

# Melody Maker

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Barber on  
jazz fans  
See Page Three

## NEW HERMAN HERD IS ANGLO-U.S.

Frankie—his fans are not smiling



FRANK SINATRA had a half-smile for the cameraman when he arrived at London Airport on Sunday (above). But his fans aren't smiling at all.

### 'OH BOY!' SHOW TO RUN INTO THE NEW YEAR

THE TV battle for the beat fans between BBC-TV's "Six-Five Special" and ABC-TV's "Oh Boy!" will go on in 1959.

Jack Good's "Oh Boy!" was scheduled to end in six weeks' time, but will now extend its run for at least another 13 weeks. It has been running since September 13.

Russell Turner's "Six-Five" was already set to run until next March.

Former "Six-Five" star Don Lang makes his second appearance with the opposition tomorrow (Saturday).

### Jones-Arnold duo off to Sweden

Howard Jones and Reggie Arnold will tour Sweden for two months next May followed by a stint at New York's Radio City Theatre.

### TRUMPET FOR ADAM

Norman St. Pierre has joined Paul Adam's Band at the Milroy Club, W., after playing lead trumpet with Jimmy Simmons at the Astoria, Charing Cross Road, for the past year. He is replaced by George Burt.

In between his round of High Society parties, Frank has refused to have anything to do with the Press or his fans, the people who helped put him on top as a singer.

#### Compere

Sinatra is in London, at his own expense, to MC the Royal premiere of "Me And The Colonel" at the Odeon, Leicester Square, on Monday. On stage he will introduce the stars of the film, Danny Kaye, Curt Jurgens and Nicole Maurey.

The premiere will be attended by the Queen and will raise £30,000 for the British Empire Cancer Campaign.

#### Rebuffed

After the show, Sinatra and the stars of the film will be presented to the Queen.

Frank has turned down approaches for TV appearances during his stay. He is apparently open to invitations to meet Top People—but not his fans.

Says a Sinatra Fan Club secretary: "We have tried to contact him but have been rebuffed."

### Xmas song girl

Sheila Buxton is to tele-record six numbers for transmission in the BBC's Christmas Day programmes.

Tomorrow (Saturday) Sheila appears in the First Anniversary Programme of "Saturday Night On The Light."

HOW do British jazzmen really rate when they play alongside the Americans? Is it merely that our rhythm sections are at fault, bogging down the soloists? This perennial question will be settled when Woody Herman tours Britain early next year.

Under a revolutionary exchange scheme dreamed up by the National Jazz Federation, British fans will hear Herman leading an Anglo-American band.

In exchange for a Chris Barber tour of American colleges, Woody will bring six musicians to Britain—trumpet, trombone, sax, and three-piece rhythm section.

#### Eight British

They will combine with eight or nine British jazzmen to form the latest Herman Herd.

The all-American small group will be heard at the first half of each concert, the second half being devoted to the Anglo-American band playing arrangements from the Herman library.

#### Pro-British

If the NJF's plans mature, Herman will arrive in Britain with plenty of time to rehearse the band.

Herman has always been an admirer of Britain's jazzmen. British multi-instrumentalist Vic Feldman achieved international fame with the last Herman Herd, and Woody also extended an

Back page, Col. 5

### MUDDY WATERS GOES TO TOWN



Blues singer Muddy Waters in action at his one-and-only London concert. See "World Of Jazz" (p. 11).

## ATV BUYS INTEREST IN PYE DISCS

ATV has acquired "a substantial interest" in Pye Records. In a statement issued on Wednesday, Pye said that ATV would be represented on the board of Pye Records, Ltd., by Prince Littler, Val Parnell, Lew Grade and Richard L. Meyer. The company issues discs on the Pye, Nixa and Vanguard labels.

### EARTHA CANCELS PALLADIUM TV

Eartha Kitt has had to cancel her proposed appearance on "Sunday Night At The London Palladium" on November 9 owing to Stateside commitments.

The song star is flying back to California immediately after her spot in the Royal Variety Performance on November 3.

"The Bad Eartha's" latest LP is released this month on RCA. It is entitled "Down To Eartha," with accompaniment by Henri Rene's Orchestra and Chorus.

### Guitar star plays in Festival ballet

Dennis Newey, guitarist with the BBC Northern Dance Orchestra, is to make four appearances with the London Festival Ballet featuring John Gilpin and Anton Dolin.

These will be at the Alhambra Theatre, Bradford, on November 17 and 18, and Manchester Palace on the 24th and 27th. Dennis will appear on-stage to play the solo part.

#### Showmanship

Its artists include Chris Barber, Kenny Baker, Petula Clark, Lonnie Donegan, Ray Ellington, Joe Henderson, Collin Hicks, Gary Miller, Cleo Laine, Teddy Johnson and Pearl Carr, Paul Robeson, Marion Ryan, Lita Roza and Cherry Wainer.

### Johnnie Gray fixes Johnnie Gray!

Bandleader Johnnie Gray was granted his agent's licence this week.

The first band to pay him "10 per cent."? Johnnie Gray and his Band of the Day.

Agent Gray has booked bandleader Gray for the premiere of the 20th Century-Fox film "Sheriff Of Fractured Jaw" at the Carlton, Haymarket, on November 6.

Johnnie recently opened his own instrument repair firm.

### 'Page-ing' the MD

Rock singer Larry Page has signed bassist Les Collins as his musical director.

A spokesman for Pye told the MM: "We don't yet know what policy changes there will be, if any, but the new directors will be bringing a showman's touch to the company."

### SONG STARS AID CHARITY BALL

A galaxy of stars was lined up for the Dockland Settlement Ball at the Savoy Hotel, W.C., on Wednesday.

They included Bernard Bresslaw, Rosemary Squires, Toni Dall, Beatrice Lillie and Spanish dancer Antonio. Frank Sinatra was also invited to appear.

Music was provided by the Ray Ellington Quartet and the Tim Clayton Band.

Princess Margaret, President of the Dockland Settlement, was chief guest at this big charity function.

### '6.5' HAT-TRICK

Gary Miller makes his third appearance on "Six-Five Special" tomorrow (Saturday).

He is booked for ATV's "Star-time" on October 30.

**Stop Press, U.S.A.**  
NEW YORK HOLLYWOOD

**Jazz stars in 'Pennies' film**  
from HOWARD LUCRAFT

**HOLLYWOOD, Wednesday.**—A string of jazz stars has been added to the Red Nichols' biopic "The Five Pennies," starring Danny Kaye as the trumpeter. Ray Anthony will play the part of Jimmy Dorsey, and other signings include Bobby Troup (as Arthur Schutt), Shelly Manne, Bob Crosby and Benny Carter. Talking of Crosby, Bob and his wife are celebrating their 22nd wedding anniversary, and the Tennessee Ernie Fords their 16th. So not everyone in Hollywood gets divorced.

**ROSEMARY** Clooney's fourth child, a second daughter, was born last week. She will be named Monsita Teresa.

**A COMMITTEE** of Hollywood celebrities, headed by songwriter Sammy Cahn, observed the eighth anniversary of the death of Al Jolson on October 23 by establishing an annual scholarship in his name.

**A TV film** spectacular shot in Brazil stars Frankie Laine and features Brazilian music.

**THE Candoli brothers**—trumpeters Pete and Conte—have feature playing parts in the newly released "Bell, Book and Candle" film starring Kim Novak and Jimmy Stewart.

**SINGER** Julie London has the lead opposite Robert Mitchum in "Wonderful Country," currently being shot in Mexico.

# 'KING CREOLE' BIDS FOR CASTLE

**NEW YORK, Wednesday.**—Elvis Presley is negotiating for the rental of a castle in Germany.

It is reported that Presley will live off his Army post in the castle along with members of the family.

Reports of the deal reaching the States have set up a furore among parents of other Army draftees who fall to see why Elvis rates such treatment.

**OLDIES RE-VAMPED**

**ON** the basis of Tommy Edwards' million-plus seller, "It's All In The Game," a number of disc artists are re-cutting their original record hits. The new versions are getting at least a suggestion of the rock beat. Edwards' label, M-G-M, has attempted the same neat trick with Fran Warren, Johnny Des-

**MEET THE STARS with REN GREVATT**

mond and Alan Dale. Miss Warren, expected in Britain soon, has re-cut her old smash, "Sunday Kind Of Love," while Desmond has turned his oldie, "C'est Si Bon," into the current "C'est Si Bon Cha Cha."

Alan Dale, whose greatest early seller was one of the first vocal cha-chas, has now revised this into "Cha Cha Funicula." Columbia has re-recorded Guy Mitchell's "My Heart Cries For You," while Mercury has released Billy Eckstine's new version of the oldie, "Prisoner Of Love."

**DIPLOMATIC DISCS**

**THE** other new pattern of the week is what some traders call topical, or special, message records. Prescott Reid,

## Thelonius Monk on drugs charge

**NEW YORK, Wednesday.**—Pianist Thelonius Monk and tenorist Charlie Rouse were arrested on October 15 by State Police near New Castle, Delaware, and charged with possessing narcotics.

Arrested with them was Baroness Nica Rothschild De Koenigswarter, long a patroness of the jazz art, and in whose apartment Charlie Parker died in 1955.

According to reports the three drove to a motel in the Baroness's Bentley. Monk went inside and refused to answer when the proprietress asked what he wanted. Asked to leave, Monk just stood there and the police were

called. In the car were a bottle and can, both filled with marijuana, and a bottle of tablets which are being analysed by Federal agents.

Monk reportedly threw punches at a trooper and, in addition to the narcotics charge, was booked for a breach of the peace, resisting arrest and two counts of assault and battery on a police officer. Monk was released on bail of 5,300 dollars and the others on 5,000 dollars each.

—LEONARD FEATHER

## EIGHT BANDS FOR LUTON FESTIVAL

**EIGHT** jazz bands from a 30-mile radius have been signed up for Luton's first-ever Festival of Jazz, on December 3.

The bands represent all forms of jazz—modern, mainstream and traditional. Cha cha is also included.

The festival will be at Luton's Cresta Ballroom. **SCOTLAND.**—Drummer leader Sammy Herman opened on Monday at the Rex Ballroom, Kilmarnock, with an 11-piece band. The former Leslie Douglas sideman recently completed six years as leader at the 400 Ballroom, Torquay.

**NEWSBOX... by Jerry Dawson**

**SCUNTHORPE.**—Trumpet leader Ken Turner opened at the Baths Ballroom on Saturday following his summer stint at the Palace Ballroom, Blackpool. He leads an 11-piece band.

**BOURNEMOUTH.**—Haydn Powell and his Orchestra, resident at the Royal Ballrooms, are to appear on Southern Television on November 8. Occasion—finals of Bournemouth "Holiday Girl" television contest.

**ROCHDALE.**—Drummer Amos Smith is the new quartet leader at Mecca's Carlton Ballroom. Former leader, pianist Dave Egerton, has moved to the new Prince's Ballroom, Bury.

**MIDLANDS.**—A Cha-Cha club featuring the John Beck Six, opens at the Golden Cross, Birmingham, on November 7. On the same premises, five-nights-per-week club Jazz Studio One has enrolled 1,600 members since it opened a month ago. Trumpet star Ken Rattenbury presents his band in BBC's "Newsbox" on November 10, and in "Between Times" (Midlands only) on the 20th. Jerry Allen and his Trio, now appearing in no fewer than eight ATV programmes per week, visit the Savoy Ballroom, Dudley, on October 30.

**WORTHING.**—"Booked" on two counts, the Danny Teasdale Orchestra is to play for Worthing Police Ball at the Pier Pavilion tonight (Friday) and for Bognor Police Ball at the Rex Ballroom, on November 14.

