

# Melody Maker

Kingston  
Trio  
See Pages 6-7

November 14, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

# MARTY'S JUST WILDE ABOUT VINCE!

**MARTY WILDE and Vince Eager—the two top names in Larry Parnes's rock stable—are a feudin' and a-fightin'.**

The hassle came to a head last week when they appeared in the Parnes Big Beat package show at Dundee's Caird Hall.

Back in his dressing-room, Marty complained to the MELODY MAKER that he did not like travelling around with other beat stars.

"It kills my act," he said.

He went on: "I have stopped wearing flashy clothes." Pointing to his gold and silver jackets, he commented: "I am never going to wear them again. I am going to give them to charity. Too many people are copying me."

Vince Eager, who had second billing on the show, hit back strongly when he heard of the accusations. He declared angrily:

"Marty must be referring to me when he mentions the jackets. I am the only other

person on the show who wears them. But I bought mine first.

"Marty Wilde used to be a friend of mine. But he has changed."

The trouble had apparently started at a recent Bournemouth show after Eager had sung one of Wilde's songs.

## 'ACCIDENTAL'

"It was purely accidental," claimed Vince. "But in the second house, while I was singing a ballad, Wilde, along with another star, walked across the back of the stage with his jacket pulled over his head."

"I commented about this. Marty really blew out steam."

◆ Back Page, Col. 3



Vince Eager.



Marty Wilde.

## Shelly Manne for Britain

**HOLLYWOOD'S number one drummer, Shelly Manne, is in line for his first tour of Britain next Spring.**

Negotiations are under way for Manne to lead an all-star combo as part of Norman Grant's 1960 Jazz at the Philharmonic package.

Among the musicians suggested for Manne's group is British multi-instrumentalist Victor Feldman, who has been resident in the U.S. for the past four years.

### Polls winner

Manne's most regular colleagues are pianist Andre Previn and bassist Leroy Vinnegar with whom he made the "My Fair Lady" LP which figured among the best-selling jazz discs in Britain for over a year.

At 39, Manne has won almost every major jazz poll throughout the world and was voted the world's best drummer in the last MELODY MAKER Readers' Poll.

## DAVE KING BACK ON COMO SHOW

**PEEHY COMO** has said "be my guest" again to Dave King.

The British comedian, who scored such a hit with his debut on Como's TV show in April, has been invited back on Wednesday, November 23.

Also appearing with King and Como on the show—which takes place in the eve of the American Thanksgiving holiday—are Lawrence Welk's Lennox Sisters.

## 'Snow Coach' Russ in Juke Box Jury

**Russ Conway**, whose "Snow Coach" disc this week entered the MM's Top Twenty chart, makes his debut on BBC-TV's "Juke Box Jury" on December 5. He is also booked for the following week.

Other signings for the show include Disney Wolfe, actress Judy Carne and Peter Noble (November 28), Eric Burdon and Anita Askey (December 12).

### CLUB DEBUT

Singer **Clary Marshall**, recently signed by the Law and Leslie (L&L) agency, appears in concert at the Embassy Club on Monday night, followed by a "week end" at Astor Club, from November 20.

## MR. & MRS. CHRIS BARBER



**CHRIS BARBER** and his singer, **Otilie Patterson**, were married at Paddington Register Office yesterday (Thursday).

They are pictured above at a "welcome home" reception at Soho's Mandrake Club last Thursday only a few hours after returning from their second American tour.

The marriage was almost the jazz world's best kept secret of 1959. Chris and Otilie had planned a "no-fuss" wedding but the news leaked out with three days to go to the ceremony. **Fai Hallow**, trumpeter with the Barber Band, was Chris's Best Man.

Otilie has sung with the band since January, 1955, after Chris heard her when touring her native Ireland. The band is already being lined up for a third U.S. tour next year.

## ATV RUSH CALL FOR FRANKIE

**ATV** are flying Frankie Vaughan into Britain today (Friday) for an "emergency" bill-topping spot on this Sunday's "Sunday Night at the London Palladium."

Appearing with Frankie Vaughan on Sunday's ATV bill are Des O'Connor, The Peters Sisters, and The Pussycat Troupe.

Says Billy Marsh, executive of the Bernard DeWolfe agency: "Frankie will return to the States to start rehearsals on Monday for a spectacular with Mrs. Sabl and Eddie Cantor."

"Then he's doing a guest spot on 'The Dinah Shore Show' on December 20."

## NEW LATE-NIGHT SHOW ON ATV

A new music-and-dance show will be televised weekly by ATV from Sunday, December 6.

Regular stars will include the soul-brothers, Jimmy Lindy and Emile Ford and the Cheltenhames. Produced by Dicky Leyman, the show will run from 11 to 11.30 p.m. Jack Parnes's Orchestra will provide accompaniment.

## FIESTA-STYLE PREMIERE FOR STEELE FILM

**A FIESTA-STYLE** premiere will be held for Tommy Steele's "Tommy The Toreador" film at the Warner Theatre, Leicester Square, on December 5.

"It's an obvious—but good—gimmick because of the film's Spanish setting," a spokesman for Warner-Pathe told the MM on Wednesday. "And London can expect its most glittering premiere for years."

First-nighters will see Spanish

dancing girls, musicians and decor. A Spanish-style buffet is also being planned.

Ten days later (December 13) Tommy will attend a charity

### SURPRISE!

**Most surprised MM reader** of his week—has he had a head of snow? Until he opened this issue he had no idea his star (British and international) had paid his festive tribute. (See cover page.)

### 'BONGO' START

"Expensive Bongs"—the film which stars Cliff Richard as "Bong Herbert"—will be premiered on November 21 at the London Pavilion.

SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y.







# STEVE RACE resumes his American Journal



## HI-FI CAKE

**RECIPE**—Take 1 ripe rhythm section, and swing gently with 1 tuba and 1 trumpet. Stir well. Add 1 rich trombone, flavoured with 2 girl singers. Garnish with 1 tuba and 6 assorted percussionists. Keep the mixture cool with 1 West Coast arranger.

**THE result—Hi-Fi Cake.** I witnessed it being prepared at the RCA Victor Studios in Hollywood.

It was one of those sessions that somehow don't happen in London. Come to that, the whole idea is essentially American.

Jazz?—well no, not quite. Pop?—certainly not. Light orchestral music?—hardly. The personnel read like the West Coast All-Stars, but the musicians wouldn't have called it a jazz date.

### No concessions

The tunes were standards ("They Can't Take That Away From Me" and an impromptu version of "Hello Young Lovers") but the treatment made no concessions to the commercial pop field.

Strictly speaking, I suppose the result was designed for hi-fi fanatics whose taste (in so far, as they exhibit any) is for the Nelson Riddle idiom. Certainly such things as Response and Frequency Curve had been in the arranger's mind, as the percussionists thrashed around

the studio producing a succession of ting, bong, birra and boom.

Altogether certainly was. The rhythm section consisted of Alvin Stoller (drums), Joe Mondragon (bass) and Howard Roberts (guitar). Milt Bernhart led the trombones. Don Fagerquist was on trumpet, with Ted Nash (bute) and Red Callender (tuba).

The percussionists included Lou Singer and our own Victor Feldman, while the girl trio was led by Louie Jean Norman, "Angel" of almost every Hollywood choir from Bernadette to Ben Hur.

A good half of the studio seemed to be occupied by drummers, with their vibraphones and marimbas (as in all, glockenspiel, tubular bells, gong, timpa, triangle . . . the lot).

Their kit even included the Bu-Bams, an instrument which I had met for the first time with the Louis Bellson Band in Las Vegas and tried out at the Drum Shop in Los Angeles.

It can best be described as a set of bongo skins stretched over enormous wooden resonators, and graded chromatically like a set of vibes.

A Bu-Bam—or should it be a deck of Bu-Bams?—is about the length of an Onassis



● Milt Bernhart

yacht, and I'm not surprised that our ships' musicians haven't managed to smuggle one back to England yet.

There was also a device which looked like a couple of dozen metal doughnuts threaded vertically on a meat skewer.

### Doughnuts

When Lou Singer brushed them sharply with a stick they emitted a sound like a couple of dozen metal doughnuts threaded vertically on a meat skewer being brushed sharply with a stick. I didn't care for it.

But Victor Feldman, Miss



● Alvin Stoller

him, tore happily from instrument to instrument, a pong here, a chime there, a thud somewhere else.

Every now and then he would rush over to me and ask after someone else in the London jazz world.

The arrangements were difficult to the point of near-impossibility. Certainly the scores I heard were of the "I-write-em, you-play-em" variety, and sounded just as appalling the first time through as if your orchestra or mine had been trying them out.

It was only after the second or third performance that such arrangements seemed to

click into shape. But from there on it was a clear run to the final (third or fourth) take.

For those who are interested, the studio set-up seemed very like ours, with Alvin Stoller's condenser mike (RCA 77-DX) where it should be—over his hi-hats—and the girl trio screened on three sides.

I might add that "saccharine humour" would appear to be the same the world over.

And the Union rate for the musicians? Perhaps I'd better not say. We don't want any of those wildcat strikes around Hampstead or St. John's Wood.

## The Name that guarantees quality

—ask the Stars!

"Golden Hofner"

"Committee"

"President"

"Senator"

"Congress"

"Club 40, 50, 60"

"Colorama"

Spanish 'Vienna' and 'Flamenco'

"Hawaiian"

"Hofner Bass"

All Electric Models available in the THINLINE

POST THIS COUPON TODAY to: **BELL MUSIC LTD.**  
LARGEST STOCK OF HOFNER GUITARS  
IN GREAT BRITAIN. HIRE PURCHASE  
TERMS AVAILABLE ON THE EASIEST  
OF ALL TERMS.

**159, EWELL ROAD,  
SURBITON, SURREY**

Please send me details of the complete Hofner Guitar range.

