has signed Victor exclusively as far as club work is concerned and as from Saturday, November 17, he will be featured in London at the Club Base on Saturdays, Club M on Sundays and Wednesday, and the Star Club, Wardour Street, W., on Fridays.

## FAREWELLS TO MAJOR HOLLEY



Drummer Phil Scaman (l) and singer Annie Ross toast America's Major Holley at a farewell party in London's Star Club. Holley returned home from his tour of Britain after a date left to appear in the Broadway production of "Othello" at the John Cranko theatre.

## JOHNNIE (CRY) RAY AT CROYDON ON DEC. 2nd

THE Davis Theatre, Croydon, has been selected as the venue for Johnnie Ray's only London concert. He will play two shows there on December 2.

## 'Battle of the bands'

The competing bands are Birmingham's Bev Patty Quintet, newcomers to the All-Britain Final, the Beavers Dance Orchestra (the present holders of the title from Glasgow), and eight former All-Britain contestants, comprising the bands of Jack Kirklind (Stockport, Cheshire), Jimmy Heyworth (Bury, Lancs), Brian Jenner (Kingwood), Howard Douglas (Sheffield), Howard Douglas (Warrington, Lancs), Eric Popperell (Barnsley, Yorkshire), Alan Kirby (Tottingham, London).

Make sure of your seat at the All-Britain by contacting the Box Office, Belle Vue, Manchester, 10, St. John's, 10a, 6d, 9d, 1s, 6d, 4s, 6d; unreserved seats 3s.

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# Melody Maker

NOVEMBER 17, 1956 EVERY FRIDAY 6d.

Sam Costa Story See Page 8

# DANKWORTH PROTEST AT HAMPTON CONCERT

An Irish smile



Lovely young Irish singer Jackie Lee made her first BBC-TV appearance on Monday in Jack Payne's "Off The Record". Jackie, who at one time worked as a hospital laboratory assistant in Chelsea, left Ronnie Aldrich and the Squadronaires in February after a stay of a year.

## HAMP SIGNS BRITISH STAR



Lionel Hampton (l) with new trumpet signing Jimmy Deuchar at Tuesday's Midnight Matinee at the Festival Hall.

LIONEL HAMPTON was the star of the midnight concert at the Festival Hall on Tuesday, but Britain's Johnny Dankworth became the focal point for the audience when he shouted, "What about playing some jazz?"

The Hampton band has been the centre of controversy throughout its tour and Tuesday night was no exception. The show (reviewed on page 1) was advertised as being an "all-jazz" concert for musicians and real jazz fans.

**Unsettled with calls**  
On Wednesday, the Melody Maker was inundated with telephone calls from dissatisfied customers who protested that the concert was no different from those seen at other venues. Contacted by the M.M., Dankworth said he made his vocal protest after watching Hampton "throwing his sticks in the air and pretending not to catch them" during his drum feature.

**'Money back' request**  
"There were murmurs of agreement around me so others in the audience felt the same way," said Johnny. "In the interval two members of the audience approached me and asked why I didn't leave if I objected to what was being played. In fact, I decided to do so."

"I have asked for my money back and I shall continue to ask for it. After all, this was advertised specifically as a jazz concert and I understand that Hampton was briefed very carefully. It was not my purpose to create any sort of demonstration or a disturbance, merely to offer a suggestion, I shall, in fact, write to Hampton explaining this."

Johnny added that, in fairness, he should say that opinions on the matter seemed

## Ted Needham Four win All-Britain

TED NEEDHAM and his Quartet from Sheffield are the new All-Britain champions. Last Sunday, at Belle Vue, Manchester, against stiff opposition from eight other bands, the Quartet won the 1956 MELODY MAKER National Dance Band Championship.

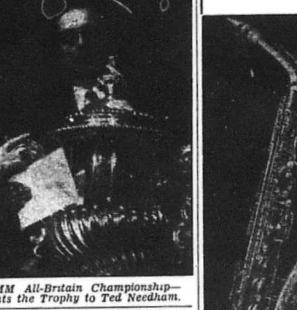
Thirteen must be Ted's lucky number, for this was his 13th year as a contestant. Last year he reached the All-Britain Final for the first time and was placed fourth.

**Runners-up**  
Second was the Ken Stevens Orchestra from Cambridge, and third Jimmy Heyworth and His Astoria Orchestra from Burnley.

**Aif's reward**  
Proof of the value of success in the All-Britain was demonstrated when, within 24 hours of his award, Aif was signed for an ABC-TV appearance by producer Allick Hayes. He is to appear, backed by the Joe Loss Orchestra, in "Bid For Fame" at 8.45 p.m. on Sunday.

**Back Page, Col. 2**

## PAT BRAND PRESENTS MM CUP



The climax of Sunday's MM All-Britain Championship—Editor Pat Brand (l) presents the Trophy to Ted Needham.

## COUNT BASIE DEAL: HEATH REMARKS DENIED

NEW YORK, Thursday.—Willard Alexander this morning categorically denied the statements attributed to him in last week's MELODY MAKER.  
Under the heading, "Heath Says No To Basie Swap," Heath stated that he and New York agent Willard Alexander felt that the Heath-Basie exchange was too close to Hampton's visit, and "January was not a good time."  
Though reluctant to make any statement at this time, Willard Alexander denied saying any such thing, and told the Melody Maker that he expected Ted Heath to live up to the deal

he had agreed to. "I shall have plenty to say!"  
Negotiations are well advanced for Ruby Murray to appear at Blackpool's North Pier next summer.

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The Old....

# JIMMY DEUGAR JOINS HAMPTONS



Mick Mulligan (r.) gives fellow traditional leader Jim Colyer a refill during a break at the traditional session of the third British Festival of Jazz at Stratford-upon-Avon. In the foreground, Fat Hawes is seen with his pianist, Anne Terley.

## To tour Continent NEVA RAPHAELLO IN A HURRY!

BRITISH trumpet star Jimmy Deuchar has joined the Lionel Hampton Band and will remain with it until the completion of its European tour.

He takes over from Richard Williams, who has returned to the States. Jimmy played his first dates with Hampton at the Gaumont, Lewisham, last Sunday, and appeared with the band on its Midnight Matinee at the Royal Festival Hall on Tuesday.

### Last British date

Hampton plays his last British date this Sunday at the Royal, Edmonton. On Monday, the full band flies to Stockholm for the start of its Continental tour, which will last at least a month. Jimmy Deuchar is then due to return to Britain. When Hampton arrives in America, he is scheduled to make "The History of Jazz," a film of which he will be author and producer.

Hampton told the M.M.: "The band will be featured along with all the names in jazz—Gillespie, Ellington, Joe Turner, etc. FOOTNOTE: When Stan Kenyon was in Britain last April, tenorists Tommy Whittle and Dickie Wells and baritone saxophonist Harry Klein all played with the band. Kenyon and Wells are now in America, while Klein returned to the States.

## NEVA RAPHAELLO IN A HURRY!

A FAST car has been laid on for NEVA RAPHAELLO to the "Jazz Band Ball" at Hammersmith Palais on Monday.

She arrives at London Airport at 7.30 p.m. from recording and concert dates in Holland with the Dutch Swing College Band, and due to appear with the Dave Carey Band at Hammersmith Palais at 9 p.m.

Other groups at the Ball are those of Freddy Randall, Mick Mulligan, Eric Silk, Stan Beckett and Harry White. Also appearing are the Keith Christie All-Stars, the Pete Stewart Quartet, and groups featuring Shirley Ryan and George Mely.

### Jazz War?

All Belfast's leading traditional jazz groups are now in action every Wednesday night—Dave Glover at the Boat Club, Jimmy Connolly and the White Barrels at Max's Ballroom, Brian McCullin and Robin Kane's bands at Salisbury Pavilion.

## VICTOR ('MY FOOLISH HEART') YOUNG DIES

HOLLYWOOD, Wednesday.—Victor Young, famous American composer, bandleader and film-music writer, died on Saturday in the Desert Hospital, Palm Springs. He was 56.

He wrote many hit songs, including "Sweet Dreams," "Crazy You Talk O'erly," "Blue Grass," "Too Late," "Ghost of A Chance," "Love Is the Thing," "Golden Evening," "Gilda by Starlight," "My Foolish Heart," "Lover, You Made The Night Too Long," "Love Me Tonight" and "Street of Dreams."

### Film music

He also wrote the soundtrack music for 300 films, including "Three Coins in the Fountain," "Country Girl," "Shane" and "For Whom The Bell Tolls." Victor Young was born in Chicago. As a young boy he played with the Warsaw Philharmonic Orchestra and toured the Continent until the outbreak of World War I.

He then returned to the States and was appointed musical director at the Central Park Theatre, Chicago. Brunswick leader

In 1931 he was appointed musical director for Brunswick Records and formed a house band which contained such now-famous names as Manny Klein, Dorey Brothers, Red Nichols and Milt More. Three years later he moved to American Decca. Victor Young visited Britain in February to have talks with film chiefs. He stayed for three days.



Relaxing during the modern session of the Festival are (l-r) trombonist Keith Christie, drummer Alan Genie, guitarist Ike Isaacs and pianist Alan Grier. The Festival was organized by the National Organizers' Jazz Federation.

## Stompers book London debut at Festival Hall

THE Clyde Valley Stompers, Scotland's first professional traditional group, makes its London debut on December 15 when it plays in the Royal Festival Hall. Final details are still to be arranged.

Maurice Rose, 20-year-old clarinetist, back from his National Service, has rejoined the Stompers. He has developed a considerable following in England while playing with small groups from the Signal Corps Band and other jazzers in the towns in which he was stationed.

Another Glasgow band, the Rickie Barnes rock-'n'-roll group, has signed with the agency as the Stompers' Clyde Valley representatives. They will be arranging dates early in the New Year.

The group hopes to play concerts throughout Scotland. Musicians in the North-West can obtain a 1957 calendar at the North-West District Council, 21, The Mansions, Union St. Copies can be obtained from officials.

**LAWRENCE WRIGHT thanks VERA LYNN FOR LIFTING THE "HOUSE" TO THE HIT PARADE**  
A house with love in it is rich in - deed,  
Recorded by VERA LYNN - LORRAE DESMOND - FOUR LADS - RONNIE HARRIS - KATHIE KAY  
**FIRST ROW BALCONY**  
Recorded by THREE KAY SISTERS  
LAWRENCE WRIGHT 19 DENMARK STREET, LONDON, W.C.2

# PANASSIÉ'S DICTIONARY OF JAZZ

## A jazz reference: the best yet

ANYONE as forthright as Hugues Panassié is sure to make enemies, not least amongst the English and Americans with their respective propensities towards compromise and commercialisation. So it is not surprising that he has been the subject of more malicious and unfair attacks than any other writer on jazz to date. One of the commonest charges of his detractors is that his interest does not extend beyond Dixieland (sic) or New Orleans, this despite the fact that no one has written more appreciatively and sensitively than he of musicians so various as Benny Carter, Art Tatum, Duke Ellington, Chick Webb, Charlie Parker, Louis Armstrong, Count Basie, Lucky Thompson and Lionel Hampton.

**"Bob"**  
The burb on this book therefore does him a disservice in stating that for him the music made today is not jazz, but a hybrid born of jazz and European music. This implies the death of the music he loves so much and the triumph of the hop and cool moderns, a fact, and as the book clearly shows, a very great deal of jazz that wins his approval is still being made. Panassié immediately recognized the innovations of Bird and Dizy for what they were: a revolution. But as a revolution against the values of hop and swinging jazz, which he had for long so gallantly championed, it was impossible for him to approve.

To be broadly tolerant has a fine, virtuous sound, but the quality which leads to professions of admiration for both simultaneously, speaks either of weakness or hypocrisy. Panassié does not like to seek a marriage between heaven and earth, and more than fifty years ago he was where he is now. Thus, for example, in this book you will

read that "Parker gradually gave up jazz in favour of 'pop'", that Fats Navarro's "driving into pop cost jazz a brilliant musician" or even "Kenny Clarke was a jazz player only for the first part of his musical career."

**Belief**  
In the penetrating section on pop the point is well made that musicians like these yet had their roots in the old jazz, whereas their latter-day disciples reject even the last liaison with jazz.

Whether or not you agree, you do at least know where you stand with Panassié. His criteria are manifest. There is no constant trimming of sails to suit the whims of fashion, so that the clarity of today receive no disproportionate space compared to those of yesterday. Change, is a word which he will not receive, but the childlike conception of progress in the sense of constant improvement is belied by his facts. Panassié has also been accused of supporting a "Crown Jim attitude, and in this book you will find his belief in the supremacy of coloured musicians affirmed. Any deep familiarity with jazz, however, will confirm that this is just better. For nearly a half century he has been the greatest and most durable achievement in the music has been made by coloured artists. No reasonably objective member of the white race with any degree of generosity of spirit will feel need to resent or dispute this. The superlative attitude of the boppers, as a result of which this became an unmentionable matter, is already more than a little dated.

