

Melody Maker

NOVEMBER 2, 1957 World's Largest Sale EVERY FRIDAY 6d.

CRICKETS TO BAT IN BRITAIN

Anka away



THE full 16-day tour of Paul ("Diana") Anka has now been fixed.

- Here are the dates:
- Trocadero, Elephant and Castle.—December 7.
 - State, Kilburn.—8th.
 - Week at the Empire, Liverpool.—9th.
 - Gaumont, Bradford.—15th.
 - Odeon, Newcastle.—16th.
 - Odeon, Glasgow.—17th.
 - Odeon, Manchester.—18th.
 - Odeon, Birmingham.—19th.
 - Gaumont, Cardiff.—20th.
 - Odeon, Nottingham.—21st.
 - Regal, Edmonton.—22nd.
- Supporting acts will probably be the John Barry Seven, the Bob Cort Skiffle Group, the Four Giltson Sisters, singer Billie Anthony, and comedian Dickie Dawson.

Soon after Christmas

AMERICA'S latest singing rave, the Crickets, are headed for Britain.

Under the ægis of Lew and Leslie Grade, the vocal-instrumental quartet will start a British tour soon after Christmas.

Money-spinner

The Crickets—Buddy Holly (gtr.), Jerry Allison (drs.), Niki Sullivan (gtr.) and Joe Mauldin (bass)—have an average age of 19 and all come from Texas.

The group's "That'll Be The Day" is Number Two in the MM's list of top-selling discs and has already sold a million copies in America.

Golden disc

Bob Thiele, A&R Chief of America's Coral Records, this week presented the quartet with a golden record to commemorate the feat.

Other artists honoured at the same time were Debbie Reynolds, Billy Williams and Lawrence Welk, the latter for selling a million LPs.

Stars go dancing



Judy Garland and her comedian Alan King seen dancing at the Tin Pan Alley Ball last Thursday. Now turn to Page 20, which is packed with pictures of the stars at the Ball.

That Basie Beat for Royal show

MUSICIAN of the Year, Top Band—and now Royal Band! Count Basie has won this triple honour by being chosen to appear with his Orchestra in the Royal Variety Performance at the London Palladium on Monday, November 18.

This is the first time that an American band has been honoured. In April the Basie Band attracted Princess Margaret to the Royal Festival Hall—and she stayed for the second performance.

British singers and instru-

LANZA WAITS

MARIO LANZA will make his British debut before the Queen at the Royal Variety Performance on November 18.

Because of his selection, he has cancelled out of ATV's "Sunday Night At The Palladium" on November 10. American film star George Sanders will take his place.

Marlo's British TV debut will now be on Sunday, November 24.

mentals are well to the fore in this "pick of the pops" presentation. And several are making their first appearance.

These are Ronnie Hilton, Teddy Johnson, the Three Kaye Sisters, Dennis Lotis, Frankie Vaughan and Malcolm Vaughan.

Other "firsts" are that 1957

Page 8, Col. 4

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BIG BAND FOR 6-5 SPECIAL

THE Musical Director of BBC-TV's "Six-Five Special," Andre Gersh, is to form a large jazz group for the December 14 edition of the show.

Andre, playing tenor and possibly alto as well, will lead a 14- or 15-piece, playing in the Ray Anthony-Les Brown style. The personnel has not yet been fixed.

TALENT SPOTTING

Nat Shapiro, A&R executive of American Columbia Records, arrived in London on Tuesday for a five-day visit. He told the MM he was particularly interested in new LPs by Anne Shelton, Frankie Vaughan and Wally Stott.

JAZZMEN LAUNCH NEW JAZZ CLUB



Celebrating the opening of the new seven-nights-a-week Piccadilly Club, Denman Street, W., are (l.-r.) Mick Mulligan, George Melly, Wally Faukes, Sandy Brown and Mulligan trombonist Frank Parr. The Club is open until midnight every night and till run all night every Saturday.

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NEWS FROM AMERICA

The moving Cannonball

NEW YORK, Wednesday.—The Cannonball Adderley Quintet has broken up—at least for the time being. Julian Adderley is going out on a concert tour with Miles Davis.

Famous Place
FAMOUS composer W. C. Handy, whose 84th birthday is on November 16, received yet another honour last week.

From **LEONARD FEATHER**

The Common Council of Yonkers, N.Y., where Handy lives at 19 Chester Drive, near Minerva Place, voted to change the name of Minerva Place to W. C. Handy Place.

That Swing Man . . .
CARROLL DICKERSON, the violinist-bandleader whose orchestra backed Louis Armstrong under Satchmo's name in 1929, died last week. He was 62. Dickerson was known as "That Swing Man From Swing Land" on NBC radio in the '20s.

. . . the Tune Man
WELL-KNOWN composer and bandleader of the 1920s and 1930s, Abe Lyman died last week in Beverly Hills, California. He was 60. Some of his songs included "I Cried For You" and "After I Say I'm Sorry." Footnote: In 1929 Lyman brought his 14-piece band to London and appeared at the Palladium before a seven-month engagement at the Kit Kat Club.

JERRY LEE MAY TOUR BRITAIN

NEW YORK, Wednesday.—Jerry Lee Lewis, whose disc "Whole Lotta Shakin' Goin' On" is fast climbing the British best-selling charts, is thinking about a trip to Britain.

Lewis was discovered and developed by Memphis-based disc man Sam Phillips of the Sun Label—the man who made the first Elvis Presley recordings.

No definite deal to send Lewis to Britain are yet in the works but a spokesman for the William Morris Agency said they were thinking of a tour this winter or spring.

Diana Dors

Three TV spots

BLONDE bombshell Diana Dors was in town this week collecting a series of plugs for "The Unholy Wife," her current pic release.

She also did a brief singing spot on the Perry Como NBC-TV show and later in the week appeared in the CBS "I've Got a Secret" show.

Finally, she did a filmed interview with Mike Wallace for his highly-rated "Mike Wallace Interview" show. Reached at her suite in the Savoy Plaza, she told me she would start work on a new film on her return to Britain.

Ray McKinley

Extra three months

RAY MCKINLEY, leader of the Glenn Miller Orchestra, has authorized three to four months of additional bookings on the Continent, after the band's visit to Britain next February.

These may include appearances behind the Iron Curtain, according to booker Jack Green of the Willard Alexander office. Green will fly to London about

REN GREVATT

the middle of November to wrap up details of this tour and scheduled British bookings for Sarah Vaughan and Charlie Gracie.

Ray Anthony

Rock-'n'-roll

BANDLEADER Ray Anthony and his buxom wife Mamie Van Doren, broke into the headlines this week via Acapulco, Mexico. The pair were dining during a vacation in the resort town, following their recent visit to Europe. When a nearby male on-looker made a remark about Miss Van Doren's plunging

neckline, a scuffle immediately ensued between Anthony and the admirer. The battle continued for about five minutes with the two rolling around on the floor. During the engagement, the lady left the scene and sat it out in the powder room. The battle ended with no decision.

Betty Smith

First U.S. release

LONDON RECORDS has released this week. First is the disc debut of skiffle Betty Smith who vocalises and plays tenor sax. The "A" side of the disc is "Blue Ridge Round My Heart, Virginia." Joan Regan and Max Bygraves team up on the other London release of a comedy song from the show "Pajama Game," called "74 cents."

Italian jazzmen at Carnegie Hall

LONG famous for providing a pool of operatic talent to the world, Italy is sending its first jazz contribution to the States.

Renato Carosone and his Sextet will make their debut here in Carnegie Hall concerts, Saturday and Sunday January 4 and 5.

Benny Goodman

Chooses new singer

WINNING out over several dozen other contestants for the job, Gloria Hudson has

been signed to sing with the Benny Goodman Band. The orchestra is currently on a nation-wide tour of college campuses and cities.

Teo Macero

Carnegie recital

A VANT-GARDE jazz composer Teo Macero has scheduled a concert for the Carnegie Recital Hall on November 9.

It will feature his compositions and such jazz stars as Art Farmer (trumpet), Eddie Bert (trumpet), Macero (tenor), Don Butterfield (tuba) and Lou Mucci (trumpet).

BURT KORALL

Also on the Macero agenda is a performance of his composition "Fusion" over CBS radio on January 5.

Buddy De Franco

Wait for it

CLARINETTIST Buddy De Franco's upcoming Mode date has been cancelled.

De Franco will have to do a final album under his contract to Norman Granz's Verve label before he is free to record elsewhere.

Ben Webster

At the Bohemia

CAPE BOHEMIA, always a modern stronghold, has recently started to book groups with roots in the swing era.

In the last two months, the Buddy Rich Group, the Paul Quinichette-Buck Clayton unit, and the Benny Powell-Frank Wess Group have played at the jazz nitery.

This Monday, Roy Eldridge came in with a quintet featuring tenorist Ben Webster—another product of the swing era.

Booker Ed Smollett assured me he is not changing the club's policy, but merely "spreading it out a bit."

NEWSBOX . . . by Jerry Dawson

realised a total of £27. Derek broke both legs in a car accident in August.

TUNBRIDGE WELLS.—Band bookings for the Assembly Hall include Laurie Gold (November 9), Eric Winstone (23rd) and Ted Heath (December 14). . . . New Entertainments Manager is Kenneth Lowe, who has been at Cheltenham for five years.

BRIGHTON.—Ruse Henderson's Trinidad All Steel Band is at Hove Town Hall on November 14.

HASTINGS.—Ronnie Aldrich and the Squadronaires are booked for the East Sussex Arts Ball at the Pier Ballroom tonight (Friday).

WORTHING.—Mr. J. D. Pickles, manager of the Regal Cinema, Redruth, for 11 years, started as manager of Worthing Pier Pavilion on Monday.

SCOTLAND.—The Kordites have been offered two short seasons in Scotland—in Glasgow and Aberdeen—when they finish their current tour with the Dave King Show at the end of November.

ALMA COGAN TO SING FOR PRIME MINISTER

THE Prime Minister, the Rt. Hon. Harold Macmillan will open the new Manchester University extension tonight (Friday).

At the celebration ball afterwards, Alma Cogan will star in the cabaret. She is travelling from Chester where she is appearing in Variety.

Music will be provided by the bands of Sid Phillips and Vic Lewis

CLEETHORPES.—Norman Fields is now pianist-entertainer at the Sunnyside Club. He re-

cently returned from a 22-week season in Jersey leading a trio.

MIDLANDS.—The New Creation Jazz Band led by Gordon Whitworth opened its own club at the Golden Cross, Birmingham, on Wednesday. . . . New-comers to Stourbridge's Stour City Stompers are banjost Graham Emberey and drummer Colin Homer. . . . Birmingham Jazz Record Society meets every

Friday at the Beehive Inn, Bull Street. Treasurer Harry Jordan gives a recital on Earl Hines tonight.

BRISTOL.—Local skiffle champions the Johnny McEllin Group have just had their first EP released.

YORKSHIRE.—The Ideal Ballroom, Bradford, celebrated its 23rd birthday on Saturday.

LUTON.—George Woolhouse, formerly with the Backwater Skiffle Group, has joined the Luton Jazz Band as vocalist for the weekly session at the Delta Jazz Club.

BOGNOR.—A £2million, 4,000-capacity Butlin's Holiday Camp scheduled to open next autumn will have two theatres and a ballroom.

SOUTHAMPTON.—Drummer Mike Hutton has joined the quintet led by Margaret Mason at the New Park Ballroom. He replaces Rod Crump.

WISBECH.—Two dances for King's Lynn altoist Derek Cubitt

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Dates with the Stars

- (Week commencing November 2)
- Billie ANTHONY**
Week: Empire, Nottingham
 - Shirley BASSEY**
Week: Empire Newcastle
 - Max BYGRAVES**
Season: Palladium, W.
 - Jim DALE**
Week: Empire, Chiswick
 - DEEP RIVER BOYS**
Week: Hippodrome, Bristol
 - Terry DENE**
Sunday: Hippodrome, Dudley
Week: Empire, Edinburgh
 - Nat GONELLA**
Week: Palladium, Edinburgh
 - The GOOFERS**
Season: Palladium, W.
 - GROUP ONE**
Week: Hippodrome, Manchester
 - Russ HAMILTON**
Week: Theatre Royal, Hanley
 - Ronnie HARRIS**
Week: Hippodrome, Brighton
 - Colin HICKS**
Week: Empire, Sunderland
 - Ronnie HILTON**
Week: Hippodrome, Manchester
 - Les HOBEAUX**
Week: Empire, Edinburgh
 - Edmund HOCKRIDGE**
Week: Empire, Glasgow
 - Joan REGAN**
Season: Palladium, W.
 - Marion RYAN**
Week: Hippodrome, Manchester
 - Daryl STAPLETON**
Week: Hippodrome, Manchester
 - THREE KAYE SISTERS**
Season: Palladium, W.
 - THREE MONARCHS**
Season: Prince of Wales, W.
 - Dickie VALENTINE**
Week: Empire, Liverpool
 - VIPERS**
Week: Empire, Chiswick
 - Marty WILDE**
Week: Empire, Sunderland
 - YANA**
Week: Empire, Glasgow
 - Jimmy YOUNG**
Week: Palace, Leicester

Harry Belafonte

Science fiction

HARRY BELAFONTE started a new picture this week. It is called "End of the World," and is concerned with three people left on earth after atomic warfare. Harry will act and sing.