NAME   
ADDRESS



Reviews by the MM Pop Panel

MM TWO-PAGE

POP PARADE

Edited by Laurie Henshaw

Can Lonnie do it again?



Donegan—hasn't missed so far.

Lonnie Donegan, Britain's home-grown hill-billy, is one disc star who can boast he has never missed the Top Twenty with a release.

LP SESSION

Lonnie Donegan's "My Thanks to You" (MGM CD13) was recorded in Britain with an accompaniment from the Gene and Tony Osborne Orchestra.

FOR GOON LOVERS

Recommended to Gene Heers is "The Best of the Gene Shows," an all-Fairbanks production.

★ Donald Peers

There are stars in My Eyes (Columbia CD4260). It's odd that Donald in disguise is now a better singer than ever he was in the old days of success.

★ Alma Cogan

We got love! Don't mind being all alone (HMV POP707). Alma projects the top-side love in breath and heavy fashion.

★ Keely Smith

To climb the highest mountain than I (Mercury CD 1518). Keely makes her big for the Hill Parade jacket here.

★ Domenico Modugno

So le sole, so le sole, so le sole (Globe NR 1090). Domenico, the ageless singer, is a great and unchangeable singer.

★ Tony Reese

Just About in Love (London HL5897). A wondrous extension of the finest magnetic recording tone you can buy.

★ Nash Lorraine

The Ways of Love (Mercury CD228). New singer Nash Lorraine makes a promising debut with a catchy ballad backed by a lively chorus.

STEREO LPs

"My Fair Lady's" action has been improved still further. Not by Professor Gold's stereo sound.

★ Peter Sellers

The Best of Sellers, are in this EP (Parlophone DEP770). The numbers—selected for their record request popularity—are "Bulldog," "Gladys to the South," "Annie Roifer" and "Part political speech."

★ Dinah Washington

"Queen Dinah" (Mercury CD228) is one of those discs falling between two categories. Certainly there is enough jazz content in Dinah Washington's expressive, blue-eyed soul to stimulate the jazz devotee.

★ Michael Flanders and Donald Swann

These two talented characters, one of the most original and humorous of our times, are here in a pair of discs.

It's tough

"WERE going to Britain and the rest of Europe for sure and I can't tell you how much we're looking forward to the whole junket."

The speaker was Dave Guard, one of the two Hawaiians who are members of the fantastically successful Kingston Trio.

In New York for a two-day stop over between one-nighters, Guard discussed records, rhythm-and-blues, plans for the legitimate stage, a trip to the South Seas, and films.

"There's a picture deal in the works right now for us," he told me, but nothing has been decided yet about where it will be shot.

by Ren Grevatt

Talking about the show business scene, Guard reflects the views of the trio with some interesting observations.

"I don't have to tell you what it's like to try to stay up on top of rock backings or gimmicks."

Pop singles

★ Four Aces WALTZING MATILDA (Roses of Rio Brunswick 50812). The Aces' traditional sound is in for quite a revival during the next few months for it is featured in the forthcoming film "On the Beach." The Four Aces stick strictly to tradition—no rock backings or gimmicks.

★ Russ Conway MORE and More Party Pop (Columbia DD474). Not content with last week's newsmagazine release, Russ Conway adds another contribution to the Christmas party; this time an infectious selection for a sing-along or a dance.

★ Nutty Squirrels OH OH—Part 1 and 2 (Pye TR2094). It's that good-sounding voice again, and it has been so successful in the past, there's no reason why it shouldn't be so here. But surely one side of Oh! Oh! was enough.

★ Anne Shelton THE WILLIE LANE OF ST. BERNARD (You're Not Living, You're Just Existing) (Mercury CD 1518). A pop coupled with a heavy dose of Tin Pan Alley brings her a new and interesting material and sings so well as ever, which about her father.

★ Clint Ford RED INDIAN CHRISTMAS (Columbia CD 1518). Red Indian is the song written by a Jewish prodigal to translate the Christmas story into Indian imagery for the Christmas market.

★ Alma Cogan WE GOT LOVE! Don't mind being all alone (HMV POP707). Alma projects the top-side love in breath and heavy fashion, with appropriate confidence from the Don Riddie Singers. But the catchy, dance-able melody is what is one to call away to success.

★ Keely Smith TO CLIMB THE HIGHEST MOUNTAIN THAN I (Mercury CD 1518). Keely makes her big for the Hill Parade jacket here, backed by choir, strings and the essential strong beat. Her hip she even escapes the ball chorus with a cool, sultry secret. But the girl's voice would be hard to resist on more suitable vehicles.

★ Domenico Modugno SO LE SOLE, SO LE SOLE, SO LE SOLE (Globe NR 1090). Domenico, the ageless singer, is a great and unchangeable singer. His songs are only those of his own time, and their two allures of his pop and dramatic work are irrefragable, and his early hits.

★ Tony Reese JUST ABOUT IN LOVE (London HL5897). A wondrous extension of the finest magnetic recording tone you can buy—from your dealer, or direct post from the address below.

★ Nash Lorraine THE WAYS OF LOVE (Mercury CD228). New singer Nash Lorraine makes a promising debut with a catchy ballad backed by a lively chorus. The young Lorraine was discovered in a Brighton talent contest and is being groomed by artist-manager Johnnie Johnson, who is showing Lorraine the way of a disc hit.

★ Peter Sellers THE BEST OF SELLERS (Parlophone DEP770). The numbers—selected for their record request popularity—are "Bulldog," "Gladys to the South," "Annie Roifer" and "Part political speech."

★ Dinah Washington "QUEEN DINAH" (Mercury CD228) is one of those discs falling between two categories. Certainly there is enough jazz content in Dinah Washington's expressive, blue-eyed soul to stimulate the jazz devotee. And the easy, swinging tone to impart the somewhat trite "Honey Truck" was applied in this direction.

★ Michael Flanders and Donald Swann THESE two talented characters, one of the most original and humorous of our times, are here in a pair of discs. "Kolorado" and "Madira, Madira" (Parlophone DEP770).

says the KINGSTON TRIO

with his these days. Every day life's a new star.

"Personally, I hope to stay in the business for a long time, at least until I've been able to add something of real value. I'd like to feel that we're contributing something really worthwhile."

"So we tried calling ourselves the Kingston Trio, even though to this day we don't do more than three or four calypso numbers in our whole act."

"We like all kinds of music, but so far as rock is concerned, we'll tell you I think it's all kind of a sad commentary on rhythm-and-blues."

"Ten years ago, the real rhythm-and-blues used to gas me. Then about five years ago the tunes and performances got sort of, well, wimpy."

"Since then I don't think things have improved much."

Project

Shortly the group will take a few days off to cut a series of commercials for Pepsi Cola. This is in keeping with a mounting trend which has seen the McGuire sisters in a continuing series of radio and TV commercials for Coca Cola.

Another interesting project in the works for the Kingstons, is the planned to help bring back the sheet music business.

The single song of an upcoming Kingston Trio disc will be well served for the same price printed in sheet music along with the plug tune of a disc by another top name record act. This two-for-one sheet deal Trio group even more.



Kingston Trio disc will be well served for the same price printed in sheet music along with the plug tune of a disc by another top name record act. This two-for-one sheet deal Trio group even more.

Ella Fitzgerald EP is the month's bargain

THIS must rate as the bargain of the month—four superb numbers from the incomparable Ella Fitzgerald. Descriptions of her performance are superfluous—

they are all so good. Sufficient just to list the titles: "With A Song In My Heart," "Every Time We Say Goodbye," "Manhattan" and "Blue Moon." (HMV TG3803.)

★ Ruby Murray charms the Irish THE plaintive-voiced Ruby Murray brings a breath of country air to the EP issues this week. Under the title, "Endearing Young Charms" Ruby sings four songs which will be sure to charm the hearts of the Irish. Pick of the tracks—"Let Him Go, Let Him Tarry" and "A Little Bit Of Heaven" (Columbia SEG7952).

★ Frankie Avalon IN "Frankie Avalon (No. 3)," the 20-year-old Philadelphia-born turns his first EP into a trumpet player rather than his hit parade singer. The number is the new "Bella del Mondo." Pick of the vocals: "Tina Turn It Up," "More Partis Pops" which is an excellent take for a party. (Columbia SEG7951.)

★ Russ Conway HOW does the rock and roll star get that sparkling wit? Somehow he manages to get that sparkling wit in single EP or LP. On this one he rattles through 16 "More Party Pops" which is an excellent take for a party. (Columbia SEG7951.)

★ Peter Sellers THE BEST OF SELLERS (Parlophone DEP770). The numbers—selected for their record request popularity—are "Bulldog," "Gladys to the South," "Annie Roifer" and "Part political speech."

★ Dinah Washington "QUEEN DINAH" (Mercury CD228) is one of those discs falling between two categories. Certainly there is enough jazz content in Dinah Washington's expressive, blue-eyed soul to stimulate the jazz devotee. And the easy, swinging tone to impart the somewhat trite "Honey Truck" was applied in this direction.

★ Michael Flanders and Donald Swann THESE two talented characters, one of the most original and humorous of our times, are here in a pair of discs. "Kolorado" and "Madira, Madira" (Parlophone DEP770).

DISC JOCKEY CHOICE

Table with 3 columns: Disc Jockey, Hit Parade Choice, Personal Choice. Includes names like Lonnie Donegan, Barry Allis, Pete Murray, Tony Hall, Roy Hines, Radio Jockies.

Just for the record!

Garrard produce the finest and widest range of record playing equipment in the world

The model illustrated is the 4-speed R.C. 121/4D Mark II Record Changer mounted on an attractive base.

Just plug in to your radio, connect to the power supply and you have the complete record player.

Price (as illustrated on B3 base) £15.0.6 (inc. P.T.)

Price (without base) £12.13.5 (inc. P.T.)

This model is for A.C. only.