Bearing in mind, then, Panassié's own opinion on the coloured musician, the reader will find this the best and most important reference work on jazz yet published.

**Critic's sense**  
It is arranged as a dictionary with all the contents arranged alphabetically, and the contents include musicians' biographies, definitions and explanations of terms commonly used in jazz, information on the repertoire, instruments and famous venues, and more than fifty references to recorded photographs from the Max Jones collection.

**An historic picture of Panassié**  
An historic picture of Panassié, the late Tommy Lodner and Max Mezrow taken during Panassié's pre-war visit to America, while the musicians were resting between numbers at the famous session which produced "Really Blue."

**The biographical entries**  
The biographical entries give the date and place of musician's birth wherever known, the instrument he plays, and a brief history of his career varying in length according to his importance. Thus Duke, Basie and Fats Walter get over two pages, while Lester Young gets eight lines.

This is a critic's sense of proportion as opposed to that of the publicity agent. A brief and usually acute evaluation of the artist's style follows, and the entry ends with a list of representative records.

**Obvious**  
These record lists are invaluable as I have good cause to know, having used the French edition for over two years. The joint knowledge and familiarity with jazz records possessed by Panassié and his co-author, Madeleine Gautier, is unquestionable, and more important, their vast listening experience is here at your disposal.

Some of the terms explained are a little obvious, but every good dictionary deals with the big words as well as the ones, and in France, where the book was written, the meaning and derivation of the English words was undoubtedly obscure. The lists on such subjects as the riff, and about the instruments and their roles in jazz, are precise and illuminating.

The inclusion of the most frequently played compositions, the standards, credits the jazz repertoire with a measure of the importance so long denied it. The composer's name, the date the piece was written, its chorus structure and a brief list of the best-recorded versions are handily available here for quick reference.

The book is fortunate in its

## By Stanley Dance

### "Pop"

THE BURB ON this book therefore does him a disservice in stating that for him the music made today is not jazz, but a hybrid born of jazz and European music. This implies the death of the music he loves so much and the triumph of the hop and cool moderns, a fact, and as the book clearly shows, a very great deal of jazz that wins his approval is still being made. Panassié immediately recognized the innovations of Bird and Dizy for what they were: a revolution. But as a revolution against the values of hop and swinging jazz, which he had for long so gallantly championed, it was impossible for him to approve.

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## By Stanley Dance

translators, Desmond Flower. To anyone without love of understanding of the subject, it is impossible to read. As for the finer shades of meaning are inevitably lost, and one can pedantically disagree, for instance, with translation of "erratic" as "horrible" in the tailgate section (where "wagons" or even "trucks" would have read better), or the frequent preference for "uneven" to "erratic" in description of a musician's playing, but these are of slight importance.

The only serious error I have noted is in the entry under "key" where "benoit" instead of "Benoit" is used. This opening sentence should read: "The key most used in jazz are C, F, G, B flat, E flat, A flat and D flat." Comparison of this work with Leonard Feather's "Encyclopedia of Jazz" is inevitable. Feather's is a more comprehensive and obviously prepared for a wider and less discriminating public.

Thus it contains lists of cool musicians like June Christy, Mary Ford, Peggy Lee, Ella Ray Burton, Jerry Southern, Kay Starr and Frances Wayne, and geniuses like Ray Anthony, Larry Clinton, Ralph Marterie, Gene Warr, Les Elgart, Oscar King, Mose and Tito Puente, all of whom you can search for in vain in the Dictionary.

On the other hand, hundreds of musicians like Bernard Addison, Alvin Burghess, John Hardee, Bill Marlowe, Morris, Lucky Roberts, Buster Smith and Teddy Weatherford,

## The book

"Dictionary of Jazz," by Hugues Panassié and Madeleine Gautier, Cassell, 25s.

The two books provide further evidence of the increasingly wide gulf between American and European jazz criticism. You pay four money and takes your choice, but as Louis Armstrong says in his characteristically warm foreword to the Dictionary: "Every musician that is important, his life is right in the book."

The italics are mine

## THE DAVE CAREY BAND IS TOPS AT SCHOOL

THE Dave Carey Band drew a thousand people to Blackwell County School, Harrow, when it gave a concert in aid of the school organ fund. Pianist Fat Hawes is a teacher at the school.

It will play for a second school fund in the New Year at the Dick Shepherd School, Tulse Hill, where pianist Cyril Scott is the school secretary.

Johnnie Rowden, from the Harry Walton Dixielanders is to take over the Carry trumpet chair.

**On the fairway**  
New York, Wednesday.—Frankie Laine collected \$69,120 with the winning ticket in the California Sweepstake, run in conjunction with the U.S. Golfing Championship.

Frankie, who bought the ticket for \$16,600, is going to give meeting Gene Litterer \$7,000.

**MEETING HER FANS**  
Lorae Desmond will be the star featured in "Pan Club" on BBC-TV on Saturday.

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## AUDIENCE WILL JUDGE BANDS

Glasgow's St. Andrew's Hall goes traditional on Tuesday when there will be contests between two local jazz bands—Charlie McNeil's Group (whose records have just been released) and the Vernon Jazz Band.

The contest will be judged on audience applause. Girl bandleader Shirley Western will be the featured singer at London's first rock-'n'-roll jamboree on Tuesday at Wembley Palais.

Several groups appearing will be Rory Blackwell's Rock-'n'-roll All Stars, the House Rock-'n'-roll All Stars, the House Rockers and Oscar's Hot Iceberg.

Shirley and her six-piece band have been booked for rock-'n'-roll sessions at the Full Circle Club, Hammersmith, on Sunday and next Wednesday.

**This new jazz club is really 'hot'**  
The Hot Club of Birmingham which opened at the Acorn Hotel, Edingston, six weeks ago has proved so popular that organizer Mike Warren is opening another two branches next week.

On Monday he begins meetings at the Bear Hotel, Bearwood, and Wednesday at the Raven Inn, Stechford.

**VIC LEWIS XMAS**  
Vic Lewis and Ken Mackintosh have been booked to play in the BBC Light Programme on Boxing Day.

**Thanks from Preager**  
Alf Preager has asked the M.M. to convey his thanks to everyone for the very kind consideration and letters expressed in their praise calls following his recent retirement.

He trusts they will accept this as a personal acknowledgment.

## Maureen Rose for Blackpool summer

Singer Maureen Rose has signed for the busy summer season at Central Pier, Blackpool. She is the wife of Dennis Nevey, guitarist with the BBC Northern Dance Orchestra.

**A Christmas gift for someone?**  
Musicians in the North-West can obtain a 1957 calendar at the North-West District Council, 21, The Mansions, Union St. Copies can be obtained from officials.

**BACK TO JIVING**  
Attendance at Worthing Corporation's Saturday night dances at the Assembly Hall have risen since the removal of a Jiving ban.

## Mystery man takes handleader for a ride!

Eastbourne accordianist-leader Keith Haring was the victim of a taxi book jazz week.

Keith has a standing order with a local car-hire firm to take his band and instruments to the evening. Manton Hotel every Saturday.

But when his customary car arrived, six men were up behind it, forming a queue stretching to the next street.

**Teddy and Pearl due**  
Teddy Johnson and Pearl Carr, accompanied by Eric James at the piano, will be rec'd at 9.15 p.m. "After Dinner Entertainment" on BBC-TV on November 22.

WILLIAMSON  
The music from the great Hammerstein—  
WILLIAMSON THE KING AND I  
(20th Century Fox)  
HELLO YOUNG LOVERS - WICKISS IN THE SHADOW  
OKLAHOMA (R.K.O. Radio)  
PEOPLE WILL SAY WE'RE IN LOVE  
THE SURREY WITH THE FRINGE ON TOP  
CAROUSEL (20th Century Fox)  
IF I LOVED YOU - YOU'LL NEVER WALK ALONE  
JUNE IS BUSTIN' OUT ALL OVER  
THE CAROUSEL WALTZ  
In the Press MADDUX  
THAT'S RIGHT

## CHAPPELL'S BAND MUSIC SERVICE

All material listed here is obtainable from your local Music Dealer or 50 NEW BOND STREET, LONDON, W.1. (MAYNAR 7600)

CHAPPELL  
From the new Drury Lane musical "FANNY"  
**FANNY**  
RESTLESS HEART  
WELCOME HOME  
Cole Porter's TRUE LOVE  
and  
YOU'RE SENSATIONAL  
From M.G.M.'s "HIGH SOCIETY"  
ROCKIN' THROUGH THE RYE  
RICH IN LOVE  
ROCKING HORSE COWBOY  
COME HOME TO MY ARMS  
FRANK  
JUST WALKING IN THE RAIN  
★

MORRIS  
A WOMAN IN LOVE  
From Frank Loesser's Hit Score of the Samuel Goldwyn picture "GUY'S AND DOLLS"  
CANADIAN SUNSET  
BORN TO BE WITH YOU  
VICTORIA  
ENDLESS  
FROM THE CANDY STORE  
ON THE CORNER TO THE  
CHAPEL ON THE HILL  
In the Press BLUEBERRY HILL

THE neglect of the clarinet as both a solo and a section instrument by all except Traditional bands is one of the most remarkable deficiencies of jazz development.

Particularly it is remarkable when one remembers the clarinet in the pre-war work of Benny

# Talking reeds

with Johnny Dankworth

## Dankworth

(In an interview with TONY BROWN)

band was respected by musicians as a "musicians' band." It set the style for bigger and better brass sections.

Clarinet trios were a common feature of pre-war arrangements; it is possible that their small voices were stifled under the weight of the Kenton-style Big Bands.

But the process was not started by Lester. He actually inherited much of the goodwill toward the clarinet instrument built up by Coleman Hawkins on an earlier decade, and eventually superseded him as a source of style.

has had his day. "Yet he is still a great player," says Johnny. "I heard him playing at the Bohemia Club last year in New York. The Bohemia is what might be termed a jazz laboratory, in comparison to Birdland, which is more of a show window for jazz. What intrigued me was that famous jazzmen—Miles

David, Oscar Pettiford and Ben Webster—listened to Hawkins reed especially when he played. This also is in a peculiar case inasmuch as it was played by one of the leaders of the modern style, the late Charlie Parker. Respect for the master does not always lead to emulation. In that that famous jazzmen—Miles

(Continued on facing page)



the considerable vogue for years. Those musicians who followed Goodman and Artie Shaw exciting practised the clarinet assiduously. Many lesser lights twinkled in the Goodman-Shaw constellation—Johnny Mince, Peanuts Hucko, Hank D'Amico—and there were British stars like Sig Phillips, Carl Barriteau to reflect the light.

### Spur

However, as Goodman and Shaw faded from view, there was a corresponding darkening of the sky over here. There was a distinct waning in the popularity of the clarinet that, on the face of it, was ridiculous. Though the attractions of an instrument derive largely from the prowess of the virtuoso who exploits it, its inherent virtue doesn't die merely because the stars fade.

Modern jazz players, it seems—despite the early promise of Buddy DeFranco—haven't succeeded in emancipating the clarinet. True, Vic Dickley still in the lists over here, but he lacks the spur of competition. As far as our bands are concerned, there is apparently a reluctance on the part of arrangers to score for clarinet. Johnny Dankworth, one of the few band-leaders capable of commissioning and writing for the instrument, admits that he doesn't use them as much as he might. "When clarinets are stuck on the peg for most of the evening and only picked up for the odd few bars, they tend to be temperamental. As they are made of wood or ebony, they take instruments and this, of course, subjects them to the same treatment as the clarinet is a difficult instrument to handle. The honking in the upper register is different from that used in the lower. It demands long and constant practice and really proficient players are few."

### Emphasis

These are considerations that weigh heavily with some arrangers—but not the man whose name is moved at the vagaries of fashion in the world of music, others write to orders.

"I often happens," points out Dankworth, "that a band-leader will say, 'I was something in the Les Brown style, with a dash of Billy May sax or words to the same effect. And it has to be remembered that the arranger must be able to modify his ideas according to the capabilities of the instrumentalists.'"

The emphasis over the past decade and a half has been on brass. That really is the measure of Stan Kenton's influence on the dance band scene. In the immediate post-war years, his

Laboratory

But the process was not started by Lester. He actually inherited much of the goodwill toward the clarinet instrument built up by Coleman Hawkins on an earlier decade, and eventually superseded him as a source of style.

Hawkins is regarded by many of our musicians as a man who



Dankworth with the Leo Kottis

## Collectors' Corner

**UNA MAE CARLISLE**

TATUM was already a legend when he played here in 1934. He moved into a flat in Jersey Street and the next day a grand piano moved in, too. He sat at the keyboard for hours, sometimes playing jazz, sometimes classical, the greatly admired Horowitz.

Art was completely ambidextrous. On one side, his glasses, on the other, an ashtray, as he drank or stubbed his cigarette, he kept up an unbroken flow of piano, playing more with either hand singly than most pianists could with both.