Jottings

In a few words

THRUSH Morgana King is having a successful run at the Red Carpet. . . . Eddie Costa and Miss Terry Pollard will soon appear at the Composer. Both are pianists who double on vibes. The management feels their contrasting styles will draw in the people. . . . Riverside and Prestige Records are putting out albums at 16 1/2 speed. . . . Les Jazz Modes are appearing at Newark's jazz nitery "Sugar Hill."

Basie reunion

Prestige is doing an album called "Basie Reunion." It spots Paul Quinichette (tenor), Shad Collins (trumpet), Freddie Green (guitar), Jo Jones (drums), Water Page (bass) and Nat Pierce (piano). . . . The advanced pressing of Miles Davis's Columbia album has the critics flapping. The writing was done by Gil Evans, the same arranger who fashioned the historical Davis Capitol recordings of a decade ago.

The "Jazz For Moderns" package—Mulligan, Chico Hamilton Quintet, Lee Konitz, Miles Davis, Helen Merrill, and George Shearing Quintet opens tour in Boston, plays Toronto on Monday, makes an Eastern swing, and comes to Carnegie Hall on November 22.

Here's the tape recorder for YOU! says JACK JACKSON

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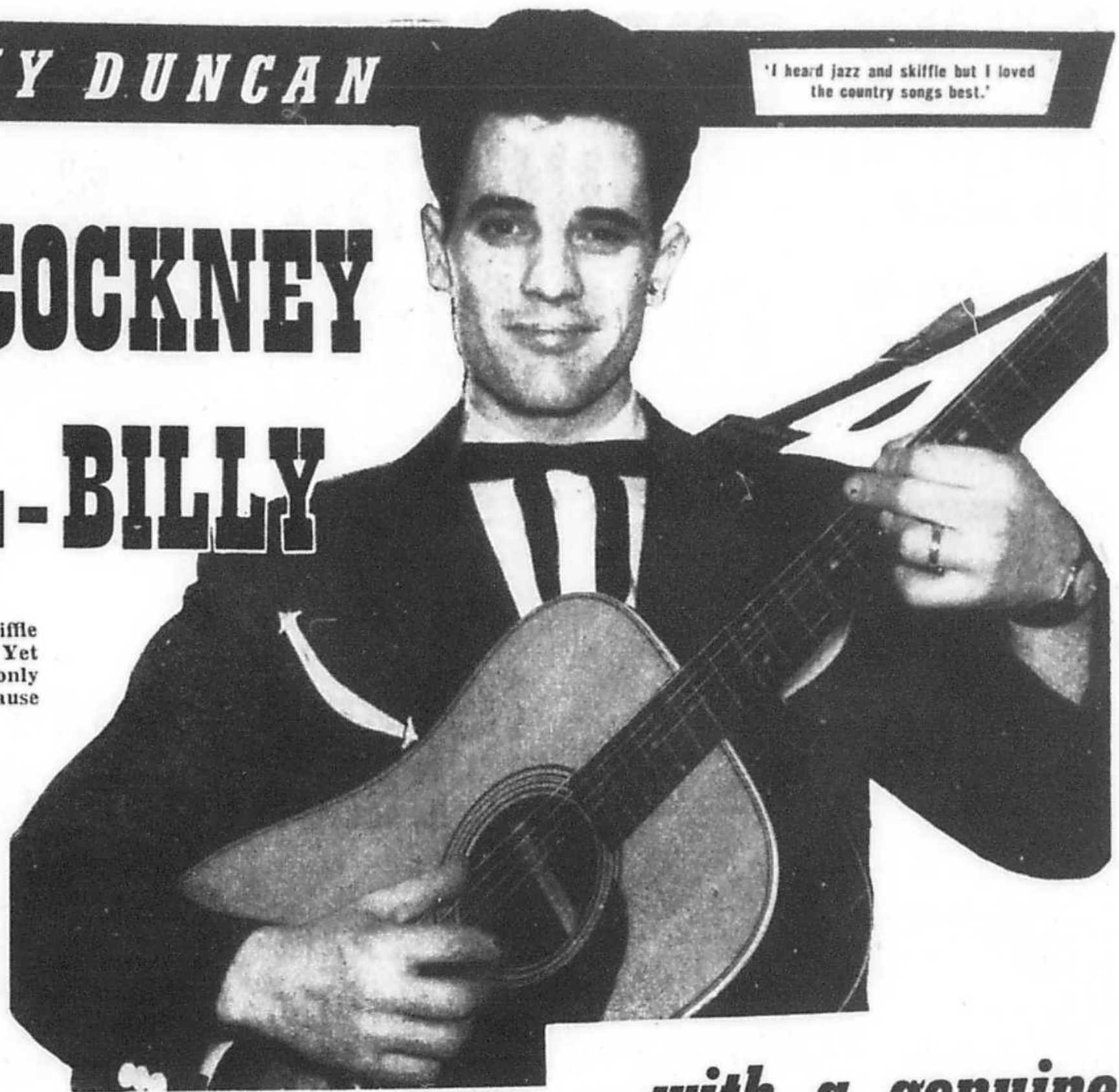


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JOHNNY DUNCAN

'I heard jazz and skiffle but I loved the country songs best.'

THE COCKNEY HILL-BILLY



MANY of us regard our skiffle scene as odd enough. Yet the oddest person on it can only be regarded that way because he happens to have a genuine American accent.

It's true enough. Johnny Duncan can hand over an eagle-stamped passport for examination—and it proves beyond all doubt that he's a hundred per cent. American, Southern variety.

He took his first solo vocal 26 years ago in Oliver Springs—and he was too young then for it to be held against him, even according to the laws of Tennessee.

To clinch the matter absolutely, his middle name is Franklin.

LONG STORY

How he came to work here is a long story that has been frequently told. He was a GI who married British. His wife was taken ill over here and Johnny rushed over to aid and comfort.

He may not have even thought about trying to break into our world of song had not the picking seemed so rich and easy. He got to see things that way when he was selling clothing on his father-in-law's stall in Huntingdon market.

He bought a copy of the MELODY MAKER to give the matter closer attention. Running his eye down the club columns, he came to a name he knew. That's how he happened to walk down the stairs to Humphrey Lyttelton's basement club.

ODDITY

He felt an oddity from the start, because he didn't care for jazz; more so when he found himself the target of many stares.

"Chris Barber was playing there that night. The

first thing he said to me was: 'Don't you look like Lonnie Donegan?'

"That's who they thought I was."

And coincidence piled on coincidence.

Donegan had left the Barber band so recently that his seat was still warm. "I told Chris I could sing and play the guitar so he gave me an audition. That same week-end, I joined the band."

Duncan looks, dresses and

runs through many of the songs.

"I heard jazz, too, and skiffle—though we didn't call it that. But I loved the country songs best. There was heart in them. All those famous singers were bound together more than any others you meet. When Jimmy Rodgers died, his wife gave his guitar to Ernest Tubbs. She knew who Jimmy would have liked to carry on the tradition."

Talking to Duncan, you get the impression that his conception of skiffle is more that of the fan fringe than the jazz die-hard's.

"It took me a long time to take to jazz," he admits. "Play-

—with a genuine American accent

ing with Chris Barber, I got to like it. I've even got records at home now."

INTENTIONS

Duncan's own future record output is not to be assessed solely on "The Last Train To San Fernando" and "Blue, Blue Heartaches," his twin Best Sellers.

Though the fans call his

music skiffle, he calls his accompanying unit The Blue Grass Boys. That title is also a statement of his musical intentions.

"Don't get me wrong. I like skiffle—but I aim to introduce a broader pattern of music. After all, Country and Western is really nothing but a modification of skiffle.

"I think British audiences are going to like it. Folk are pretty much alike all the world over."

by
TONY BROWN

speaks a lot less like an American than many a British singer. He'll lapse into a "can't" occasionally, but he's rather proud of his lack of accent.

ACCENTS

"Back home they speak so slowly that you fall asleep waiting for them to get to the point. I travelled a lot, singing and playing before I was drafted. I got a trick of picking up some of the local accents. Up in the Midlands they call me the Cockney Hill-Billy."

But his roots are planted back in the Southern States. "I heard country music right from when I was a kid and I love it. There are some wonderful artists that

America's finest drummers —

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George Wettling
Sonny Payne

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LETTERS

Where does the BBC's duty lie?

I WAS prompted to reply to MU Assistant Secretary Harry Francis's letter (12/10/57) regarding jazz record programmes, but refrained from doing so on the grounds that my feelings would be unprintable.

But now we have Mr. Roger Banks (19/10/57)—no doubt a fully paid-up MU member—adopting the same narrow-minded attitude.

Aren't there enough "live" band broadcasts already without depriving the neglected jazz fan of his meagre ration of real jazz—just two half-hour programmes per week, and until recently only one?

The motions

Almost any hour of the day between 6.30 a.m. and midnight Mr. Francis's boys go through the motions of playing dance music and (when they can muster the energy) jazz, but unfortunately there just aren't enough British bands in the Heath-Dankworth class to maintain the interest of the listener. Consequently, he is obliged to tune elsewhere for his music—to VOA, Luxembourg, Paris and the AFN.

If the BBC's first duty is to the listener, and not the Musicians' Union, they must give more air-time to top-rate recorded jazz and dance music—at least until the quality of our own bands improve.—M. W. Prime. Tring, Herts.

Naive

MR ROGER BANKS'S closing remarks—"So come on, BBC, more British boys in 'live' broadcasts, even if we never hear Louis again"—is going a little too far.

What everyone seems to forget is that the BBC is not a charitable institution. It does not exist to provide work for musicians. It exists to provide a service for listeners.

Since entertainment is part of that service, Mr. Banks must be rather naive if he imagines that British musicians (with a few notable exceptions) provide anything like the entertainment of American jazz records.—C. H. Lunn, Huddersfield, Yorks.

Neglected

WHY is there not more recognition of some of the top-class palatial bands? Here in Newcastle we have the excellent George Evans 16-piece outfit, which packs the Oxford Galleries every night of the week.

Surely the BBC could spare half-an-hour per week for these bands to broadcast.—G. Spink, Whitley Bay, Northumberland.



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BASIE DOES IT AGAIN

ON the strength of Count Basie's first London concerts, I'd judge his "new" orchestra potentially greater than its predecessor.

In round figures (and the figures in this band are a good deal slimmer than they were) the changes amount only to three men—involving four chairs. But these, plus fresh arrangements, have made a substantial difference to the whole presentation.

Max Jones reports

The band performs with even more life and fire than it did in April. Eddie Davis is a valuable addition, and a keener sense of enjoyment is communicated to the audience.

It would not be true to say the band played better, section for section, at the opening concert last Thursday than when it was here before.

For a time I found myself missing Reunald Jones's perfectly controlled lead and slow shuffles. The brass didn't hit with quite the old confidence. (Who would expect it to do so with two "week-old" members and a lot of new material?). But soon I was converted to the altered sound, with its promise of greater flexibility.

Team and solo work generally reached the expected high standard, the tone of the ensemble from pp to ff was something to marvel at—and every number was swinging.

Through all but the loudest choruses could be heard (or perhaps sensed) the inspiring pulse of Freddy Greene's guitar—the metronome with a heart—and, as before, Eddie Jones, Sonny Payne and Basie himself completed an alert, unflagging rhythm team.

Basie's familiar "Blee-Bop Blues" opened the programme at 11.37 p.m. It was a swift kick-off—taken faster than on the record and with Eddie Davis back as tenor soloist—which revealed a few of the band's qualities.