## Dates with the stars

- (Week commencing October 26)
- Carl BARRITEAU Week: Empire, Edinburgh
  - John BARRY Week: Empire, Chiswick
  - Shirley BASSEY Week: Hippodrome, Brighton
  - Jill DAY Week: Empire, Edinburgh
  - Lorras DESMOND Week: Empire, Liverpool
  - Lennie DONEGAN Week: Empire, Glasgow
  - Diana DORS Week: Empire, Newcastle
  - Johnny DUNGAN Week: Empire, Middlesbrough
  - Duke ELLINGTON Sunday: Gaumont State, Kilburn
  - Morton FRASER'S Harmonica Gang. Week: Empire, Sunderland
  - GROUP ONE Week: Empire, Newcastle
  - Peter GROVES Trio Week: Hippodrome, Hulme
  - Edmund HOCKRIDGE Week: Hippodrome, Birmingham
  - Audrey JEANS Week: Theatre Royal, Hanley
  - MUDLARKS Week: Empire, Liverpool
  - Danny PURCHES Week: Empire, Sunderland
  - Tommy STEELE Sunday: Gaumont, Cheltenham
  - Tuesday: Ritz, Wigan
  - Thursday: Theatre Royal, Dublin
  - Friday: Ritz, Belfast
  - TANNER Sisters Sunday: Empire, Liverpool
  - Week: Regal, Gloucester
  - Diekie VALENTINE Week: Empire, Sheffield
  - Malcolm VAUGHAN Week: Regal, Gloucester
  - Hedley WARD Trio Season: Victoria Palace, W. Muddy WATERS Sunday: Free Trade Hall, Manchester
  - Monday: St. Andrew's Hall, Glasgow
  - Nancy WHISKEY Week: Empire, Chiswick
  - Marty WILDE Week: Empire, Chiswick
  - Johnny WILTSHIRE Season: Windmill Theatre, W. Jimmy YOUNG Week: Hippodrome, Manchester

## Three Monarchs in Birthday show

**THE** Three Monarchs leave the current London Palladium show tomorrow (Saturday) in order to join the 21st Birthday Show at the Coventry Theatre starting on Monday. They appear with David Whitfield, the Kaye Sisters and Jimmy Wheeler. From Coventry, the Monarchs go straight to Manchester, where they will play the Brokers' Men opposite Bob Monkhouse in "Cinderella" at the Palace. They travel to New York after their pantomime season to appear at the Radio City Music Hall for one month from March 15.



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# Is good jazz too good for Britain?

**THE jazz barriers are down—and so are the attendances. Jazz At Carnegie Hall played to some sparsely populated houses. And now the illustrious Ellington orchestra—hailed by critics as the world's greatest—is faced with empty seats.**

Forget the profit and loss accounts. What does this mean in terms of genuine jazz support? Does Britain deserve the wealth of jazz talent lavished? Or, to be blunt, is jazz too good for Britain?

Chris Barber stoutly denies it.

"The audiences are there. True, they may not be as big as they were, but they are appreciative."

Barber agrees that in the early days of the American jazz influx the hard core of genuine jazz lovers was swollen by an idiot fringe of whistling galleryites—the skiffers, breast-beaters and rockers.

The jazzmen had curiosity value. "Fans" shrilled their delight at the antics of Hampton—but they turned away when it dawned on them that most jazzmen just play jazz.

Not that Barber views the younger fans contemptuously.

"You have to bear in mind that we were all young fans once. We didn't know much about the subject. Some of us



**NO says CHRIS BARBER despite the empty seats at recent concerts**

developed an appreciation of the finer points as time passed.

"It's just the same today. A mass of fans is a collection of individuals filled with enthusiasm. They have to be told what's good and what's bad. A great many of them are eager to learn."

"When they applaud the wrong things, you have to shout at them. Tell them what they should be listening to. They grow older and the process of education goes on all the time."

### Pelicans

"Even books like Rex Harris's Pelican approach to jazz have their value. The kids read them. Right. Some stay with it and turn into Pelicans. Others gradually pass their own judgment and turn to other things."

Barber regards Humphrey Lyttelton's drift away from purist Revivalism as an interesting evolution—"though he seems to have developed a persecution complex about it."

"I don't agree with everything he plays, but I find some of it intriguing," he says.

Chris refutes the suggestion that the enthusiasm that met the first exchanges has given way to apathy.

"The audiences are not raving so much. But they are appreciating everything very much more."

"During Muddy Waters's stunts they held up the proceedings by prolonged applause. They've been exercising a little self-discipline. They contained the weight of their enthusiasm until they knew he was going off. Then they let him know what they felt. That's as it should be."

### Serious study

As for the Americans, Barber is certain that they get a real kick out of playing over here. The serious appraisal and close study of jazz as an art form, common enough in Britain, is comparatively rare in the States.

"You have to remember that most blues singers are singing what comes naturally to them and do it quite unselfconsciously," he says.

"If someone fancies it sounds like rock-n-roll and books them for a show, they take it. They are performers and they take it in their stride."

"For the last two years there simply have been no jazz concerts in America. People just don't go to them. British bands that go there have been tied up in rock-n-roll packages."

"If my band makes the trip, it will only be on the guarantee that we do jazz concerts to jazz audiences."

So far as Europe is concerned Chris has no problem. The jazz audiences exist and the Barber band pulls them in.

"Though, mind you, some of the crowds in Germany don't quite get the message. You know that we have a record on the Hit Parade over there. We had calls for that and it was sometimes a bit embarrassing."

Barber asserts that when it comes to sincere appreciation, Britain leads the field.

"And it is worth noting that we have a long tradition of jazz interest in this country—over 30 years."

"The significant point is that there is a considerable and growing interest in jazz over here. We may not be as demonstrative as some Continental audiences. But we do listen and learn."

"What greater compliment can you pay to an artist?"



The audiences are not raving so much. But they are appreciating everything very much more, says Chris Barber.



The Jazz At The Carnegie unit played to empty seats in Britain—but these Swedish fans turned out in force.

by TONY BROWN

## DUKE ELLINGTON'S inspired drummer SAM WOODYARD says...



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## Sam Woodyard DUKE ELLINGTON'S DRUMMER talks to Maurice Burman



IN a small room in the Dankworth Club, Harry Carney introduced me to a shortish man with a hedgehog crew-cut. He was wearing a red shirt, brown hacking jacket, very light trousers and a white silk cap, which he kept taking off and on. Sam Woodyard was the name. He smiled a great deal. "You look a happy person," I said. "I am, and I try to live that way. For what you live off the bandstand is what you play on the bandstand. If a man is good he will get a happy sound." "I know one or two not so nice people who are also great players," I murmured. "Perhaps you think they are bad. But maybe there's a reason that they are unhappy. No one really wants to be bad. I love people and believe in them." He waved an arm around the room. "Look at all these people here. Some have come here because they don't want to miss anything. Others because they

# 'Music isn't much without someone to listen to it'

are lonely and others because they love people." "Who was your favourite drummer when you were a kid?" I asked, getting on to the subject in hand. "Chick Webb. I was too young to see him, but I know his records. And Dave Tough—he was one of the greatest. He had more real heart than people knew and that was one of the things that hurt him."

# ON THE BEAT

The Hi-Lo's are coming back! True, they are back only for an appearance in Tuesday's "Chelsea at Eight." But the news has been sufficient to send a glow of warm delight throughout the profession — still reeling under the impact of their last (and only) television spot.

It has been sufficient, too, to revive the question: Who boomed in banning them from television before and during their tour?

It is a fact (of which some of us feel almost personally ashamed) that this devastating vocal group did not play to full houses.

One appearance similar to that one brilliant "Chelsea" performance (in which the production and camerawork were wholly excellent) could have ensured a sell-out.

But no. And why? **Damaging?** **SAYS Philip Ridgeway, the man in charge of their publicity over here: "I was all**

## with pat brand

for them being given a selected type of TV exposure before the tour, for two reasons:

"One, because of the tremendous viewing audience impact they were bound to have had.

"The other, because of the consequent National and Provincial Press coverage they would have got from the critics and gossip columnists.

"When you're playing 22 locations in 22 days, you need the blanket coverage of the country that the Press and TV can give you.

"But their agents and the impresario booking them were not desirous of their fulfilling any performance-type spot in case it affected the tour.

### No miming

AND when it came to interview spots, the Hi-Lo's said—correctly, in my opinion—that they didn't want to undertake any in which they would have to mime to their records as they didn't feel they would give a justifiable performance.

"The various programme contractors, on the other hand, did not want interview spots unless they did mime. So—no TV.

"In my opinion, the right spot prior to the tour could have done nothing but good."

It's too late now, of course. But let's hope wiser counsel prevails in future cases.

### Shoot!

TALKING of TV, who was the pianist in last Sunday's much-discussed Saroyan play, "The Time Of Your Life"? The credits named him as Samuel Benskin. Contract it to Sammy Benskin and it may ring a bell.

Sammy is the pianist on the two recently issued LPs of "The Josh White Stories," and he is working at present as accompanist to American singer Al Hibbler.

He has records under his own name on the U.S. Blue Note label, and has also recorded with Don Redman and Benny Morton. Now he is in the recording business himself, with Everett Barksdale and Aaron Bell.

The label? Dery. Derived

from his children's names—Deborah and Terry.

"You know," he told me this week, "it's a rough struggle to sell nice things, jazz things.

"You have to shoot at what's selling."

I know. . .

### £7,000,000 tip

REN GREVATT 'phoned from New York on Tuesday night to say there was a local tip that the Lew and Leslie Grade Agency had sold out to ATV for £7,000,000.

Quipped Leslie Grade: "ATV hasn't enough money to buy us with!"

### Please!

THE mike broke down the other night in the middle of the rock star's act. Sure enough, came a cry from the gallery: "Sing up! We can't hear yer."

Came a voice from the stalls: "Want to change places?"

### Jump Ahead

WITH all America getting into the hoop act—"Hula Hoop," "Hoopla Hoola," "Hula Hoop Song," etc.—it is with a nice disdain for gimmicks that Jackie Rochelle is singing "I Don't Need A Hula Hoop To Keep In Circulation" at the Gargoyle Club.

### Proud

A ROCK-'N'-ROLL performer was introduced to me for the first time the other night and it was interesting to compare his greeting with that of some other people in Show Business.

Like Ella Fitzgerald. Or Frankie Vaughan.

"Oh, yes!" said he. "There was something I was going to punch you in the nose for."

I was proud to be able to assure him that I had never written one line about him.

PS. You note I still haven't mentioned his name.

### Saye 'When'

I LIKE "The Billboard's" description of Glasgow-born Joe Saye's piano style.

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"Sonny Payne?" I suggested.

"Payne fits the Basie Band very well. He is a great friend of mine."

"Sam," I said, "Do you think there's something sad about the fact that it was 25 years ago since the Duke was here and we are all 25 years older?"

"Why be sad about that?" he replied. "We have all lived 25 years of life and that is a reason to be happy."

"Not many people realise the value of time. You should get out of bed in the morning happy to be able to enjoy life and say, 'Here's another day.'"

"Tell me something about music," I asked.

"Well, music isn't much without somebody to listen to it." Leaning against the wall, he thought for a moment and added:

"There's a void which has to be bridged between the music and the listener. And only when that void is bridged by the ethereal movement of the soul can something be accomplished by music."

I left feeling a happier and wiser man.

## Folksong cantata

JUMPING smartly on to the folksong bandwagon, BBC-TV turned over the whole of its late Sunday afternoon religious programme, "Meeting Point," this week to a folk cantata by Dominic Behan.

This was by way of an answer to ATV's popular "Sunday Break," which has been winning the teenage audience with jazz by Alex Welsh, sandwiched between uplifting talks on morality and the colour bar.

In the BBC show, however, the religious theme was wedded firmly to the music—well-known folksongs of British and American origin.

The cast list read like a directory of London's folksong world. Besides Behan himself—as fine an Irish singer as you'll find outside the streets of Dublin—there was Stan Kelly, Isabel Sutherland, Shirley Collins, Isla Cameron and Scottish folksinger Enoch Kent. Instrumental backing came from Fitz Coleman (guitar), Jim Bray (bass), and "Guitar Club's" Ken Sykora, who introduced the show.

Certainly experiments like this one, and the recent radio folk documentary by Ewan MacColl, show that there are more ways of broadcasting folksongs than just standing before a mike and singing.

—Fred Dallas.