A point I feel hasn't been stressed sufficiently is his excellence as a band pianist. By staying just one note out of a handful he could electrify a group and his leads to the soloists were masterly. He could play fine blues, too.

Perhaps Brunswick can be prevailed upon to compile an LP of his eight 1941 band sides with Joe Turner and Joe Thomas plus the four stringing titles made in 1937 with Marshall Royal on clarinet.

The death on November 7 in Harlem Hospital of Una Mae

Carlisle was another loss to jazz. Though hardly a virtuoso, she had a swingy, bluesy, and in the Waller manner (she was a protégé of Fats) and a pleasing vocal.

**Selmer**

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**Yardleys**

69 SNOW HILL

The BIG SHOP at the BOTTOM OF THE HILL



## JACK PAYNE'S SHUT TALK

I HAD occasion to play a record of the winning composition in the BBC's recent 'Festival of British Popular Songs' in my radio programme last Saturday.

Listening to the record as it played through, I began to think about this TV competition. The winning song, "Everybody Falls In Love With Someone," was undoubtedly the best of a mediocre bunch.

ing that he hated the shrill, histrionic manifestations of fan adulation which so frequently interrupt his songs. Naturally, he said he was all in favour of cheering orations after his big screens with which some youthful members of his audience greet almost every move, every high note, every note that destroys an artist's concentration, make it difficult for him to get in the right mood, spoil enjoyment for the rest of the audience and finally make it impossible for the singer to give of his best," said Dickie.



**MOUTHPIECES AND REEDS**

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**FAN FEVER**

**ASTONISHMENT**

**DANKWORTH**

From previous page



# MENTALS TOOK ALL THE CREDIT!

by BENNY GOODMAN

NEW YORK, Wednesday. —The personnel for Benny Goodman's new orchestra is now practically set. Benny will have John F. Spong, Jack Ralston, Rex Freer, trombone; Peanuts Hucko, alto sax; Budd Johnson, Bill Slagien, tenor sax; possibly Hank Jones on piano; Steve Jordan, guitar; Mousie Alexander, drums; and Israel Crosby, bass.

Crosby is a Chicago musician who recently moved to New York with the Ahmad Jamal trio. His record of "Blues For Israel" with Gene Krupa was a jazz hit of the 1950s.

QUINCY JONES is writing the arrangements for an LP which will be recorded for Victor in a couple of weeks. Album will feature songs by Harold Arlen, including "Come Fly With Me" from "The Band Wagon" and "You're A Builder-Upper," popular in the 1930s.

DIZZY GILLESPIE opened at Birdland, November 1, with a reorganized orchestra, which includes several new men. The current line-up includes young tenor, Lee Morgan, 18-year-old trumpet sensation on "Flight in Fantasy," which he recorded extensively in solos on "Night in Tunisia" and "The Bird with Him in the trumpet group are Al Stewart, Carl Warwick and Joe Cohn. The trombone section remains unchanged with Melba Liston.

In the summer of 1929, I installed my own band at Dreamland, Margate. I was the pianist in the band and, like most nineteen-year-olds, I was bursting with confidence.

How well did I play? Ask Maurice Burman. He was my drummer. Incidentally, a pimply-faced young man named Nat Temple played solo.

There was one slight snag. The band had to have vocalists. Cutting around the ranks, I came to the conclusion that we were a bit thin on vocal talent. That gave me the chance to prove my powers of leadership—ability to make quick decisions. I decided to sing myself.

I was a Crosby fan, but I insist that it wasn't correct that I drove me to exercise my latent powers of leadership. I made the least offensive sound of the lot—including Maurice Burman.

**Encouragement**  
A popular diary of the day, entitled "Happy Days, Lonely Nights," opened my first assault on the dancers. Perhaps their morale was a bit low at the time; they didn't hit back. This was all the encouragement I needed.

On started taking myself seriously as a singer and that I have to sing with my eyes. When the season at Margate finished, I came back to London prepared to take the musical world by storm. Street honesty induces me to state that I had a degree of success. The singing stars at that time were Gene Brown and Al Bowlly.

On also saw Phil Woods and Frank Powell. Benny Golson and Billy Mitchell are on tenor sax; Marty Fies on baritone. Charlie Pettit remains on drums, but Dix has a new bassist, Paul Verbeke, and Al Haig, who worked with Diz

## 'Turning Point'—9 By SAM COSTA

They did practically all the work that was going. I picked over what they couldn't see.

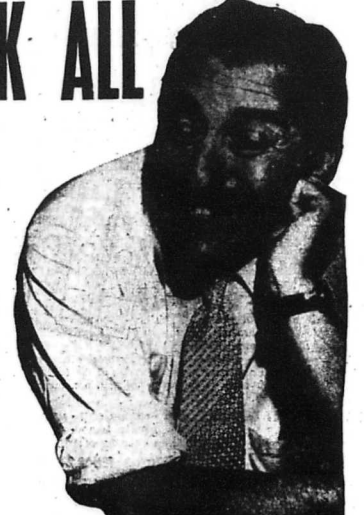
Not that the pickings were great. I recorded for many bands on a variety of labels—and knocked off a steady stream of records a week, which was a fair amount of work. I am the only voice for a couple of recording companies.

Not that the pickings were great. I recorded for many bands on a variety of labels—and knocked off a steady stream of records a week, which was a fair amount of work. I am the only voice for a couple of recording companies.

## By Leonard Feather

Frank Rehak and Rod Levitt are also sax and Phil Woods and Frank Powell.

Benny Golson and Billy Mitchell are on tenor sax; Marty Fies on baritone. Charlie Pettit remains on drums, but Dix has a new bassist, Paul Verbeke, and Al Haig, who worked with Diz



## Bad stuff

DON'T get caught in a de-fence of what you happen like the sound of Bill Haley's drummer.

## Comic

That sparked off another ambition. I wanted to be a comic. I got my chance when I met Wing.

## Jolly

After the four finished I went into Variety as a solo comedian; I also rejoined Dick and Kenneth in the BBC's Much Binding in The March.

## Staying Fast!

PATIENCE AND PRUDENCE TONIGHT YOU BELONG TO ME

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Both Recorded by the KIRCHIN BAND

THE AMBUSH

By The Kirchin Tribe

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# Eight LPs to start with

(Letters to a young jazz fan—4)

DEAR DON,—I am sorry to hear that you are having a tough time at work trying to defend your interest in jazz.

How successful people are in attacking you depends largely on how vulnerable you are. If the Mozart and Haydn-lovers in your office get together to bait you, the worst thing you can do is to claim the superiority of Kenton and Russo over Mozart and Haydn.

Startling point  
I want to know how to start a jazz record collection sounds like a promising cover for you. In the unlikely event of this wanting to study and enjoy more than one type of jazz, you should fall in with your request and make a few suggestions.

Bad stuff  
DON'T get caught in a de-fence of what you happen like the sound of Bill Haley's drummer.

Free list!  
I have a list of what I believe to be the best of the first order: it is not a list of suggestions which will provide the jazz modernists in the office and yourself. Nor is it a potted history of jazz.

- 1. The Jazz Quartet (Capitol)
2. Louis Armstrong plays W. O. Rhythm (Mercury)
3. Miles Davis (Capitol)
4. Quintet of the Year (Vogue)
5. The Great Big (Columbia)
6. The Great Big (Columbia)
7. Quintet of the Year (Vogue)
8. The Great Big (Columbia)

## JAZZ ON THE AIR

WEDNESDAY, NOVEMBER 21: 12:15-1:15 p.m. J. Sistiety from Dixie. 1:15-2:15 p.m. J. Sistiety from Dixie. 2:15-3:15 p.m. J. Sistiety from Dixie.

THURSDAY, NOVEMBER 22: 12:15-1:15 p.m. J. Sistiety from Dixie. 1:15-2:15 p.m. J. Sistiety from Dixie.

FRIDAY, NOVEMBER 23: 12:15-1:15 p.m. J. Sistiety from Dixie. 1:15-2:15 p.m. J. Sistiety from Dixie.

SATURDAY, NOVEMBER 24: 12:15-1:15 p.m. J. Sistiety from Dixie. 1:15-2:15 p.m. J. Sistiety from Dixie.

SUNDAY, NOVEMBER 25: 12:15-1:15 p.m. J. Sistiety from Dixie. 1:15-2:15 p.m. J. Sistiety from Dixie.

MONDAY, NOVEMBER 26: 12:15-1:15 p.m. J. Sistiety from Dixie. 1:15-2:15 p.m. J. Sistiety from Dixie.

TUESDAY, NOVEMBER 27: 12:15-1:15 p.m. J. Sistiety from Dixie. 1:15-2:15 p.m. J. Sistiety from Dixie.

WEDNESDAY, NOVEMBER 28: 12:15-1:15 p.m. J. Sistiety from Dixie. 1:15-2:15 p.m. J. Sistiety from Dixie.

THURSDAY, NOVEMBER 29: 12:15-1:15 p.m. J. Sistiety from Dixie. 1:15-2:15 p.m. J. Sistiety from Dixie.

FRIDAY, NOVEMBER 30: 12:15-1:15 p.m. J. Sistiety from Dixie. 1:15-2:15 p.m. J. Sistiety from Dixie.

SATURDAY, NOVEMBER 31: 12:15-1:15 p.m. J. Sistiety from Dixie. 1:15-2:15 p.m. J. Sistiety from Dixie.

SUNDAY, NOVEMBER 32: 12:15-1:15 p.m. J. Sistiety from Dixie. 1:15-2:15 p.m. J. Sistiety from Dixie.



## By Steve Race

DEAR MR. BURMAN,—I have noticed, through your column for a long time now, that some observations and suggestions you make to the BBC seem to be acted upon...

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Advertisement for Elizabethan Tape Recorders Ltd. featuring a picture of a tape recorder and the text '65 GNS. Including Microfilm and 1,000 ft. of Long Play Reel.'

Advertisement for EAP (Tape Recorders) Ltd. with contact information: '9, FINE PLACE, ST. JOHN STREET, LONDON, E.C.1.'

Advertisement for Dallas Cymbals, featuring the slogan 'Cymbals with that extra plus!' and listing various cymbal models and prices.

Advertisement for Armstrong Cymbals, titled 'how many cp's = 1dB?' and listing features like 'Full frequency range amplifier' and 'Push Pull output.'

Advertisement for Dallas Cymbals, including the address 'DALLAS BUILDING, CLIFTON ST LONDON E.C.2' and contact details.

Advertisement for Armstrong Cymbals, including the address 'AM Model - ES2, 16, 0 (AMFM) - E74, 16, 0' and contact information.









### by Hubert W. David

THAT we now have a No. 1 first-class record for our prize-winning song, "I'll Be Near To You," is a credit to the song's creator, Anne Shelton, and a fast seller for Philips, and recently she has had the No. 1 song, "Lay Down Your Arms," so everyone will naturally give her next a record break.

But I think we must take it further than that. "I'll Be Near To You" is lucky in that it has been recorded by an artist not on the disc-jockey list. "You may well ask, what is the black list?"

It now seems evident that many of the disc-jockeys, and in particular a few of the younger element, choose not to play a record because they themselves do not like either the artist personally, or the way he or she works.

Things have come to a pretty pass if the music industry is to be ruled by inexperienced disc-jockey spinners, who are only just out of the cradle as far as knowledge of the industry is concerned.

Please do not think that I am including every disc-jockey in this sweeping statement. Most do a useful job for artists, publishers, and the T.V. (and, incidentally, themselves)—but, as for the few "outies" who are personally prejudiced, they should not enter into it.

I remember four times offering Jack Payne, here as the voice of experience. He will always regard his remarks with some such words as: "Not exactly my cup of tea, but some of you will like it. I'm fairer than anybody could say."

So please let us have treatment for the old-established recording favourites on a par with the attention given to new voices and disc-jockeys.

Sorry that the Songwriters' Collection still has to be left out, but I expect it to be back again next week. So hold your horses till then.