NEW ONES

Then came a couple of new ones: Jimmy Mundy's "Love Me Baby"—good writing for reeds and trombones, nice soft playing, solos from Newman and Basie—and Neal Hefti's "Roller Coaster," with more biting saxophone passages and short bursts of Davis's tenor.

A Fowlkes baritone showcase, "Spring Is Here," brought a pretty Frank Foster arrangement and a drop in tension. "Duet," a good-humoured Hefti blues exercise for two muted trumpets versus band, was faultlessly performed by Thad Jones and Joe Newman.

Hefti's "Little Pony," spotlighting fast Foster, "Cherry Point," and "Fantail" (Wess on alto), a rich Davis version of "Too Beautiful," and a drum feature closed the first half.

WILLIAMS

What happened after the break must be quickly described. "Why Not" (Thad Jones and Wess's flute forward) was followed by Buster Harding's "Rails" (presenting Basie and Jones's bass), the mid-tempo "Low Life" (muted Newman and exciting tenor by Davis and Foster), a Basie boogie, and Hefti's lovely "Lil' Darlin'."

Some good, hard tenor—in an organless "Paradise Squat"—gave a further hearing to the impressive Eddie Davis, before Joe Williams emerged for six songs sung farther behind the beat than ever.

"Alright, O.K.," "Roll 'Em, Pete," "The Comeback" and "Smack Dab In The Middle" are old stuff, but I think Williams could be treated to some new blues for Christmas. "Gee, Baby," arranged by Foster, was fresh to us as Williams interpreted it. It made a powerful impact, and was a nice example of hands-in-pocket showmanship.

Just before 1.30 the programme was officially ended by "One O'clock Jump." But the applause was so insistent that Basie obliged with "The Moon," which brought altoist Marshall Royal and trombonist Benny Powell to the soloist's mike for the first time.

The spirit and attack evidenced at this concert, where the band had to fight against dud amplification, proved that Britain is in for another roaring Basie tour.



The Count at rehearsal

...and Tony Brown tells why he's tops

THERE'S no doubt that the Basie band made a profound impression on its last trip to this country. Whereas those who heard Kenton and the rest were intrigued or thrilled, according to their taste, it was Basie that made musicians' jaws sag. The Count really shook them.

Jack Parnell sagged most eloquently. "Help!" he said. Last Sunday I heard Basie's band for the first time in the flesh. Unquestionably, it's the best band I've heard in my life.

Greatness

I'd just come from hearing some very creditable British bands at the Jazz Jamboree. The difference between the Basie performance and theirs—and probably that of any other white band in the world—is the difference between the Good and the Great.

There's no secret about the greatness of the Basie band. It is compounded of musicianship, discipline, jazz feeling and musical taste.

Many bands have each of these qualities in varying degree. In the Basie band, musicianship, discipline and jazz feeling are equal to musical taste. It's as deceptively simple as that.

Relaxed

Whereas others befuddle themselves in preoccupation with "progressive" harmonic development or reduce themselves to the last gasp in the strenuous effort to swing, the Basie musicians just play—and the relaxed, unfurried result is superb.

The baritone player strolls out to play a dead straight chorus against an uncomplicated yet sensitive accompaniment from the band.

A musician

To so many more "progressive" musicians, this kind of thing is strictly for Victor Silvester. But Basie's instincts are not fogged by such irrelevant considerations. He does what he feels is right.

The Basie rhythm section is celebrated. He has used guitarist Freddy Greene

through years when lesser band-leaders have dismissed rhythm guitarists as "passengers." Basie permits his guitarist to be heard—actually reduces the

minimum volumes to a level where the real tone of the guitar licks through.

Judged by the false standards that have obtained over here for so long, all this is demodé in the extreme. But Basie is a musician rather than a fashion follower.

And that is, perhaps, why he is today the leader of what is acknowledged to be the world's pre-eminent band.

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STYRATONE

1937

Critics' choice—to eight places

INEVITABLY, the MM's first Jazz Critics' Poll drew a certain amount of rude comment. Most of the readers we have heard from, however, demand to know more about the results in each section. The lower placings are probably almost as important as the one-two-three positions, because the critics concerned hardly looked on the poll as a

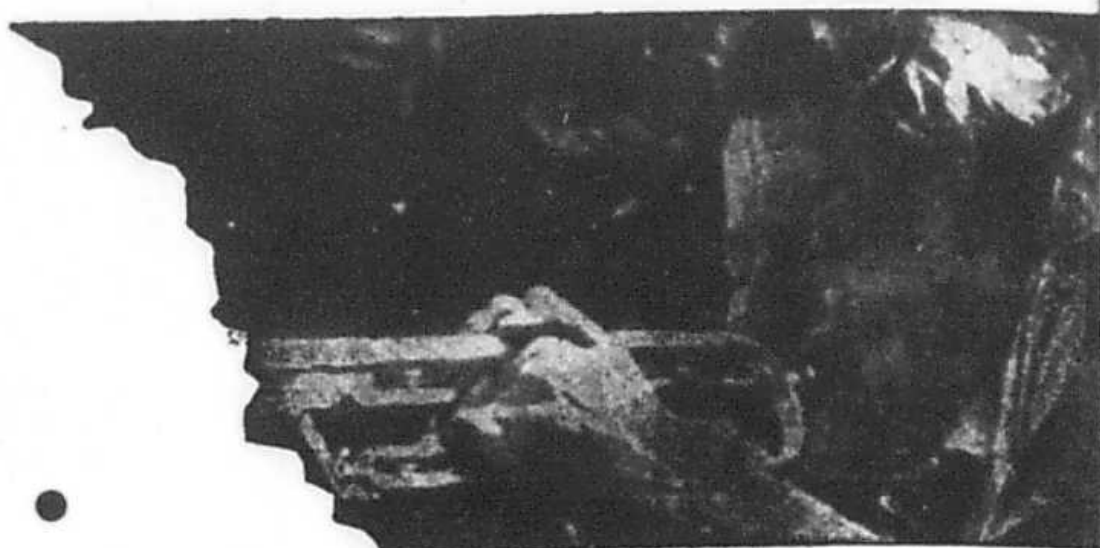
HAVING nothing but scorn for the character who scurries off the field of play and then turns round on the touch-line to barrack his comrades still embroiled, I will measure carefully my comments on the MM Critics' Poll results.

I didn't contribute because I gave up large-scale record reviewing some time ago and I have not had time since to listen attentively to what is going on. But let me say here and now that the addition of my choice would, in almost every case, have underlined the existing results, so far as the first placings are concerned.

The thing that strikes you smartly between the eyes when you scan the summary of poll-toppers is that, with the exception of four categories—Miscellaneous Instrument, Small Combo, Vocal Group and New Star—the winners might have been taken from a 1937 poll. There will be plenty of people, on both sides of the Atlantic, ready to point a finger of derision at this and to suggest that our critics are bogged down in the past.

We need not blush. The only slightly shaming thing is that, to make it more easily digested, the judgment of our critics has to be presented in the frivolous formula of a popularity poll.

In the circumstances, and with a few exceptions, I thought the critics refrained nobly from



1957

... the name's the same

The ABC of jazz

A IS FOR APRIL: month which modern jazzmen like to remember at much too fast a tempo.

B IS FOR BACH, traces of whose work are mistakenly detected in modern jazz compositions whenever any kind of counterpoint is used.

C IS FOR CANADA, curiously far down the list of jazz-producing countries. Maynard Ferguson, Oscar Peterson... then who?

D IS FOR DYNAMICS. Did you ever hear a band (a) spring more, (b) play more quietly on occasion than the Basie Band? And why don't other bands play *pianissimo* sometimes?

E IS FOR EPs. Why do some record companies still fob us off with advertising matter on the back of EP sleeves, instead of giving us proper, LP-type programme notes? Don't we pay enough for them?

Chords

F IS FOR "FOOLS RUSH IN"—an excellent chord sequence for jazz purposes, but hardly ever used.

G IS FOR GOOD RIDDANCE—to the stage show drum solo. May I live to see the day.

I IS FOR INTERRUPTION. I at Lionel Hampton's first London concert—remember! No one interrupted on Hamp's second visit... when he shared the stage with Dankworth.

J IS FOR JINX. When will any record do justice to Alan Clare?

K IS FOR KIRBY SEX-TET: once billed as "The Greatest Little Band in America" and still much too good to be forgotten.

L IS FOR HERMAN LEONARD—greatest of all the jazz photographers.

M IS FOR MAINSTREAM. Most jazz terms are ambiguous; this one is meaningless. Mainstream jazz is

N IS FOR NOTHING; the thing that Omet Baker plays a lot of.

O IS FOR ODD—the Duke's taste in vocalists.

P IS FOR PUBLIC—without which there is no jazz. The British jazz public spends two-thirds of its income on purchase tax (of which a small proportion goes on records), and will do anything for a visiting American jazzman except pay to see him.

Q IS FOR QUIP. Favourite verb of jazz columnists, (e.g. "That guy is a walking goof," quipped Woody.) Main drawback to its use as a verb: it isn't a verb.

Inflated prices

R IS FOR RACKET. Uninformative souvenir programmes at inflated prices.

S IS FOR SUBMERGED. That fine trombonist, Benny Powell, lucky if he gets 32

© The Basie band, pictured during its current tour. "Did you ever hear a band swing more and play more quietly on occasion?" asks Steve Race. On page 3 Tony Brown, analysing the band's greatness, makes the same point. "Basie permits his guitarist to be heard—actually reduces the volume to a point where the tone of the guitar licks through."



- | | | |
|---|---|--|
| <p>Clarinet
Hall (58), Nicholas (15), Scott (11), Benny Goodman (10), Omer Simeon (10), George Lewis (8), Sidney Bechet (6), Jimmy Hamilton (4).</p> | <p>Powells (19), Lars Gunnarsson (3), Ernie Caceres (3), Cecil Payne (2), Willard Brown (2), Ronnie Ross (2).</p> | <p>Mitchell (5), Jimmy Woodie (5).</p> |
| <p>Drums
Jones (33), Woodyard (17), Blakey (14), Cozy Cole (13), Max Roach (12), Kenny Clarke (10), Buddy Rich (6), Jimmy Crawford (5), George Wettling (5).</p> | <p>Piano
Hines (38), Garner (29), Monk (10), Bud Powell (8), John Lewis (4).</p> | <p>Drums
Hampton (58), Jackson (44), Feldman (6), Red Norvo (4), Tyrone Glenn (2), Cal Tjader (2).</p> |
| <p>Misc. Instrument
Wees (21), Bechet (20), Stuff Smith (12), Julius Watkins (6), Ray Nance (5), Marlowe Morris (4).</p> | <p>Big Band
Ellington (56), Basie (51), Gillespie (6), Ted Heath (3), Lionel Hampton (2), Claude Bolling (2), Stan Kenton (1), Johnny Dankworth (1).</p> | <p>Small Combo
MJQ (38), Armstrong (21), Hamilton (11), Miles Davis Quintet (6), Dave Brubeck Quartet (5), Max Roach Quintet (4).</p> |
| <p>Arranger
Ellington (35), Watkins (16), Strayhorn (10), John Lewis (10), Sy Oliver (7), Quincy Jones (7), Neal Hefti (5), Gil Evans (4).</p> | <p>Composer
Ellington (50), Lewis (21), Hefti (5), Strayhorn (4), Dameron (3), Tristano (3), Alton (3), George Russell (3).</p> | <p>Male Singer
Rushing (32), Armstrong (30), Turner (26), Sinatra (15), Torne (6), Joe Williams (5), Bronzzy (3), Hibbler (3).</p> |
| <p>Female Singer
Fitzgerald (46), Holiday (25), Jackson (16), McRae (8), Vaughan (7), Washington (6), O'Day (5), Tharpe (5), Jackie Cain (5).</p> | <p>Vocal Group
Hi-Lo's (13), Freshmen (11), Ward Singers (11), Mills Bros. (10), Five Blind Boys (7), Accidentals (4), Modernaires (3).</p> | <p>New Star
Bruff (17), Newborn (14), Sam Woodyard (4), Johnny Woods (6), Clark Terry (5), Windhurst (4), Donald Byrd (4).</p> |

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whether you make your own music—or listen to other people's—in fact **MUSIC, hot and cold** is laid on at all the **BERRY SHOPS**

<p>TAKE YOUR GUITAR TO THE PARTY! Regular and 'cello models from 8 gns; all accessories available. We also supply every kind of brass, wood, stringed and percussion instrument.</p>	<p>PIANOS FOR EVERYMAN —on every man's terms. New: from 13/6d. a week. Reconditioned: from 1/ per month. And absolutely no deposit to pay!</p>
<p>LISTEN TO THE BAND— recorded by yourself on one of our tape-recorders. We have a wide selection of leading makes, including Grundig and Philips' latest show models. Immediate delivery on terms.</p>	<p>ON THE RECORD— Our record players (including portables) suit all tastes and pockets. We have every contemporary styling, including Earls Court models; From 12/ gns.</p>

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old idols and erecting new ones. They do, in fact, lean over slightly the other way—and there's no harm in that. Since the critic's job is to judge and not to gamble, it's the same. It would save space if the next critics' poll were run entirely on a "New Star" basis, leaving the Olympians undisturbed on their pedestals.