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# Great records of our time

## Sanity in the Top Twenty

**A YEAR ago, one glance at the Top Twenty record list was enough to depress any reasonably musical person for the rest of the day.**

Now things are changing, though none of the experts seems able to agree on the reason for, or even the direction of, the trend.

by **STEVE RACE**

Rock- 'n' -roll is dying, they tell us. Yet Jack Good's TV series, "Oh Boy!" has chosen this moment to start again, and one would hardly call it a minority programme. Elvis Presley stills sells a record or two now and then. The word "skiffle" is box-office poison these days, or so Ker Robertson assured Lonnie Donegan in print last



week. Yet skiffle still has a long way to fall. Meanwhile, the music publishers, like girl guides at a first-aid class, are desperately trying to keep their fingers on the pulse. Some of them still maintain that Calypso will be the next rage, once Denmark Street has tired of running round in circles after the hula-hoop. Yet

Calypso has been repeatedly tried here—and received with a blank stare. Other publishers—especially those with established catalogues—insist that "ballads are coming back." Optimism always was the Alley's strong point. The fact is that the current Top Twenty list is an inexplicable hotch-potch of tastes, proving nothing other than



Peggy Lee

that—to coin a phrase—it takes all sorts to make a world. Rock numbers, old waltzes, Perez Prado, Bernard Bresslaw; one might as well look for uniformity in the Ark. The majority taste in pop music is in a state of transition, with a curious temporary leaning towards the Italian tongue.

### Jazz qualities

Quite the most cheering sign in recent months has been the rise of Peggy Lee's "Fever" (Capitol 45-CL14902), a record which combines strong jazz qualities with a number of proved Hit Parade ingredients, and by satisfying both sides qualifies for a place in my series.

Unlike any other member of the current Top Twenty aristocracy, 38-year-old Peggy Lee has a sound jazz background. Originally discovered by Benny Goodman's wife, she has long been prominent in the top jazzmen's own list of favourites.

As an actress she won an Academy Award for "Pete Kelly's Blues." As a songwriter she has helped to contribute several numbers to the repertoire of near-standards. As a performer, her influence—especially on what was to become the Kenton school of vocalists—was immense.

### Exposed voice

"Fever" is the opposite of that familiar type of record in which the singer does almost nothing, accompanied by a frenzied orchestra of 75.

Here, Peggy Lee works to the absolute minimum of accompaniment: one bass, one percussionist, and two or three finger-snappers. The result is

novel and extraordinarily compulsive.

With such a sparse backing her singing is utterly exposed, to a degree that only a handful of popular singers in the world could survive. (Nat Cole did it, in the similar "Calypso Blues.")

The subtle inflections of each phrase, the way she raps out the title word, the conversational, almost mocking way in which she tells her story; these things are the result of a planned artistry which seldom glimpses that pot of gold at the end of the Top Twenty rainbow.

These are reasons why "Fever" is a great record; they do not explain its presence in the sales chart, or its rise to a position usually reserved for buying vocal groups and splay-legged caveboys.

### Passion

For the final key to the success of "Fever" one must look at its lyrics, with their suggestion that the great lovers of history not only felt the sting of teenage passion ("Just like me and you, baby doll") but spoke of it in the teenage vernacular. A rose by any other name would still be a gas. It's good to know that Romeo and Juliet had parent trouble, too.

Is it just that a fine record will always find its way to the top? Alas, not yet, however pleasant it might be to think so.

Perhaps one day, when the present confusions of the Top Twenty Chart have resolved themselves, we shall see records as musicianly as "Fever" shoot right to the top of the list... and stay there to the delight of a public no longer deafened and depraved by the rock.

## Primitive? Not me! says 18-year-old Cliff Richard

WHERE lies the basic appeal of rock-'n'-roll? In elementary, uninhibited sex, of course! And the purveyors of the Big Beat often tend to exploit that fact as far as the code of moral decency allows.

Mention THAT word to the latest of the 12-bar beat idols, 18-year-old Cliff ("Move It") Richard—and he'll react with a blank, uncomprehending stare. "Arouse primitive instincts?" he asks, genuinely astonished. "Sorry, but I don't see how."

The Mother Grundies—loud in their condemnations of the tremble-and-twitch brigade—

by **MARION LEVINSON**

are already demanding that master Richard should leave the gyrations to his American counterparts. But he refuses to be intimidated. "My 'gyrations' are conducive to the type of songs I sing. They express the rhythm and drive of the beat number," he says.

"Sexy? I'm not consciously trying to be. Anyway, audiences seem to enjoy my act—and they're the best judges."

Currently high in the sellers' list is Richard's first disc, "Move It." This number, penned by a member of Richard's group, "The Drifters," is that regrettable rarity—a British hit song.

His latest recording, "High Class Baby," is being widely tipped as a potential hit.

Exults Richard: "They're both British songs. I intend to feature British numbers as much as possible. The Americans tend to sneer at our songwriters—so we're gonna try and beat them at their own game!" Hopes for the future?

### Wildest ever

I MET Cliff Richard at Newcastle immediately after seeing him given THE wildest reception I have ever seen given to a recording star (writes MM correspondent John Stuart).

Screaming girls blocked his way at both stage exits. Two girls rushed up to the foot of the stage to try to touch him as he corkscrewed his hips.

When he eventually got off-stage, compere Tony Marsh could not announce the top-of-the-bill Kalin Twins because of "We Want Cliff" chanting and stamping. Cliff had to return to calm them.

And promoter Arthur Howes told me: "This is not peculiar to Newcastle. He has gone like dynamite throughout the tour. "I don't think there is any other artist in the field who has had the same reaction—not even Tommy Steele."

Howes is already staging Richard with the rocking Most Brothers at Sunday night concerts and is now considering sending Richard out on tour—as top of the bill.

Eyes shining in awe, Richard states in hushed tones: "I may fly to Germany this February to meet Elvis."

The immediate future looks bright for this lad. He's heavily booked for Variety and he's on ATV's "Oh Boy." Secure in his jeans pocket is a Columbia recording contract.

Boosted by the powerful EMI Organisation and music publisher/manager, Franklyn Boyd, this new star will probably remain in orbit for a long time yet.

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# Over the border with 'Lord Rockingham'

WHEN the Scots hear the title of the latest disc to hit the chart it will probably have them reaching for their claymores. "Hoots Mon," was introduced by Lord Rockingham's XI on a recent "Oh Boy!" programme and has caught on sufficiently to send the group's Decca recording to No. 15.



Malcolm Vaughan—coming up.

Who's Lord Rockingham? No, not a deb's delight, but—according to ABC-TV—a completely fictitious character born in the minds of "Oh Boy!" producer Jack Good and the show's MD, Harry Robinson.

In with it comes Pat Boone's *If Dreams Came True*. This one has been popping in and out of the chart like a yo-yo for weeks past.

The struggle for top place has proved rather intense this week, but Connie Francis just managed to keep her throne in the face of ever-increasing sales of Presley's *King Creole* and Cliff Richard's *Move It*.

Incidentally, Connie may have a new entry soon. It's *I'll Get By*, originally released on her *Who's Sorry Now* LP and now selling strongly as a single.

The *Come Prima* race has heated up. Marino Marini's version has risen a place, but Malcolm Vaughan's English translation is gaining in popularity. The customers can understand this one and this may prove the decisive selling factor.

# Melody Maker

# TOP TWENTY

WEEK ENDED OCTOBER 18, 1958

This week	Last week	Title	Artist	Label
1	(1)	STUPID CUPID/CAROLINA MOON	Connie Francis	MGM
2	(2)	KING CREOLE	Elvis Presley	RCA
3	(4)	MOVE IT	Cliff Richard	Columbia
4	(5)	BIRD DOG	Everly Brothers	London
5	(3)	VOLARE (NEL BLU DIPINTO DI BLU)	Dean Martin	Capitol
6	(6)	BORN TOO LATE	Poni-Tails	HMV
7	(8)	A CERTAIN SMILE	Johnny Mathis	Fontana
8	(9)	COME PRIMA (MORE THAN EVER)/VOLARE (NEL BLU DIPINTO DI BLU)	Marino Marini	Durium
9	(12)	IT'S ALL IN THE GAME	Tommy Edwards	MGM
10	(7)	WHEN	Kalin Twins	Brunswick
11	(10)	POOR LITTLE FOOL	Ricky Nelson	London
12	(11)	MAD PASSIONATE LOVE	Bernard Bresslaw	HMV
13	(17)	WESTERN MOVIES	Olympics	HMV
14	(20)	COME PRIMA (MORE THAN EVER)	Malcolm Vaughan	HMV
15	(-)	HOOTS MON	Lord Rockingham's XI	Decca
16	(16)	RETURN TO ME	Dean Martin	Capitol
17	(13)	VOLARE (NEL BLU DIPINTO DI BLU)	Domenico Modugno Oriole	
18	(18)	PATRICIA	Perez Prado	RCA
19	(-)	IF DREAMS CAME TRUE	Pat Boone	London
20	(14)	SOMEDAY (YOU'LL WANT ME TO WANT YOU)	Jodie Sands	HMV

STORES SUPPLYING INFORMATION FOR RECORD CHART  
 LONDON—Rolo For Records, London, E.10; A. R. Tippet, S.E.15; Popular Music Stores, E.6; Imhof, W.C.1; Leading Lighting, N.1; W. A. Clarke, S.W.6. MANCHESTER—Duwe Wholesale, Ltd., 1; H. J. Carroll, 18. LIVERPOOL—Nems, Ltd., 1. BIRMINGHAM—R. C. Mansell, Ltd., 5. PLYMOUTH—C. H. Yardley and Co. PORTSMOUTH—Weston Hart, Ltd. BRIGHTON—Dobell's Record Shop, 1. CRAWLEY—S. C. Withers. LEEDS—R. S. Kitchen, Ltd., 1. GLASGOW—McCormack's, Ltd., C.2. BOLTON—Engineering Service Co. BOURNEMOUTH—Beales, NEWCASTLE—J. O. Windows, Ltd., 1. SOUTHAMPTON—The Record Shop. BLACKWOOD—Glyn Lewis, Ltd. EDINBURGH—Bandparis Music Stores, Ltd., 1. MIDDLESBROUGH—Sykes Record Shop. TORQUAY—Paish and Co., Ltd. SLOUGH—Hickies. SOUTH SHIELDS—Saville Brothers, Ltd. HULL—Sydney Scarborough, Ltd.

## AMERICA'S TOP DISCS

- As listed by "Variety"—issue dated October 22, 1958
- (1) IT'S ALL IN THE GAME Tommy Edwards (MGM)
  - (2) TOPSY Cozy Cole (Leve)
  - (10) IT'S ONLY MAKE BELIEVE Conrad Twitty (MGM)
  - (3) TOM DOOLEY Kingston Trio (Capitol)
  - (4) TEA FOR TWO CHA CHA Tommy Dorsey Orchestra (Decca)
  - (9) CHANTILLY LACE Big Bopper (Mercury)
  - (6) ROCKIN' RUBIN Bobby Day (Clate)
  - (8) THE END Earl Grant (Decca)
  - (6) TEARS ON MY PILLOW Imperials (End)
  - (14) SUSIE DARLIN' Robin Luke (Dot)
  - (10) TO KNOW HIM IS TO LOVE HIM Teddy Bears (Dore)
  - (12) BIRD DOG Everly Brothers (Cadence)
  - (5) VOLARE (NEL BLU DIPINTO DI BLU) Domenico Modugno (Decca)
  - (17) YOU CHEATED Shields (Dot)
  - (-) LONESOME TOWN Ricky Nelson (Imperial)
  - (17) THE DAY THE RAINS CAME Raymond LaFevre (Kapp)
  - (-) I'VE GOT A FEELING Ricky Nelson (Imperial)
  - (-) SUMMERTIME BLUES Eddie Cochran (Liberty)
  - (13) NEAR YOU Roger Williams (Kapp)
  - (-) NO ONE KNOWS Dion and Belmonte (Laurie)



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## Britain's top jazz discs

- Week ended October 15, 1958.
- (1) MY FAIR LADY (LP) Shelly Manne (Vogue)
  - (6) ELLA SINGS THE DUKE ELLINGTON SONG BOOK—Vols. I and II (LP's) Ella Fitzgerald (HMV)
  - (2) CHRIS BARBER IN CONCERT—Vol. III (LP) (Fye-Nixa)
  - (5) MR. ACKER BILK MARCHES ON (EP) (Fye-Nixa)
  - (4) THE ATOMIC MR. BASIE (LP) Count Basie (Columbia)
  - (9) "PAL JOEY" (LP) Andre Previn (Vogue)
  - (7) DAVE DIGS DISNEY (LP) Dave Brubeck (Fontana)
  - (-) JOHNNY HODGES AND THE ELLINGTON ALL-STARS (LP) (Columbia-Clef)
  - (2) TREASURES OF NORTH AMERICAN NEGRO MUSIC—Vol. I (EP) Leroy Carr (Fontana)
  - (-) GETZ MEETS MULLIGAN (LP) Stan Getz and Gerry Mulligan (Columbia-Clef)

\*Not sold separately.  
 STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART:  
 LONDON—Rolo For Records, E.10. GLASGOW—McCormack's, Ltd., C.2. BELFAST—Atlantic Records. MANCHESTER—Hime and Addison, Ltd., and Record Rendezvous. BIRMINGHAM—R. C. Mansell, Ltd., 5; The Diskery, 5. NEWCASTLE—J. G. Windows, Ltd., 1. LIVERPOOL—Beaver Radio, Ltd., 1. CARDIFF—City Radio (Garof), Ltd.