## BRITAIN'S TOP DISCS and TUNES

This Week	Last Week	Title	Artist	Label
1	1	JUST WALKING IN THE RAIN	Johnnie Ray	Parlophone
2	3	A WOMAN IN LOVE	Frankie Vaughan	Parlophone
3	10	MY PRAYER	Mercury	Mercury
4	15	ROCK ON	Frankie Vaughan	Parlophone
5	12	ROCKIN' THRU THE RYE	Frankie Vaughan	Parlophone
6	11	GREEN DOOR	Frankie Vaughan	Parlophone
7	13	LET IT UP	Frankie Vaughan	Parlophone
8	14	WHEN MERKID GAVE UP THE BROOM	Frankie Vaughan	Parlophone
9	16	LAY DOWN YOUR ARMS	Anne Shelton	Philips
10	17	GIDDY-UP	Frankie Vaughan	Parlophone
11	18	ST. THOMAS	Frankie Vaughan	Parlophone
12	19	ONLY YOU	Frankie Vaughan	Parlophone
13	20	ROCK ON	Frankie Vaughan	Parlophone
14	21	ROCK ON	Frankie Vaughan	Parlophone
15	22	ROCK ON	Frankie Vaughan	Parlophone
16	23	ROCK ON	Frankie Vaughan	Parlophone
17	24	ROCK ON	Frankie Vaughan	Parlophone
18	25	ROCK ON	Frankie Vaughan	Parlophone
19	26	ROCK ON	Frankie Vaughan	Parlophone
20	27	ROCK ON	Frankie Vaughan	Parlophone

## BRITAIN'S TOP JAZZ RECORDS

London	Belfast	Manchester
1. WHISTLING RUFUS (LP) ... Parlophone	1. WHISTLING RUFUS (LP) ... Parlophone	1. WHISTLING RUFUS (LP) ... Parlophone
2. DEAD OR ALIVE (LP) ... Parlophone	2. DEAD OR ALIVE (LP) ... Parlophone	2. DEAD OR ALIVE (LP) ... Parlophone
3. DEAD OR ALIVE (LP) ... Parlophone	3. DEAD OR ALIVE (LP) ... Parlophone	3. DEAD OR ALIVE (LP) ... Parlophone
4. DEAD OR ALIVE (LP) ... Parlophone	4. DEAD OR ALIVE (LP) ... Parlophone	4. DEAD OR ALIVE (LP) ... Parlophone
5. DEAD OR ALIVE (LP) ... Parlophone	5. DEAD OR ALIVE (LP) ... Parlophone	5. DEAD OR ALIVE (LP) ... Parlophone
6. DEAD OR ALIVE (LP) ... Parlophone	6. DEAD OR ALIVE (LP) ... Parlophone	6. DEAD OR ALIVE (LP) ... Parlophone
7. DEAD OR ALIVE (LP) ... Parlophone	7. DEAD OR ALIVE (LP) ... Parlophone	7. DEAD OR ALIVE (LP) ... Parlophone
8. DEAD OR ALIVE (LP) ... Parlophone	8. DEAD OR ALIVE (LP) ... Parlophone	8. DEAD OR ALIVE (LP) ... Parlophone
9. DEAD OR ALIVE (LP) ... Parlophone	9. DEAD OR ALIVE (LP) ... Parlophone	9. DEAD OR ALIVE (LP) ... Parlophone
10. DEAD OR ALIVE (LP) ... Parlophone	10. DEAD OR ALIVE (LP) ... Parlophone	10. DEAD OR ALIVE (LP) ... Parlophone

## AMERICAN TOP DISCS

This Week	Last Week	Title	Artist	Label
1	1	LOVE ME TENDER	Elvis Presley	Capitol
2	2	GREEN DOOR	Frankie Vaughan	Parlophone
3	3	JUST WALKING IN THE RAIN	Johnnie Ray	Parlophone
4	4	DON'T BE CRUEL	Elvis Presley	Capitol
5	5	HONKY TONK	Frankie Vaughan	Parlophone
6	6	BLUEBERRY HILL	Pat Boone	Capitol
7	7	TRUE LOVE	Frankie Vaughan	Parlophone
8	8	CANADIAN SUNSET	Frankie Vaughan	Parlophone
9	9	FRIENDLY PERSUASION	Frankie Vaughan	Parlophone
10	10	TONIGHT YOU BELONG TO ME	Frankie Vaughan	Parlophone
11	11	HOOND DOG	Frankie Vaughan	Parlophone
12	12	CINDY, OH CINDY	Frankie Vaughan	Parlophone
13	13	TRUE LOVE	Frankie Vaughan	Parlophone
14	14	ANY WAY YOU WANT ME	Frankie Vaughan	Parlophone
15	15	JEALOUSY	Frankie Vaughan	Parlophone
16	16	WHATEVER WILL BE, WILL BE	Frankie Vaughan	Parlophone
17	17	CHAINS OF LOVE	Frankie Vaughan	Parlophone
18	18	IT ISN'T RIGHT	Frankie Vaughan	Parlophone
19	19	YOU'LL NEVER KNOW	Frankie Vaughan	Parlophone
20	20	SINGING THE BLUES	Frankie Vaughan	Parlophone

## ★ Laurie Henshaw's

THE 12in. LP of the Cole Porter songs from the soundtrack of the film High Society provides this week's highest priced disc. The vocal talent featured appropriately comprises the upper crust of Frank Sinatra, Bing Crosby and Louis Armstrong, together with contributions from film stars Grace Kelly and Celeste Holm.

## ★ Laurie Henshaw's

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# POP DISCS

THE "cool cats" will just love Sammy Davis' reinterpreted, second version of that piece of American folk song, Frankie and Johnny from this year. This is a gem.

THE Art Van Damme Quintet, comprising Davis' reinterpreted, second version of that piece of American folk song, Frankie and Johnny from this year. This is a gem.

MEL TORNE leaves a memento of his recent visit with the titles "Walkin' Shoes" and "The Cuckoo (Decca 4-F1000). Both are accompanied by Ted Heath and his Music.

COMEDIAN Milton Berle enters the pop charts with the title "I'm a Fool (Who's Not In Love) (Mercury 45-47198). This later contains a few chuckles.

THE song that won the MELODY MAKER's Lita Ross song competition on Radio Luxembourg, is "I'm a Fool (Who's Not In Love) (Mercury 45-47198). This later contains a few chuckles.

PIANIST Carmen Cavallaro tinkles his unusual inconsequential way through "Autumn Concerto" at least a D-flat major (Bruno 45-05600). Backing is "La Gondola" and "You're My Heart, You're My Soul."

THE Dick Hyman Trio's "The Blue Bird" is a most effective "Walkin' and Whittin' Blues" by Les Paul (45-MGM). One Finger Piano with the natural sound effects is uncompromisingly "natural" for the British Forces overseas and their mums and dads.



• DORIS DAY

## THE JAZZ MESSENGERS

INFRARAE - Nica's Dream - He's your or no one - CAROL'S INTERLUDE - Hank's symphony

ON BBL 7121 PHILIPS

## "TRUELY THE GREATEST RECORD 'EVAN!'"

FROM THE SOUND TRACK OF THE MGM PICTURE "HIGH SOCIETY"

# Bing Crosby & Grace Kelly in True Love

Coupled with "WELL DID YOU EVAN?" Bing Crosby and Frank Sinatra

ALSO on Philips is another "Popular Favourite" selection for those who like their pop artists and tunes in disc-jockey form (BBL 7000) "Moby Dick" (Frankie Vaughan), "The Portuguese Washerwoman" (Frankie Vaughan), "Hello, Young Love" (Frankie Vaughan), "Give My Love to the Gals" (Frankie Vaughan), "Eight White Horses" (Frankie Vaughan), "The Faithful Hussar" (Frankie Vaughan), "The Faithful Hussar" (Frankie Vaughan), "The Faithful Hussar" (Frankie Vaughan).

## BRON'S

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NEW ARRIVALS 5s. EACH

NEW ARRIVALS 5s. EACH

NEW ARRIVALS 5s. EACH















Cheerio smile

# DAWN LAKE TO LEAVE BBC SHOW BAND

**DAWN LAKE**, song star who appears with the BBC Show Band on its Sunday evening airings, is leaving to return to her native Australia. She makes her last broadcast with the band on December 2.

At the time of closing for press, no replacement had been named. The MM understands that the BBC are considering one of several names, including Dawn Lake as a possible successor for Dawn. Alternatively, if a permanent replacement has not been appointed before Dawn leaves, the MM understands that the BBC are considering one of several names, including Dawn Lake as a possible successor for Dawn.

## BRITAIN SENDS ROCK-'N'-ROLL TO ITALY

**TODAY (Friday)** Italy will hear its first rock-'n'-roll band. And it will be a British outfit. Adrian Danie has booked the Dave Shepherd Sextet into Milan's Parlo d'oro club for two weeks, prior to the boys starting a touring theatrical production.

With Dave leading on clarinet, the band comprises Jimmy Feighan (tr.), Ray Dempsey (dr.), Clive Chaplin (pno.), Dave Willis (bass), Danny Craigie (tr.) with vocalists Jo Seaside and Bob Dale and a troupe of dancers.

The group will also record and appear on television.

## Dave King ill

Comedian-singer Dave King is due to go into Middlesex Hospital at tomorrow (Saturday) for an appendicectomy operation.

King will appear in "Dave King Show" at the London Hippodrome. He will be taken by comedian Benny Hill.

## Eve aids Hungarians with LP royalties

**HUNGARIAN-BORN** song star Eve Boswell is donating the royalties from her recently released "Sugar And Spice" LP to the Lord Mayor's Hungarian Relief Fund.

Eve sings in nine languages on the recording, which includes the Hungarian song "Gypsy Moon." (A review of the disc appeared in *Laurie Henshaw's* pop column on October 27.)

Eve, who arrived in London on Monday from a record-promotion trip to the States, was due to leave for Stockholm yesterday (Thursday) for a fortnight's engagement at Berns Restaurant. Her accompanist on the trip is pianist Don Phillips who left Dickie Valentine last week.

While in Stockholm, Eve may also play a Hungarian benefit concert there and possibly another show in England, at the Coventry Theatre by S. H. Newsome for the same cause.

A previously reported in the MM, Lita leaves for Cyprus on December 3 to entertain the troops. She will be there for about a month.

## MELODY MAKER

**INCORPORATING 'RHYTHM'**  
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NOTTINGHAM: 1115, Victoria Street, Nottingham  
SHEFFIELD: 1115, Victoria Street, Sheffield  
SUNDERLAND: 1115, Victoria Street, Sunderland  
WOLVERHAMPTON: 1115, Victoria Street, Wolverhampton  
BIRMINGHAM: 1115, Victoria Street, Birmingham  
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MANCHESTER: 1115, Victoria Street, Manchester  
NOTTINGHAM: 1115, Victoria Street, Nottingham  
SHEFFIELD: 1115, Victoria Street, Sheffield  
SUNDERLAND: 1115, Victoria Street, Sunderland  
WOLVERHAMPTON: 1115, Victoria Street, Wolverhampton

Commencing today (Friday) at the Royal College of Art, the Mick Mulligan Band, with Billie Stacey, George Melly, starts a BBC overture of 14 consecutive one-night-stands.

The band has a BBC Overture transcription on Tuesday and so listed in the Light Programme's "At The Jazz Band Ball" on November 28.

## ALL-BRITAIN

From Page 1  
Some 5,000 enthusiasts packed into Belle Vue to cheer on the competing bands and afterwards to listen to the Royal Philharmonic Orchestra, the Kirilins Band, and British Jazz star Victor Feldman.

Full report of the All-Britain appears on pages 3 and 10.

## Returning to Australia

Down came to Britain with Bobby on their honeymoon on December 9 with her husband comedian Bobby Limb, and daughter Deborah. She has given up the Show Band engagement to take up a more attractive offer in Australia. Her husband has also accepted a more attractive offer in Australia.

Down told the Melody Maker: "We shall also be able to see our folks again. But in a way we shall be sorry to leave Britain. We have made a lot of friends over here."

## Anglo-U.S. "Off the Record"



American bandleader Lionel Hampton meets some of the stars who appeared with him in *Jack Parnell's "Off the Record on Big City on Friday"*. (L-R) Singer David Hughes, bandleader Frank Weir and Vic Lewis, Lionel, and Jack Payne.

## BBC TO STAGE A TRAD. FESTIVAL

THE BBC is to run a Festival of Traditional Jazz at the Royal Albert Hall on February 2.

This is a new departure for the BBC and follows the support given to the Chris Barber and by Laurie Bands at this year's Festival of Dance Music.

No bands have yet been fixed, but the MM is told that approaches have been made to the country's top traditional groups.

A BBC spokesman said it was hoped the festival would be both broadcast and televised.

Alma Cogan is to star in the pantomime "Aldin" at the Brixton Express for a two-week season starting on Christmas Eve. Comedian Bill Maynard has also been booked.

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## Una Mae Carlisle dies in Harlem

NEW YORK, Wednesday.—Una Mae Carlisle has died in Harlem. She was 42 years old.

## Send 5/- for 14 days' FREE TRIAL

Remington Super 60. 41.4.3  
How Terms. Balance of 10/-, followed by eight monthly payments of 10/-.  
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New booking with all Promoters, Agents and Clubs for  
CY LAURIE BAND • ERIC SILK'S SOUTHERN JAZZMEN  
ALEX REVELL JAZZBAND • BILL BRUNSKILL'S JAZZ-  
MEN • THE NEW GRAHAM STEWART JAZZ STARS

# Melody Maker

NOVEMBER 24, 1956 EVERY FRIDAY 6d.

Hampton hits back  
See Page 3

# SATCHMO RETURNING FOR HUNGARY

## CAROLE CARR REHEARSES



Songstress Carole Carr rehearses with pianist-accompanist Johnny Franke for the first programme of her BBC-TV series on Friday. She is being lined up for a further series in the New Year. Johnny is A&R chief at Philips Records.