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CRITICS' POLL

It seems more like a poll for 1937 and not 1957. I think the MM readers' choice in their poll was of a much higher standard than that of the critics.—S. T. Anstey, Staple Hill, Bristol.
*See Humphrey Lyttelton's article on previous page.

Old-timers

YOUR Critics' Poll makes interesting reading. In the trumpet section Louis Armstrong emerges with a clear lead despite recent American criticism while apparently the clarinet is regarded mainly as a traditional jazz instrument—not one vote for De France! Old-timers dominate the saxophone section—but is Charlie Holmes still playing? On the whole personal preference seemed to over-rule any allegiance to style, which is surely as it should be. One thing puzzles me—how does one pick out a top bass player?—R. Saunders, Watford, Herts.

Travesty

CONGRATULATIONS to the critics. After the pro-modernist travesty of a few weeks ago, it was good to see such names as Lionel Hampton and Coleman Hawkins at the top of the sections. But is Louis Armstrong still worthy of the trumpet crown?—Roger F. Bulton, Kidderminster, Wores.

No Muggsy?

SHAME on your 23 critics. Not one of them included in his three best trumpeters that jazz immortal Muggsy Spanier, still as great as ever.—Harry Bell, Twiss Hill, London, S.W.2.

Reason, please

CAN any of the critics who voted for guitarist Freddie Greene give me a reason for doing so. Is it his long association with Basie? If critics can honestly say

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MUSIC CENTRE

(Other letters on page 5)

BRUBECK BANNED FROM CLUBS—SAYS NJF

REPORTS from America that the Dave Brubeck Quartet were booked for a London jazz club were this

week denied by the National Jazz Federation. The NJF are promoting Brubeck's 16-day concert tour of Britain which opens at the Royal Festival Hall on February 8.

tour and there is a barring clause which would prevent the group from working in any clubs.

Poll winners

No statement could be obtained from Jeff Kruger at press time, as he is on a business trip to America.

In the recent MELODY MAKER Readers' Poll both pianist Brubeck and his altoist Paul Desmond were voted the world's best on their instruments.

DON RENDELL SIX TO TOUR WITH MJQ

THE Don Rendell Sextet is to tour Britain with the Modern Jazz Quartet.

The MJQ, voted the world's best small group in both the MM's Readers' and Critics' Polls, is due to open its tour at the Royal Festival Hall on November 30.

The Rendell group will play for about 40 minutes to open the programmes.

Line-up of tenorist Rendell's group is Bert Courtney (tpt.), Eddie Harvey (tmb., pno.), Ronnie Ross (bari.), Kenny Napper (bass) and Phil Seamen (drs.).

Irene Miller at Jack of Clubs

Former Jack Parnell vocalist Irene Miller on Monday joined Frank King's Band at London's Jack of Clubs.

She comes in for Jan Allen, now singing in Madrid. Drummer Art Morgan is another newcomer to the King band.

GARY MILLER DEPS FOR WHITFIELD

Singer Gary Miller hurried from London last Friday to take over from Asian-flu victim David Whitfield, who was topping the bill at Bristol Hippodrome in "Light Up The Town."

THE WAY TO BIG SALES

WHEN it comes to selling to musicians, you can't beat the MELODY MAKER.

In fact, as Fred Della-Porta, of Premier Drums, discovered, the demand can sometimes be an embarrassment.

He writes: "I am so sorry that we have had to cancel the space we booked for next week's issue in which to advertise our '250' pedal."

"As you know, we have made a few announcements of this pedal in the MM. So fantastic have been the sales that, despite our enormous production on this model, we are again out of stock."

"We shall be advertising it again as soon as we have some to sell."

THE "MELODY MAKER" IS THE MUSICIANS' PAPER.

After 26 years...

Wally Fryer is to leave South Parade Pier, Southsea, after 26 years as MD.

TIN PAN ALLEY HAS ITS (YEARLY) NIGHT OUT



American publisher Irving Mills visited the Tin Pan Alley Ball last Thursday during his current trip to Britain. With Mr. and Mrs. Mills at one of Mills Music's tables are Winifred Atwell, British General Manager Fred Jackson, TV personality Josephine Douglas, MM Editor Pat Brand and Miss Peter Lorinser.

TORONTO TELEGRAM The Hush-Hush Duke

TORONTO, Wednesday.—Duke Ellington and his Orchestra played near Toronto this week, but it was a well-kept secret.

Only people who knew about it were the guests and staff of the Bigwin Inn, a northern Ontario summer resort hotel.

Ellington says he has hopes of making a cross-Canada tour in the near future.

Ancient and Modern

THE Traditional Jazz Club of Toronto is presenting a concert called "Classics In Dixieland," featuring the Imperial Jazz Band, on Saturday at the Museum Theatre. On Monday, "Jazz For Moderns" comes to Massey Hall. On

stage will be groups headed by George Shearing, Chico Hamilton, Miles Davis, Gerry Mulligan, plus the Australian Jazz Quintet and singer Helen Merrill.

Toronto debut

SINGER-PIANIST Matt Dennis made his first Toronto appearance on Monday, when he began a two-week Town Tavern stint. He will be followed by Bud Freeman (November 11) and Billy Taylor (November 18).

No connection

TERRY STEVENS opens at the Stage Door next week. Soon the theatre intends to bring in a production of "The Drunkard."

Eve Boswell flying home for operation

EVE BOSWELL returns to London today (Friday) from her season at Berns Restaurant, Stockholm, and the following day enters Harley Street Clinic for an appendix operation.

She will be in hospital for two weeks, followed by a week's convalescence, and then starts rehearsals for her pantomime season at Manchester Palace which opens on December 17.

Missed show

Eve will miss her four-week season at the Dudley Hippodrome which starts on November 11. Pat Kirkwood will deputise. The show is completed by Ken Dodd, Charlie Carroll and the Hedley Ward Trio.

SHOOTING GALLERY

LEEDS police were called out last Friday night for a disturbance during the Variety act of Johnny Duncan and his Blue Grass Boys at the Empire Theatre. Youthful tossed pennies from the gallery and poured an inky liquid on patrons in the seats below. No arrests were made.

GOODBYE (1)

Jack White leaves West End Astoria

JACK WHITE and his 11-piece band tomorrow (Saturday) say "goodbye" to the Astoria, Tottenham Court Road, after 21 years' residency there.

Jack told the MM: "We took over from Joe Loss back in 1936 and have been there ever since." Future plans: "We shall carry on with our broadcasts and private engagements," added Jack. Taking over at the Astoria on Sunday is a seven-piece band led by saxist Jimmy Simmons, who was formerly with Eric Winstone, Oscar Rabin and Eric Delaney.

Jimmy (alto, clarinet, baritone) leads Johnny Evans (tmb.), Harry Buckles (tmb.), Norman St. Pierre (tpt.), Freddy Adamson (drs., vibes), Vivian Malkin (bass) and Jack Chivers (pno.).

GOODBYE (2)

Vanguard Jazzmen—final date

BRIGHTON'S Vanguard Jazzmen made their farewell appearance at the Vanguard Jazz Club at the Montpelier Hotel on Saturday.

The band is breaking-up following the resignation of founder-members Les Jowett and Stuart Emsley.

Their decision is due to differences of opinion regarding style and lack of support since the loss of club premises.

The band was originally known as the Les Jowett Seven.

Monkhouse for U.S

Comedian Bob Monkhouse leaves for a fortnight's visit to the States this Sunday immediately following his appearance on ATV's "Sunday Night At The London Palladium." Travelling with him will be Sydney Grace, an executive of the Law and Leslie Grade Office.

PRESLEY 'CLEAN UP'

HOLLYWOOD, Wednesday.—Following a Monday concert here, Elvis Presley is reported to have been asked by police and the vice squad to "clean up" his performance.

ROYAL VARIETY

From Page 1

phenomenon, Tommy Steele, who will appear with his Steelmen, and Norrie Paramor's Big Ben Banjo Band.

Also on the bill will be "Miss Show Business" herself—Judy Garland.

Gordon Jenkins will step in to conduct the Palladium Orchestra for Judy's spot in the Royal show. He is currently conducting for Judy during her season at the Dominion Theatre, Tottenham Court Road.

Mystery-man as we close for press is Jack Hilton, whose recreation band, comprising present-day star names, was a sensation in the RVP of 1950. His contribution to this year's performance is not yet disclosed.

Winifred Atwell's pianos will form part of the instrumental contribution to the bill, as will

the Goofers and Leo de Lyon. And further comedy will be supplied by Harry Secombe, Bob Monkhouse, Tommy Cooper, Dickie Henderson, Alfred Marks, Max Bygraves, Arthur Askey, Jimmy Logan, Ben Lyon, together with the Crazy Gang, who will be making their fourteenth appearance at this event.

Other British singers are Alma Coran, Grace Fields, Vera Lynn, David Whitfield, Dickie Valentine, the George Mitchell Singers and the Morrison Orpheus Choir.

Ballet will be represented by Alicia Markova. The bill will also include the George Carden Dancers and the John Tyler Troupe. And there will also be contributions from the Ralph Reader Gang Show, Jerry Desmond and Brian Reece.

Cyril Ornadel and the London Palladium Orchestra will back the artists.

The man behind Mansfield

"When Jayne Mansfield arrived in Britain, I was the character in the press photographs... in the background." Exclusive! PICTUREGOER, now on sale, introduces you to Bill Winter, ace Hollywood publicity man, the man who knows all about ballyhoo. He plans it!

★ Those fantastic Hollywood salaries!

When the star of a film is guaranteed anything up to a million dollars, although the producer himself may make a loss—well, there's something cockeyed somewhere! PICTUREGOER, now on sale, tells you about the Hollywood producer who has the courage to take a public kick at those fabulous star prices!

★★ You'll feel very sorry for Terry Dene

and for his Dad and Mum when you read PICTUREGOER's Disc Parade. Fame can bring real trouble and worry.

★★★ What a man!

is Peter Van Eyck. Girls who see him on the screen say "Ooh!" but brother!... when they meet him in person they say "Oooooh!"—and so will you! Meet him in PICTUREGOER, now on sale!

HOLLYWOOD—City of Fear

You can be as brave as you make believe you are! That's the feeling in Hollywood. The pace is killing. Yes, killing! PICTUREGOER, now on sale, tells you about the nightmare existence that caused a \$3,500-a-week executive to shoot his brains out! ... that caused the tragic ending to the career of James Dean.

Picturegoer 4½

OUT NOW!

JAZZ MUST PROGRESS



Tony Kinsey (top) and Allan Ganley are two British musicians who are making sure jazz won't stand still.