An Illustrated Catalogue of the whole Garrard range is available on request.

Garrard The Soundest Name in Sound Reproduction

GARRARD ENGINEERING & MANUFACTURING CO. LTD., SWINDON, WILTS.

MSS Mastertape logo and address: M.S.S. RECORDING COMPANY LIMITED, LEICESTER, ENGLAND.

LOUIS ARMSTRONG SINGS "THE FORMULA FOR LOVE" with NINA and FREDERIK AND "STRUTTING WITH SOME BARBECUE" with VELMA MIDDLETON. INTERNATIONAL 7N 25043 (45 & 78)

MAUREN EVANS featured in "SATURDAY SPECTACULAR" sing "The Years Between" and "Don't want the moonlight" 45/78rpm CB1517

ORIOLE RECORDS LTD., 315-7 OXFORD STREET, W.1

# Teenagers don't want quality artists

IT'S no use donning a mortar board and gown to din higher musical education into today's teenagers.

Who says so? Thirty-year-old ex-newsreader Brian Matthew, now announcer and assistant producer to Jimmy Grant on the BBC's booming "Saturday Club," for "education," which substitutes the word "entertainment."

"I've had enough of trying to teach teenagers what's what in pop music," he says. "I tried to educate them on a record programme I handled a short time ago."

## Bitter truth

"I played all the 'right' disc-artists like Ella Fitzgerald, Samara, Billy Eckstine and so on. But the bitter truth is the teenagers just did not want to know. Listening figures were the lowest for any record show."

Even with "Saturday Club" the story's the same. In a two-hour programme you would think it possible to slip in the odd record so think the youngsters should hear. But every time we do, we get violent letters of protest.

Brian still holds out hopes for the teenagers, however. "As they grow older, their taste matures and they eventually start to appreciate the 'quality' artists."

## Pop panel

This was Brian's first show to be submitted for approval by the BBC planners. It is tentatively titled "Rumpus Room," and has been taped as an hour-long teenage magazine show.

Spotlighted will be a panel of teenagers who will discuss the current pop releases in a "Just Box Jazzy" style.

Also featured will be a new

# ANKA — et Les Filles de Paris



PARIS, Wednesday. PAUL ANKA—a popular figure here—is back in Paris for his second series of concerts this year. Hundreds of fans gave him a wild greeting at the airport, but this was nothing to the scene in Versailles, where he met his fan club. Paul had to take refuge in a lorry, which was promptly surrounded, and in the melee, a policeman was hit by a stone and the lorry driver manhandled. Finally, 60 people were taken into custody. At the Grand Theatre, the going is not so rough. But Paul's first French composition, "Les Filles de Paris sont tres Jolies" (Paris Girls are Beautiful), is drawing applause which lasts longer than the song itself.—Gino Levi.

## Brian Matthew tells BILL HALDEN

group led by Robert Hartley, the 26-year-old nephew of band-leader Ken Mackintosh and arranger for the band.

Singers on the show will be Danny Williams, who was featured in BBC-TV's "Drumbeat," and new discovery Maureen Evans, who was signed by Brian before her name hit the headlines.

Is the BBC catering more for teenagers these days?

Says Brian: "I don't think they are allocating any more time to them, but I do think they are giving them more of what they want—less of the old-fashioned, big-band sounds, and more solo stars and small instrumental groups."

"After all, it must not be forgotten that the teenagers are only a minority audience—even though it's a powerful minority."

# Salute Kid Ory—a fine bandmaster

Humphrey  
Lyttelton's  
column

ONE or two critics, presumably after a bout of that "concentrated listening" referred to by Tony Brown in last week's spirited apology, come up with the verdict that Kid Ory is far from being an inventive soloist.

To which anyone whose ears are connected to a cerebral brain at all and not to a dried pea must answer: "Amen."

But is it relevant? Do we sneer at a Suffolk Punch because it doesn't win the Derby?

It would be delightful, I agree, if Ory could furnish the ensemble with his impeccable trombone part and then step forward and solo like J. J. Johnson.

It would be nice, too, if chickens could sing already scrambled and garnished with parsley and red pepper.

But either phenomenon is so improbable that it is a waste of mental energy to contemplate it.

## Pre-Lewis

The school of jazz in which Ory has brought up—and remember that he belongs to a generation before George Lewis—has no great store by inventive solo flights.

As a relatively young man with Armstrong's Hot Five, Ory often treated his solo spots lightly, in many cases just repeating his ensemble part as though unaware that the other horn men had stopped.

It is relevant to note that, since the so-called "emancipation" of the trombone at the hands of men like Jimmy Harrison, Jack Teagarden and J. C. Higginbotham, no one except George Brunies (himself a limited soloist) has approached Ory's skill as an ensemble man.

## A rest!

You may ask why Ory bothers to take solos at all. If you presume not to be asked, I'll tell you.

It is simply to give the other front-line men a rest. New Orleans jazz was not only a function, but an extremely practical music.

Solo spots, so far from being the be-all and end-all of jazz

performance, were, in the days when Ory served his musical apprenticeship, simply interludes imposed by the exigencies of nature.

Necessity was, in this case, the mother of invention, and younger musicians began to turn the solo interlude to good purpose.

## Restless

Such a player was Red Allen, 20 years younger than Ory, whose appearance next to the old master presented a contrast as distinct as any jazz vocabulary of mainstream and modern.

Allen's style has always been restless, probing, exploratory, erratic—the very last thing which one would prescribe for the classic formalism of Ory's music.

One is almost tempted to say that Allen dominated the band.

There was indeed something inappropriate to a sideman about his mannerings on stage. But for most of the time we heard a startlingly different Allen, lending a keener ear to the ensemble pattern and for the most part avoiding dangerous and irrelevant flights into the atmosphere.

## Leader

I venture to attribute the change in Allen to the fact that, musically and in personality, Ory was very much the leader of the band.

With those few wonderful moments yet great, paternal yet admonitory trombone notes, he dictated the pattern of the ensemble in a subtle but decisive way.

What we applaud Red Allen for a performance right up in the majestic class, sets the tone. To salute Kid Ory, the great bandmaster in the New Orleans tradition since Morton,

# ALTON REDD

Celebrated Drummer with

## KID ORY

AND HIS CREOLE JAZZ BAND

# plays AJAX

— of course

# Plus the Fabulous Swiv-O-Matic

DRUM EQUIPMENT

—The Drummer's Dream

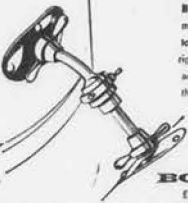
—at last a reality



Used by leading players in Britain and U.S.A., SWIV-O-MATIC TOM-TOM HOLDERS, CYMBAL HOLDERS, CYMBAL TILTERS AND BASS DRUM SPURS make a Drummer's life much easier! You set your drums and cymbals to any desired playing height or angle—they are held absolutely rigidly and securely, will not twist, turn or fall, yet can instantly be adjusted to any new position. Kit can be set up in half the time—then you concentrate on an evening's trouble-free drumming!

Ask for full particulars at your local music store, or write to—

**BOOSEY & HAWKES LTD**  
EDGWARE, MIDDLESEX • Phone: Edgware 551



# WOMEN and BLUES

She's got a face like a monkey, hair like a teddy bear.  
But she's my woman, you ain't got no business there.

I AM an old-time blues singer and one of the last of the New Orleans barrel-house piano players. Everything an old-timer sings is something he's lived or seen other people live. That's what gives him the feeling, and blues is a feeling. Everything I sing has a feeling and tells a story—straight down from the opening to the finish. Many of the stories concern women, because women cause the blues. Women were the birth of the blues.

A woman walks out, and that gives you the blues. Everybody have the blues, but if you're a blues man, you take it from there.

"The woman I love, she took my appetite."  
This is a line from one of my blues. And it's from life . . . that's no live! And she

was an ugly dame, so I sing:  
"She's got a face like a monkey, hair like a teddy bear. But she's my woman, you ain't got no business there."  
It's all in life and experience. That's where blues come from.

## An orphan

I was left an orphan when I was a kid, and raised in an orphanage. So I was on my own till I was 14. Never had no birthday party, nobody brought me nothing. That hurt me.

Later a kind woman looked

after me, but I was out on the streets a lot of the time, being raised by hoboes, sporting women and old-time gamblers. The people with money wouldn't do nothing for me.

So when I meet those kind

of sporting people now I buy them a case of wine, because they're the people who put me in the world.

And I made it all right. I started fooling with piano at the age of 10 and did good for myself. I'm now nearly 50, and people don't believe that my oldest boy is 27.

## Got killed

I was born in New Orleans on July 4, 1913, in the ward they call "the Irish Channel," because of the people who lived there. If you messed around there, you got killed.

I left New Orleans at different times before, but finally moved to Indianapolis around the middle thirties. I lived there with Leroy Carr shortly before he died, and got to know

Scraper Blackwell—he played guitar on some of my old Okeh records.

In New Orleans I used to go around with a piano player named Drive 'em Down, who played in the tougher clubs. He used to carry me around and let me stand at the end of the piano and sing.

I used to watch the notes be played, and that way taught myself to play through him. He was the only teacher I had.

People used to come to his house and bid for his services, and I had to be included in with him. He treated me like his son.

To this day, ain't nobody knows his right name.

He was playing "How Long," then, but Leroy Carr made it on records. When Drive 'em Down died, I took to playing piano. With me it's a gift . . . I don't know one note from the other. Of course, money was small in New Orleans. You could net a whole band for 10 dollars.

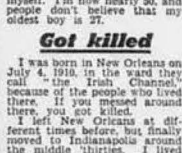
I knew Pinetop Smith, and me and him used to play piano together. I can play "Pinetop's Boogie Woogie" just like he used to do it.

## A mistake

He got killed before 1930 in Chicago, in a mistake for a guy called Fisher. This Fisher played piano and looked just like Pinetop. Another terrible piano player was Roopy Lewis. You understand I mean he was great.