## Drums and piano

At Glaser's request, drummer-leader Jack Parnell and pianist Dill Jones have arranged to be available for the concert, as Armstrong's performance will require jazz drums and piano.

The invitation to Louis was extended by columnist Noel Whiteside on behalf of the "Evening For Hungary" Committee, of which the Countess of Harewood is Chairman.

In July of this year, Louis Armstrong appeared with the New York Philharmonic orchestra, and played a concert version of "St. Louis Blues." He led the MM.

Folice stopped the sale of tickets after 25,000 people crowded into New York's Lewisohn Stadium.

James Lawrie, of Concert Management Inc., Back page, Col. 2

## Mrs. Britton?



Ex-Windmill girl Yvette (pictured above) has become "unofficially engaged" to Ted Heath song star Bobbie Britton. Yvette, who is 18, lives with her parents at St. Albans. On leaving school she became a film clerk, then joined the Teller Girls in pantomime for a season at Haxley. She made her Windmill debut in April, 1955, and left three months ago. Bobbie Britton told the MM: "It's early to talk of marriage plans yet, but we have become unofficially engaged." Bobbie joined the Heath-band in April, 1954, when he was 21.

# Basie-Heath exchange is now definite

THE Ted Heath-Count Basie swap, exclusively forecast in the MELODY MAKER four weeks ago, is definitely taking place. The Count comes to Britain on April 7, Heath plays the States from February 8.

The Basie Band's tour lasts for 21 days; Ted Heath's for 14 days.

"We will get 100 per cent billing as 'The Ted Heath March,' Ted told the MM. "The artists touring with us will probably be Al Hibbler, pianist Eddie Heywood, and June Christy or Chris Connor."

London opening  
The Basie band opens in London on April 7, will also play a concert in Town on the 14th and probably Good Friday (19th).

The remainder of the Itinerary, being fixed as we closed for press, will take in Glasgow, Newcastle, Leicester, Sheffield, Bristol, Wolverhampton, Luton, Birmingham, Bradford, Liverpool, Manchester and Bournemouth.

# Jimmy Young signs £75,000 contract

SINGING star Jimmy Young has signed a contract with the Bernard Delfont Agency that guarantees him £15,000 a year for the next five years.

His business activities will be handled exclusively by Billy Marsh, a director of the Delfont office.

Jimmy starts a Moss Empires tour on Monday. He opens at the Empire, Glasgow, then appears at the Empire, Sunderland (December 3), and the Empire, Edinburgh (10th).

Billy Marsh told the MM: "There is every possibility that Jimmy will star in Variety at the Prince of Wales Theatre in the New Year."

## TERRY JOINS SHOW BAND

The Basie band opens in London on April 7, will also play a concert in Town on the 14th and probably Good Friday (19th).

The remainder of the Itinerary, being fixed as we closed for press, will take in Glasgow, Newcastle, Leicester, Sheffield, Bristol, Wolverhampton, Luton, Birmingham, Bradford, Liverpool, Manchester and Bournemouth.

A smile from Terry Burton, who has signed his next as a Show Band singer.

Leslie Southern at Cote d'Azur again  
Twenty-year-old singer Leslie Southern has been rebooked as resident vocalist at the Cote d'Azur Club, Frith Street, where she opened on Sunday in place of Lynn Godfrey.

She is accompanied at the club by the Leslie Weeks Band, which opened two weeks ago.

Pat Boone tour  
U.S. song star Pat Boone makes his London debut at the Granada, Tooting, on Boxing Day. He will play two concerts accompanied by the Jack Parnell Orchestra.

Boone then appears on seven or eight one-night dates.

# SELMER SALES GRAPH PROVES BIG SWING BACK TO ORTHODOX MOUTHPIECE

Mouthpiece Turned from Solid Steel Ebonite Rod is again Top Favourite

Top men find that a Custom-built Mouthpiece gives best results. Here are the factors used by some leading players with apologies to hundreds of others omitted by limitations of space.

Keith Bird	Tenor E	Ted Thorne	C&K
Carl Barrow	C&K-Metal	Jack Goldard	D.
Doug Robinson	C&K	Alan Frank	C&K
Roy East	D-Lay	Izzy Duman	C&K
John Roadhouse	C&K	Bill Apps	C&K
Norman Hunt	C&K	Chas. Chapman	B.C.
Doug Simpson	H&A	Cliff Townsend	C&K
Alan Nesbit	E	Cyril Reuben	C.
Roy Wilton	D.	Leo Westerton	C&K
Jack Johnson	C-Lay	Jack Sprague	H&A
Michael Keen	C&K	Don Pathley	C&K
Ray Wilson	C-Lay	Beau Turner	C&K
Harry Conroy	E	Harry Vento	C&K
Ted Planes	D.	Bob Miller	C&K
Henry Bence	E-Lay	Harry Smith	C&K
Pat Smuts	C&K	Al Babo	C&K
Eddie Mordue	F.	E. O. Pogson	C&K
		R. Chamberlain	D-Lay

Be Selmerwise... Play Better... Selmer 114 Charing Cross Road, London, W.C.2

NAME \_\_\_\_\_ ADDRESS \_\_\_\_\_



ANGLO-U.S. BAND ROW SPREADS TO CONTINENT:

U.S. BANDS AVOID FRENCH JAZZ CENTER

by HENRY KAHN

PARIS, Wednesday.—It is extremely unlikely that there will be any further top-flight American jazz concerts in France or elsewhere on the Continent for many months to come.

Too much "comedy" in the concerts. Too little time between the visiting bands. As illustration of his first point, Benoit-Lévi cited Kid Ory. Ory has a guarantee of \$10,000 a day, plus five fare to and from America and travel expenses in Europe.

To cover this outlay, concerts must be played every day of the tour. But it is not always possible to find dates between two distant towns and a working day in lost.

£1,750 loss Ory has five such blank days in his tour. Loss to the booker: £1,750.

Benoit-Lévi booked Basie, certain of success. But he has lost a band with a loss of £2,000. Why?

On Saturday night, Mr. Barton warned jazz-writer and trumpet-leader Les Jowett that he had introduced only record for companies who only agreed to pay the tape.

The tape was to have been sent out to the Orient to Joe Mares, chief of the South Island Music Co., who was to be sent to Paris by the late Paul Mares, who was to be sent to Paris by the late Paul Mares.

Offered in exchange for recordings of New Orleans musicians. M.U. acts (1) Disc stars in ATV Palladium show

The Daily Mirror Disc Festival will be televised in ATV's "Sunday Night at the Palladium" on December 2.

Disc stars include David Whitfield, Dickie Valentine, Alma Cogan, Ruby Murray, Ann Shelton, the Ted Heath Band, London Donkey Showmen, Eddie Calvert and Wilfred Aitken.

Lightfoot starts to record film music Traditional clarinetist-band-leader Terry Lightfoot this week started work on the music for an experimental film which has been written by the author and editor of Warwick Films.

The film will be shot in London setting, runs for 10 minutes. Terry will accompany him on his bassist Bill Reid.

CRISIS CUT New York, Wednesday.—Sammy Kay has passed an order of the number of bookings in North America as a result of the political situation.

las Orchestra, which recently appeared in the MM All-Britain Jazz Championship, has passed an order of the number of bookings in North America as a result of the political situation.

KENT.—The Deep Bayou Jazz Band has lost its headquarters at the Constitutional Hall, Chatham.

NORTH—WEST.—Norman C. Gorman, pianist with the ABC Northern Dance Orchestra, will lead a group opposite Joe Loss at the Grand Hotel, Liverpool.

SCOTLAND.—Frank Pantin, tenor sax at the Dundee Ballroom, Motherwell, has left to join Laurie Handford at the Dennistoun Palais, Glasgow.

First, the price was too high—higher than on his first visit. The Count had a guarantee of £750 per day, plus five fare to and from America and travel expenses in Europe.

One reason for this states Benoit-Lévi, is that the fans had been seen before. Also, they had seen other bands, for which they paid high prices, which had introduced too much "showmanship" into their concerts.

Lionel Hampton, for instance, alone is a great musician. But he provides a circus as well as a great and great jazz lovers don't like it.

Louie Armstrong, too, stood to foot about on the stand. And I say no count that many stayed away from Basie's concerts, as predicted.

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Offered in exchange for recordings of New Orleans musicians. M.U. acts (2) C.O. orders Americans to stop playing

American Service musicians from Southport Base, Norfolk, have been stopped from playing at the Palm Court, King's Lynn, a popular drink-and-dance rendezvous for Americans.

In the MM issue of September 29 it was reported that local semi-professional bands had complained that American jazz players, by playing at the Palm Court each Tuesday and Thursday evening, were depriving a British band of work.

Acting on a report from the King's Lynn branch, the Union approached the Commanding Officer at Southport. As a result the servicemen were told they must relinquish the work.

Let the local electric rock-'n'-roll group led by drummer Paul White take over the engagement.

"On the Off-Beat" featured the Wolverines, the Twa Juana Jazz Band, the Mike Rogers Trio, the Mike Hutton Quartet and the Southern University All Stars.

BLFAST.—The Queens University Jazz Club has been revived under the presidency of Eddie Kelly, pianist with the Belmont Wing College.

OXFORD.—The newly-formed White Eagle Jazz Band are rehearsing at the City Hall tonight (Friday). The concert will be for the benefit of the Royal Albert Hospital.

SCARBOROUGH.—Scarborough Jazz Club has lost its headquarters since it started eight months ago. The Royal Albert has turned down the club's request to hold a weekly series of dances at the hotel.

SHEFFIELD.—Jazz Unlimited presents its first concert in Sheffield at the City Hall tonight (Friday). The concert will be for the benefit of the Royal Albert Hospital.

DUBLIN.—The city's first rock-'n'-roll jamboree was held last Sunday at a packed National Boring Stadium. The show was mounted on Monday, December 3, by the city's first rock-'n'-roll band, the Blue Jays.

ferred to play his records at home in case he, too, indulged in comedy to the detriment of the music.

The first time Basie played Paris, he grossed \$4,000. The last time, with an increase in his guarantee, he was down by £300.

Solution Continental bookers would like to see: American agents putting on their own concerts, paying the Continental bookers a fee for organizing them.

And longer intervals between the visiting bands (this would obviously affect the concert at the Regal, Edmonstone—one hour) and three-quarters only. After paying £50 for a ticket each time, I think it was disgusting.

Do mugs? On Sunday I took a coach party of 40 friends to see Hampton at the Regal, Edmonstone. I stayed for one hour and 40 minutes and for this we paid 12s. 6d. each and our coach fare.

Does Mr. Harold Davidson think we are millionaires or mugs? We are millionaires or mugs? Readers also make this point.

The great Cleo For her work on records and for her appearances with the orchestra, she is a great jazz singer. After discussion with the orchestra I say they do fine.

I will not go so far as to say that she is better than Ella Fitzgerald, but in like manner, she is better than Ella Fitzgerald, but in like manner, she is better than Ella Fitzgerald.

For Hungry I would like to express agreement with M. H. Churchill's suggestion of Traditional Jazz Concert in aid of the Relief for Hungary Fund.

Let the major jazz clubs also hold a session in aid of this fund. I am sure many bands would be glad to perform free, and with several West End clubs open four or five nights a week, and in one or two nights a week, should present no hardship.

Additional jazz players would have a particular interest in this cause as it was through the lamentations of an oppressed people that their music was given birth.—F. Torore, Harlow, Essex.

As a Christmas gift for a friend—or for yourself—An "Aristone" Guitar is easy to buy, for it can be obtained by paying a small deposit, the balance being spread over 12 or 18 months.

In designing this new range of Guitars we co-operated with that outstanding artist, JACK DUARTE, experienced and testing until instruments superior in tone, response and workmanship had been produced.

There is an "Aristone" to suit every player, beginner or professional, and the moderate prices will come as a pleasant surprise. For example: Model 125 RR £15. 0. 7 Deposit (Advance) £3. 0. 0

Model 125 RA £30. 0. 7 £6. 0. 7 (Advance) Model 125 RB £34. 18. 3 £7. 18. 3 (Advance) Model 125 RC £45. 8. 3 £9. 8. 3 (Advance)

The guitar illustrated is the Model 120 Aristone Cutaway, fitted with the "Electric" Pick-up and Tone & Volume Control Unit.

See your dealer, or send coupon today. To BESSON & CO. LTD., 15 WEST STREET, LONDON, W.C.2

LETTERS Jazz fans CAN afford the Count

By what authority is Ted Heath able to judge the American bands coming to Britain and the financial capabilities of the British jazz fan?

The public is willing to pay to see a good jazz band, as witnessed by the rebooking of the Hampton, Stiffell and London.

We want Basie and are willing to pay—(The Signatures), Barnsey Grammar School, Barnsey, York.

Millionaires? I would like to see Mr. Harold Davidson that although he enjoys the concert given by Lionel Hampton, we thought it a pity that he was able to do so.