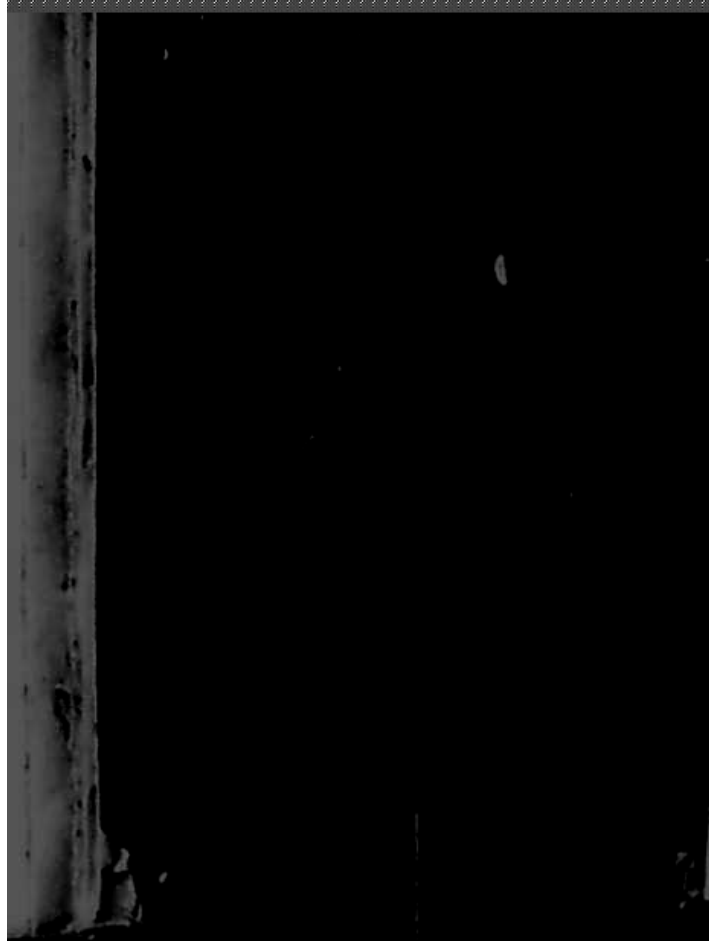
RADIO COMMENTARY
by
MAURICE BURMAN

THE FOUNDATION OF JAZZ IS THE 12 BAR BLUES, BUT THAT DOESN'T MEAN THAT NINETY-FIVE PER CENT. OF JAZZ MATERIAL MUST CONSIST OF THAT FORMULA. PARTICULARLY THESE DAYS WHEN THE COMMERCIAL MARKET HAS CRASHED INTO THE BLUES.

On the other hand, it isn't very inspiring to hear the moderns after ten years still playing variations on "How High The Moon" and the traditionalists doing the same thing with "The Saints."

So it is a very good thing to note that both the Tony Kinsey and Allan Ganley groups, on "Jazz Club" last Thurs-

So the BBC should give jazzmen time to develop



read PICTUREGOER's Disc Parade. Fame can bring real trouble and worry.

★★★ **What a man!**

is Peter Van Eyck. Girls who see him on the screen say "Ooh!" but brother!...when they meet him in person they say "Ooooh!" —and so will you! Meet him in PICTUREGOER, now on sale!

GOER, now on sale, tells you about the nightmare existence that caused a \$3,500-a-week executive to shoot his brains out! ... that caused the tragic ending to the career of James Dean.



SONGSHEET

by Hubert W. David

If you think you can just walk in and join the Performing Right Society, you've got another think coming. But I get so many inquiries on the subject that I had better tell you something about it and explain your own position as a writer.

When I say you cannot just join the society, I mean it is not merely a matter of paying a subscription like a trade association or club—in fact members pay no subscription. You have to be elected by the general council, and the only deciding factor is whether you can show "reasonable performance" of your works.

Single song

"Reasonable performance" can mean a single song—I am pleased to say our Songwriters' Bureau has helped a number of correspondents to join the PRS. Fred Mitchell and Mrs. Gee Langdon were admitted to the society on the strength of only one publication. Both songs were MELODY MAKER Song Competition winners, however, and later the records made the Hit Parade.

The society, consisting of authors, composers, publishers and copyright owners, is run by an efficient team of executives who handle all day-to-day business. Matters of policy, both here and abroad, are referred to the general council (comprised of well known members of the music business).

43 years old

In the 43 years of its existence, the income of the PRS has reached astronomical figures. Without this income both publishers and songwriters would be in a pretty parlous state today for, until a few years ago, the major part of song revenue came from the sale of sheet music.

This source has gradually been drying up. Gone are the days of the million-copy best seller; since the end of the last war I can only recall one pop which topped the million—"Now Is The Hour," the Gracie Fields classic.

More important

Twenty-five years ago a sale of 500,000 or 750,000 copies was quite common and every so often along came the million seller. Today 100,000 is considered pretty good.

So the substantial fees received from "performance" collections made by the Performing Right Society are fast becoming the publisher's and writer's bread and butter.

Royalties from gramophone recordings have only partly compensated for the drop in sheet music sales and don't forget record sales can take a toss at any time. It happened in 1935 and can happen again.

So it is vitally important to all songwriters that the PRS should keep on progressing until it becomes the mainstay of the music business.



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BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended October 26, derived from information supplied by 20 leading record stores.*

This week	Last week	Title	Artist	Label
1	(8)	PARTY	Elvis Presley	RCA
2	(3)	THAT'LL BE THE DAY	Crickets	Vogue-Coral
		Other disc: Larry Page (Col.)		
3	(6)	TAMMY	Debbie Reynolds	Vogue-Coral
		Richard Hayman (Mer); Pat Kirby (Bruno); Kathie Kay (HMV); Dennis Lotis (Col); Ames Brothers (RCA).		
4	(1)	DIANA	Paul Anka	Columbia
5	(9)	REMEMBER YOU'RE MINE	Pat Boone	London
6	(17)	MAN ON FIRE	Frankie Vaughan	Philips
		Billie Crosby (Cap); Jimmy Young (Dee).		
7	(5)	WANDERIN' EYES	Charlie Gracie	London
		Frankie Vaughan (Phil).		
8	(11)	GOT A LOT O' LIVIN' TO DO	Elvis Presley	RCA
9	(13)	BE MY GIRL	Jim Dale	Parlophone
		Johnny Madara (HMV); Frankie Brent (P-Nix); Don Fox (Dee).		
10	(7)	WHOLE LOT OF SHAKIN' GOIN' ON	Jerry Lee Lewis	London
		Deep River Boys (HMV)		
11	(16)	TEDDY BEAR	Elvis Presley	RCA
12	(13)	ISLAND IN THE SUN	Harry Belafonte	RCA
13	(13)	HANDFUL OF SONGS	Tommy Steele	Decca
14	(19)	WANDERIN' EYES	Frankie Vaughan	Philips
15	(9)	LAST TRAIN TO SAN FERNANDO	Johnny Duncan	Columbia
		Ray Launz (Bruno).		
16	(10)	ALL SHOOK UP	Elvis Presley	HMV
17	(6)	LOVE LETTERS IN THE SAND	Pat Boone	London
		Joan Savage (Col); Gary Miller (P-Nix).		
18	(—)	SHORT FAT FANNY	Larry Williams	London
(—)	(—)	PARALYSED	Elvis Presley	HMV
(11)	(11)	WITH ALL MY HEART	Petula Clark	Pye-Nixa
		Dave King (Dee); Eve Roswell (Par); Joan Savage (Col); Jodi Sands (Lon); Judy Scott (Bruno); Buddy Greco (Lon); Victor Silvester (Col).		
(—)	(—)	WATER, WATER	Tommy Steele	Decca
		Four records "tied" for 13th position.		

* STORES SUPPLYING INFORMATION FOR RECORD CHART

LONDON—Rolo For Records, K.10; A. R. Tippet, S.E.15; Leading Lighting, N.1; Popular Music Stores, E.6; W. A. Clarke, S.W.6; Imboda, W.C.1. MANCHESTER—Dunne Wholesale, Ltd., 1; H. J. Carroll, 18. NEWCASTLE—J. G. Windows, Ltd., 1. DUNDEE—SLOUGH—Hickies. TORQUAY—Paish and Co., Ltd. SOUTH SHIELDS—Saville Brothers, Ltd. BOLTON—Engineering Service Co. EDINBURGH—Bendparts Music Stores, Ltd., 1. HULL—Sydney Scarborough, Ltd. BLACKWOOD—Glyn Lewis. BIRMINGHAM—R. C. Mansell, Ltd., 2.

THIS copyright list of the 24 best-selling songs for the week ended October 26, 1957, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

- (1) TAMMY (A) (2/-) Macmelodies
 - (3) FORGOTTEN DREAMS (A) (2/-) Mills Music
 - (2) DIANA (A) (2/-) Robert Melton
 - (4) LOVE LETTERS IN THE SAND (A) (2/-) Francis Day
 - (5) WITH ALL MY HEART (A) (2/-) Bron
 - (6) ISLAND IN THE SUN (A) (2/-) Feldman
 - (7) WANDERIN' EYES (B) (2/-) Bron
 - (18) MAN ON FIRE (A) (2/-) Robbins
 - (9) HANDFUL OF SONGS (B) (2/-) Peter Maurice
 - (8) AROUND THE WORLD (A) (2/-) Sterling
 - (10) PUTTIN' ON THE STYLE (B) (2/-) Essex
 - (13) WHITE SILVER SANDS (A) (2/-) Southern
 - (11) LAST TRAIN TO SAN FERNANDO (A) (2/-) Essex
 - (12) IN THE MIDDLE OF AN ISLAND (A) (2/-) Morris
 - (19) THAT'LL BE THE DAY (A) (2/-) Southern
 - (14) WE WILL MAKE LOVE (B) (2/-) Melcher-Toff
 - (17) I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER (A) (2/-) Maddox
 - (20) REMEMBER YOU'RE MINE (A) (2/-) Belinda Music
 - (18) BYE BYE LOVE (A) (2/-) Acuff-Rose
 - (16) I'D GIVE YOU THE WORLD (P) (2/-) Macmelodies
 - (31) SCARLET RIBBONS (A) (2/-) Mills Music
 - (—) LET ME BE LOVED (A) (2/-) Frank
 - (23) ALL SHOOK UP (A) (2/-) Belinda Music
 - (—) AFFAIR TO REMEMBER (A) (2/-) Peist
- Two titles "tied" for 8th position. A—American; B—British; F—Others. (All rights reserved.)

TOP JAZZ DISCS

Week ended October 26, 1957

This week	Last week	Title	Artist	Label	London	Glasgow	Belfast	Manchester	Birmingham	Newcastle	Liverpool	Cardiff	POINTS
1	1	JAZZ AT OBERLIN (LP)	Dave Brubeck	Vogue	6	7	2	6	1	1	2	—	58
2	5	THE LOUIS ARMSTRONG STORY (LP)		Philips	5	5	3	8	2	—	7	10	37
3	2	A SWINGIN' AFFAIR (LP)	Frank Sinatra	Capitol	—	1	1	5	—	—	1	—	36
4	6	LOUIS ARMSTRONG PLAYS THE BLUES (EP)		Parlophone	1	—	9	10	—	—	3	3	29
5	—	HAMPTON HAWES TRIO (LP)		Vogue	3	—	—	1	—	5	—	—	28
6	19	GEORGE LEWIS IN HI-FI (LP)		Vogue	4	—	—	2	9	—	—	—	27
7	8	CHICO HAMILTON QUINTET IN HI-FI (LP)		Vogue	—	8	6	—	3	8	5	—	25
3	6	CHRIS BARBER IN CONCERT—Vol. 1 (EP)		Pye-Nixa	—	—	4	—	5	8	10	—	23
9	4	MUSIC FROM "SWEET SMELL OF SUCCESS" (EP)	Chico Hamilton	Vogue	7	3	10	—	—	—	4	—	20
10	3	MAINSTREAM OF JAZZ (LP)	Gerry Mulligan	Emarcy	—	2	—	—	6	—	9	—	19
11	13	UNFORGETTABLE FATS (EP)	Fats Waller	HMV	10	4	—	—	—	—	—	4	15
12	13	HISTORY OF JAZZ—Vol. II (LP)		Capitol	—	—	5	—	—	6	—	—	11
13	—	KID ORY IN HI-FI (LP)		Vogue	—	—	—	—	—	—	—	1	10
14	—	JACKSON'S-VILLE (LP)	Mill Jackson	London	2	—	—	—	—	—	—	—	9
15a	19	MURDERER'S HOME (LP)	Alan Lomax	Pye-Nixa	8	—	—	—	—	—	—	—	8
15b	19	CONCERT BY THE SEA (LP)	Erroll Garner	Philips	—	10	7	—	—	—	—	—	8
15c	—	WILBUR DE PARIS AND HIS NEW ORLEANS JAZZ (LP)		Tempo	—	—	—	3	—	—	—	—	8
15d	—	BASIE'S BACK IN TOWN (EP)	Count Basie	Columbia-Clef	—	—	—	—	—	3	—	—	8
19a	—	JAZZ AT OBERLIN (EP)	Dave Brubeck	Vogue	—	—	—	4	—	—	—	—	7
19b	—	LEE KONITZ COLLATES (LP)		Esquire	—	—	—	—	4	—	—	—	7
19c	—	SOUVENIR (EP)	Sidney Bechet	Vogue	—	—	—	—	—	4	—	—	7

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART

LONDON—Dobell's, W.C.2; GLASGOW—McCormack's, Ltd. C.2; BELFAST—The Gramophone Shop; MANCHESTER—Hime and Addison, Ltd., and Record Rendezvous; BIRMINGHAM—R. C. Mansell, Ltd., 2; NEWCASTLE—J. G. Windows, Ltd., 1; LIVERPOOL—Beaver Radio, Ltd., 1; CARDIFF—City Radio (Cardiff), Ltd.