## Britain's 20 top tunes

- THIS copyright list of the 20 best-selling songs for the week ended October 18, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)
- (1) VOLARE (NEL BLU DIPINTO DI BLU) (F) (2-) Robbins
  - (2) TRUDIE (B) (2-) Henderson
  - (3) CAROLINA MOON (A) (2-) Lawrence Wright
  - (5) COME PRIMA (MORE THAN EVER) (F) (2-) .. Sterling
  - (4) WHEN (A) (2-) .. Southern
  - (9) BORN TOO LATE (A) (2-) Arnie-Pic
  - (7) MAD PASSIONATE LOVE (A) (2-) .. Duchess
  - (2) RETURN TO ME (A) (2-) Southern
  - (6) TULIPS FROM AMSTERDAM (F) (2-) .. Cinophone
  - (10) STUPID CUPID (A) (2-) Aldon
  - (13) MOON TALK (A) (2-) Leeds
  - (18) A CERTAIN SMILE (A) (2-) Robbins
  - (11) ON THE STREET WHERE YOU LIVE (A) (2/6) Chappell
  - (12) YOU NEED HANDS (B) (2-) Lakeview
  - (14) POOR LITTLE FOOL (A) (2-) Commodore-Imperial
  - (17) I COULD HAVE DANCED ALL NIGHT (A) (2/6) Chappell
  - (15) LITTLE BERNADETTE (B) (2/6) .. Berry
  - (16) ALL I HAVE TO DO IS DREAM (A) (2-) Acuff-Rose
  - (20) IF DREAMS CAME TRUE (A) (2-) .. Grosvenor
  - (19) PATRICIA (A) (2-) Latin-American
- A—American; B—British; F—Others. (A) rights reserved.)

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# Mike & Edna do it again

**EDNA SAVAGE** and **Michael Holliday**, stars of the "Sentimental Journey" radio series, again join voices on an EP of the same title.

The partnership is most impressive. Edna sings really well—at times her fast vibrato recalls America's Teddi King. And Mike is his usual relaxed, affable self.

Full marks for this dual effort. And the songs are ideally suited to the pair, who are tastefully accompanied by Edwin Braden and his Orchestra.

**Titles:** Tip Toe Through The Tulips; 'S Wonderful/Tea For Two; Goodnight My Love. (Columbia SEG7836)

**pop discs**  
by  
**LAURIE HENSHAW**

First I've heard of "Warm Kiss" being revived since the memorable recording over 10 years ago by blind accordionist and singer Joe Mooney. (Columbia 338X1110)

### Nat 'King' Cole

**THE** current phase for Italian songs that finds Nat "King" Cole handling Non Dimenticar, complete with cooling choir. I prefer Bend A Little My Way, which likewise gets reverential treatment from Nat and the choir. (Capitol 45-CL14937)

### Andy Griffith

**MIDNIGHT SPECIAL** — supposedly recorded while the participants were unaware of the fact—is Capitol's "A" side. But the one that clicks with me is the backing, She's Bad, Bad



Edna Savage and Michael Holliday—off on another "Sentimental Journey."

Business. Andy Griffith and The Dixie Seven really get in the groove with this rock-styled blues. Hear this one. (Capitol 45-CL14936)

### Jerry Wallace

**HOW THE TIME FLIES** is a slow rocker sung by Jerry Wallace. The livers may go for this one.

With This Ring is up-tempo rock with take-off guitar. The mixture as before, in fact. (London HLE-8719)

### The King Sisters

**THE** Guy In The Foreign Sports Car is gimmicky and novel. This beauty effort by The King Sisters could easily put the girls in the Hit Parade. There are plenty of tyre-squealing effects, but whether by a Jaguar or Mercedes we never know. The girls harmonise in softer vein on Autumn Time In Pleasant Grove. (Capitol 45-CL14934)

### Earl Bostic

**EARL** BOSTIC, who works his alto like a nutmeg grater, has the redeeming quality of being able to swing. He again gets in the groove on the EP, "Big Bostic Beat,"

which features I Love You Truly; 'Cause You're My Lover/Josephine; Jeannine, I Dream Of Lilac Time. (Parlophone GEP8701)

### Perry Como

**LOVE** Makes The World Go Round has been featured by Perry Como on his TV show. Enough to recommend it to many of his admirers. I prefer Perry in more reflective mood. Mandolins In The Moonlight is again below-par Perry. (RCA1086)

## Gala finds a star

**"EDNA** McGRIFFS The Name." That's the sleeve title of one of the new low-price Gala EPs which arrived in the shops over the weekend. And Miss McGriff—an American Negress—is a girl to watch. Her titles are easily the pick of the pack that arrived on my desk for review.

Her clean-cut voice and jazz-packed delivery are highlighted on The Fool and And That Reminds Me. First title is a pippin. Backings are Mr. Lee and Hora To Be With You (Gala 45XP1014).

Here are snap verdicts on some of the rest:

**ESY GRIECO** and Orchestra: Cha Cha Cha. Four Cha-Chas that could have been delivered with more beat (45XP1008).

**IKE COLE:** Who's Sorry Now; I've Got The World On A String; Between The Devil And The Deep Blue Sea; That's My Desire. Ike lacks the vocal control of brother Nat. But the backings are neat (45XP1010).

**BOB HAYMES:** No Other Love; With These Hands/That's All; Ebb Tide. Bob, brother of Dick Haymes, is a pleasant but undistinguished light baritone. (45XP1018).

**HELEN FORREST:** Deep Purple; My Reverie/Lover Come Back To Me; Secret Love (45XP1015). Helen, who made her name with the Harry James band, was always a good singer. Her Lover and Deep Purple are the best efforts (45XP1015).

**CAB CALLOWAY:** I'll Get By; Jilted/Learnin' The Blues; Unchained Melody. Cab's attempt to do an Al Hibbler on Unchained comes unstack. He was better at hi-de-hi (45XP1016).

### Jeri Southern

**AS** I have observed before, Jeri Southern is a vocalist who is better at song projection than at singing.

I find Jeri's husky voice attractive—particularly when allied to such quality songs and excellent accompaniments (the latter by West Coast modernist Marty Paich, by the way).

**Titles** on the 12-in. LP "Southern Breeze" comprise Down With Love (a singularly ingenious lyric, this); Crazy He Calls Me; Lazy Bones; Who Wants To Fall In Love; Then I'll Be Tired Of You; Ridin' High/He Reminds Me Of You; Porgy; Are These Really Mine; Isn't This A Lovely Day; A Warm Kiss And A Cold Heart; I Like The Likes Of You.



The Poni-Tails: (l-r) LaVerne Novak, Toni Cistone, Pattie McCabe.

## Rock is not for us, say the Poni-Tails

New York, Wednesday  
**WHEN** Laurie Henshaw reviewed the Poni-Tails' first record "Born Too Late," on August 16, he tipped it for the Hit Parade. By September 20 it had made the MM's Top Twenty—at No. 15—and this week stands at No. 6.

How do the girls feel about it? Well, on one point they made themselves very clear.

"You can forget about rock-'n'-roll so far as we're concerned," Pattie McCabe, one of the three 19-year-old Poni-Tails, told me this week. "We're not a rock group, we don't want to be known that way, and our manager is doing everything he can to keep us out of that groove."

"I don't think it's being square if you don't like all those wild rock-'n'-roll records," Pattie continued. "My favourites? I'll take Pat Boone, Frank Sinatra, Doris Day, people like that. They're the greatest singers."

The personal favourite of all three Poni-Tails is the McGuire Sisters, "although we certainly don't model our act or our sound after theirs," Laverne emphasised. "No, we've never met them. And right now, as we leave Chicago, they are opening." Toni Cistone, third member of the group, sighed reflectively. "It was just a year ago that we got out of Brush High School. That's in Lynhurst, outside of Cleveland, Ohio."

### Singing for fun

"We made our first record for REKO Unique before we were even out of school. That was when we were really singing just for fun. We would never get paid for those local appearances we'd make. Then we put our heads together and wrote a song called 'Quela Bazona.'"

"A lawyer heard us singing and he seemed to think it was great and took us to meet Tom Illius. Tom and his partner, Joe Petito, signed us and they've

by **REN GREVATT**

been our managers ever since." Patti outlined the trio's vocal group favourites. "The Four Lads are just the end. And then, well, the Four Coins, the Four Aces and the Ames Brothers are all good too."

The girls' personal tastes seemed to reflect the general trend of the American pop charts. Few girl artists are making hits. "I'd go out and buy a boy's record anytime before I'd buy a girl's," Toni told me.

### 'Jealousy' angle

"Girls buy most of the single records and I think most of them feel the same way about their record favourites. It probably has some kind of a jealousy angle. The girls in our audiences seem to like us though. And we make a special point to be extra nice to them."

"A lot of girls fall in love with fellows older than themselves. That's the way it is all through school. So in a way, our record, 'Born Too Late,' has a message for them. It was great to get started with a record like that."

"We just want to keep right on that same track and be a wonderful act. Sure we hope to do night club work and we'll sing wherever else they want us. That goes for England, too. They tell us we may go over before the end of the year."

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# SINATRA



**GREATLY** enjoyed Frank Sinatra's article, "Jazz Has No Colour Bar." He has always fought bravely for racial tolerance.

But Frank's opposition to class discrimination is less evident. When he comes to Britain he seems to spend all his time with the rich, the titled and the famous. It is more than five years since he sang for a British working-class audience or had any personal contact with his fan club over here. —Trudie Morris, London, S.W.19.

**CONGRATULATIONS** on Frank Sinatra's article last week "Jazz Has No Colour Bar!" This is the very point The Stars' Campaign For Inter-Racial Friendship has been

## —is he too stuck-up?

putting over since the recent troubles in Notting Hill, and it is great to have the support of a singer of Sinatra's stature. —Fred Dallas, Press Officer, Stars' Campaign For Inter-Racial Friendship, London, W.C.2.

● Many other readers complimented Sinatra on the article.

### Ellington

**HAVING** seen the excellent Ellington band, I fail to see how anyone can rave about

Paul Gonsalves. He must be one of the most overrated of tenormen.—M. J. Sizer, Portsmouth.

**LESS** of this "I was disappointed-with-Ellington" nonsense. All true Ellington fans were delighted to see the band on-stage. Don't let's try to pick holes with it.—W. R. Wheeler, South Cerney, Cirencester.

**TWICE** this month I have witnessed a modern-day miracle, namely, the Hi-Lo's

# About Ellington

by HUMPHREY LYTTELTON

**AFTER** eight concerts, heard in London, Leeds and Liverpool, it is possible to start co-ordinating one's thoughts and emotions on first hearing the magnificent Duke Ellington Orchestra.

Reactions have been so varied that it is fruitless to compare critical notes. If Vic Bellerby was disappointed, I was not. If Max Jones was not left limp, I was. If Jim Godbolt and the gentleman who writes off my enthusiasm as "sycophancy" found themselves assailed by dissatisfaction, I can only commiserate with them.

### Full band

I must confess total bewilderment at those who complain that the band didn't play enough as a band. In the set programme, heard at the London opening and on several subsequent concerts, I heard full band arrangements

of "Take The A' Train," "Perdido," "Newport Up," "Jeeps Blues," "All Of Me," "Sophisticated Lady," "Diminuendo and Crescendo in Blue," not to mention the shorter extracts from "Such Sweet Thunder" and "A Drum Is A Woman."

And in the Roaring Twenties and Hit Song medleys there were almost full length versions of "Black And Tan Fantasy," "The Mooche" and "Satin Doll."