The worst example was the last concert at the Regal, Edmonstone—one hour) and three-quarters only. After paying £50 for a ticket each time, I think it was disgusting.

Do mugs? On Sunday I took a coach party of 40 friends to see Hampton at the Regal, Edmonstone. I stayed for one hour and 40 minutes and for this we paid 12s. 6d. each and our coach fare.

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MM EXCLUSIVE That ain't no Rock-'n'-Roll

I've thoroughly enjoyed my British tour. Audiences everywhere have really been the greatest.

In some quarters we've been put down as a Rock-'n'-Roll band. It isn't true. It's just that we play plenty of swinging music and traditional material. That ought to be made clear.

We have a programme that includes pretty well everything—a kind of history of jazz. We play melodic things with wonderful chord structures, and all kinds of modern arrangements which swing.

"Midnight Sun" —I wrote that and Sonny Burke arranged it. Surely that's modern enough? Any time I'm playing "Midnight Sun" and a

Rock-'n'-Roll you're playing?" I'm about ready to go through the floor.

When we first got here, a lot of people asked us to play some of the old stuff. So we featured those blues like "Smack Dub In The Middle," "Baby Don't Love Me No More," and so on.

They're not Rock-'n'-Roll. That "Baby," I wrote it—I mean I jumped the melody up—and it tells a story. That's no Rock-'n'-Roll thing; it's continuity with music, and we have that camp meeting beat in there—that back beat, it's traditional—it comes right up through the history of jazz.

Turner Now take "Shake, Rattle and Roll" people think that's Rock-'n'-Roll, too. But that's a blues put on record several years ago by Joe Turner, one of the greatest blues singers we have in America.

Take "Get in that kitchen and stir that Pot and Pan!" That's the old traditional blues. It might be in a crap game and you'll hear it. Say "Shake, rattle and roll!"

Expressions like that have been

Rudy MUCK MOUTHPIECES TOPS With the TOPS

The finest medium between player and instrument for the production of tone.

used by every player of note... JACKIE ARMSTRONG - EDIE BLAIN ALBERT HALL - EDIE HARVEY LEO LAMBERT - GEORGE SWIFT TONY THOMPSON - ANTON VERTY DUNCAN WHITE and a host of other prominent players.

Your local dealer supplies and recommends these items. Free! Insured Booklet on Rudy Muck Mouthpieces. Address: Dallas BUILDING, CLIFTON ST LONDON, E.C.2

LIONEL HAMPTON -sums up his recent tour in a special MM article

heard right from the early days in New Orleans on Canal Street, and all up the Mississippi on the corners of any Negro section.

Now you hear them in the plushiest gambling places, and in the fabulous casinos in Las Vegas, Nevada. "Shake, rattle and roll" they shake you they call it "lost wages."

Your Pat Brand, here's the only so that kind of song has been written about for years. Somebody's put a new name on it, but the music is the same. It's true that the kids think it's new when they hear Bill Haley or someone doing it.

I can play the modern pieces, and I do it, but in a concert you've got to satisfy some public reaction, you've gotta consider that paying public.

I'm rhythmic, you know, I'm a drummer and feel the beat. I'm accustomed to rhythm, with my hands and my feet, and I give vent to my feelings. I lean towards that heavy drive, but I have a band that can play any type of dance music, terrific dance music, you want to dance to; that's why the kids get up and dance.

When you hear us swinging those blues, you're hearing a traditional kind of music. You know, the blues is emotional music, and you've got to feel it. It has progressed through the years, but when you lose the emotion you lose the heart and soul of the music.

Naturally, these swinging melodies will still sound good with crack titles like "Dig You Later." Mr. Allright, "Be On Time Mr. Percussion" or "After A While, Crocodile."

And the recording companies are making fat money out of it. But because some connoisseurs are pushing a few guys, that doesn't mean our music is Rock-'n'-Roll.

Emotional I'm writing this to tell the kids what's happening. I'm happy I've been able to make this visit, and I'm glad the Maxco Maxco has given me space to tell the kids the right honest story, because I know they're interested in jazz—there's a big feeling for it here in England.

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SANDY BROWN TO TOUR SCOTLAND

THE Sandy Brown Band is to make a short tour of Scotland at Christmas. It will be the first time Sandy has appeared there with his band since he came to London from Edinburgh over two years ago.

Hylda Baker signs Cliff Kirkham

Freton pianist Cliff Kirkham has joined Lancashire comedian Hylda Baker as secretary-treasurer.

Cabaret and Variety for Shirley Ryan

Australian singer Shirley Ryan has been booked for a cabaret, with comedian Jimmy Cabaret, at the Dorchester Hotel on Monday.

STARS AID SPASTICS

Musical personalities attending a ball at Grosvenor House, W. on Monday to help the National Spastics Society, will include Vera Lynn, Cyril Stapleton, Dennis Lotis, Eric Robinson and Harry Secombe.

Kansas joins Ory

KANSAS, Wednesday.—Drummer Kansas Fields has joined Kid Ory on his tour of Europe. It is not yet known whether Kansas will travel with Kid Ory in America, and three years ago and it is known that the woodwinds go home.

RED CARTER FORMS BAND

DRUMMER Red Carter will lead an 8-piece band on the Plaza Ballroom at the Helens, Lancing, opens on November 20.

MORNING—The Orchettes are to play several dates at the Drill Hall, formed in April by pianist Geoffrey Hodges.

NORTH—WEST.—Norman C. Gorman, pianist with the ABC Northern Dance Orchestra, will lead a group opposite Joe Loss at the Grand Hotel, Liverpool.

SCOTLAND.—Frank Pantin, tenor sax at the Dundee Ballroom, Motherwell, has left to join Laurie Handford at the Dennistoun Palais, Glasgow.

HARTLEPOOL.—A Jamboree featuring the bands of Charlie Thompson and the Royal Albert National Accordion Organisation, at the Grand Hotel, Hartlepool, on Monday.

DEBENDE.—The J. M. Ballroom has been taken over by the Town Hall, West Hartlepool.

YORKSHIRE.—Jack Parker, vocalist with the Howard Doug-

M.U. ACTS (1) Jazz club recordings seized by Union secretary

A RECORDING made by the Les Jowett Seven, with guest pianist George Webb, at the Elmsley, Vauxhall, on last Saturday night has been impounded by Tom Barton, secretary of the Musicians Union.

Disc stars in ATV Palladium show

The Daily Mirror Disc Festival will be televised in ATV's "Sunday Night at the Palladium" on December 2.

M.U. ACTS (2) C.O. orders Americans to stop playing

American Service musicians from Southport Base, Norfolk, have been stopped from playing at the Palm Court, King's Lynn, a popular drink-and-dance rendezvous for Americans.

CRISIS CUT

New York, Wednesday.—Sammy Kay has passed an order of the number of bookings in North America as a result of the political situation.

NOW OVER TO JERRY DAWSON

BRIGHTON.—Pianist Cyril Wycherly has joined the Royal Albert at the Hippodrome Theatre.

EASTDORSET.—Accordian-leader Keith Harring is in the solo section and his band is playing at the National Accordion Organisation, at the Grand Hotel, Bournemouth, on Monday.

WORKING—Pianist at the new Capt Cliv Vic Conroy, who is playing at the Hippodrome Theatre.

FOLKSTONE.—Les Cliff Hall has been taken over by the Town Hall, West Hartlepool.

SOUTHAMPTON.—The city's Rhythm Club band are to play at the Grand Hotel.

POSTMOUTH.—Mick Mitchell and his Orchestra, will open at the Empress Ballroom, Portsmouth, on Monday, December 3.

On December 11th the city's Rhythm Club band are to play at the Grand Hotel.

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Advertisement for Rudy Muck Mouthpieces featuring a list of models and prices, contact information for Dallas Building, Clifton St London E.C.2, and a testimonial from Johnny Dankworth.



Stars go on tour

# TEDDY FOSTER SEARCH FOR SINGER

TEDDY FOSTER will launch a competition to find a girl vocal star when he sets out on a bill-topping variety tour with his orchestra on Monday.

The tour starts at the Empire, Swansea, and is under the aegis of impresario Terence D. Gilliland.

Teddy told the MELODY MAKER: "I am really looking for another Annette Klegger—that, has singer who let my band a year ago to solo in variety, TV and on records."

The winner will be guaranteed a commercial TV audition even if she is not up to the high standard I require for my band."

**Rock-'n-roll feature**  
Teddy plans to feature rock-'n-roll in his stage presentation. "It has such a public we can't ignore it," he adds. "We hope to put on a more professional show than is being done in some instances these days."

Following Swansea, the band appears at the Palace, Hull (December 3). Owing to previous commitments, a month of one-night stands follows, but the band then resumes its variety tour with a series of bookings that extends into next April.

Personnel of Teddy Foster's Orchestra comprises Ron Baker, Rufus Siberguoni, Johnnie Barlow and Bob Baker, Fred Payne, Roy Payne, Ray Simmons (trumpet), Roy Payne, Val Williams (sax), and Len Hendle (bass, arr.). Ron Heathington (drums), Sam Evans (piano), J. Salisbury (bass) and Vincent Hill (vcl.).

## BOYCE BAND IN TV SESSION OF ROCK-'N'-ROLL

THE Denny Boyce Orchestra will be showcased in a 30-minute rock-'n-roll spot on December 15 when the BBC-TV outside cameras visit the Orchard Ballroom, Watley, where Denny is resident.

The programme will be seen at 8 p.m. in the BBC's weekly feature, *Monday Night Out*. The Boyce Orchestra makes its debut on ABC-TV's "Number, Please" from Birmingham.

**Lucky for some**

Paris, Wednesday—A hand called Wednesday Thirteen was chosen by the audience as winners of a jazz competition at the Salon de L'Enfer.

## AT THE JAZZ BAND BALL

12:30-12:45 p.m.: *Strutty From Dixie*.  
1:00-1:15 p.m.: *Goodbye*.  
1:15-1:30 p.m.: *For Jazz Fans*.  
1:30-1:45 p.m.: *Goodbye*.  
1:45-2:00 p.m.: *The Real Jazz*.  
2:00-2:15 p.m.: *For Jazz Fans*.  
2:15-2:30 p.m.: *Frankfurt All Stars*.  
2:30-2:45 p.m.: *Goodbye*.



(Times GMT)  
SATURDAY, NOVEMBER 24:  
5:30-6:00 a.m.: J-D Shows (daily).  
6:30-7:00 p.m.: As Above.  
11:30-12:0 A: 1: Nefelus, Simmons, Fitzgerald, etc.  
11:35-11:55 G: 1: Sorta Dixie-Billy.  
11:40-11:50 p.m.: Dixie Humphrey.  
11:55-12:00 p.m.: 1: Dixie.  
12:00-12:15 p.m.: 1: Dixie.  
12:15-12:30 p.m.: 1: Dixie.  
12:30-12:45 p.m.: 1: Dixie.  
12:45-1:00 p.m.: 1: Dixie.  
1:00-1:15 p.m.: 1: Dixie.  
1:15-1:30 p.m.: 1: Dixie.  
1:30-1:45 p.m.: 1: Dixie.  
1:45-2:00 p.m.: 1: Dixie.  
2:00-2:15 p.m.: 1: Dixie.  
2:15-2:30 p.m.: 1: Dixie.  
2:30-2:45 p.m.: 1: Dixie.  
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3:45-4:00 p.m.: 1: Dixie.  
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4:15-4:30 p.m.: 1: Dixie.  
4:30-4:45 p.m.: 1: Dixie.  
4:45-5:00 p.m.: 1: Dixie.  
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10:00-10:15 p.m.: 1: Dixie.  
10:15-10:30 p.m.: 1: Dixie.  
10:30-10:45 p.m.: 1: Dixie.  
10:45-11:00 p.m.: 1: Dixie.  
11:00-11:15 p.m.: 1: Dixie.  
11:15-11:30 p.m.: 1: Dixie.  
11:30-11:45 p.m.: 1: Dixie.  
11:45-12:00 p.m.: 1: Dixie.

**By F. W. Street**  
EVERY NIGHT: 7:30 and 10:30-11:00 p.m. This is Music.  
KEY TO STATIONS  
A: RTT Paris-Later: 1-1822m.  
B: RTT Paris-Later: 1-1822m.  
C: RTT Paris-Later: 1-1822m.  
D: RTT Paris-Later: 1-1822m.  
E: RTT Paris-Later: 1-1822m.  
F: RTT Paris-Later: 1-1822m.  
G: RTT Paris-Later: 1-1822m.  
H: RTT Paris-Later: 1-1822m.  
I: RTT Paris-Later: 1-1822m.  
J: RTT Paris-Later: 1-1822m.  
K: RTT Paris-Later: 1-1822m.  
L: RTT Paris-Later: 1-1822m.  
M: RTT Paris-Later: 1-1822m.  
N: RTT Paris-Later: 1-1822m.  
O: RTT Paris-Later: 1-1822m.  
P: RTT Paris-Later: 1-1822m.  
Q: RTT Paris-Later: 1-1822m.  
R: RTT Paris-Later: 1-1822m.  
S: RTT Paris-Later: 1-1822m.  
T: RTT Paris-Later: 1-1822m.  
U: RTT Paris-Later: 1-1822m.  
V: RTT Paris-Later: 1-1822m.  
W: RTT Paris-Later: 1-1822m.  
X: RTT Paris-Later: 1-1822m.  
Y: RTT Paris-Later: 1-1822m.  
Z: RTT Paris-Later: 1-1822m.