CALL SHEET

- (Week commencing November 3)
- Ronnie ALDRICH and Squadronaires
Sunday: Civic Theatre, Poplar
Wednesday: Batha Hall, Leyton
Friday: Town Hall, Huddersfield
Saturday: Seymour Hall, W.
- Kenny BALL and Band
Monday: Greyhound, Chadwell Heath
Tuesday: Bicester
Wednesday: Oariton, Slough
Thursday: Jazz Club, Watford
- Count BASIE and Orchestra
Sunday: Hippodrome, Coventry
Monday: City Hall, Newcastle
Tuesday: Gaumont, Ipswich
- Ivy BENSON and Orchestra
Sunday: Burtonwood
Monday: Victoria Hall, Annan
Tuesday: Floral Hall, Southampton
Wednesday: RAP Station, Walslow
Thursday: Palace Ballroom, Maryport
- Friday: Buxton
Saturday: Mersey View, Frodsham
- Johnny DANKWORTH and Orchestra
Sunday: Odeon, Canterbury
Tuesday: King's Hall, Aberystwyth
Thursday: Corn Exchange, Colchester
- Friday: Aldermaston
Saturday: Coronation, Ramsgate
- Erie DELANEY and Band
Sunday: Regent Cinema, Redcar
Wednesday: Drill Hall, Lincoln
Thursday: Gaiety, Grimsby
Friday: Floral Ballroom, Scarborough
Saturday: Pavilion Gardens, Buxton
- KIRCHIN Band
Week: Green's, Glasgow
- Cy LAURIE and Band
Sunday: Wombwell
Tuesday: Swindon
Wednesday: Exeter
Thursday: Barnstaple
Friday: Cy Laurie Club, W.
Saturday: Cy Laurie Club, W.
- Vic LEWIS and Orchestra
Thursday: Borough Hall, Stafford
Friday: Floral Hall, Glaston
Saturday: Corn Exchange, Stearford
- Terry LIGHTFOOT Jazzmen
Sunday: Mack's, Oxford St.
Tuesday: Cass Club, Feltham
Wednesday: Jazz Club, Southall
Thursday: Mack's, Oxford St.
Friday: Civic Hall, Croydon
- Alex WELSH and Band
Sunday (Afternoon): Jazz Club, Southampton
Sunday (Evening): Jazz Club, Wood Green
Tuesday: Mack's, Oxford St.
Friday: Civic Hall, Croydon
Saturday: Eel Pie Island, Twickenham

AMERICA'S TOP DISCS

As listed by "Variety"—issue dated October 30, 1957.

- (1) WAKE UP LITTLE SUZY Everley Brothers
 - (2) JAILHOUSE ROCK Elvis Presley
 - (3) CHANCES ARE Johnny Mathis
 - (6) SILHOUETTES Rays
 - (10) MY SPECIAL ANGEL Bobby Helms
 - (4) FASCINATION Jane Morgan
 - (9) BEBOP BABY Ricky Nelson
 - (6) TAMMY .. Debbie Reynolds
 - (11) HAPPY, HAPPY BIRTHDAY, BABY .. Tuna Weavers
 - (17) YOU SEND ME .. Sam Cooke
 - (5) HONEYCOMB Jimmy Rodgers
 - (—) WUNNERFUL, WUNNERFUL Stan Freberg
 - (—) APRIL LOVE .. Pat Boone
 - (20) AND THAT REMINDS ME Della Reese
 - (17) LITTLE BETTY PRETTY ONE .. Thurston Harms
 - (—) PLAYTHING .. Nick Todd
 - (—) ALL THE WAY Frank Sinatra
 - (—) LIECHTENSTEINER POLKA Will Glahe
 - (12) MELODIE D'AMOUR Ames Brothers
 - (—) JUST BORN .. Perry Como
- Two records "tied" for 9th position. Reprinted by permission of "Variety."

Songwriters

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

MS must bear name and address of the sender, and must be accompanied by s.a.s. Post to Songwriters' Advice Bureau, "Melody Maker," 189, High Holborn, London, W.C.1.

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until November 16, 1957, for readers in Britain; until December 16, 1957, for foreign and Colonial subscribers.



● Gordon Jenkins



● Julie London

HIS SECRET IS— SIMPLICITY

GORDON JENKINS, his Orchestra and the Ralph Brewster Singers: "Night Dreams"—Moon Over Miami; Allah's Holiday; Drifting And Dreaming; How Are Things In Glocca Morra?; So Beats My Heart For You; To Each His Own; I Kiss Your Hand, Madame; Cherie; My Silent Love; Does Your Heart Beat For Me?; My Reverie; The Song Is Ended (Cap. T751).

GORDON JENKINS' sent-for-you-yesterday-here-you-come-today delayed-action style of piano playing has always appealed to me.

Gordon admits it is pretty easy to do; but it's a truism that the simplest things are often the most effective. It's the way he plays his single-note piano patterns that makes them so appealing.

This fetching style has been featured on several discs. The track of "I'll Never Be The Same" on Jenkins' LP entitled "Heartbeats" was a representative example (MM 9/6/56).

Now, Gordon follows through with another LP that provides plenty of scope for his distinctive piano technique. And on "Night Dreams" he has ingeniously orchestrated for full orchestra and vocal choir comprising the Ralph Brewster Singers.

The songs are all treated instrumentally; the choir merely "coo" as an integral part of the orchestra. But the outcome is celestial-style music in the gilded manner of the top-flight Hollywood musicals.

To sum up: this is "mood music" that surpasses the best in the idiom. It leaves, for example, Jackie Gleason's efforts way behind.

The scoring of "So Beats My Heart For You"—a beautiful Fred Waring standard that is little known in Britain—coupled with Jenkins' piano almost makes this track alone worth the price of the LP.

FRANKIE VAUGHAN and The Kaye Sisters: Got-Ta Have Something In The Bank, Frank **FRANKIE VAUGHAN**: Single (Philips PB751).

FRANKIE VAUGHAN'S teaming with the Kaye Sisters for "Got-Ta Have Something In The Bank, Frank" has proved quite profitable.

Frank sings with his customary gusto and conviction, and the Kaye Sisters provide an effective backing. The gimmicky reverse makes an adequate coupling.

JILL COREY: Love Love Me To Pieces (Philips PB748).

"**LOVE**"—not to be confused with the old song recorded by Judy Garland and Lena Horne—has a bouncy beat that could register. Reverse is corny but cute.

NAT "KING" COLE: Around The World; Fascination An Affair To Remember; There's A Gold Mine In The Sky (Cap. EAP1813).

A **PLEASANT** ballad selection rendered in Nat's usual cool manner.

THE GOONS: Bluebottle Blues; The Ying Tong Song; I'm Walking Backwards For Christmas; Bloodnok's Rock-'n'-roll (Decca DFE6396).

A **COMPILATION** of representative Goonisms. Strictly for the zany element.



Pop discs by LAURIE HENSHAW

THE BOB MILLER MUSIC: The Sack Line-The Scamp (Col. 45-DB4017).

BOB MILLER'S band, resident for the past three years at the Streamline Locarno, makes its disc bow with this release.

For a palpitant band, the group plays with commendable precision and drive.

EDNA SAVAGE: Let Me Be Loved; Diana Marina (Parlo. 45-R4360).

EDNA SAVAGE'S plaintive and appealing voice is well suited to the haunting sentiments of "Let Me Be Loved," theme from "The James Dean Story." Backing is an Italian-styled ballad. A plaudit for the well-tailored accompaniments from the Reg Owen Orchestra.

CONWAY TWITTY: Maybe, Baby; Shake It Up (Mercury MT173).

TWITTY is another of those jittery singers of the Presley school. The band backings are ponderous, but both should appeal to the not-too-discriminating.

THE PITCH PIKES: How Will I Know? Come Back To Me (Mercury MT171).

ANOTHER one in the contemporary idiom. This interminable "aah-aahing" by background voices is beginning to wear on my eardrums.

THE DIAMONDS: Zip Zip/Oh, How I Wish (Mercury MT170).

NEITHER is a match for the Diamonds' "Little Darlin'," but O.K. for the "jean-agers" (as *Variety* succinctly puts it).

MARTY WILDE: Honeycomb; Wild Cat (Philips PB750).

"**HONEYCOMB**" has already clicked in the States. It could encore here. Wilde huffs and pulls in "Wild Cat" to limited effect.

ANDY WILLIAMS: Lips Of Wine; Straight From My Heart (London 45-HL A8487).

PLEASANT, relaxed singing by Andy could make a hip-parader of "Lips." This is more appealing than the gimmicky reverse.

JULIE LONDON: A Foggy Day; Don't Worry 'Bout Me Sometimes I Feel Like A Motherless Child; You're Blase (London RE-N1092).

I CAN usually sing the praises of Julie London. But what happened to that opening note on "Foggy Day"? Someone's ear was turned when this track slipped by.

The backings by the Bobby Troup Quintet are more artsy than artistic.

Are they the men with the most?

A **MAN** who might well claim to be the leader of the busiest musicians in the world is Hammond organist Jerry Allen. He and his trio undertake 16 TV engagements a fortnight.

Their weekly appearances in ITV shows are "Lunch Box" (every weekday), "Rainbow Room" (Wednesdays), "The Carrol Levis Show" (Thursdays) and "The 64,000 Question" (Saturdays).

"Lunch Box" takes up most of Jerry's time. This show, a "must" for thousands of housewives in the Midlands, demands at least a dozen numbers from Jerry each airing.

But he is a jazzman at heart.

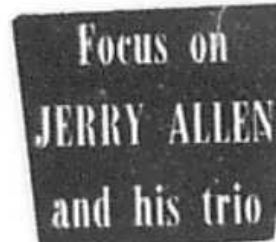
Favourites

"The Modern Jazz Quartet and Oscar Peterson are two of my favourites," he admits. "But it's difficult to put their kind of music across to Joe Public."

Nevertheless, the 31-year-old organist is doing a good job spreading the jazz gospel.

This is reflected in his fan mail, which now includes scores of requests for him to repeat "beat" numbers in future programmes.

Jerry is a lucky band-leader. In Alan Gramme (vibes), Ken Ingar-



field (bass) and Lionel Rubin (drums) he has a group of musicians who share his love for jazz.

At 15 Jerry suffered from polio. One of the exercises he did to get his limbs working again was to run his hands and feet over the keys and pedals of his organ. Now, it seems, his hard work is paying off.—G. B.



Four of the busiest musicians in the world—top to bottom—Jerry, Ken, Alan and Lionel

Thanks to jazz

WILL you very kindly allow me to express, through the **MELODY MAKER**, my appreciation to jazz musicians and to jazz enthusiasts who, at the Christian Action Midnight Jazz



● Hampton

Matinée at the Royal Festival Hall on October 15, gave such powerful support to our Defence and Aid Fund for the 156 accused and their families in the South African Treason Trial.

We are deeply indebted to Lionel Hampton, Humphrey Lyttelton and Johnny Dankworth and the two bands, who all gave their services without remuneration; and also to all who came to the concert and so contributed to the Fund.

I would like also to express publicly my gratitude to Mr. Dennis H. Matthews, Secretary of the Visiting Orchestras' Appreciation Society, for all that he did to make the concert such an outstanding success.—L. John Collins, Chairman, Christian Action, 2, Amen Court, London, E.C.4.

Have a Capitol party with . . .



Les Baxter

'LA PANSÉ' (The Little Flower)
'Ricordate Marcellino'

Freddy Martin AND HIS ORCHESTRA

'SWEET AFFECTION' 'Ca c'est l'amour'

Ann Leonardo

'THREE TIME LOSER' 'I'll Wait Till Monday'

Jack Jones

'GOOD LUCK,
GOOD BUDDY' 'Baby, Come Home'



Available on both 78 and 45 rpm

Harriott wails —and swings

(From page 14)

All these tracks, including "Sugar" and "Lorraine," remind us that there was only one Waller. Henderson cannot match his vitality, nor his grasp of swing and tempo.

Too many pieces here accelerate, and some become boring to me. I think bass and drums could have added something to this session. Still, the idiom is pleasant and the music is definitely in the mainstream of jazz.—Max Jones.



cordings, but it has taken them an unconscionable time to issue this one—over two years, in fact.