I took up boxing during the Depression years, fighting as a lightweight at 125 lb. That is how I got my nickname, Columbia Records' president gave me the name Chasqueson for my first records, in Chicago during 1940.

That was the year of my last fight. When I broke making records there wasn't any use in my getting cuffed around the head any more.



"The people with money wouldn't do nothing for me!"



# ELVIS AGAIN!

Responding to popular demand

## PHOTOPLAY

NOVEMBER is carrying an

Exclusive Cover Picture  
of  
**ELVIS PRESLEY**

AND INSIDE

**RICKY NELSON**—an intimate story "WHAT MAKES RICKY TICK" reveals some hidden secrets of this talented youngster.

**CLIFF RICHARD** writing his third article for PHOTOPLAY insists he is not another PRESLEY and gives his reasons.

**ALSO** FABIAN the new American singing rage defies readers to resist his hypnotic powers in an intriguing experiment headed "Can You Resist His Eyes"—and we warn readers not to try this experiment alone.

ALL THE LATEST POP & FILM NEWS & GOSSIP

Wonderful Pictures—Wonderful Features

## PHOTOPLAY

THE WORLD FILM MAGAZINE

ON SALE NOW!  
PRICE 1/3d.

From all Newsagents and Bookstalls







# YOU HAVE TO CATER FOR ADULTS TOO

says  
**FREDDIE CANNON**



## New sound: Peter King

It takes outstanding talent for a young man to break into the closed shop of London's West End modern jazz clubs.

When he is also one of the main topics for conversation among established, top-line jazzmen then he must indeed be remarkable.

Currently spoken of as Britain's brightest new jazz hope in years is 19-year-old about Peter King from Tolbook, Surrey.

Peter has been playing alto for only two-and-a-half years and before that played "Goodman" type clarinet for some six or seven months.

Drinking bitter lemon in Boston's Downtown Club this week he told me: "I am a professional musician—but only because my parents are supporting me."

Working three nights a week with a dance group, the Dave James sextet, in the Guildford area, he has recently been making musicians and fans alike sit up and take notice when he takes the stand at the Ronnie Scott Club and at the New Road jazz club.

"I have very wide tastes," he told me. "Among my favourite musicians I would rate Bird of course, Louis Armstrong and Duke Ellington."

Learning that the influence of Charlie Parker is obvious in his playing, he added: "I'm not just starting to play as I feel and I have not found my-

A **AMERICAN** singing star, Freddie Cannon, who arrived in Britain this week for TV's "Boy Meets Girls" appearance tomorrow (Saturday) and November 21, is 19, has a swinging little band of his own, loves genuine rhythm-and-blues and hopes to be around a long time—certainly long enough to break into films.

The Lynn, Massachusetts, youngster, who has elcked with three records, told me just before departure, "I'd love to get into films. A lot of the other pop singers have done it and I've been acting in school plays for as far back as I can remember. Why shouldn't I take a crack?"

"I know I've been lucky with some record hits. But I want to stay around for awhile.

"Films can do that for you. It also helps if you make different kinds of records.

"As soon as I come back from Britain, I'll be starting an album. You know what I'll be doing? Not rock. The songs will all be great ballads.

"I hope grown-ups will go for this kind of singing. I think the adults like 'You Down Yonder in New Orleans,' my latest record.

"You have to think of the adults, not just the teenagers if you want to stay on top."



**REN GREVATT**  
reports from New York

Freddie Cannon is a product of the well-known song-writing, record producing team of Frank Slay and Bob Crewe.

The pair were in Boston plugging one of the many records they make for different labels when they were told to catch the little guitar combo of Freddie Cannon.

This they did, and met Freddie, who promptly showed them a tune he had written called "Tallahassee Lasso."

"They changed it around quite a bit, but what difference

does that make?" Cannon said. "It was a hit, that's the main thing. Then we sort of worked out the same kind of an idea with 'Okefenokee'."

The kid who will meet his British friends on "Boy Meets Girls" is no newcomer to the performance scene.

### Guitar band

"I've been working around Boston a lot with my guitar band. When I was in school we'd play for 50¢ of the dances.

"Then we got to doing record hops with a lot of the Boston disc jockeys, Bob Clayton, Norm Prescott, Sherman

Feller and guys like that. It was a lot of good experience for a bunch of young kids like me."

Freddie is a deep admirer, like many others, of such great rhythm-and-blues artists as Ray Charles, Fats Domino and Lloyd Price.

"I like Sinatra too, and of course, I'd say that Elvis is, well, just the greatest. What more can you say about a fellow than that? He's terrific."

Despite his admiration for all these artists, Cannon, with his gentle Boston dialect, has a style all of his own, which people here are predicting that British TV viewers will dig the most.

## By BOB DAWBARN

At all, I am very limited both technically and musically, but I can feel something coming. Sometimes I get so depressed with my playing that I don't even practice up. At other times I feel anything up to six hours a day. I prefer to be nervous when it comes to the music and sound of groups with which he plays, but his band line-up is either a quartet or trumpet and alto with rhythm.

His ambition? "To learn my instrument thoroughly and find myself musically, somehow."

**BASF**  
STANDARD LONG PLAY  
DOUBLE PLAY  
EDITING SOUND

**BASF** MAGNETIC RECORDING TAPE

For every recording purpose

Comparable to HI-FI quality and at low cost

**BENTLEY** AMPLIFIER

The WORLD'S FINEST VALUE!

Specifications:  
- 15 tubes for Guitar, Basses, Pianos, and More.  
- Four independently matched controls, giving variable tone for and bass boost.  
- Filtered circuit, using double triodes and 15.5-ohm output with conventional receiver.  
- Frequency response 20-20,000 cps.  
- Each with 600 ohm output.  
- 100 watts, with 100 ohm 1500 ohm speaker.

Enclosed is attractively boxed, polished Namco D.A. Case.  
List Price £24.95

**91 Gns.**

Debate model in attractive 10" x 10" x 10" case.  
Package and Packing 25/-  
Cash with O.V. 1/-  
U.K. ONLY  
Trade enquiries welcomed

**GODFREYS** Dept. M.M. 2-B SHUDEHILL, MANCHESTER, Tel. 284963 7105/4/7  
FRANCIS & TAYLOR LTD. WILMINGTON

# Pete put pep into 'Juke Box Jury'

ISNT it about time that "Juke Box Jury" changed its name? There's a dreary sameness about the discs and about the panel that is beginning to bore this listener—for one.

By the time has come to bring back Pete Murray. The publicist would say since he left the show.

It is so to see people like Venetia Stevens, Sandra Dorie, and Janice Gayton, but have they really the qualifications to sit in judgment on the pop record business?—George James Davis, Kensington, 2.E.11.

## MAILBAG

**★ Specialise**  
I WAS astonished to read a letter in the J.M. criticizing the Polka Dots for singing a Four Freshmen number on TV.

**★ The greatest**  
THESE record industry prizes I list on giving the public what it wants.

**★ Oh Stevie!**  
I LISTENED to Steve Baker's "I LISTENED to Steve Baker's Discs" last week and was ashamed of it! He let Elvis be but his critics would have surely classical pieces, including a return playing of a classical composition!

**REAL ROCK?**  
I'M glad arrangements like "I've Been Made for Turns by Champs" and "Sugar Sugar" by the Marlies, and "Lipsy Lipsy" by the Marlies, would have surely these artists they would know what they're doing. —P. J. Moody, Harrow, Middlesex.

Term's Californian Suite. For the rest, I want for permanence, Hush Hush, Star and others. Let's see MORIS would have been my ninth choice.

**★ Don't Knows**  
THE BBC seems to be pandering to musical "Don't Knows." Too many programmes consist of a half-dozen of middle-of-the-road rubbish.

**★ No Nat Cole**  
I WAS looking forward to seeing Nat Cole on TV. Now I read his show is only for the TVK area. I'm sure thousands like me would rather see Nat than "Boy Meets Girls."

William Earle, Leicestershire, Eng.

pop fans: Pete Murray parting for rockers: Billy Collins for publicist: sobbers and above all MORIS JAZZ—John Major, Naper Avenue, 3.W.6.

**Worldmaster**

UNBEATABLE VALUE IN MODERN PIANO ACCORDIONS

Look at these Prices!

120 Bass Models from £41. 12. 0 | 32 Bass Model £10. 12. 0  
20 Bass Models from £28. 12. 0 | 12 Bass Model £14. 12. 0

All supplied complete with straps and carrying case

ROSE, MORRIS & CO. LIMITED, 79/85 PAUL ST., LONDON, E.C.2

**SWANS OF MANCHESTER**

proudly announce that they are now stockists for the World's leading Electronic Organs

**HAMMOND—BALDWIN—CONN—LOWREY**

★ Assured of Professional Service by Professionals.  
★ Demonstrations arranged. Distance no object.  
★ Hire Purchase from 10% deposit

SWANS (opposite Manchester Royal Infirmary)  
328 Oxford Rd., Manchester, 13. Tel. ARDWICK 3231

# Swinging the Mermaid

**BERNARD MILES'** Mermaid Theatre in Puddle Dock, Blackfriars, doesn't come to mind when you think of jazz spots. Before this time next year it might do so.

Last Friday I looked in there to hear Dill Jones's lunchtime recital of stereo-phonie records.

He included Ray Charles, Milt Jackson, Lee Wiley and the MJQ.

And I hear that Benny Green will be pulling on the stereo lever on December 11.

Bernard Miles, who is often seen at jazz concerts, is full of ideas for the future. Among them are noiseless lunch boxes and the presentation of "live jazz at the Mermaid."

## QUOTE

"When Art Tatum died they buried the music."  
—Henry Red Allen.

This little theatre is comfortable, acoustically good, well appointed in the food and drink departments and, for lunchtime reasons, is in an easy reach of a large and youthful audience.