**Nixa stars Jimmy Skidmore, Bertie King, Chris Barber, Otilie Patterson and Dill Jones.**

## Nixa takes jazzmen on 'showcase' tour

FOR the first time, a recording company is to sponsor a jazz package tour to showcase its own artists.

**OROURKE WEDS**  
Trumpet leader Johnny O'Rourke was married at Oulton Hall on Tuesday (20th) to Miss Andrea Cameron.

**2 GREAT JAZZ CONCERTS**  
at 5.30 & 8.30 p.m., SAT., DEC. 15th  
at 5.30 **CHRIS BARBER'S JAZZ BAND**  
Otilie Patterson The Skiffle Group  
at 8.30 **JOHNNY DUNCAN and the CHRIS BARBER Skiffle Group**  
**THE SAINTS TERRY LIGHTFOOT'S JAZZ BAND**  
**THE AVON CITIES' JAZZ BAND from Bristol**  
7/- 7/6 10/- ROYAL FESTIVAL HALL, Box Office

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**TOWN HALL • WATFORD**  
THURSDAY, 6th DECEMBER, at 8 p.m.  
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## NEWS IN BRIEF

**THE** Mick Mulligan Band is to give a concert at Wormwood Scrubs Prison on December 19.

As a contrast it has also been booked for a Masonic Ball at the Dorchester Hotel in January.

Glenn Miller's recordings are now earning three times as much in royalties as they were before his death.

Thrombonist Len Beale has left the Leslie 'Five' Beale and his orchestra to join the Teddy Foster Orchestra.

Two hundred youngsters were turned away from the Tony Christie 'Rock-It' show at Brighton Hippodrome on Saturday night, fans lived in the gangways.

Former Carl Barribeau bandist Tony Finlay has joined Laurie God and the 'Pines of Fife'.

**Tanner Sisters sign for Calcutta season**  
The Tanner Sisters have signed the contract recently offered to them for an eight-week season in Calcutta. They will appear exclusively in concert at the Grand Eastern Hotel, flying out on January 9 and opening three days later.

**Ted Heath concert annoys promoters**  
DANCE promoters in Bradford are angry at yet another Saturday night band booking at the city's St. George's Hall.

**Humphrey Lyttelton & His Band**  
in another great jazz show with Guest Artists LUCILLE MAPP & KEITH CHRISTIE  
**SUN AFN DEC. 2, ROYAL FESTIVAL HALL**  
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**ADELPHI THEATRE** Strand, Sunday, Dec. 16th at 3 p.m.  
**A GRAND NEW ORLEANS CONCERT with KEN COLYER'S JAZZMEN AND SKIFFLE GROUP**  
Plus Blues and Boogie by **BOB KELLY**  
**The Omega Brass Band**  
Leader **KEN COLYER**—playing authentic New Orleans Parade Music  
**"THE ALBERTS"**  
ALL SEATS RESERVED—5/-, 6/-, 8/-, 10/-  
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## FIVE LITTLE WORDS

FIVE words, uttered in the best of the moment by a prominent British bandleader to an even more prominent American one, have shocked the profession. The more so because the bandleader regarded not only as a brilliant musician and composer but also as a personal credit to the entire profession.

**Solid jazz**  
A British musician representative of many schools, we wish to discuss one ourselves from Johnny Dankworth's views and actions, and from the severe criticisms of the Hampson show which have been aired by the Melody Maker's.

**Great artist**  
Personally, I was well satisfied to hear Jimmy Denham playing with the band. Also, though a little less than I would say that Hampton is a great artist on the vibraphone and on the piano.

**Brilliant**  
"If Hampton plays it it just has to follow that it must be jazz," he says, "and I think that's the only way to play it."

**Comparison**  
Reader W. J. McLean, who agrees in principle with what I have said, has happened to be sitting in front of me when I was talking to him about the same thing.

**"Be wise and insist on AUTOCRAT"**  
says **BILLY LOCK**

Billy Lock always insists on Autocrat drums. He, together with many other leading musicians, finds Autocrat's power and perfection of tone second to none.  
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## Fiery, volcanic, tempestuous

A NEW singer for whom the press agents are rapidly exhausting all the more colourful adjectives such as "fiery," "tempestuous," "volcanic," "atomic," etc., is lovely Sallie Blair.

**by Leonard Feather**

Born in Baltimore in 1934, she attended high school there and began singing with local orchestras. At the age of 18, her desire to sing led her to New York City, where she met and married the late Duke Ellington.

**Great artist**  
The general consensus of opinion is that, even though Hampton did not materially alter his programme for this concert, it is an improvement that should have been noted. It still could not be faulted for lack of jazz content.

**Brilliant**  
"If Hampton plays it it just has to follow that it must be jazz," he says, "and I think that's the only way to play it."

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## VETERAN bandleader Lucky Miller

Miller has given up his band for the amply time and is reported to be opening a booking agency for dance bands.

**DATTI PAGE** has been signed by the Academy of Music in Philadelphia as an outstanding event of the season. Her first of the show featured Peffer playing classical music. Her debut was at the Vanities, where she played with Fred Katz.

**BILLIE HOLIDAY's** concert at the Vanities on November 10, was well received by the audience and the critics. Her performance was a real draw, and she drew an almost capacity house.

**W. C. HENDY** was honoured by the Vanities on November 10, with a party given at his home in Yorkers, N.Y. by the Vanities. More recently she has scored a hit at the Vanities in New York.

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No. 2070 Cello style with f holes and arched top, reinforced spliced neck, macrolacque position marks, Rich Brown matt finish highly polished. Also in beautiful Blond finish, No. 2071.  
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**THE NEW ZENITH SUPER CUTAWAY DE LUZE MODEL '33'**  
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# LIONEL HAMPTON

### DANKWORTH

THERE'S a scene in the Gene Kelly film "Singing in the Rain" in which a bunch of Hollywood moguls read the preview of their latest film. Heavily disguised, they lurk in the foyer, listening to the damning comments of the public as it leaves the cinema. In despair they watch the last patron remark to his girl friend: "It's the worst picture I ever saw."

### Sympathy

At that moment up pipes dumb blonde Jean Hagen, star of that disastrous film. "I liked it," she squeaks. After the Lionel Hampton concert at the Royal Festival Hall, I feel a certain sympathy for Jean Hagen. I liked it. I liked it enormously.

As a matter of fact I enjoyed it as much as any jazz concert I've ever attended. But what with Johnny Dankworth shouting complaints from the circle, and Maurice Strumar writing them at the foot of the podium, I do not to mention the letters from disgruntled readers, I feel like a man who voted Tory at a Moscow election.

By way of reminding me, let me remind you that I have heard at that concert, and I leave the point of view, I heard a fair-to-middling tenor, a pleasant clarinet, an excellent guitar, two good trumpets (not enough piano, a little bit of fair baritone, some awful trombone, and a great feast of brilliant vibes (all in the key of E—did you notice?)

I heard a good enough brass and sax section, playing arrangements that were always adequate, sometimes terrific. From eight o'clock on the most exciting and the most driven concert, enjoying myself hugely in the same hall that was later to resound to the excited cries of Johnny Dankworth. After that I heard an excellent

pianist, and rounded off by the best bass sound that has ever come my way. And—oh!—those bass professionals!

I heard a programme of exciting jazz, played at superbly chosen tempos, interspersed with lengthy and always acceptable solos. Sure, at the end of it all, the band marched around the stage while the tenorman blew himself purple at the mike; but it

Hofmann's hospitable concert, musical vacuum cleaners and contra-bass hecklephones, I was ready for something more prosaically enjoyable: for some of the Ham's toe-cuddlers, in fact.

It's important, I think that there was no one particularly wanted to hear in the Hampton Band, except Hampton himself, with Kenton; for instance, one's eye would be drawn to the trombone on the left, or the fourth trumpet from the right. That's because he is featured? In due course he was, sometimes at great length in tempo of CL49 and CL50.

At the Hampton concert it was nothing like that. Outside of Hampton's own playing (which we were given in good measure) one asked only for an hour or two of swinging jazz, and that's exactly what one was given.

Let us continue to resent him, therefore, and to sympathize with the performer who rises above such ill-mannered displays. But not of course, at Dankworth's concert. Johnny himself has set a precedent there, and it is one which he may not want to regret.

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### RACE

Do you like me, recent the type of customer who heckles the performer? Do you like me, recent the type of customer who heckles the performer? Do you like me, recent the type of customer who heckles the performer?

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## Says Steve Race

brought the almost deafening acclamation of London's jazz fans, proving that this was precisely what they wanted.

I SUPPOSE I approached the concert in a different spirit from some of my colleagues. For one thing, had not been at the Empress Hall or any other place at which the Hampton Band had done its stint for the masses.

### Fuss

So why complain? All right—the band went on a little route march, and got cheered for its pains. Hampton played some noisy drum solos—but they swung, too. He had his right to expect. It was a darn good show, I liked it.

## COLLECTORS' CORNER

THIS week everyone seems to be writing about Lionel Hampton, including Hampton.

In my opinion, the Festival Hall concert was pretty satisfying (farther than Jones). The programme, much like the normal one, disappointed some customers who had paid extra to hear an entirely different set of numbers.

They have a point, but I would personally have missed such items as "The Fair and Rice Blues," "The Chase," "Flying Home" and Hampton's admirable "The High And The Mighty," "Midnight Sun" and "The Breeze."

The five Hampton concerts I saw—and heard properly—after the Empire Hall opener, were all exciting and reasonably varied. Obviously, the band cannot maintain a level standard.

The second time at the Festival Hall, State stands out in the mind. But the midnight affair was strong enough when I heard a voice demanding that I hear after eight good performances had come across the stage in a lion's mane.

For the first of his two Edmondson (Heigl) shows last Sunday, Hamp unleashed a programme containing several unfamiliar things, such as "Eddie Smith" "Blue Moon" as "doctors to be."

The evening programme included a "Chicago Blues" by Don Dendard piano solo, some "Memories of You" and a second ball which introduced Humphrey Lyttelton, more or less on the spur of the moment.

Powerful tone  
Hamp played a slow and a faster blues, also "Indiana" and "Ferdinand" with Hamp and sometimes the band joining in. After two tunes he told to leave, and again after the third, but was pressed into hand service for Hamp's Boogie Woogie and the marching "Fires Hoopla."

He played extremely well, I thought, directing a powerful tone and doing his stuff contentedly. He had been in a nervous state, but he seemed to blow with the band ever the better. The jamming at Lyttelton's club Hamp was delighted with the result, and so were the band's trumpet players, all of whom praised Hamp's work and Jimmy Deuchar, enthusiastically.

BERT WHITNEY, interested in the search for full information about jazz recordings, now sends complete details of the Louis Armstrong Collection to Columbia-Philips. Here they are:

LOUIS ARMSTRONG AND HIS ALL-STARS  
Louis Armstrong (trumpet and vocal); Trummy Young (trumpet); Barney Bigard (clarinet); Billy Kyle (piano); Dave the Baptist; Barrett Deems (drums); Velma Middleton (vocal).

Chicago, July 12, 1954  
CO35251 "Auntie Minkahavin"—Co CL708, CBS, 5-2012, B-1924, PH 807988L, PHE BBL7017  
CO35252 "Makin' Waves"—Co CL591, CL633, 5-2012, B-1925, PH 807988L, PHE BBL7017  
CO35253 "Ole Mice"—Co CL591, CL633, 5-2012, B-1925, PH 807988L, PHE BBL7017

- CO55510 Dardanella—Co CL840, PHE BBL7091
- CO55511 The Red Blues—Co CL840, PHE BBL7091
- CO55512 West End Blues—Co CL840, PHE BBL7091
- CO55513 The Faithful Hussar—see note below
- CO55514 All Of Me—Co CL840, PHE BBL7091
- CO55515 Twelfth Street Rag—Co CL840, PHE BBL7091
- CO55516 Tiger Rag—Co CL840, PHE BBL7091
- CO55517 Blue Moon—Co CL840, PHE BBL7091
- CO55518 Blue Moon—Co CL840, PHE BBL7091
- CO55519 Blue Moon—Co CL840, PHE BBL7091
- CO55520 Blue Moon—Co CL840, PHE BBL7091
- CO55521 Blue Moon—Co CL840, PHE BBL7091
- CO55522 Blue Moon—Co CL840, PHE BBL7091
- CO55523 Blue Moon—Co CL840, PHE BBL7091
- CO55524 Blue Moon—Co CL840, PHE BBL7091
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- CO55536 Blue Moon—Co CL840, PHE BBL7091
- CO55537 Blue Moon—Co CL840, PHE BBL7091
- CO55538 Blue Moon—Co CL840, PHE BBL7091
- CO55539 Blue Moon—Co CL840, PHE BBL7091
- CO55540 Blue Moon—Co CL840, PHE BBL7091

there are two versions. One was issued on Parlophone, BBL1218, BBL1219 and perhaps Co 40711; the other was issued on Co CL840 and PHE BBL7091.