Most of these items had featured soloists to the fore, but it is a serious under-estimation to think of them simply in terms of solo and "backing." Duke doesn't work like Basie. It's only on rare and carefully selected occasions that he rocks you in your seat with body blows from the full orchestra.

Where Basie relies entirely upon amplification to keep his soloists' heads above the tidal waves of sound. Duke adjusts his internal balance to the soloist, achieving more subtle grades of light and shade. Having been privileged to hear the two greatest jazz orchestras in the world, it is childishly destructive to set one against the other.

In its own way, each has thrilled me to the point of ecstasy. But I must record that I have never heard, from Basie or from any other band, anything quite so exciting as the version of "Time's Awastin'" (née "Things Ain't What They Used To Be") which was unleached on us at Leeds.

### Surprised

In place of "Jeeps Blues," Duke introduced Hodges (bearing as usual the surprised and mock-reluctant look of a "This Is Your Life" victim) with a romping "Sunny Side Of The Street," following up with the familiar "Time's A Wastin'" theme.

This was no set-piece. Hodges, his eyes roaming the skies like a lighthouse beam, took chorus after chorus while the band, under Harry Carney's direction, set up riffs behind him and the Duke, looking like every first-year jazz fan's idea of a "sent" jazz pianist, egged them on into repeat choruses.

# The power of a jingle!

**SONGSHEET**  
by Hubert W. David

**NOWADAYS** no television advertising campaign seems to be complete without a "jingle," and many products advertised in this way have shown spectacular sales figures. The result, as the MM front page lead said last week, looks like "jingle warfare."

For instance, a recent advertising campaign for a kitchen wrapping paper included the usual media, plus ITV. The country was split into different regions and a jingle aimed at all the regions except Devon and Cornwall, where facilities were not available.

Within a week repeat orders came from shopkeepers all over the country—except in Devon and Cornwall. Which seems to suggest the jingle is here to stay.

But don't think you can sit down and dash off a few words and a few bars of music which might suit somebody's porridge, peanuts or pickles. The preparation of a TV jingle is a highly skilled job.

In the first place, to write jingles demands a wide knowledge of popular music and a strong sense of showmanship. I can think of no one without these qualifications who has made a success in this new field.

So in the next two or three weeks I shall write about some of my talks with personalities

and Duke Ellington. Now, when I listen to vocal groups and bands which I once admired, I find myself picking faults.

Surely the ultimate in recorded music would be the teaming together of these two great artistic talents.—M. A. Landjeur, High Wycombe.

● **LP WINNER.** Thanks to other readers who wrote about Ellington.

### Final

**JUST** a few final observations on the "Summer Bands Shame." In the first place, the Union seem to be doing the usual "ostrich" and saying that because they don't see things, then they don't happen. I can assure Harry Francis that the facts I stated are FACTS.

In answer to Bertie Owen's letter—being used to one-night stands myself, one day in each town gave me time to see quite a lot—more than I wanted to in some cases. No one wishes to deny the right of musicians to beer and female company—as long as it doesn't affect their work, and this was the point I made.—Teddy Wallace, London, W.C.2.

● This correspondence is, as they say, now closed!

### Perfect

**LAST** week we were honoured to have Paul Robeson in Hull. After the concert several well-wishers gathered at the

# MAILBAG

stage door and were quietly ushered in, each one having a few words and a hand-shake.

What a perfect example of a fine artist, a sympathetic performer and a most gracious gentleman.—Vera Ross, Hull.

● **LP WINNER.**

### Kenny's back

**WHAT** a pleasure it is to hear Kenny Baker's Dozen back on the air on Tuesday evenings, presenting Britain's finest jazz musicians in their best setting with plenty of scope for arranger and soloist.—A. H. Hunter, Beckenham, Kent.

● **LP WINNER.**

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# This world of jazz

by **MAX JONES**

**WAS surprised to read that Muddy Waters was coolly received in Leeds. At his London appearance on Monday the applause was hot and strong.**

He didn't meet with unanimous approval, of course. There were some who could not hear his voice properly over the powerfully amplified guitar, and others who simply do not care for the electric instrument at all. But which ever way you looked at it, Muddy's St. Pancras Town Hall concert was remarkable. For an hour and a quarter he sang and played with a fierce intensity which quickly transformed the chilling atmosphere of the Assembly Rooms.

His right-hand man and half-brother, Otis Spann, who has

worked with him for 10 years or more, complemented the vocal and guitar parts with rolling blues piano such as we have never heard before in this country.

Bassist Dick Smith and drummer Graham Burbidge—on loan from Chris Barber's band, which took care of the first half of the concert—supplied the required extra sock.

### Pure blues

It was tough, unpolite, strongly rhythmic music, often very loud but with some light and shade in each number, such as you could have danced to with confidence.

The repertoire was pure blues, and the style was vital, uninhibited and decidedly "Down South."

The blues tradition expands and changes. This was in the country tradition which earlier produced men like Bill Broonzy, but it was a far cry from Big Bill's softer, more reflective and wryly humorous mood.

It would be wrong to expect a man of Muddy's age to sing the blues like Broonzy did, even though Bill often used to say: "This is a song only me and Muddy can do."

The younger man has a different way with the language, a different way of breaking the phrases up, of accenting and swinging. "I couldn't sing like Bill if I tried," Muddy says. "That was an older style. I have my own."

I liked his singing very much; I also liked some of the violent, explosive guitar accompaniment—though there were times when my thoughts turned with affection to the tones of the acoustic guitar heard on his first record.

Otis Spann's arresting solos, and his responses to the singing, were so completely in the true blues vein that it was clear we were very lucky to have him here.

When the piano's turn came round, Muddy switched down the guitar amplifier and contributed a boogie type of background. Here, again, there was



Otilie Patterson joins Muddy Waters for the finale.

some sort of microphone trouble, and the piano cut through less than it should.

For "I Can't Be Satisfied"—one of the first blues he knew—Muddy retuned the guitar, then hit out a rocking swing, left knee moving smartly with the beat.

Once or twice he broke into a few brief dance steps, reminiscent of current rock-'n'-roll gyrations.

### Always there

AFTERWARDS he told me that he used to do more moving around, but cut it out. "I guess they'd figure I was following behind Presley or something," he said without animosity.

"But that's always been there, in Southern Blues." In some ways, Muddy Waters is the personification of Rhythm-and-Blues. But real blues—authentic in meaning, in vocal inflections, in the sudden use of falsetto (as in

"Blues Before Sunrise"), in the intertwaving of voice and instrument.

### South side

At a guess I'd say this was the nearest we'll get to a Chicago South Side blues performance in London.

Muddy seemed able to forget where he was standing as eyes closed, he built up patterns, sometimes walls of electrified sound.

I asked whether any of the places here bothered him at all. "Makes no difference where I am," he said. "I do the same thing . . . in a hall, a club, in the street."

He was sorry to hear of complaints about the guitar's volume, saying: "This is my first time here, and I want to learn the country, what type of things they go for, how soft they like it. I realise they like an ordinary guitar. If I come over again, I'll bring both guitars."

## jazz on the air

(Times: GMT)

**SATURDAY, OCTOBER 25:**  
 11.10-11.45 a.m. A 1: Alex Welsh, Louis, Hines, J. Jones, Stitt.  
 12.15-12.40 p.m. C 2: Jazz Music.  
 12.25-12.40 A 12: George Lewis, Davis Sisters.  
 2.15-2.45 P 2: Rhythm is Their Business.  
 3.20-3.40 R: Jazz in Development  
 4.15-4.45 Z: Swing Serenade.  
 6.30-7.0 DL: Sim Copans.  
 7.15-8.0 T: Jonah Jones, Anthony, Müller, Moe Koffman Quartet.  
 8.5-9.0 J: The Herman Herd.  
 8.15-9.0 T: Perkins-Kamuca, Mulligan-Getz, Monk-Rollins, Ella, Vinnie Burke All Stars, Max Roach.  
 9.0-9.45 W: Jazz Time.  
 9.5-9.30 J: Dixie Beat.  
 9.10-9.55 F 1: Carlos de Raditzky.  
 9.35-10.0 Y: Jazz Gallery.  
 10.30-12.0 J: D-J Shows.  
 11.30-12.15 a.m. T: Repeat of 8.15.  
 1.5-2.0 H-Q: Hollywood-New York.

**SUNDAY, OCTOBER 26:**  
 7.15-8.0 p.m. T: S-F, Les Brown, Johnny Mercer, Herman.  
 8.15-9.0 T: Wilson, Duke, Ory, Teo Macero, Santo Pecora.  
 9.10-10.0 S: For Jazz Fans (news break 9.30).  
 9.35-9.58 B: Panassié on The Duke.  
 10.0-10.55 P 1: Jazz Microgrooves.  
 11.30-12.15 a.m. T: Repeat of 8.15.

**MONDAY, OCTOBER 27:**  
 4.10-4.25 p.m. L: Jazz.  
 7.15-8.0 T: Basie-Williams, Cole, Herman.  
 8.15-9.0 T: Diz (30 mnts.), Adderly, Joe Mooney.  
 8.30-9.0 I: German Amateur Jazz Festival.  
 9.10-10.0 S: As Sunday.  
 9.30-10.30 app. K: Jazz Hour.  
 9.35-9.55 J: Big Band Sounds.  
 9.35-10.0 Z: Jazz Actualities.  
 10.5-12.0 J: D-J Shows (nightly).  
 11.30-12.15 a.m. T: Repeat of 8.15.

**TUESDAY, OCTOBER 28:**  
 4.30-5.0 p.m. C 2: Jazz Music.  
 7.15-8.0 T: Jess Stacy-Lee Wiley, Rogers, Comstock, Ella, Duke, Shaw.  
 8.15-9.0 T: Harry Arnold, James P. —Waller, Bechet, O.D.J.B., Meade Lewis.  
 9.10-9.37 B-25m: The Real Jazz.  
 9.10-10.0 S: As Sunday.  
 9.30-9.55 J: Modern Jazz 1958.  
 9.30-10.0 N: Jazz Programme.  
 9.30-10.15 I: International Disc News.  
 10.40-11.30 DL: Baker's New Dozen.  
 11.30-12.15 a.m. T: Repeat of 8.15.

**WEDNESDAY, OCTOBER 29:**  
 5.30-5.55 p.m. F 1: Carlos de Raditzky.  
 6.15-6.45 DE Jazz Session.  
 7.15-8.0 T: Ella, Kenton, Hines, Heath, Flanagan.  
 8.15-9.0 T: Herman (30 mnts.), '46 Metronome All-Stars, '39 Victor All-Stars.  
 8.30-9.30 F 3: Jazz for Everyone.  
 9.10-10.0 S: As Sunday.  
 9.20-10.0 Q: Ernest Borneman.  
 9.35-10.0 P 1: Benny Goodman.  
 10.0-11.0 I: Rhythm Rendezvous.  
 10.5-11.0 O: Jazz Journal.  
 11.10-12.0 Y: Billy May, Lunceford Ork., Mulligan, Jonah Jones, Abe Lincoln.  
 11.30-12.15 a.m. T: Repeat of 8.15.

**THURSDAY, OCTOBER 30:**  
 7.45-8.30 p.m. M: Art Farmer.  
 8.30-9.0 P 1: Jazz Primer.  
 8.30-9.0 P 2: Jazz in 30 Lessons.  
 9.10-10.0 S: As Sunday.  
 9.30-10.0 F 4: Duke Ellington.  
 10.0-11.0 P: Ellington: Black, Brown and Beige, Deep South Suite, Perfume Suite.  
 10.40-11.30 DL: Jazz Club.  
 11.30-12.15 a.m. T: Clifford Brown (30 mnts.), Hodges, Ella.

**FRIDAY, OCTOBER 31:**  
 4.0-4.20 p.m. F 4: Josh White.  
 4.30-5.0 L: Jazz.  
 6.10-6.30 C 2: Radio Jazz Orchestra.  
 7.15-8.0 T: 4 by Duke, Shering, Rita Reys.  
 7.40-8.0 Z: Jazz à la Carte.  
 8.15-9.0 T: 3 by Tatum, Scandinavian Jazzmen, Geo. Lewis, Clayton, Merkle.  
 9.10-10.0 S: As Sunday.  
 9.15-9.45 F 2: The Living Jazz.  
 9.15-9.45 N: Jazz Programme.  
 9.30-9.55 J: Stars of Jazz.  
 11.30-12.15 a.m. T: Repeat of 8.15. Programmes subject to change.

### KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTP France 1: 1-1829, 48.59, 2-193.  
 B: RTF France 2: 280, 218, 318, 319, 379, 445, 498.  
 C: Hilversum: 1-402, 2-298.  
 D: BBC: E-464, L-1500, 247.  
 E: NDR WDR: 309, 189, 49.36.  
 F: Belgian Radio: 1-484, 2-324, 3-267, 4-198.  
 H: RIAS Berlin: 303.  
 I: SWF B-Baden: 295, 363, 195, 41.29.  
 J: AFDN: 344, 271, 547.  
 K: SBC Stockholm: 1571, 255, 245, 306, 506, 49 band.  
 L: NR Oslo: 1376, 337, 228, 477, 19.25 or 31 bands.  
 M: Copenhagen: 263, 210.  
 N: Monte Carlo: 266, 49.71, 40.62.  
 O: BR Munich: 375, 187, 45.7.  
 P: SDR Stuttgart: 522, 49.75.  
 Q: HR Frankfurt: 506.  
 R: RAI Rome: 355, 290, 269, 41.61.  
 S: Europe I: 1622.  
 T: VOA: 7.15 and 8.16; 49, 51, 25.19, 16 metre bands. 11.30; 1724 (L Wave).  
 W: Luxembourg: 268, 49.20  
 Y: SBC Lugano: 658.6  
 Z: SBC Geneva/Lausanne: 393, 31 band.

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Wed., Oct. 29, Purley Hall, Purley

Thurs., Oct. 30, Jazz Ball, Kew Boathouse

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\*SUNDAY AFTERNOON, 3-6 p.m.:  
Jam Session, RHYTHM 'N' BLUES,  
JAZZ, GHA-GHA-GHA.

THREE MONTHS' MEMBERSHIP  
FREE to all who accept this sensa-  
tional offer! FIFTEEN MONTHS'  
membership (till Jan. 1960) for the  
price of twelve. Send P.O. (10/-) and  
8.6. to P. Woodlands, North Harrow,  
Middx. . . or come to the club before  
8.30 this Sunday!  
Jeff Kruger's

"JAZZ at the FLAMINGO,"  
33-37, Wardour Street, W.1.

\*TONIGHT (FRIDAY) at 7:  
THE JAZZ COURIERS  
Hear Tubby Hayes on FLUTE  
NEW TONY KINSEY QUINTET

\*SATURDAY (25th) at 7:  
THE JAZZ COURIERS  
KATHIE STOBART QUINTET  
with Bert Courtley, Eddie Harvey

\*SATURDAY ALL-NIGHT (see below)

\*SUNDAY (26th) at 7:  
THE JAZZ COURIERS  
LENNIE BEST QUARTET  
Guest star: Bert Courtley  
Free Membership till 1960 before 8.30.

\*WEDNESDAY (29th) at 7:  
Harry White's GHA-GHA SEVEN  
Great new TONY KINSEY QUINTET  
with Ken Wray, Condon, LeSage  
Compers: TV's Tony Hall, Bix Curtis

\*SENSATIONAL JAZZ "MIDNIGHT  
MATEINE" THIS SATURDAY (25th),  
12-7 a.m. at

"JAZZ at the FLAMINGO,"  
Seven hours of non-stop jazz by two  
exciting combos: THE JAZZ  
COURIERS with Ronnie Scott, Tubby  
Hayes and swinging VIC ASH SEXTET  
with Johnny Scott, Alan Branscombe,  
etc. Never-to-be-repeated value-for-  
money! Members 7.6. guests 10s.  
Come early! And the Duke Ellington  
boys are in town!

KING'S CROSS "CLIMAX"—see  
Thursday column.

\*FRIDAY (TODAY) \*\*  
ALL CHEAM memberships valid,  
THAMES HOTEL, Hampton Court:  
MIKE DANIELS DELTA JAZZMEN.  
Listen, Jive, Licensed, 8-11 p.m.

ATLANTA BALLROOM, Woking:  
Fantastic OWEN BRYCE BAND.

AT THE CELLAR: THE CITY  
RAMBLERS and JACK ELLIOTT.

BIRDLAND,  
Denglow Studios, Chadwell Heath,  
7.30. This week: BASIL KIRCHIN,  
EDDIE HARVEY, JOHNNY MAR-  
SHALL.

CAMBRIDGE HOUSE, CAMBER-  
WELL: KEN HINE DIXIELANDERS.

COME LISTEN to the PANAMA  
JAZZMEN at "GREYHOUND," RED-  
HILL.

GROYDON JAZZ CLUB, Star Hotel,  
London Road: River City Jazzmen.

CY LAURIE Club: Graham Stewart  
Seven, Alan Elsdon, 7.15-10.45.

CY LAURIE JAZZBAND, MR.  
ACKER BILK'S PARAMOUNT JAZZ-  
BAND.—St. Pancras Town Hall, 8  
p.m.-2 a.m., 8/6d.

QARTFORD: GRANE RIVER JAZZ-  
BAND.—Masonic Hall

ERIC SILK'S SOUTHERN JAZZ-  
BAND, Southern Jazz Club, Masonic  
Hall, 640, High Road, Leytonstone.

GRAVESEND: MICKY ASHMAN  
JAZZBAND.—Co-op. Hall.

KENNY BAKER, Fleet Street, today,  
LUNCHTIME.

PRESENTING  
**JAZZ FOR TODAY**  
founded on Tradition

from  
**TERRY LIGHTFOOT'S**  
**NEW ORLEANS**  
**JAZZMEN**

with  
MIKE PETERS (Trumpet)  
PHIL RHODES (Trombone)  
PADDY LIGHTFOOT (Banjo)  
VIC BARTON (Bass)  
BILLY LOCH (Drums)

Playing  
**NEW ORLEANS • STOMPS • RAGS**  
**MARCHES • BLUES & SPIRITUALS**

Sole Representation:  
LYN DUTTON AGENCY LTD.,  
8 Great Chapel Street, London, W.1

\*FRIDAY—contd. \*

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

OPENING NEXT WEEK, Friday,  
October 31, the Brent Jazz Club.  
"Viaduct," Hanwell, with the Pete  
Korrierson Band, 7.45 to 10.30.

ST. LOUIS Jazz Club, Elm Park  
Hotel, Hornchurch (nearest station:  
Elm Park). Buses to hotel, car park  
adjoining: Sonny Morris Jazzmen.  
Next week: Graham Stewart.

\*SATURDAY \*

ABLE ALWAYS takes his MARI-  
ANNE to the MODERN club at  
RICHMOND Community Centre.  
Thanks for queuing last Saturday,  
CLIFF DENCHFIELD.

AT THE CELLAR, 49, Greek Street,  
W.1: THE CITY RAMBLERS and the  
NEW HAWLEANS.

And another great all-night  
session, midnight till 6.30 a.m.:  
OWEN BRYCE AND HIS BAND,  
PERDIDO JAZZMEN,  
JOHNNY JOHNSON JAZZBAND  
and guest musicians.

BECKENHAM TONIGHT features  
the return of ERIC SILK'S Jazzband,  
by your request.—Harvey Hall, Fair-  
field Road (off High Street).

CHISLEHURST GAVES,  
London's most unusual club, every  
Saturday, 7.30-11 p.m. Next to  
Chislehurst Station—22 mins. from  
Charing Cross.

COOK'S FERRY INN:  
The band everyone is raving about.  
THE STORYVILLE JAZZMEN.

CROYDON JAZZ CLUB, Star Hotel:  
Joe Smith Jazzmen.

CY LAURIE Club, Great Windmill  
Street, 7.15-10.45: Cy Laurie Band.

HARRINGAY JAZZ CLUB:  
Ex-Chris Barber stars,  
MICKY ASHMAN JAZZBAND  
with DICKIE BISHOP Trio.

EVERYBODY WELCOME! 4 free  
tickets for Ellington concert, Sunday,  
Oct. 26, to lucky ticket holders.

SATURDAY, NOVEMBER 5:  
ANOTHER FABULOUS FANCY  
DRESS BALL WITH MR. ACKER  
BILK'S PARAMOUNT JAZZBAND!  
Watch this column!—See Wednesday  
club for address.

KENNY BAKER, Fleet Street, Fri-  
day.

Kew Boathouse: Cha-Cha,  
mambo, Latin-American, ballroom—  
JOHNNY ROMANO'S CARIBBEAN  
QUINTET.

LONDON SOCIETY OF JAZZ  
MUSIC.—MEMBERS PLEASE NOTE  
MOVE COMMENCING THIS SUNDAY,  
OCT. 26, FROM COOK'S FERRY INN  
TO BRITANNIA INN, FIVE STREET  
(NEAR REGAL), EDMONTON.

MR. ACKER BILK'S Paramount  
Jazzband, The Georgian Jazz Club,  
High Street, Cowley.

PINNER, Whittington Hotel,  
Cannon Lane, 8-11:

DICK CHARLESWORTH JAZZBAND.

RICKMANSWORTH: The famous  
SOUTHERN STOMPERS and PAM...  
"The Entertainer." Members, guests.  
—Oddfellows' Hall.

WOOD GREEN: THE FAIR-  
WEATHER-BROWN BAND.—See  
Thursday.

\*SUNDAY \*

A BALL with GALBRAITH'S JAZZ-  
MEN, 210 JIVE CONTEST—first heat,  
—Thames Hotel, Hampton Court.

AFTERNOON, 3-6 p.m., CY LAURIE  
Club: Bill Brunskill Jazzmen. EVEN-  
ING, 7.15-10.45: Sonny Morris Jazz-  
men.

AGAIN, CLUB OCTAVE invites you  
to hear the great Gordon Beck Trio,  
Dave Morse.—Hambrough Tavern,  
Southall.

AT THE CELLAR: THE CITY RAM-  
BLERS and KEITH SCOTT, Open  
session.

BALLADS AND BLUES, "THE  
HOOTENNANY," Horse Shoe Hotel  
(next Dominion Theatre), Tottenham  
Court Road: Ewan McColl, Fitzroy  
Coleman, Isla Cameron, Ralph  
Rinzler, 7.15.

BLUE CIRCLE, RUISLIP: Derek  
Budd's Maryland Jazzband. Girls  
admitted free before 8 p.m.

BRITANNIA  
INN  
EDMONTON,  
Sebastopol Road (off Fore St.),  
Edmonton (near Regal Cinema).  
This and every Sunday, 7-10 p.m.  
Free membership this week.

"TWO TRAD SPECIAL"  
TERRY LIGHTFOOT'S JAZZMEN,  
MICKY ASHMAN JAZZBAND,  
DICKIE BISHOP GROUP.  
FINALS "MISS JAZZ CLUB."  
An LSJM Club—late Cook's Ferry.

COOK'S FERRY INN:  
Other band everyone is raving about,  
DICK CHARLESWORTH JAZZ.  
Nov. 9: CY LAURIE.

EALING BROADWAY, "Feathers":  
COLIN KINGWELL'S Jazz Bandits,  
STREAMLINERS Skiffle Champions,  
blues singer RUDY MARSHALL.

GLENN MILLER Recital, 2.30. This  
Sunday, at Bonington Hotel, South-  
ampton Row, London, W.C.1. Bring  
your ice skates, skis and toboggans  
along.

HOT CLUB OF LONDON, 7 p.m.:  
GRAHAM STEWART SEVEN, fea-  
turing ALAN ELDON, the JOHNNY  
PARKER TRIO. Return visit from  
THE ALBERTS.—Shakespeare Hotel,  
Powers Street, Woolwich.

KENNY BAKER, Fleet Street, Fri-  
day.

"OLD TIGER'S HEAD," Lee: Eric  
Hitchcock's Quintet, 7 p.m., Admis-  
sion free.

\*SUNDAY—contd. \*

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

WOOD GREEN: THE DADDIE OF  
DIXIE, ALEX, WELSH.—See Thurs-  
day.

\*MONDAY \*

A BRENTFORD TRAD, Club, Legion  
Hall, Boston Manor Road (near  
library). BAR, Tonight: Geoff Wil-  
kins' Band. Nov. 6: Mitz Mitton.  
Monday's "Blow-it-Yourself" ses-  
sion.