When I asked Dill Jones what he thought of the Mermaid's possibilities, he said, "with typical enthusiasm: 'I can't think of a better place for small concert presentations.'"

## Intimate

"It is intimate, the seating is beautifully planned, and the acoustics are absolutely wonderful. With the people around and above you, you can project without lifting your head."

Had he any plans for taking a group there, then?

"I'm hoping to do something with a trio and guest artists. I think the quintet set-up would

## THIS WORLD OF JAZZ

by MAX JONES

be ideal, with a personally singer featured each week.

"Bernard is very keen, and definitely intends to try live jazz in the Mermaid soon."

## Riverside

WITH the right kind of promotion, this riverside theatre could contribute valuably to the space available for local blowers.

But, because of its small size, it can do nothing to remedy the shortage of halls not suitable for waiting bands and package shows.

What we need are new concert halls with a minimum capacity of four to five



Milt Jackson—recital.

thousand people," says Jack Higgins of the Harold Davison Office.

"Britain is so far behind most of Europe in this respect that it makes you wonder if it is Germany, for instance, brand new halls seem to spring up all over the place."

"At Essex, to cater for a population of a quarter of a million, they've built a fantastic municipal hall seating seven thousand."

"At that kind of place you can afford to put on one show a night and allow the artists to let themselves go."

That is the answer to critics of two shows a night. Unfortunately this country is short of halls, and too many of those it has are hopelessly antiquated.

Dressing-rooms are disgraceful, passages draughty, facilities often non-existent. You get one man trying to do the lights and amplification, and making a mess of it. The whole set-up is indescribably makeshift.

From 15 years of uncomfortable experience, I'd say Higgins was understating the case for reform. And yet . . . concerts held in the clinical atmosphere of London's one new show-place, the Festival Hall, seem almost invariably, to be the poorest I hear.

## Rotten

JEFF ATTERTON, in New York, has lately had the chance to compare American presentation with ours. He claims that concerts there are the worst ever for sheer disorganisation.

"Too many bands and singers pack the bill," he writes, "so that each has only two numbers or so, and the show usually runs overtime."

"Publicity is rotten, and bands billed to appear don't all turn up." Curricians are mis-managed, and the amplification and piano—plus the number of empty seats—would make Harold Davison go very pale in the face."

## Line-up

CHRIS BARBER gives me the line-up for the Wash-Band recordings, to be helped to organise in New York last week.

Three of the old Clarence Williams team—Ed Alton (tpt.), Cecil Scott (cl) and Floyd Casey (washboard)—were assembled. Don Frye (mno.)



Leonard Gaskin—on bass.

and Leonard Gaskin (bass) completed the band. Old and new tunes were cut, including two Scott originals.

## Buck

BUCK CLAYTON, here last week to look up old friends and buy new clothes, flew back to Paris on Sunday.

He stayed on in Europe specially to play three dates with drummer Jean-Marie Masse, and record for Vogue.

## PARIS NOTEBOOK

## Bach goes to jazz

PIANIST Jacques Loussier, accompanied by the best 1952 bass in France—Pierre Michelot—and Christian Garros on drums, has just cut for Decca the first ever "real classical interpretation" of jazz pieces entitled "Jazz Bach."

Locusts and swarms are not very aptly by the original Bach theme in their ears alerted. But a fast-moving is left intact, but a certain amount of jazz rhythm creeps in.

Accompanying the recording, French radio producer Gilles de Preville says it is "irrefragable." They steer clear of vulgarity and the worst of jazz—hard, unrelenting, unrelenting—GINS LEVI.



(Dallas copyright photo)

## Hear GARRY MILLS singing

SEVEN LITTLE GIRLS SITTING IN THE BACK SEAT

and THE NIGHT YOU BECAME SEVENTEEN

TOP RANK 45-JAR 219

Disc jockey Ted King's personal choice of the week

And see Garry on his present series of one night stands playing the new

## FRAMUS

STILETTO NECK GUITAR

See this fabulous range of guitars at your local music shop or send for details to:

JOHN E. DALLAS & SONS LTD.  
Dallas Building • Clifton Street • London, E.C.2

**TOP RANK**

## I HEAR THAT...

- In addition to Clark Terry and Quentin Jackson, mentioned here last week, Ellington has lost Cal Anderson. With Shelly Baker and John Sanders, this brings recent brass changes up to five.
- Eddie Mullens, who came to Britain with Lionel Hampton, has quit Hamp's trumpet section and been replaced by Cal Anderson.
- Japanese patrons had a choice of two pianists last week when Mary Lou Williams concert at Town Tavern and Lil Armstrong at Webster.
- Muggsy Spanier, who lately opened at New York's Roundtable, went back on the first night. Bobby Hackett did a "day" job, and he was followed by Dick Cary, Ruby Brad and Johnny Warfield. Muggsy, treated for stomach ulcers, should be back by now.
- Burt Koffin says that Mearl Ellington's new band may follow up its British debut with dates at London's Astor Theatre and Empire Theatre, and that Mearl says: "I'd like to thank the Melody Maker for the interest it shows in our band."

For recording, for stage, club, film, radio and T.V. for professional and amateur alike, the final sound depends more on the microphone you use than anything else. LUSTRAPHONE MICROPHONES are more extensively used for quality reproduction than any others, and there is a wide range of models to choose from. See leaflet here when the next issue of LUSTRAPHONE microphone—then choose one for yourself too!

MODEL	TYPE	PURPOSE	PRICE
VR/51	Ribbon Velocity	Studio class for recording, broadcast, etc. Also Stereo.	£3 19 6
LFV/39	"Full Vision" Dynamic	Vocal work on stage, "close-ups" etc.	£8 18 6
VR/64	Ribbon Velocity	High quality recording, etc.	£7 17 6
LD/81	"Lustratec" Dynamic	Private recording, solos, etc.	£3 7 6

Details of microphones, stands, boxes, transmitter and amplifiers, A.S. systems and mixer and fire insurance.

**LUSTRAPHONE LTD.**, ST. GEORGE'S WORKS, REGENTS PARK RD., LONDON, N.W.1  
Telephone: BR 6544



# Stan Tracey will be a world figure in Jazz discs

**STAN TRACEY TRIO (LP)**  
Little Kicks  
L.S. Co. Presents the Team of Many Colors: Little Kicks; Boo-Bah; Baby Blue; A Walk in the Sun; We'll Eat You Up.  
(Blue VA 10015—20, 24)  
Tracey (lead), Paul Seaman (tr.), Leonard, 21 and 24-29.

THIS album establishes Stan Tracey as a major figure on the British jazz scene. All eight tunes are Tracey compositions, and each builds a strikingly effective mood. It is inevitable that Thelonious Monk should be mentioned in any discussion of Tracey. The British pianist has adopted

many of Monk's methods—the unexpected intervals, the startling dissonance, and occasionally Monk's delayed timing—but he has learned to express highly individual ideas.

In fact, much of Tracey's work evokes a feeling of much earlier pianists. Parts of "Pottsville" and "Papa" produce the same atmosphere as a Jimmy Yancy blues.

On both piano and vibes he manages to produce lines which, despite their originality, have an indubitable logic. If the economy of the local jazz scene allow him to develop in his own direction he could become a world artist.

His supporting cast also develops the highest notes. Kenny Sapper has a just force as steady as a rock, and plays with an insuperable relaxed beat.

Chief criticism aimed at Seaman is that the piano has been that all too often be seems to be playing for himself with complete disregard for what his colleagues were up to.

The certainty does not apply here. Without sacrificing any of his undoubted ability to swing, he underlines Tracey's work with great sympathy. On "Papa" he makes most intelligent use of the familiar drums.

I suppose the highest test to which a jazz group can put a record is "Would I But If?" The answer in this case is a resounding "Yes." — Bob Harkins

## Come-back

**IDA COX (EP)**  
"Sounds Of Jazz"  
Hard Tom Blues (tr.); Take Him Off My Mind (tr.); Funk Him Blues (tr.); Gotta See Blues (tr.); (Fantasia) WFS116—72, 243  
(1)—Cox (voc.); Lita Page (p); J. C. Nicholsonham (tr.); Edward Hall (tr.); James P. Johnson (p); Charles Christian (tr.); Arrie Bernstein (tr.); Lunell Hampton (tr.); 21-18  
(2)—(Sax) saxop. Fletcher Henderson (tr.); Hampton (p); 19-18

I AM not quite sure if Ida Cox is one of the great blues singers as Benny Green says

the story of this EP, but she is certainly well worth hearing.

Indeed, the similarities to Hammons' earlier Beanie Smith come-back session are many. A blues singer (who is being bracketed) is returned to records with good material and real star accompaniment.

As with Beanie's discs, the credits take turns in supporting the work, and the unusually expressive backgrounds supplied by Bill Page, Rugg, and Christian contribute enormously to the quality.

The outstanding songs, "Hard Tom Blues" and "Take Him Off My Mind" have long and well-known histories. The latter more Cox title—and made a strong impression on collectors of the time (the latter says only one was previously recorded).

3-18 B: For Jazz Fans.  
3-26-31 A 1-2. Charlie Parker.  
19-18-29 J 1-2. The Jazz Messengers.

**MONDAY, NOVEMBER 16:**  
1-15-16-29 M: B. Jazz Requests.  
7-15-16-29 P: M. Music USA.  
1-29-31 A 1-2. M. Music USA.

**TUESDAY, NOVEMBER 17:**  
1-15-16-29 P: M. Music USA.  
3-18-29 J: This Music Called Jazz.  
1-29-31 A 1-2. The Jazz Messengers.  
1-29-31 A 1-2. D-J Shows (nightly).