Hollywood, January 24, 1956  
RHCO02878 Royal Garden Blues—Co CL840, PHE BBL7091  
RHCO02879 "The Faithful Hussar"—see note below  
RHCO02880 "The Faithful Hussar"—see note below  
RHCO02881 "The Faithful Hussar"—see note below  
RHCO02882 "The Faithful Hussar"—see note below  
RHCO02883 "The Faithful Hussar"—see note below  
RHCO02884 "The Faithful Hussar"—see note below  
RHCO02885 "The Faithful Hussar"—see note below  
RHCO02886 "The Faithful Hussar"—see note below  
RHCO02887 "The Faithful Hussar"—see note below  
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RHCO02889 "The Faithful Hussar"—see note below  
RHCO02890 "The Faithful Hussar"—see note below  
RHCO02891 "The Faithful Hussar"—see note below  
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RHCO02893 "The Faithful Hussar"—see note below  
RHCO02894 "The Faithful Hussar"—see note below  
RHCO02895 "The Faithful Hussar"—see note below  
RHCO02896 "The Faithful Hussar"—see note below  
RHCO02897 "The Faithful Hussar"—see note below  
RHCO02898 "The Faithful Hussar"—see note below  
RHCO02899 "The Faithful Hussar"—see note below  
RHCO02900 "The Faithful Hussar"—see note below

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## Jack Payne's

LAST week's issue of the MELODY MAKER had hardly been delivered to the London news-stands before a publisher friend of mine was on the telephone—complaining!

I had written you may remember, a few words about the BBC's recent "Festival of British Popular Song" television competition. And I had blamed the music publishers for failing to submit, for various reasons, the best songs they had available for the purpose.

"It's all very well for you to say that the winning song was 'The Best of a Mindless Bunch'," my publisher friend said indignantly. "But you were only able to judge the songs you heard played during the competition."

"What about the songs that never even got a hearing—the songs that the BBC committee in charge of the competition rejected?"

"I assumed they were even less commendable than those I did hear," I replied in the opinion of the committee. "And were all the members of the committee capable of judging the potentialities of a pop song?"

"Only in the opinion of the committee," replied the publisher. "And were all the members of the committee capable of judging the potentialities of a pop song?"

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# Radio

THE MELODY MAKER news desk has passed on to me the following additional statement made by the BBC spokesman when last week he released the news of the BBC Festival of Traditional Jazz in February:

"Mr. Rooney Pledger, Controller of the Light Programme, realized the great popularity of this type of music. He is always being approached about it by Maurice Burman, whose continual questioning at Press conferences may have contributed towards the idea of the Festival.

Quite frankly, this is the nicest and most rewarding thing that's ever happened to me as a critic. Sure, I know the BBC has sometimes heeded my advice in the past, but it's very nice to get it straight, as it were, and with great respect, from the horse's mouth.

I also know that Rooney P has a penetrating sense of humour which he has exercised when I have had up his Press list, for playing them on the BBC jazz discrimination.

It may be Rooney's humour, too, which puts the BBC back in the position where they must be in that the record you like us to play, well!

Traditional Jazz at the Albert Hall.

Bless the BBC.

JACK PAYNE'S RECORD SHOW  
2.15 p.m., 10/11/56

I LISTEN to all of Jack's programmes, but I have picked out John Dankworth. Now, because it was typical of the fight he is putting up with, I have written to improve popular music.

Don Innis is the answer to my question the other week about his ever-planning to play on Wednesday's 11.15 p.m. jazz show.

BURMAN'S BAUBLE  
—goes to George Chisholm for his ever-planning to play on Wednesday's 11.15 p.m. jazz show.

CHISHOLM

## SHOOT TALK

What the guidelines in Memphis... he is also an accomplished composer... a fine guitarist, a dancer... the Baller... d'Amrique Latin... a dramatic actor who won... worked the Edinburgh Festival in 1954... with America's Theatre Workshop!

THE one I had with Vic Lewis and Lionel Hampton during last week's "Of The Record" TV programme, speaking to the subject of the Anglo-American exchange, was to talk to the exchange. I asked them both about their exchange. The exchange was working out satisfactorily. I invited their suggestions.

Both Vic and Lionel agreed that it was going well enough. Lionel wanted the idea to be expanded... for the exchange to be more comprehensive and more frequent... and suggested the whole idea should be governmental... on a point aside of the Atlantic.

There was no premeditation about all this, and I thought: "Why not, indeed!"

But later, on reflection, I detected a flaw in the idea.

For such cultural exchanges... are encouraged generally on the lines that a greater knowledge of each other's music will tend to lead to closer friendship between two countries... this increase their mutual understanding—depend on one salient fact.

Native  
The art forms involved must truly be native ones, peculiar to the countries concerned... And, whatever way you look at it, jazz is not a British art form. The Government could hardly be expected to agree to subsidise the re-exportation to America of a music which originally derived from that country.

Verstatility  
IT is a commonplace view that in the variety world today that just having a good name is not enough to reach the high spots. You must also have a good name—the name must also do impressive things for you. So, in setting up the tumbler, you must do things that will make a name for you. You must play musical instruments.

Even bearing this in mind, however, I was staggered to hear that the name of the young man who was the star of the Hippodrome this week.

His name is Zack Matalon. Because of his cosmopolitan background, he is billed as the "Swiss" in town. And he sings—pop ballads, blues, French songs, Latin songs, West Indian folk tunes, boat numbers—the lot!

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# POP DISCS

SAY hello again to "The Misty Miss Christy" on 12in. Capitol LP 4725 and you have a release that makes a perfect match for JUNE CHRISTY'S memorable "Something Cool" LP (53/10/54).

This is another musical gem combining the talents of the incomparable June with the brilliant arrangements of a companionist PETE RUGOLO. There could hardly be a more satisfying partnership on record; Rugolo's orchestral backings are "so right" for the cool voice of June Christy. I can't think of any other orchestra with the exception of KENTON'S, of course) that could so perfectly match the vocal mood of these interpretations.

Each track is an education in the subtle art of orchestration for vocal accompaniment; but I would single out for particular attention "A Lovely Way To Spend An Evening" and "The Wind." With such an unfortunate demand for recorded music every these days, Capitol are to be congratulated on releasing a recording of this quality. I only trust the demand is sufficient for them to carry on in win. What records like "The Misty Miss Christy" come along, I shall certainly shout their praises to the housewife.

Remaining titles: "That's All, I Didn't Know About You," "Day-Dream," "Sing Something Simple," "Maybe You'll Be There," "Don't Be Bitter," "Round Midnight," "This Year's Kisses For All We Know" and "There's No You."

★ THE BILL JENNINGS Quartet's "Guitar Moods" features the guitar of Bill Jennings (Pete D'Amico). The sleeve note tells us he is left-handed (one of only three left-handed guitarists in the States)—I should have thought there were more! And that he has worked with the bands of Louis Jordan and Slim Smith. Jennings plays a very economical single-string style and is no moderate. Yet he generates a moderate swing. Best of the four pieces on this EP is

by LAURIE HENSHAW

★ "What's New" (a number composed by Bob Crosby based on Bob Haggart's "I'm Free"), and this is largely due to the atmospheric electric organ accompaniment. Other titles are: "They Can't Take That Away From Me," "Sophisticated Lady and Blue Grass"—a 12-bar blues.

★ IS there no limit to the quest for a "new sound" gimmick? Apparently not—judging from ELVIS PRESLEY'S "Blue Moon" and "I Don't Care," "The Sun Don't Shine" (HMV 45-10272).

There is such a contrived, double-projection echo in "Blue Moon" that Presley sounds as though he is singing and cooing in the Grand Canyon. The vocal on the reverse has a high-pitched speeded-up sound.

reminiscent of those discs played at too fast a tempo in some of the multiple stores. Still, if these are what the Presley addicts want, they are welcome to them. And for extra measure I will throw in the 12in. Presley LP entitled "Rock 'n' Roll" on HMV CLP1063. Titles: "Mystery Train," "I'm Gonna Sit Right Down And Cry," "Tryin' To Get To You," "One-Sided Love," "Lawsdy, Miss Lawsdy," "Shake, Shake And Roll," "Blue Suede Shoes," "I Got A Sweetie," "I'm Counting On You," "I'm Left, You're Right, She's Gone," "That's All Right" and "Money Honey."

★ THE normally belting EARL BOSTIC is in saccharine mood on "For All We Know"; he gets winging again in "Beyond The Blue Horizon"; but neither side is helped by the string-studded accompaniments (Parlo, 45-8428).

★ "TRUE LOVE" the Cole Porter song from a "High Society" that is already a hit, gets a typically simple but effective rendering from HIRVY MURRAY on Col. 45-DB3840. By contrast, "Knock On Any Door" moves along at a bright tempo to a neat accompaniment from the NORRIS PARANOW Orchestra and the BILL SHEPHERD Chorus.

★ LIBERACE has the threeome trick of making every party piece sound like a major work. This is again true of his "As Time Goes By" which is as tingled as his personality (Col. 45-DB384). "I Don't Care" may appeal to those familiar with his TV programmes.

★ ELLA FITZGERALD is in her usual inimitable form on "The Silent Treatment" a Kabby-Styne song reminiscent of Cole Porter. The Sun Force Trio

Shine This Morning" is a less appealing vehicle for Ella (HMV 45-POP266).

★ THE unalloyed clarity of EDDIE FINEKES' vocal finds full expression on "Clindy, Oh Clindy," a folksy title song and "Pandy"—which is effectively garnished by HUGO WINTERHALTER'S celestial choir and orchestra (HMV 45-POP2719).

★ "MR. B' With A Beat" finds BILLY KRIVIN' with the Metronome All Stars. Titles

are "How High The Moon" and "St. Louis Blues" (MG 45-874). First, we get a moderate vocal-instrumental treatment of each. Then the boys have a ball. But, as is often the case on these "all-star" discs, the soloists fall to shoring at their best. Hancock perhaps go to trumpeter ROY HUBBARD—and to Mr. R. who reveals he can beat most concert artists at blowing pop.

The remaining All Stars comprise KAI WINDING (tmb), JOHN LA FORA (cl.), LEVIE YOUNG and WARREN MARSH (tr), TEDDY WILSON (pno), BILLY HAUER (st.), EDDIE SARKANSKI (tuba), MAX ROACH (dr.) and TERRY GIBBS (vibes).

## TROPICANA

★ TRIO LOS PARAGUAYOS (LP) Solo de ciste del Paraguay; India; Tango Suroeste; Llanura; Alma Vibrante; Oye Moe; Charapa; Madresita; Mi noche sin ti. (Parlo as above)

★ THIS is the third LP by this charming Paraguayan group who were at the Savoy in early November. But while the Savoy group uses the same instrumentation—three voices, two guitars, one bass—it was made up of a different contingent of men.

Only the leader, Luis Alberto del Parana, appeared in both groups. The other two original members of the trio, Augustin Barboza and Diego Garcia—were replaced by Meza del Parana (Luis's brother), Rubito Medina and De la Santos Gonzalez.

On this record, too, there is an accompanying orchestra which is competent enough but seems to destroy the intimacy and the folk quality of the earlier recordings. The repertoire, as before, consists of Paraguayan conclusions—slow, lyrical or sad songs of Spanish descent; guarania—modern Paraguayan forms based on the folk patterns of the Guarani Indians; paraguaita—

Indian canciones; and solos on the hand-built Indian 36-string harp. I find the last ones the most impressive.

★ ETHEL SMITH PLAYS CHACHACHA Sweet and Gentle; The Vio; Society Sweetheart; Llanura Mieragay; He Tiked; He Chachacha; Pambolina; Mover; Chachacha; Piratinea; Mame; Rio Vuelvo; Suroeste; Madresita; Mame; Deseo. (Grammaphone LAT134)

IN spite of the title, this is not a collection of chachacha, but at least not primarily so. True, four of the dozen tunes are chachacha; but five are boleros and the last one a bolero. Not that it matters much, for the kind of person who takes his Latin-American music seriously wouldn't wish to hear it played on a Hammond organ, anyway.

Miss Smith seems to be a most skilled Hammond organist; the variety of sounds that she manages to coax from her instrument is astounding; but the effect, as on someone with my best dices and predilections, is depressing.—Ernest Borneman.

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