A RACTIME FESTIVAL: Professors  
galore! . . . also the famous  
SOUTHERN STOMPERS and PAM, at  
the TUXEDO, "Terry's," Harrow  
Road (Sudbury Town Station),  
Members 2/6, guests 3/-.

AT BLUE CIRCLE, RUISLIP: FRED  
PERRY (Aute/alto), Brian Auger  
Trio, Next "Jazz Party," November  
10.

AT THE CELLAR: Britain's greatest  
—BRUCE TURNER JUMP BAND and  
guests.

CY LAURIE Club: Graham Stewart  
Seven, Alan Elsdon.

DOBELL'S RECORD Recital Club:  
Pete Ford "Concert Jazz."—"White  
Bear," Lisle Street, W.C.2, 7.30. Admis-  
sion 2/-.

HAMPTON COURT: LENNIE BEST,  
CHARLIE BURCHELL, CLIFF HALL,  
TED POTTER, JOHNNY duBOCK.—  
Thames Hotel, 8 p.m.

KENNY BAKER, Fleet Street, Fri-  
day.

Kew Boathouse: Always admired  
for their wonderful SOUND—now  
they gather their chairs around to  
WATCH—DICK CHARLESWORTH  
JAZZ.

SWANLEY JAZZ CLUB, Buyl Hotel,  
Birchwood: Grand opening Novem-  
ber 3 with Ken Colyer's Jazzmen,  
8-11.

WEST HAMPSTEAD Jazz Club,  
Broadhurst Rooms, Railway Hotel:  
ART CUMMINS' JAZZMEN, PATTI  
CLARKE.

\*TUESDAY \*

A BALL "GREYHOUND,"  
Chadwell Heath:  
RONNIE ROSS,  
Eddie Thompson, Lovelock, Vernon.

AGAIN, SOUTHALL, "White  
Hart": All-Star Group with DON  
RENDELL, BERT COURTLEY.

AT THE CELLAR: BENBOW FOUR,  
MARGARET BARRY, HYLDA SIMS,  
JIMMY MACCREGOR and Co.

BARNET, Assembly Hall, Union  
Street: Terry Lightfoot Jazzmen.

BROMLEY, KENT, "White Hart,"  
7.30-10.30: DICK CHARLESWORTH'S  
Jazzband.

"CLUB MATADOR"—Its fame is  
spreading for the most attractive  
girls, the smartest fellas, the greatest  
Latin tempo and modern jazz in the  
country, played by the tremendous  
HARRY WHITE GROUP, plus ALL-  
STAR INSTRUMENTALISTS, plus  
BOBBY BREEN, At "Club Matador,"  
Star and Garter Hotel, Putney (2  
mins. from bridge); Cha-Cha-Cha,  
mambo and modern jazz.

CY LAURIE Club: Cy Laurie Band.

HAROLD WOOD Jazz Club, "King  
Harold": Finley-Todd Quintet, 7.30-  
10.30.

HARROW JAZZ CLUB, British  
Legion Hall, South Harrow: Mr.  
Acker Bilk's Paramount Jazzband.

KENNY BAKER, Fleet Street, Fri-  
day.

WOOD GREEN: IAN BELL'S BAND.  
—See Thursday.

\*WEDNESDAY \*

A BALL "CAULIFLOWER,"  
553, High Road, Ilford:  
THE JAZZ PLAYERS.

AT THE CELLAR: OWEN BRYCE  
AND HIS BAND and the ROM-  
SIDERS.

CY LAURIE Club: Teddy Layton  
Band, 7.15-10.45.

DAGENHAM JAZZ CLUB, Royal  
Oak Hotel: Mr. Acker Bilk's Para-  
mount Jazzband.

DICK CHARLESWORTH JAZZ-  
BAND, Purley Hall, Purley.

HARRINGAY JAZZ CLUB:  
Stars of TV, BBC and contests,  
the wonderful DAUPHIN ST. SIX  
EVERYBODY WELCOME! Members  
3/-, guests 3/6. At "Russell-Vale"  
Dancing School (50 yards from  
"Westbury" public house), Willing-  
don Road, N.22.

Wed., Nov. 5: KEN COLYER!  
KENNY BAKER, Fleet Street, Fri-  
day.

KEN COLYER'S Jazzmen, "White  
Hart," Southall.

ST. ALBANS, Market Hall: Cy  
Laurie Jazzband.

"TIGER'S HEAD," Catford: Gra-  
ham Stewart Seven.

\*THURSDAY \*

A BEATFULL OPENING, Thurs-  
day, 7.45, "The Climax," Kingsville  
Restaurant (opposite King's Cross):  
PLENTY of top-rate second-hand  
jazz LP's to choose from plus, of  
course, enormous stock of new discs  
all speeds and labels.—The Record  
Shop, 100, Charing Cross Road,  
W.C.2, Tem. 8619.

POST FREE orders over £1 or  
C.O.D. TAX FREE anywhere  
ABROAD, FREE monthly catalogue  
on request.—Len Daniels, 4, Soho  
Street, Oxford Street, London, W.1.

AGAIN at the "White Hart,"  
Acton, the best modern jazz.

ATLANTA BALLROOM, Woking:  
"King of Rock," RORY BLACKWELL  
and his BLACKJACKS.

AT THE CELLAR: THE GREAT  
JUBILEE GROUP and the METRO-  
POLITANS.

BLUES AND BARRELHOUSE,  
"Roundhouse," Wardour Street:  
Guests, ISLA CAMERON and JACK  
ELLIOTT.

CAMBERWELL TOWN HALL: KEN  
HINE DIXIELANDERS.

CY LAURIE Club: Brian Taylor  
Band.

KENNY BAKER, Fleet Street, Fri-  
day.

Kew Boathouse, 7.30 p.m.-1  
a.m.: JAZZ MUSICIANS' GET-TO-  
GETHER BALL, Star-packed session,  
8/6.

NORTHERN STAR, New Southgate  
(Arnos Grove Tube): Again, Present  
City Jazzmen Admission 2/6.

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

WATFORD JAZZ CLUB, United  
Ex-Servicemen's Club, St. Albans  
Road: Mr. Acker Bilk's Paramount  
Jazzband.

WOOD GREEN: CLUB DJANGO for  
the Reinhardt fan, with DIZ DIS-  
LEY'S QUINTET plus GUESTS.—  
Fishmongers Arms (2 minutes from  
Underground).

## Dankworth Club

79 Oxford St.,  
W.1

## SATURDAY— The Jazzmakers

featuring

Ronnie Allan

**ROSS & GANLEY**

with

# Ray Charles— at last!

**RAY CHARLES (LP)**  
"The Great Ray Charles"  
The Ray (a); My Melancholy Baby (a); Black Coffee (b); There's No You (a); Doodlin' (a); Sweet Sixteen Bars (c); I Surrender, Dear (a); Undecided (a)  
(London 12 in. LTZ-K15134—37s. 6½d.)  
(a)—Charles (pno., celeste); David Newman (alto, tr.); Emmett Dennis (bari.); Joseph Bridgewater, John Hunt (tpis.); Roosevelt Shefeld (bass); William Peebles (drs.).  
(b)—Charles (pno.); Oscar Pettiford (bass); Joe Harris (drs.).  
(c)—Charles (pno.); Sheffield (bass); Peebles (drs.).  
All circa 1957. USA. (Am Atlantic.)

**VISITING** American musicians have been singing the praises of Ray Charles for the past couple of years. Such diverse talents as Sister Rosetta Tharpe, Sonny Stitt, Quincy Jones and Brownie McGhee are all confirmed Charles addicts.

Despite phenomenal sales in America, no records of Charles have been issued here until this month. As long ago as May, Max Jones was castigating Decca for this lamentable omission.

The ways of record companies being indeed strange, this first British release by Charles features him as a pianist, although most of his success has been built up as a blues singer. Someone has also goofed by using the American sleeve note which opens with "You all know Ray Charles, the blues singer. His records are on every juke box."

Such quibbles aside, there is a lot of wonderful music on "The Great Ray Charles." Ray's piano playing has the fire and drive of the great boogie men combined with touches of Bud Powell and Garner and his own highly original talent. The blues pervades everything Charles plays.

Apart from two trio tracks, he is backed by what one might call a modern rhythm and blues outfit, including a fine, hard-swinging alto and tenorist, in the Parker tradition, David Newman. Trumpeter Joseph Bridgewater also scores with a couple of Joe Newman-type solos.

The excellent arrangements are by Quincy Jones (with Ernie Wilkins on "Undecided") and Charles himself.

Now can we please have a Charles vocal album.—Bob Dawbarn.

## Cultivated clues

**LONNIE JOHNSON (EP)**  
"Lonnie's Blues, No. 2."  
Drunk Again (a); Working Man's

Blues (a); Jelly Roll Baker (a); Tomorrow (b)

(Parlophone GEP8093—11s. 1½d.)

(a)—Johnson (voc., gtr.); Allen Smith (pno.); Monte Morrison (bass), and unidentified gtr. November, 1947. Cincinnati. (Am. King.)  
(b)—Johnson (voc., gtr.). Details untraced. (Am. King.)

**THREE** of these are more than tolerable examples of Lonnie Johnson's cultivated blues style, which is milder than most but far from tame. The fourth, "Tomorrow," is a maudlin ballad with nothing to recommend it that I can hear.

"Jelly Roll Baker" and "Drunk Again" were couped on Vogue V2015 and reviewed in 1951.

The former, a tuneful and ribald blues with "barrelhouse" lyrics, is one of Johnson's memorable creations. Though he did it with more spirit on the 1942 Bluebird record, this version is expressive enough to drive home the message. And Lonnie swings out at the end like a bona fide jazz singer.

"Drunk Again" speaks of the solace and pitfalls of liquor, while "Working Man's Blues" deals with some even less respectable realities of American society. Both are honest songs, as opposed to the "popular" variety.

The accompaniment is appropriate but uninspiring, with only occasional flashes of guitar technique. This is nevertheless the most worthwhile of Parlophone's three Johnson EPs.—Max Jones.

## Rendell's best

**DON RENDELL JAZZ SIX (LP)**  
"Playtime"

Hit The Road To Dreamland; Packet Of Blues; My Friend Tom; It's Playtime; Ticketless; The Lady Is A Tramp; Dolly Mixture; This Can't Be Love; By-Pass; Johnny Come Lately  
(Decca 12 in. LK4256—35s. 10d.)

Rendell (tr.); Ronnie Ross (alto bar.); Bert Courtley (tp.); Eddie Harvey (tm.), pno.; Peje Blannin (bass); Andy White (drs.). 13 and 14/3/58. London. (Decca.)

**THE** recent demise of the Jazz Six, the best group Don

Rendell ever had, was a sad event for British jazz. Although the band's performances were inclined to be erratic it had, on a good night, a fresh and wonderfully integrated ensemble sound.

The band also suffered from unsuitable rhythm sections, but the Blannin-White duo featured on this album was the last and best.

This is easily the best record the Jazz Six made, with solo honours going, perhaps surprisingly, to Bert Courtley's trumpet.

The group's greatest strength lay in the fact that all four front-line men were accomplished composers and good arrangers. Courtley's "Packet Of Blues" and Ronnie Ross's "Dolly Mixture," for example, are both above-average compositions and show off the group's Mulliganesque use of counterpoint to advantage.—Bob Dawbarn.



● Ray Charles

## CAPSULE REVIEWS

**KENNY CLARKE QUARTET (EP)**

Now's The Time; The Squirrel; Stompin' At The Savoy; Four  
(Columbia SEG7830—11s. 1½d.)

**THE** combination of two Americans (Clarke and Lucky Thompson) and two Frenchmen has come up with a pleasantly relaxed, yet swinging, EP.

Charlie Parker's "Now's The Time," later known as the "Huckleback," is taken at a faster tempo than usual and showcases Thompson's breathy tenor.

Martial Solal solos neatly on all four titles and the rhythm team of Pierre Michelot and Clarke is first-rate.—B. D.

**KEN SYKORA (EPs)**

"Guitar Club" (Vol. 1)  
Guitar Club Theme (a); Serenade In Blue (d); How About You? (g); Little Black Dog (e); Here Lies Love (a)  
(Saga ESAG7001—6s. 3d.)  
"Guitar Cub" (Vol. 3)  
Garden In Versailles (h); Zenara (f); Autumn Leaves (b); Lullaby

**Of The Leaves (c); Guitar Club**

Theme (a)  
(Saga ESAG7003—6s. 3d.)