**WEDNESDAY, NOVEMBER 18:**  
3-24-29 P: M. Panassié on Muz-19.  
1-15-16-29 P: Carlos de Padilla's Jazz Session.  
1-15-16-29 P: M. Music USA.  
3-24-29 P: Jazz For Everyone.  
3-24-29 P: The Jazz Corner.  
1-15-16-29 P: Jazz Club.

**THURSDAY, NOVEMBER 19:**  
3-24-29 P: C. Jazz Discs.  
3-24-29 P: Jazz Music.  
1-15-16-29 P: M. Music USA.  
3-24-29 P: M. Music USA.  
3-24-29 P: Jazz For Everyone.  
3-24-29 P: Jazz For Everyone.  
1-15-16-29 P: Jazz Club.

**FRIDAY, NOVEMBER 20:**  
4-20-15-16 P: L. Jazz.  
4-20-15-16 P: Ken Kay's Concert.  
1-15-16-29 P: M. Music USA.  
1-15-16-29 P: M. Music USA.  
1-15-16-29 P: M. Music USA.  
1-15-16-29 P: M. Music USA.  
1-15-16-29 P: M. Music USA.

**KEY TO STATIONS AND WAVELENGTHS IN METRES**

- A: RTF France 2: 201, 218, 218, 239, 239, 240, 240
- B: RTF France 1: 402, 3-200
- C: RTF France 3: 201, 218, 239, 239, 240, 240
- D: British Broadcasting: 1-164, 2-324, 3-324, 4-198
- E: RTF France 2: 201, 218, 239, 239, 240, 240
- F: RTF France 1: 402, 3-200
- G: RTF France 3: 201, 218, 239, 239, 240, 240
- H: RTF France 2: 201, 218, 239, 239, 240, 240
- I: RTF France 1: 402, 3-200
- J: RTF France 3: 201, 218, 239, 239, 240, 240
- K: RTF France 2: 201, 218, 239, 239, 240, 240
- L: RTF France 1: 402, 3-200
- M: RTF France 3: 201, 218, 239, 239, 240, 240
- N: RTF France 2: 201, 218, 239, 239, 240, 240
- O: RTF France 1: 402, 3-200
- P: RTF France 3: 201, 218, 239, 239, 240, 240
- Q: RTF France 2: 201, 218, 239, 239, 240, 240
- R: RTF France 1: 402, 3-200
- S: RTF France 3: 201, 218, 239, 239, 240, 240
- T: RTF France 2: 201, 218, 239, 239, 240, 240
- U: RTF France 1: 402, 3-200
- V: RTF France 3: 201, 218, 239, 239, 240, 240
- W: RTF France 2: 201, 218, 239, 239, 240, 240
- X: RTF France 1: 402, 3-200
- Y: RTF France 3: 201, 218, 239, 239, 240, 240
- Z: RTF France 2: 201, 218, 239, 239, 240, 240

## Don Elliott has a secret



Don Elliott, plus mellophone. He also plays trumpet and vibes.

"PLAYING in jazz clubs is a drag," declared Don Elliott when asked to comment on the work situation for the jazz musician. "Generally, people don't listen. They are constantly talking and distracting the musician with a multitude of sounds. I would rather play concerts," he says. The college circuit is especially gratifying. Audiences give you their attention. It is quiet, and you are able to concentrate."

To broaden his musical horizons, and not be dependent on work in jazz clubs, Elliott has been writing and playing, even producing, TV and radio commercials and transcriptions.

trying to find "the jazz vocal group. The group will have to be made up of musicians; singers who feel jazz and have the ability to make audiences feel it."

Elliott's current project, the thing he's most enthusiastic about, is a new instrumental jazz group that he hopes to record and take out on tour.

**The future**

"I'm keeping the group under wraps until we're really ready," says the man of many instruments. "All I can tell you now is that it will be a quartet or sextet."

"What do I want to do in the future? I'd like to play jazz under the right conditions, tour Europe, and record—but not as often as in the past. From now on, I will record only when I have something important to say."

"Most of all, I want to keep growing, so I can cope with the future." — Burt Koral

**Residuals**

"I feel that the creative musician can do very well in this sort of thing," he says. "The advertising agencies are always looking for new ideas, and their residuals are not to be sneezed at."

In addition, Don has been

## JAZZ on the AIR

(Times, GMT)

- SATURDAY, NOVEMBER 14:**  
11:30-1:30 a.m. A 1: Sam Cooke.  
1:30-3:30 p.m. C 2: Dutch Swing College.  
4:30-7:00 p.m. C 2: Swing Serenade.  
7:00-9:00 p.m. C 2: Jazz Society.  
9:00-11:00 p.m. C 2: Big Man, M.D.  
11:00-12:00 p.m. C 2: Sarah V. Winding, Thelma Houston, The Youngbloods.  
11:00-12:00 p.m. C 2: Duke, Webster-Annex, Bill Jackson.  
11:00-12:00 p.m. C 2: M. Music USA.  
11:00-12:00 p.m. C 2: M. Music USA.  
11:00-12:00 p.m. C 2: M. Music USA.  
11:00-12:00 p.m. C 2: M. Music USA.  
11:00-12:00 p.m. C 2: M. Music USA.

**SUNDAY, NOVEMBER 15:**  
1:15-3:00 p.m. C 2: M. Music USA.  
3:00-5:00 p.m. C 2: M. Music USA.  
5:00-7:00 p.m. C 2: M. Music USA.  
7:00-9:00 p.m. C 2: M. Music USA.  
9:00-11:00 p.m. C 2: M. Music USA.

**MONDAY, NOVEMBER 16:**  
1:15-3:00 p.m. C 2: M. Music USA.  
3:00-5:00 p.m. C 2: M. Music USA.  
5:00-7:00 p.m. C 2: M. Music USA.  
7:00-9:00 p.m. C 2: M. Music USA.  
9:00-11:00 p.m. C 2: M. Music USA.

**TUESDAY, NOVEMBER 17:**  
1:15-3:00 p.m. C 2: M. Music USA.  
3:00-5:00 p.m. C 2: M. Music USA.  
5:00-7:00 p.m. C 2: M. Music USA.  
7:00-9:00 p.m. C 2: M. Music USA.  
9:00-11:00 p.m. C 2: M. Music USA.

**WEDNESDAY, NOVEMBER 18:**  
1:15-3:00 p.m. C 2: M. Music USA.  
3:00-5:00 p.m. C 2: M. Music USA.  
5:00-7:00 p.m. C 2: M. Music USA.  
7:00-9:00 p.m. C 2: M. Music USA.  
9:00-11:00 p.m. C 2: M. Music USA.

**THURSDAY, NOVEMBER 19:**  
1:15-3:00 p.m. C 2: M. Music USA.  
3:00-5:00 p.m. C 2: M. Music USA.  
5:00-7:00 p.m. C 2: M. Music USA.  
7:00-9:00 p.m. C 2: M. Music USA.  
9:00-11:00 p.m. C 2: M. Music USA.

**FRIDAY, NOVEMBER 20:**  
1:15-3:00 p.m. C 2: M. Music USA.  
3:00-5:00 p.m. C 2: M. Music USA.  
5:00-7:00 p.m. C 2: M. Music USA.  
7:00-9:00 p.m. C 2: M. Music USA.  
9:00-11:00 p.m. C 2: M. Music USA.



COURT BASIE SAX SECTION

**COUNT BASIE MUSICIANS SAY**  
"Conn's the greatest!"  
—try one and you will agree.

Write for details and name and address of your nearest stockist to the sole distributors to the trade:

ROSE, MORRIS & CO. LTD. • 79/85 Paul Street, London, E.C.2

French radio offers 23 minutes of Charlie Parker on Sunday evening.

F. W. Street



# JAZZSHOWS

## JAZZ CLUB

100 OXFORD STREET, W.1  
Manager: Don Kingswell  
All Sessions begin at 7.30 p.m.

The sensational American Blues Vocalist and Pianist

### CHAMPION JACK DUPREE

will appear on the following nights:

Sat. 14th, Sun. 15th, Wed. 18th, Th. 19th, Thurs. 20th, November

Fridays, November 27-28

FAIRFARER-BROWN ALL STARS

Saturday, November 14

ALEX WELSH AND HIS BAND

Sunday, November 15

TERRY LIGHTFOOTS

NEW ORLEANS JAZZMEN

Monday, November 16

CV LAURENCE BAND

Tuesday, November 17

SONNY MORRIS JAZZMEN

Wednesday, November 18

ALEX WELSH AND HIS BAND

Thursday, November 19

MICKY ASHMAN AND HIS BAND

Club and lounge in section adjacent to all listed ones, members of the Club

Club Subscriptions: 50/- per year

Admission: 10/-

Members: A, Green St. 1st. 411

\*\*\*\*\*

## GRAND ALL-NITE RAVE

STUDY, December 5th

8.00 tickets 7/6, 5/6

ALEX WELSH AND HIS BAND

ROB WYSHMAN AND HIS JAZZ BAND

STORYVILLE JAZZMEN

Tickets: Members 10/-, Guest 15/-

\*\*\*\*\*

Full details of the Club from the Sec.

J.L.C., 64-66 Oxford St., W.1

Box 104

\*\*\*\*\*

## KEN COLYER JAZZ CLUB

At Studio 51, 105 G Street Street, Leicester Square (Trafalgar)

FRIDAY 7.30-11.00

STORYVILLE JAZZMEN

FRIDAY SAT. 7.30-11.00, 7.30 the "Guitar"

\*KEN COLYER'S JAZZMEN

MON. & WED. 10.30

IAN BELL JAZZMEN

ALL WITH THIS SAT. FROM MIDNIGHT

IAN BELL JAZZMEN and ALAN JENKINS JAZZ BAND

Pay off all at session. Non-members admitted.

Apply NOW for membership 1/- till Nov. 1960

ALL NIGHT SESSIONS Every Friday

\*\*\*\*\*

Trad at its Best!