And it's all the more of a pity because this is one of the greatest jazz piano discs ever produced.

Before he went into the U.S. Army, in 1953, 25-year-old Hampton Hawes had hardly been heard of outside his home town of Los Angeles. But within the two years since he completed his national service he has become widely recognised as one of the most accomplished and exciting young pianists to appear on the jazz scene.

It seems to be the thing these days to try to discover the sources of inspiration of those who get to the forefront in jazz. So it is interesting that Hampton Hawes attributes his to Charlie Parker.

I would be more inclined to describe him as a Bud Powell disciple. But as Powell counts such early stalwarts as Ellington, Basie and Tatum among his main inspirers, the inference seems to be that they must have played some part in Hampton's make-up, too.

Wherever the early promptings may have come from, however, Hampton Hawes's style is mainly the outcome of his own innately inventive, contemporarily educated musical intelligence.

On this record you can hear it at almost every tempo and in almost as many moods and conceptions, including ad lib. ballad style. And with Hampton's superb technique and fine sense of jazz—including the blues—it never fails to be a thrilling experience.

bands was an enthusiastic novice named Gerry Mulligan. And that association, ripened by friendship and mutual admiration over the years, led to this recording, with an all-star pick-up band, of a number of arrangements Gerry did some while ago.

The scores are typically Mulligan—fluid, unencumbered by superfluous decoration, warm in feeling and in good taste. Also, Gerry's love of counterpoint keeps bursting forth.

Helping at least equally to make this one of the most successful big band presentations of the year are the performances the arrangements get. Many of the well-known men in the group take solos on one or more of the tracks and the clean, accurate, riding team work is also a treat.

Perhaps the outstanding feature is the exhilarating playing of the band as a whole, sparked by Don Lamond's masterly drumming.—Edgar Jackson.

More jazz
deletions



● Ronnie Chamberlain—see Ted Heath's "Sidemen."

Johnny Dodds Washboard Band
B 16082 Bucktown Stomp / Weary
City Stomp

Benny Goodman Trio
B 8381 After You've Gone Body And
Soul

Tennor Dancer Orchestra

Liased Hampton Orchestra

- EP 124 OPUS DE FUNK
MILT JACKSON QUINTET with Horace Silver
Opus de funk; I've lost your love
- EP 155 GEORGE LEWIS NEW ORLEANS RAGTIME BAND
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Dallas Blues; Just a closer walk; Mamma don't allow
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KING PLEASURE SINGS
Parker's Mood; What can I say dear; Don't get scared;
I'm gone

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relaxed, the Heath Music tends towards an almost military precision.

Christie's warmly humorous trombone comes through well, but this is not one of his best efforts.

Bobby Pratt's trumpet feature "Hey, Baby," is one of the high-spots of the LP. The number is an Ellington original and the Keating arrangement holds more than a hint of the Duke. Bobby opens with some fine muted choruses reminiscent of Ray Nance and ends with some broad-toned open work.

"Idaho" presents Henry McKenzie's coldly facile clarinet backed only by the rhythm, while Hawksworth's bass is most effective on the very slow "Can't Get Started."

For me the Frank Horrox version of "Love For Sale" is the best thing on the whole LP. Not only does his Garnerish piano take top solo honours but his arrangement showcases the whole band swinging at its best.

Side 2 opens with Ronnie Chamberlain's soprano—which for some reason always reminds me of haunted houses—on a straight "Lover Man," the Lusher feature, "Sidewalks," which must be more than familiar to every Heath fan by now, and a Bert Ezard solo in the Harry James tradition on "I'll Never Be The Same."

Ellington's "Cottontail" provides a good booting vehicle for Red Price's tenor. His conception of the piece is highly reminiscent of Ben Webster's work on the original.



Frank Horrox,
track

HUMPHREY LYTTTELTON CLUB

Mack's, 100 Oxford St., W.1
 Friday, November 1st
SANDY BROWN'S JAZZ BAND
 with NEVA RAPHAELLO
 Saturday, November 2nd
ALEX WELSH AND HIS BAND
 Sunday, November 3rd
TERRY LIGHTFOOT'S JAZZMEN
 Monday, November 4th
JOHNNY PARKER AND HIS BAND
 Tuesday, November 5th
ALEX WELSH AND HIS BAND
 Wednesday, November 6th
HUMPHREY LYTTTELTON AND HIS BAND
 Thursday, November 7th
TERRY LIGHTFOOT'S JAZZMEN
 Sessions com. 7.30 p.m. Sun. 7.15 p.m.

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 KEN COLYER'S JAZZMEN
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JAZZ CLUB CALENDAR



WHERE THE POLL-WINNERS PLAY
 Follow the fans to Jeff Kruger's
 "JAZZ AT THE FLAMINGO," 33-37, Wardour Street, W.1.
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 "Don's on!" Don Rendell Sextet "The Jazz Couriers"
 *SATURDAY (2nd) at 7.30:
 Tony Kinsey Quintet Jackie Sharpe Quintet
 *SUNDAY (3rd) at 7.30:
 Tony Kinsey Quintet Don Rendell Sextet
 *WEDNESDAY (6th) at 7.30:
 "The Jazz Couriers" Don Rendell Sextet
 Compères: Tony Hall, Bix Curtis
 Membership: SAVE 7/6 every week. Combined Flamingo Florida membership only 10/- for 15 months (till Jan. 1, 1959). S.A.E., P.O. 9, Woodlands, North Harrow, Middx.

ANOTHER SENSATIONAL SESSION
 at Jeff Kruger's **FLORIDA CLUB**, Cafe Angliss, Leicester Square.
 *THIS SATURDAY (2nd) at 7.30:
DON RENDELL SEXTET ALLAN GANLEY TRIO with HARRY KLEIN.
 Tony Hall emcees and introduces tenor "discovery": Gerry Skelton. Stay in the "come-early" groove!
CLUB "M" (where Basie boys blow) underneath the Mapleton Restaurant, Whitcomb Street, W.1.
SAT. 12-1 a.m.: All-night session: Allan Ganley Trio with Joe Harriott, plus many guest stars.
SUN. 7.30-11:
 The new Harry Klein Quintet. Swingiest foursome: Joe Harriott with the Allan Ganley Trio. Compère: Johnny Gunnell.
WED. 7.30-11:
 Sensational mid-week sessions commencing Nov. 6: Poll-toppers session: Vis Ash. All-Stars featuring Harry Klein, Eddie Thompson; Allan Ganley Trio with Joe Harriott.

CLUB Rock-'n'-roll at the luxurious **HALEY** Mapleton, with 'Lo-Don and THURS., the Ravin' Rockers and 8-11 Sunday afternoons, 3-6 p.m.

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Fri.: ALAN LITTLEJOHN, BOB PARKER Bands.
Sat.: DAVE CAREY Jazzband.
Sun.: BRUCE TURNER Jump Band.
Mon.: BOB PARKER Kansas Group
Tues.: ALL-STAR JAM SESSION.
Wed.: ALAN LITTLEJOHN'S Band.
Thur.: DICK HECKSTALL-SMITH Jazzmen.

FRIDAY (TODAY)
 ABOUT 8.30: Peter Burman presents **DILL JONES TRIO** with **BUDDY FEATHERSTONHAUGH**.—El Toro Club (1 min. Finchley Road Station).
A BRIAN TAYLOR HOT SEVEN SESSION at **SOUTHLAND JAZZ CLUB**, St. Stephen's Hall, ENFIELD.
A BRUCE TURNER JAZZ COCKTAIL at Mac's, 41, Great Windmill Street, 12.30-2 p.m.

FRIDAY—contd.
BIRDLAND. Denlow Studios, Chadwell Heath, 7.30. This week: **BILL LE SAGE, PHIL SEAMEN, PETE BLANNIN**, All-Star Group.
CROYDON JAZZ CLUB. Star Hotel, London Road, 8 p.m.: **TWO BAND SESSION!** **JOHNNY PARKER'S JAZZMEN, JOHNNY HOWLETT JAZZBAND.**
CY LAURIE Jazz Club: GRAHAM STEWART SEVEN with **ALAN ELDSON**, 7.15-10.45.
DARTFORD: MICK MULLIGAN'S JAZZBAND with **GEORGE MELLY**, Bull Hotel.
EALING: The famous **SOUTHERN STOMPERS**.—"Fox and Goose" (Hanger Lane Station).
ERIC SILK'S SOUTHERN JAZZBAND, Southern Jazz Club, 640, High Road, Leytonstone.
HORNSEY JAZZ Club, Crouch End Hill: **BILL DENTON'S JAZZMEN.**
JAZZ AT THE DORIC: DIZZY REECE QUINTEt with **TONY CROMBIE, HARRY KLEIN** QUINTEt with **JOE TEMPERLEY, Maurice Burman**, 7.30. 4/-.—Doric Ballrooms, Brewer Street, W.1.
KENSINGTON, 45, High Street, 8-11: Modern Jazz! Just Four Jazz Group.
MARYLANDERS JAZZBAND, Ebury Secondary School Hall, Ebury Road, Victoria.
PARK LANE Jazz Club, Croydon: DICK CHARLESWORTH JAZZBAND, NOMADS SKIFFLE, 7.45. Licensed bar.

PICCADILLY CLUB, London's finest jazz rendezvous. **WALLY FAWKES AND HIS TROGS**. Full licensed restaurant.—5-7, Denman Street, W.1. Inquiries: Gerrard 4783. Sessions, 7.45-11.15.
SOCIETY JAZZMEN at the "BLACK BULL," Whetstone, N.20, 8-10.30.
SOUTH WEST Essex Jazz Society presents Bruce Turner Jump Band at the College.
SWAN, Mill Street, Kingston, tonight: **JUST JAZZ GROUP**. Next week: Lennie (Vibes) Best Quartet.
TONIGHT, FRIDAY, 1st: TERRY LIGHTFOOT CONCERT, Acton Town Hall, 8 p.m. Plus West Five Skiffle, "Rosella," Taffy Preece, 3/-, 4/-, 5/-, at door.
WALTHAMSTOW: Bob Whetstone's Stompers.—7.30, Common Gate, Mark-hurst Road.

SATURDAY
ALAN JENKINS' JAZZMEN at Richmond Jazz Club, 7.45.
ATLANTIC: DAVE CAREY Jazzband.
AT THE SKIFFLE CELLAR, 49, Greek Street, 7.30-11 p.m.: **THE FABULOUS CITY RAMBLERS** and the Boewevils. Guest: "ZOM."
CHISLEHURST CAVES, (next to Chislehurst Station), 7.30: Maybe we can't always get two colored pages, but in plain black and white we are delighted to welcome back tonight **THE EUREKA JAZZBAND**, who will be supported by seven skiffle groups. Candle bearers most welcome.
CLARION JAZZ CLUB, Wealdstone Labour Hall, Harrow, 7.30: Pat Hawes Band and Metropolitan Skiffle Group.
COOK'S FERRY INN: MAKE RESERVATIONS

SUNDAY—contd.
KENSINGTON, "COLEHERNE," Earls Court: **HARRY WALTON'S RAGTIME BAND.**
MITZ MITTON'S NEW ORLEANS JAZZMEN, 7.30. "Viaduct," Hanwell.
PARK LANE Jazz Club, Croydon: SETH MARSH'S JAZZBAND, RED DEVILS SKIFFLE, 7.30.
PICCADILLY CLUB: **WALLY FAWKES TROGS**.—5-7, Denman Street, W.1. Sessions, 7.15-11.
QUEEN VICTORIA, North Cheam: MIKE DANIELS DELTA JAZZMEN. Listen. Live. Licensed. 7-10 p.m.
SOUTHEAST JAZZ CLUB, Arlington Hall, Leigh-on-Sea, 3-5.30 p.m.: **ALEX. WELSH DIXIELANDERS.**
STAINES: CHARLIE GALBRAITH'S JAZZMEN.—Boleyn Hotel, 7.30.
WOOD GREEN: ALEX. WELSH DIXIELANDERS.