**THESE** are the first of the cheap (6s. 3d.) Saga EPs to reach me. They make pleasant background music but lack content of any substance. Best of the two is Volume 3 with its pleasant "Versailles."

Sykora and Ike Isaacs are featured on guitar and Bruce Turner's alto stands out on "Dog" and "Zenara."—B. D.

**"THE YOUNG BLOODS" (LP)**

Dewey Square; Dupeltook; Once More; House Of Chan; In Walked George; Lover Man  
(Egmont 12 in. 32-060—39s. 7½d.)  
**EXCELLENT** alto from Phil Woods, good trumpet from Donald Byrd and a swinging, poppish rhythm section of Al Hall, Teddy Kotick and Charlie Persip, make this worth the money.  
Hard, uncompromising jazz with no tricks or gimmicks.—H. D.

**CHARLIE VENTURA QUINTET (EP)**

(No. 2.)  
This Can't Be Love; Take The "A" Train; In Oblivion  
(Parlophone GEP8792—11s. 1½d.)

**VENTURA'S** glib tenor is featured in over-slick performances backed by a quartet comprising Johnny Coates Jr. (pno.), Billy Bean (gtr.), Gus Nemeth (bass) and Tony DeNicola.

The record has a certain surface excitement, but begins to pall after a couple of playings.—B. D.

**BOB COOPER (EP)**

Indiana; That's All; All The Things You Are  
(HMV 7EG8376—11s. 1½d.)

**A SUBSTANDARD** Dutch rhythm section does little to help Cooper's tenor and, on "That's All," oboe.  
It's all a bit wishy-washy and Cooper falls below his own improvisational standards.—B. D.



## JAZZ MUSICIANS' GET-TOGETHER BALL

On THURSDAY, 30th OCTOBER  
In the Spacious Ballroom over  
**THE BOATHOUSE, KEW BRIDGE**

★ ALL JAZZ LOVERS WELCOME TO THIS RAVE OF THE YEAR ★

M.C.: BRIAN HARVEY, Deputy Secretary of the N.J.F.

**MR. ACKER BILK'S**  
PARAMOUNT JAZZ BAND

**JOE HARRIOTT'S QUINTET**

NEVA RAPHAELLO | GEORGE MELLY

**TONY KINSEY QUINTET**

Jam Sessionaires: MICK MULLIGAN, ALEX WELSH, TERRY LIGHTFOOT, BRUCE TURNER, TEDDY LAYTON, MIKE PETERS, OWEN BRYCE, ERIC ALLANDEALE, NEIL MILLET, RUDY MARSALIS, etc.

Proceeds to Bob Wallis, Joe Harriott, Kenny Graham, and other jazzmen in need

Tickets 8/6 and s.a.e. from James Tate Agency, 221 Acton Lane, Chiswick, W.4.  
Students, Nurses, Forces and Chiswick J.C. members, 6/-  
ALL NIGHT BUSES TO THE WEST END,  
7.30 p.m.—1 a.m. Licensed till 11.30 p.m. Doors open 7 p.m.

And welcoming back Trumpet Star—**BOB WALLIS**  
on his first public appearance since discharge from hospital, with his **STORYVILLE JAZZMEN**  
**HURRY FOR TICKETS!**

**KATHY STOBART**  
and  
**BERT COURTLEY**

**DICK CHARLESWORTH**  
JAZZ BAND

## CLASSIFIED ADS. (See also Pages 12, 14, 15)

**INSTRUMENTS FOR SALE 5d. per word**

ALTO SAX. Manhattan, L.P., S.P., £14, o.n.o.—Wem, 4691.  
ARISTONE GUITAR, mahogany body, spruce top, new case, £18; TRUMPET, B. and H. Imperial, with case, £35.—Birdland Music Box, 166, Uxbridge Road, Shepherd's Bush Green, W.12. She. 0126.  
BASS CLARINET, Selmer, fullest Boehm, £159.—Hainault 4539.  
BASS, HOFNER, as new, £50, o.n.o.—Sou. 3195.

**BUY YOUR SAXOPHONE or Clarinet** from Derek Hawkins, Scotland's Saxophone Specialist.—101, St. Vincent Street, Glasgow.  
**CASE WORRIES** to Paxman Bros., 36, Gerrard Street, W.1. Ger. 4892.  
CLARINET, B. AND H., "Edgware," Bb Boehm, in case, as new, accessories, £25.—20 West Park Grove, Healey, Batley, Yorks.  
CONN Bb Tenor, £44; BUESCHER Bb Soprano, £16.—R. M. Ackroyd, 45 Ash Road, Harrogate (2677).  
ELECTRIC GUITAR, Gibson, £15.—Reg. Delhomme, Reliance 2912.  
EX-TEDDY BROWN Zylphone, £25.—64, Marstonale Avenue, Newcastle-on-Tyne 6.  
GUITAR-HOFNER Committee, professionally improved, electric, four controls, impeccable tone, £48, no offers.—AMPLIFIER, 10-watt, £12 10s.—17, Underhill, Covent, Barnet.

HÖHNER ACCORDION, 120 bass, with case, £25. No offers.—Lar. 2559.  
IMPERIAL "A" Clarinet. Offers.—Part 2771.  
PIANO ACCORDION, Frontalini, 48 bass, case, little used, £20 o.n.o.—67, High Street, Eton.

SOPRANO, STRAIGHT, American, overhauled, Reflectors.—Archway 5764.—Box 6298, "MM."  
SWELL BACK German Bass, unmarked, with special heavyweight cover and bow.—Put. 5048.  
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# Melody Maker

OCTOBER 25, 1958

EVERY FRIDAY 6d.

## Haley still rocks Paris fans

From Henry Kahn

PARIS, Wednesday.—There were 50 arrests following the uproar at Bill Haley's two Paris concerts, reported in the MM last week.

The casualty list in the damaged Olympia Music Hall included 12 badly injured—one of them a policeman.

## WEYMOUTH GETS A NEW BALLROOM

WEYMOUTH Corporation is to build a £186,000 theatre and ballroom on the site of the old Ritz Theatre.

Built in 1908, it was destroyed by fire four and a half years ago. Work on the project has begun and the ballroom, which will cater for 1,000 dancers, is expected to open next summer.

The theatre, seating 1,000, should be ready in 1960.



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# CRIME WAVE HITS DISCS

ARE thieves developing a taste for jazz? A spate of record-shop and band-wagon burglaries has led record-dealers and band leaders to think so.

"It could be a gang at work," said one victim, "but it is more likely to be an awareness among thieves that jazz and pop records and musical instruments are highly saleable commodities these days.

"All these goods are 'hot' and are generally disposed of within a few hours. Avenues include personal contact, back-street second-hand shops and market stalls."

### Six dealers

Latest disc-store theft was at Colin Pomroy's "Record Shop" in Charing Cross-road on Tuesday. He lost about 300 records, most of them popular 10in. LPs.

Other dealers robbed during the past months have included Dobell's (800 records), Johnny Rowe (400), James Asman (four raids, totalling about £700), Collet's (three attempts, two successful, netting about 100 records altogether) and Ashcroft and Dawes (two entries involving about £3,000).

### Four leaders

Bandleader victims have been Mantovani (station-wagon containing rare percussion instruments valued at £600), Nat Temple (arrangements, band jackets and stands, estimated at £1,000), Ray Ellington (complete library, loudspeaker and three microphones, clothes), and Vic Lewis (suits, alto-sax, trombone, bass and damage to the coach).

Dealers are working out plans to combat the raiders, with burglar-alarm devices, some wired direct to police stations.

## Frankie meets Perry



Two famous singers get together to pose for the MM's New York cameraman. They are Frankie Vaughan and Perry Como.

## ANGLO-AMERICAN HERMAN BAND

From Page 1

offer for Ronnie Scott to join him.

Another unique feature of the exchange is that Barber's tour of America will also be handled by the NJF, who are opening a New York office.

Harold Pendleton, Executive Secretary of the NJF, told the MM: "We have been worried for a long time about British groups getting the thin end of the wedge in the exchanges."

### Ross and Lewis

"The one really successful thing about the exchanges so far was the way Britain's Ronnie Ross and America's John Lewis got together. As a result, Ross is now internationally known and came second as a 'New Star' in the latest 'Down Beat' poll.

"As the aim of the NJF is primarily the development of British jazz, we felt this type of exchange would be a great benefit to local musicians."

## Vic Ash Six added to jamboree

The Vic Ash Sextet has been added to the all-star bill that will play at the Jazz Jamboree at the Gaumont State, Kilburn, on November 23.

Alf Morgan, secretary of the Musicians' Social and Benevolent Council, tells the MM that tickets are selling rapidly but some are still available.

## A Royal Occasion



The high spot of Duke Ellington's British tour on Saturday when Ellington was presented to the Queen.

DUKE ELLINGTON is to dedicate a new composition to the Queen. He promised this when he was presented by the Earl of Harewood at a reception on Saturday, following the end of the 1958 Leeds Festival.

"She was great!" Ellington told the MM after his meeting with the Queen. "She told me she was sorry she couldn't see the concert herself.

"I told Her Majesty that meeting her made me feel tremendously inspired, and I must write something to mark the occasion. I haven't got anything down yet but I'm sure it will come."

### Duke with Duke

Ellington also chatted with the Duke of Edinburgh.

"He was most complimentary," said Ellington. "He told me his only disappointment was that he had missed 'Take The A Train.' He said it was his favourite number."

Tenor-saxist Paul Gonsalves contracted food poisoning after Ellington's concert at Glasgow on Thursday.

He missed the performances at Liverpool on Friday and Leeds on Saturday, but was back with the band at the Davis Theatre, Croydon, on Sunday.

## 1,000 CUSTOMERS

Formed only six months ago, the Iford Jazz Club already has over 1,000 members.

### No glass!

Over 100 policemen were called in but were kept too busy defending themselves to be able to quell the riots.

Haley himself appealed to his fans not to pelt his musicians with glass—apparently having no objection to other missiles.

The uproar continued in the street after Haley had been escorted from the hall by a police bodyguard.

## THE WILDE BOY GETS MOVING

Marty Wilde is not worried about quitting his glamour spot in ABC-TV's fast-moving "Oh Boy!" show. In fact, he and manager Larry Parnes prefer it that way.

Says Parnes: "Rehearsals for the show took so much time and organising that we were never really able to get Marty's dates moving."

"But now, thanks to this breathing space, we have been able to book him without a break until next May."

Marty started a week's holiday in the South of France last Friday to prepare for a strenuous schedule of a five-week Variety tour, his first pantomime, a film, a Scandinavian tour and TV dates.

## Marion Ryan gets O.K. for TV show

Marion Ryan has had to obtain special permission from Granada TV to be seen in "The Bob Hope Show" on BBC-TV on November 2.

Marion is under exclusive contract to Granada, but tele-recorded the programme with Bob some months ago for American release. The BBC have since bought it.

Marion makes one of her rare dance-hall appearances when she stars at Samson and Hercules Ballroom, Norwich, on November 8.

## THE SAXOPHONE GOES TO SCHOOL

With the coming of winter, the David McKinnon Saxophone Quartet is resuming its work of introducing the full capabilities of the instrument to London schools.

Comprising David (soprano), Ralph Bruce (alto), Harry Gold (tenor) and Jay Langham (baritone), the Quartet gives a recital at the Coburn School for Girls, E.3, on November 6, and appears next day at the Burghley Secondary School, N.W.5.

## Music men fly to U.S. conference

Three British officials of the Robbins Music Corporation fly to New York this week-end for a three- to four-day conference of representatives of the firm from all over the world.

They are Paddy Crookshank, European representative of Robbins Music, who is travelling via Rome; Bert Corri, Professional Manager of Francis, Day and Hunter; and Ben Nisbet, General Manager of Feldman's. Alan Holmes, General Manager of Robbins Music, Ltd., has been prevented from making the trip through illness. He is currently in Richmond Hospital.

## MCA agency to enter publishing?

NEW YORK, Wednesday.—It is reported here that the Music Corporation of America agency is to branch out into music publishing.

It is understood that the agency has negotiated, so far with little success, with the Famous and Bourne Music firms.