## Davy Keir's ELIZABETHANS

Croydon 1815

\*\*\*\*\*

## NATIONAL JAZZ FEDERATION

Presents the

### PERCY HEATH

### MARKET

JOHN LEWIS - MILT JACKSON

PERCY HEATH - CONNIE KAY

Plus Guest Musicians

RONNIE ROSS & JOE HARRIOTT

SAT. 28 NOV. 6.30 & 9.0

GAUMONT STATE - KILBURN

TICKETS: 5/-, 7/6, 10/-, 12/6, 15/-

Available from Gaumont State, Kilburn, Advance Box Office (Maida Vale 8081) & Hamlyn Curzon, 29-31 Regent St., London, S.W.1. REGENT 7901

SAT. 5 DEC. 6.40 & 9.0

NEW VICTORIA - VICTORIA, S.W.1

TICKETS: 5/-, 7/6, 10/-, 12/6, 15/-

Available from Advance Box Office (Victoria 5722)

# JAZZ CLUB CALENDAR

Friday - cont'd.

**FRIDAY - cont'd.**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**FRIDAY (18th), 7.30:**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**SATURDAY (19th), 7.30:**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**SUNDAY (20th), 7.30:**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**MONDAY (21st), 7.30:**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**TUESDAY (22nd), 7.30:**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**WEDNESDAY (23rd), 7.30:**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**THURSDAY (24th), 7.30:**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**FRIDAY (25th), 7.30:**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**SATURDAY (26th), 7.30:**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**SUNDAY (27th), 7.30:**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**MONDAY (28th), 7.30:**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**TUESDAY (29th), 7.30:**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**WEDNESDAY (30th), 7.30:**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**THURSDAY (1st), 7.30:**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**FRIDAY (2nd), 7.30:**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**SATURDAY (3rd), 7.30:**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**SUNDAY (4th), 7.30:**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**MONDAY (5th), 7.30:**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**TUESDAY (6th), 7.30:**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**WEDNESDAY (7th), 7.30:**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**THURSDAY (8th), 7.30:**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**FRIDAY (9th), 7.30:**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**SATURDAY (10th), 7.30:**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**SUNDAY (11th), 7.30:**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

## FRIDAY - cont'd.

**FRIDAY - cont'd.**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**SATURDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**SUNDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**MONDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**TUESDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**WEDNESDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**THURSDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**FRIDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**SATURDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**SUNDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**MONDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**TUESDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**WEDNESDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**THURSDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**FRIDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**SATURDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**SUNDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**MONDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**TUESDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**WEDNESDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**THURSDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**FRIDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**SATURDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**SUNDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

## TUESDAY - cont'd.

**TUESDAY - cont'd.**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**WEDNESDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**THURSDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**FRIDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**SATURDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**SUNDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**MONDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**TUESDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**WEDNESDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**THURSDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**FRIDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**SATURDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**SUNDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**MONDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**TUESDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**WEDNESDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**THURSDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**FRIDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**SATURDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**SUNDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**MONDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**TUESDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**WEDNESDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**THURSDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

**FRIDAY**  
The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00. The Royal Albert Hall, London, N.W.1. 7.30-11.00.

## RONNIE SCOTT'S CLUB

30, GERRARD ST. W.1. Tel: GERBAND 4732  
At 7.30, 9.00, 11.00, 1.00, 3.00, 5.00, 7.00, 9.00, 11.00

**NOWOPEN 7 Nights a Week!**  
Monday-Thursday, 7.30-11.00  
Live and Loud to Live Jan Sessions





**RAMMOUNT**  
For **Tricon**

ALL INSTRUMENTS for British  
Landing Forces now prepared  
for the Tricon. Durable  
construction, strong, light weight  
and easy to carry. — Blunstone 303

**AN EXPERIENCED FLAUTIST**  
with 15 years' experience in  
Landing Forces now preparing  
for the Tricon. Durable  
construction, strong, light weight  
and easy to carry. — Blunstone 303

**ROYAL ARTILLERY Band**  
with 15 years' experience in  
Landing Forces now preparing  
for the Tricon. Durable  
construction, strong, light weight  
and easy to carry. — Blunstone 303

**ROYAL SIGNALS Band**  
with 15 years' experience in  
Landing Forces now preparing  
for the Tricon. Durable  
construction, strong, light weight  
and easy to carry. — Blunstone 303

**ROYAL ENGINEERS Band**  
with 15 years' experience in  
Landing Forces now preparing  
for the Tricon. Durable  
construction, strong, light weight  
and easy to carry. — Blunstone 303

**ROYAL GENDARMES Band**  
with 15 years' experience in  
Landing Forces now preparing  
for the Tricon. Durable  
construction, strong, light weight  
and easy to carry. — Blunstone 303

**ROYAL MARINE BAND**  
with 15 years' experience in  
Landing Forces now preparing  
for the Tricon. Durable  
construction, strong, light weight  
and easy to carry. — Blunstone 303

**ROYAL NAVY BAND**  
with 15 years' experience in  
Landing Forces now preparing  
for the Tricon. Durable  
construction, strong, light weight  
and easy to carry. — Blunstone 303

**ROYAL AIR FORCE BAND**  
with 15 years' experience in  
Landing Forces now preparing  
for the Tricon. Durable  
construction, strong, light weight  
and easy to carry. — Blunstone 303

**ROYAL CANADIAN MOUNTED POLICE BAND**  
with 15 years' experience in  
Landing Forces now preparing  
for the Tricon. Durable  
construction, strong, light weight  
and easy to carry. — Blunstone 303

**ROYAL CANADIAN INFANTRY BAND**  
with 15 years' experience in  
Landing Forces now preparing  
for the Tricon. Durable  
construction, strong, light weight  
and easy to carry. — Blunstone 303

**ROYAL CANADIAN ARMY BAND**  
with 15 years' experience in  
Landing Forces now preparing  
for the Tricon. Durable  
construction, strong, light weight  
and easy to carry. — Blunstone 303

**ROYAL CANADIAN AIR FORCE BAND**  
with 15 years' experience in  
Landing Forces now preparing  
for the Tricon. Durable  
construction, strong, light weight  
and easy to carry. — Blunstone 303

**ROYAL CANADIAN MOUNTED POLICE BAND**  
with 15 years' experience in  
Landing Forces now preparing  
for the Tricon. Durable  
construction, strong, light weight  
and easy to carry. — Blunstone 303

**ROYAL CANADIAN INFANTRY BAND**  
with 15 years' experience in  
Landing Forces now preparing  
for the Tricon. Durable  
construction, strong, light weight  
and easy to carry. — Blunstone 303

**ROYAL CANADIAN ARMY BAND**  
with 15 years' experience in  
Landing Forces now preparing  
for the Tricon. Durable  
construction, strong, light weight  
and easy to carry. — Blunstone 303

**ROYAL CANADIAN AIR FORCE BAND**  
with 15 years' experience in  
Landing Forces now preparing  
for the Tricon. Durable  
construction, strong, light weight  
and easy to carry. — Blunstone 303

**MUSICIANS WANTED 8d. per word**

**ROYAL ARTILLERY Band**  
with 15 years' experience in  
Landing Forces now preparing  
for the Tricon. Durable  
construction, strong, light weight  
and easy to carry. — Blunstone 303

**ROYAL SIGNALS Band**  
with 15 years' experience in  
Landing Forces now preparing  
for the Tricon. Durable  
construction, strong, light weight  
and easy to carry. — Blunstone 303

**ROYAL ENGINEERS Band**  
with 15 years' experience in  
Landing Forces now preparing  
for the Tricon. Durable  
construction, strong, light weight  
and easy to carry. — Blunstone 303

**ROYAL GENDARMES Band**  
with 15 years' experience in  
Landing Forces now preparing  
for the Tricon. Durable  
construction, strong, light weight  
and easy to carry. — Blunstone 303

**ROYAL MARINE BAND**  
with 15 years' experience in  
Landing Forces now preparing  
for the Tricon. Durable  
construction, strong, light weight  
and easy to carry. — Blunstone 303

**ROYAL NAVY BAND**  
with 15 years' experience in  
Landing Forces now preparing  
for the Tricon. Durable  
construction, strong, light weight  
and easy to carry. — Blunstone 303

**ROYAL AIR FORCE BAND**  
with 15 years' experience in  
Landing Forces now preparing  
for the Tricon. Durable  
construction, strong, light weight  
and easy to carry. — Blunstone 303

**ROYAL CANADIAN MOUNTED POLICE BAND**  
with 15 years' experience in  
Landing Forces now preparing  
for the Tricon. Durable  
construction, strong, light weight  
and easy to carry. — Blunstone 303

**ROYAL CANADIAN INFANTRY BAND**  
with 15 years' experience in  
Landing Forces now preparing  
for the Tricon. Durable  
construction, strong, light weight  
and easy to carry. — Blunstone 303

**ROYAL CANADIAN ARMY BAND**  
with 15 years' experience in  
Landing Forces now preparing  
for the Tricon. Durable  
construction, strong, light weight  
and easy to carry. — Blunstone 303

**ROYAL CANADIAN AIR FORCE BAND**  
with 15 years' experience in  
Landing Forces now preparing  
for the Tricon. Durable  
construction, strong, light weight  
and easy to carry. — Blunstone 303