MONDAY
A BISH is now a **TOYN**. **BISHOPS-GATE** lunchtime sessions now at **TOYBEE THEATRE**, Commercial Street (near Aldgate East Station). **TODAY: SANDY BROWN, THE ALBERTS, MIKE PETERS' BAND**, 2/6 including membership.
ATLANTIC: BOB PARKER Band.
AT THE SKIFFLE CELLAR, 49, Greek Street, 7.30-11 p.m.: **THE BRYAN NEWBY GROUP** and the Track Gang. Also **TALENT SPOTTING HOUR**, 7-8 p.m. ALL SKIFFLERS WELCOME.
CLUB "2" presents jazz in all directions, 7.30-11 p.m., "King and Queen," Kimmeridge Road, Mottingham, S.E.9
CY LAURIE Jazz Club, 7.15-10.45: **OWEN BRYCE AND HIS BAND WITH LYNN TRENT.**
LEWISHAM TOWN HALL at 8 p.m.: A concert presented by Jazzshows featuring **SANDY BROWN'S JAZZBAND, DICK BISHOP AND HIS SKIFFLE GROUP** and **NEVA RAPHAELLO**. Tickets 3/-, 4/-, and 5/-, at door.
MARYLANDERS JAZZBAND, East Dulwich Hotel, Goose Green.
NEW DOWNBEAT CLUB Manor House (opposite Tube), N.4: **THE DON RENDELL SEXTET, THE NEW JACKIE SHARPE SEXTET**, 7.30-11. Licensed bar.
RHYTHM CLUB at the Baring Hall Hotel: **THE PETE CURTIS FOUR** and guests.
SOUTH ESSEX RHYTHM CLUB, "Greyhound," Chadwell Heath: **KENNY BALL JAZZMEN.**

THURSDAY—contd.
ROUND HOUSE, WARDOUR STREET: Blues and Barrelhouse featuring Alex. Korner, Cyril Davies and guests.
TIM GARNER'S JAZZMEN, SOUTHLANDERS SKIFFLE.—"Fox and Hounds," Sydenham
WALTHAMSTOW ASSEMBLY HALL at 8 p.m.: Jazzshows present **HUMPHREY LYTTTELTON AND HIS BAND**. Tickets 3/-, 4/- and 5/-, at door.
WATFORD JAZZ CLUB United Ex-Servicemen's Club, St. Albans Road: **KENNY BALL CHICAGOANS.**

WEDNESDAY
AT THE SKIFFLE CELLAR, 49, Greek Street, 7.30-11 p.m.: **THE BRYAN NEWBY GROUP** and the Track Gang. Also **TALENT SPOTTING HOUR**, 7-8 p.m. ALL SKIFFLERS WELCOME.
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MARYLANDERS JAZZBAND, East Dulwich Hotel, Goose Green.

TUESDAY
AGAIN, SOUTHALL, "WHITE HART": DON RENDELL SEXTET.
ATLANTIC: STAR Jamming.
AT THE SKIFFLE CELLAR, 49, Greek Street, 7.30-11 p.m.: **THE EDEN STREET GROUP** and the Spiders. Also **RUSSELL QUAYE'S TALENT HOUR**, 7-8 p.m. ALL SKIFFLERS WELCOME.
BARNET JAZZ CLUB, Assembly Hall, Union Street (High Barnet Underground): Welcome return, **KEN COLYER JAZZMEN.**
BROMLEY, KENT, "White Hart," 7.30-10.30: Mick Mulligan and his Band, George Melly.
CROYDON JAZZ CLUB, Star Hotel, London Road: **OWEN BRYCE** and his Band.

FRIDAY
AT THE SKIFFLE CELLAR, 49, Greek Street, 7.30-11 p.m.: **THE EDEN STREET GROUP** and the Spiders. Also **RUSSELL QUAYE'S TALENT HOUR**, 7-8 p.m. ALL SKIFFLERS WELCOME.
BARNET JAZZ CLUB, Assembly Hall, Union Street (High Barnet Underground): Welcome return, **KEN COLYER JAZZMEN.**
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CROYDON JAZZ CLUB, Star Hotel, London Road: **OWEN BRYCE** and his Band.

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TERRY LIGHTFOOT & HIS JAZZMEN

Going Places — November

BBC, Lets Have a Ball	... Fri.	1
Acton Town Hall	... Sat.	2
WOOD GREEN, Jazz Club	... Sun.	3
LONDON, Lyttelton Club	... Tues.	5
FELTHAM	... Wed	6
SOUTHALL	... Thur.	7
LONDON, Lyttelton Club	... Fri.	8
COLCHESTER	... Sat.	10
BROMLEY	... Sun.	12
LONDON, Lyttelton Club	... Tues.	14
CROYDON	... Wed.	15
EEL PIE ISLAND	... Thur.	16
WOOLWICH	... Fri.	17
SLOUGH	... Sat.	20
LONDON, Lyttelton Club	... Sun.	21
IPSWICH	... Tues.	22
RUGBY	... Wed.	23
BRISTOL, Colston Hall	... Thur.	24
SOUTH HARROW	... Fri.	26
DAGENHAM	... Sat.	27
GRIMSBY, Gaiety Ballroom	... Sun.	28

See Club Calendar for fuller details.
 Jazz for Today —
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A new kind of Jazz Club where the best Traditional and Mainstream Jazz can be heard. Fully Licensed Bar. Excellent food. Open every night of the week, 6 p.m.—Midnight.
 Attractions booked include:
Friday, November 1
WALLY FAWKES' TROGS
Saturday, November 2
MICK MULLIGAN and his Band with GEORGE MELLY
Sunday, November 3

We're learning fast...

LAST Sunday's Jazz Jamboree demonstrated two happy facts. The first is that the public is continuing to give this musicians' charity concert strong support, though any novelty attaching to the event has long since disappeared. Number two: there is very little wrong with the British dance band and jazz fraternity. There is nothing philanthropic about this opinion, nor have I ever approached the State, Kilburn, around midday on an October Sunday particularly well-disposed toward my fellow-men.

Yet there is always something about the Jamboree which grips me. This time it was the notion that, thanks to the organisers, upwards of 100 British musicians are permitted to play three hours of non-stop jazz to what is surely the most discerning audience in the country. Solid endeavour from the bands: applause in the right places from the crowd. That ought to produce something worth hearing—and very often it does.

Chasing

Enough, anyway, to convince me that our jazzmen are underrated. Whatever they're pushing in Denmark Street, there is nothing musically rotten here. Looked at from one point of view alone, the Jamboree should never be allowed to die. It gives those with wits to use a yearly chance of assessing just where we're at. Jazzwise, we're still chasing after the American ideal, of course. But at least (and at last!) our musicians are travelling in the right direction and not chasing several different false prophets at one and the same time. Since Britain came to be included in the American Grand Tour, there seems to have been a re-establishing of fundamentals.

It's coming to something



L-R: Dill Jones, Dane Lindup, Dankworth, Cleo.

TONY BROWN reports on the Jazz Jamboree

when trads like Mick Mulligan are able to take the stage in such company—and get away with it. And when Kathie Stobart can stand in with Humphrey Lyttelton with no embarrassment felt, nor intended, though stylistically they're years apart.

The bands are back on the solid foundation of precise and unanimous teamwork. Rhythm sections begin to play like sections again.

Swings!

The Dankworth band topped the bill and played some fairly complex stuff neatly, while Cleo Laine sang herself right into perspective as our most accomplished girl singer. Yet the band which sticks in my mind does so because of its rather unexpected excellence—Oscar Rabin's outfit, by trade a Palais band, but as polished and go-ahead as any at the show. And it swings!

There was Chisholm doing reverence to "The Lord," Jack Teagarden, then going on to play in the deft and tasteful style that is all Chisholm. Our musicians are thinking for themselves.

Perhaps it was because the sun shone that morning, but every band sounded better. I enjoyed Tony Kinsey's playing more than I have before. He seemed to kick where he used to stick.

Lyttelton begins to play like the emancipated jazzman he has become, though Tony Coe may have to live down everything that has been written about him



Watch out for this record cover..

'Rabin swings!'

before one can judge him fairly.

Let's just say that I particularly liked Don Rendell's Six and Ronnie Scott and Tubby Hayes—and have done with the cataloguing. The truth is, I enjoyed the whole show.

The best of the Americans can still show us a thing or two? Agreed. We're also showing the capacity to learn.

On this showing, our musicians have nothing to be ashamed of.



Right—a chat backstage at the Kilburn State—Don Rendell, Betty Smith, Humph.

..in two weeks

WATCH out for this picture in your local record shop! It is the cover of the Nixa LP featuring the MELODY MAKER Poll winners of 1957.

The disc should be on sale within two weeks and among the winners and runners-up recorded by Denis Preston are: Kenny Baker (tpt.); George Chisholm, Keith Christie and Don Lusher (tms.); Vic Ash (alt.); Bruce Turner and Joe Harriott (alts.); Don Rendell and Jimmy Skidmore (trns.); Harry Klein and Ronnie Ross (barris.); Bill Le Sage (vibes); Dill Jones, Eddie Thompson and Dave Lee (pnc.); Johnny Hawksworth, Lennie Bush and Sammy Stocke (bass); Allan Ganley and Phil Seaman (drs.); and singer Cleo Laine.

One side

Musician of the Year and winner of four other sections, Johnny Dankworth has composed one number, "Top Score," and arranged Duke Ellington's "Mood Indigo," which together make up one side of the record. Brought in to strengthen the brass for these titles were trumpeters Bert Courtney and Eddie Blair.

The second side presents tracks by a mainstream group comprising Baker, Chisholm, Turner, Thompson, Bush and Seaman; the Dill Jones Trio; the Vic Ash Quintet; Cleo Laine with Dave Lee; and the Don Rendell Sextet.

3-D DISCS ARE ON THE WAY

BEFORE the end of next year you may very well be buying 3-D sound (stereophonic) gramophone records in disc form—and, of course, the new types of gramophone for playing them. Westrex (previously known as Western Electric) recently demonstrated in America their new "StereoDisk" records. English Decca promptly disclosed that they, too, had stereophonic discs and gramophones—designed by their brilliant chief recording engineer, Arthur Haddy, in conjunction with their German associates, the "TeleDisc" concern.

Rushed

They rushed them over to the US just to prove that they were at least as advanced as the American product.

Both the Westrex and Decca systems are based on the same combined hill-and-dale and lateral-cut means of recording and reproduction.

Method

It seems that little more now remains to be done than for the gramophone industry to decide whose method to adopt, and so prevent two different ways of using the same system, necessitating two different types of records and players being put on the market.

Hitherto, the only stereophonic records available for home use have been on tape. The discs are not only much more convenient to use and store, but their cost, say Westrex, will be "substantially lower."

GERALD COHEN (MELANA PRESENTATIONS)
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FREE TRADE HALL, MANCHESTER
SATURDAY, NOVEMBER 30th, at 7.30 p.m.
BOOK NOW—FORSYTH BROS., 128 DEANS GATE (Blackfriars 3281)—2/6 3/6 5/- 6/-



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MAIN AUDITORIUM

SATURDAY, 30th NOVEMBER at 3.30 & 8 p.m.

The first appearance of the

MODERN JAZZ QUARTET

FEATURING JOHN LEWIS • MILT JACKSON
PERCY HEATH and CONNIE KAY

plus the

DON RENDELL JAZZ SIX

TICKETS: 5/-, 7/6, 10/-, 15/- and 20/-

All Seats for 8 P.M. Performance SOLD OUT.

RECITAL ROOM

TUES. 5th NOVEMBER at 7.45 p.m.

SKIFFLE SESSION No. 12
FOB CORT SKIFFLE GROUP
and GUEST GROUPS and ARTISTS
Comperes - KEN SYKORA

TUES. 12th NOVEMBER at 7.45 p.m.

DIXIELAND SHOWCASE No. 38
MICK MULLIGAN and HIS BAND
Comperes GEORGE MELLY

TUES. 19th NOVEMBER at 7.45 p.m.

NEW ORLEANS ENCORE No. 51
CHRIS BARBER'S JAZZ BAND
with OTTILIE PATTERSON

TUES. 26th NOVEMBER at 7.45 p.m.

JAZZ TODAY No. 24
with Ken Moule, Dave Shepherd,
Bruce Turner, Allan Ganley,
Arthur Watts, Ken Sykora, etc.

TICKETS: 2/6, 4/-, 5/-, 6/- and 7/6

You can apply now for tickets for all these performances at the Royal Festival Hall Box Office (WAT. 3191). S.A.E. with postal applications, please.

Don't forget—DAVE BRUBECK will be on tour for the N.J.F. shortly. Join the N.J.F. now and make sure of getting priority booking. Send 5/- now to N.J.F., 37, Soho Square, London, W.1 for your year's membership.

NATIONAL JAZZ FEDERATION