**BILL LEWINGTON**  
12 MACCLESFIELD STREET (Opp. Floor)  
SHAFFESBURY AVE. W1 6G 1251

**WHITFIELD AVENUE**

**CORN BRASS AND SAXES**  
Best selection available

**LESLIE WOODING**  
14, St. Paul's Church, London, W.C.2  
Tel. 2474

**BUCKET CLARINETS**  
Standard Models, 10/11, 12/13, 14/15, 16/17, 18/19, 20/21, 22/23, 24/25, 26/27, 28/29, 30/31, 32/33, 34/35, 36/37, 38/39, 40/41, 42/43, 44/45, 46/47, 48/49, 50/51, 52/53, 54/55, 56/57, 58/59, 60/61, 62/63, 64/65, 66/67, 68/69, 70/71, 72/73, 74/75, 76/77, 78/79, 80/81, 82/83, 84/85, 86/87, 88/89, 90/91, 92/93, 94/95, 96/97, 98/99, 100/101, 102/103, 104/105, 106/107, 108/109, 110/111, 112/113, 114/115, 116/117, 118/119, 120/121, 122/123, 124/125, 126/127, 128/129, 130/131, 132/133, 134/135, 136/137, 138/139, 140/141, 142/143, 144/145, 146/147, 148/149, 150/151, 152/153, 154/155, 156/157, 158/159, 160/161, 162/163, 164/165, 166/167, 168/169, 170/171, 172/173, 174/175, 176/177, 178/179, 180/181, 182/183, 184/185, 186/187, 188/189, 190/191, 192/193, 194/195, 196/197, 198/199, 200/201, 202/203, 204/205, 206/207, 208/209, 210/211, 212/213, 214/215, 216/217, 218/219, 220/221, 222/223, 224/225, 226/227, 228/229, 230/231, 232/233, 234/235, 236/237, 238/239, 240/241, 242/243, 244/245, 246/247, 248/249, 250/251, 252/253, 254/255, 256/257, 258/259, 260/261, 262/263, 264/265, 266/267, 268/269, 270/271, 272/273, 274/275, 276/277, 278/279, 280/281, 282/283, 284/285, 286/287, 288/289, 290/291, 292/293, 294/295, 296/297, 298/299, 300/301, 302/303, 304/305, 306/307, 308/309, 310/311, 312/313, 314/315, 316/317, 318/319, 320/321, 322/323, 324/325, 326/327, 328/329, 330/331, 332/333, 334/335, 336/337, 338/339, 340/341, 342/343, 344/345, 346/347, 348/349, 350/351, 352/353, 354/355, 356/357, 358/359, 360/361, 362/363, 364/365, 366/367, 368/369, 370/371, 372/373, 374/375, 376/377, 378/379, 380/381, 382/383, 384/385, 386/387, 388/389, 390/391, 392/393, 394/395, 396/397, 398/399, 400/401, 402/403, 404/405, 406/407, 408/409, 410/411, 412/413, 414/415, 416/417, 418/419, 420/421, 422/423, 424/425, 426/427, 428/429, 430/431, 432/433, 434/435, 436/437, 438/439, 440/441, 442/443, 444/445, 446/447, 448/449, 450/451, 452/453, 454/455, 456/457, 458/459, 460/461, 462/463, 464/465, 466/467, 468/469, 470/471, 472/473, 474/475, 476/477, 478/479, 480/481, 482/483, 484/485, 486/487, 488/489, 490/491, 492/493, 494/495, 496/497, 498/499, 500/501, 502/503, 504/505, 506/507, 508/509, 510/511, 512/513, 514/515, 516/517, 518/519, 520/521, 522/523, 524/525, 526/527, 528/529, 530/531, 532/533, 534/535, 536/537, 538/539, 540/541, 542/543, 544/545, 546/547, 548/549, 550/551, 552/553, 554/555, 556/557, 558/559, 560/561, 562/563, 564/565, 566/567, 568/569, 570/571, 572/573, 574/575, 576/577, 578/579, 580/581, 582/583, 584/585, 586/587, 588/589, 590/591, 592/593, 594/595, 596/597, 598/599, 600/601, 602/603, 604/605, 606/607, 608/609, 610/611, 612/613, 614/615, 616/617, 618/619, 620/621, 622/623, 624/625, 626/627, 628/629, 630/631, 632/633, 634/635, 636/637, 638/639, 640/641, 642/643, 644/645, 646/647, 648/649, 650/651, 652/653, 654/655, 656/657, 658/659, 660/661, 662/663, 664/665, 666/667, 668/669, 670/671, 672/673, 674/675, 676/677, 678/679, 680/681, 682/683, 684/685, 686/687, 688/689, 690/691, 692/693, 694/695, 696/697, 698/699, 700/701, 702/703, 704/705, 706/707, 708/709, 710/711, 712/713, 714/715, 716/717, 718/719, 720/721, 722/723, 724/725, 726/727, 728/729, 730/731, 732/733, 734/735, 736/737, 738/739, 740/741, 742/743, 744/745, 746/747, 748/749, 750/751, 752/753, 754/755, 756/757, 758/759, 760/761, 762/763, 764/765, 766/767, 768/769, 770/771, 772/773, 774/775, 776/777, 778/779, 780/781, 782/783, 784/785, 786/787, 788/789, 790/791, 792/793, 794/795, 796/797, 798/799, 800/801, 802/803, 804/805, 806/807, 808/809, 810/811, 812/813, 814/815, 816/817, 818/819, 820/821, 822/823, 824/825, 826/827, 828/829, 830/831, 832/833, 834/835, 836/837, 838/839, 840/841, 842/843, 844/845, 846/847, 848/849, 850/851, 852/853, 854/855, 856/857, 858/859, 860/861, 862/863, 864/865, 866/867, 868/869, 870/871, 872/873, 874/875, 876/877, 878/879, 880/881, 882/883, 884/885, 886/887, 888/889, 890/891, 892/893, 894/895, 896/897, 898/899, 900/901, 902/903, 904/905, 906/907, 908/909, 910/911, 912/913, 914/915, 916/917, 918/919, 920/921, 922/923, 924/925, 926/927, 928/929, 930/931, 932/933, 934/935, 936/937, 938/939, 940/941, 942/943, 944/945, 946/947, 948/949, 950/951, 952/953, 954/955, 956/957, 958/959, 960/961, 962/963, 964/965, 966/967, 968/969, 970/971, 972/973, 974/975, 976/977, 978/979, 980/981, 982/983, 984/985, 986/987, 988/989, 990/991, 992/993, 994/995, 996/997, 998/999, 1000/1001, 1002/1003, 1004/1005, 1006/1007, 1008/1009, 1010/1011, 1012/1013, 1014/1015, 1016/1017, 1018/1019, 1020/1021, 1022/1023, 1024/1025, 1026/1027, 1028/1029, 1030/1031, 1032/1033, 1034/1035, 1036/1037, 1038/1039, 1040/1041, 1042/1043, 1044/1045, 1046/1047, 1048/1049, 1050/1051, 1052/1053, 1054/1055, 1056/1057, 1058/1059, 1060/1061, 1062/1063, 1064/1065, 1066/1067, 1068/1069, 1070/1071, 1072/1073, 1074/1075, 1076/1077, 1078/1079, 1080/1081, 1082/1083, 1084/1085, 1086/1087, 1088/1089, 1090/1091, 1092/1093, 1094/1095, 1096/1097, 1098/1099, 1100/1101, 1102/1103, 1104/1105, 1106/1107, 1108/1109, 1110/1111, 1112/1113, 1114/1115, 1116/1117, 1118/1119, 1120/1121, 1122/1123, 1124/1125, 1126/1127, 1128/1129, 1130/1131, 1132/1133, 1134/1135, 1136/1137, 1138/1139, 1140/1141, 1142/1143, 1144/1145, 1146/1147, 1148/1149, 1150/1151, 1152/1153, 1154/1155, 1156/1157, 1158/1159, 1160/1161, 1162/1163, 1164/1165, 1166/1167, 1168/1169, 1170/1171, 1172/1173, 1174/1175, 1176/1177, 1178/1179, 1180/1181, 1182/1183, 1184/1185, 1186/1187, 1188/1189, 1190/1191, 1192/1193, 1194/1195, 1196/1197, 1198/1199, 1199/1200, 1200/1201, 1202/1203, 1204/1205, 1206/1207, 1208/1209, 1210/1211, 1212/1213, 1214/1215, 1216/1217, 1218/1219, 1220/1221, 1222/1223, 1224/1225, 1226/1227, 1228/1229, 1230/1231, 1232/1233, 1234/1235, 1236/1237, 1238/1239, 1240/1241, 1242/1243, 1244/1245, 1246/1247, 1248/1249, 1250/1251, 1252/1253, 1254/1255, 1256/1257, 1258/1259, 1260/1261, 1262/1263, 1264/1265, 1266/1267, 1268/1269, 1270/1271, 1272/1273, 1274/1275, 1276/1277, 1278/1279, 1280/1281, 1282/1283, 1284/1285, 1286/1287, 1288/1289, 1290/1291, 1292/1293, 1294/1295, 1296/1297, 1298/1299, 1299/1300, 1300/1301, 1302/1303, 1304/1305, 1306/1307, 1308/1309, 1310/1311, 1312/1313, 1314/1315, 1316/1317, 1318/1319, 1320/1321, 1322/1323, 1324/1325, 1326/1327, 1328/1329, 1330/1331, 1332/1333, 1334/1335, 1336/1337, 1338/1339, 1340/1341, 1342/1343, 1344/1345, 1346/1347, 1348/1349, 1350/1351, 1352/1353, 1354/1355, 1356/1357, 1358/1359, 1360/1361, 1362/1363, 1364/1365, 1366/1367, 1368/1369, 1370/1371, 1372/1373, 1374/1375, 1376/1377, 1378/1379, 1380/1381, 1382/1383, 1384/1385, 1386/1387, 1388/1389, 1390/1391, 1392/1393, 1394/1395, 1396/1397, 1398/1399, 1399/1400, 1400/1401, 1402/1403, 1404/1405, 1406/1407, 1408/1409, 1410/1411, 1412/1413, 1414/1415, 1416/1417, 1418/1419, 1420/1421, 1422/1423, 1424/1425, 1426/1427, 1428/1429, 1430/1431, 1432/1433, 1434/1435, 1436/1437, 1438/1439, 1440/1441, 1442/1443, 1444/1445, 1446/1447, 1448/1449, 1450/1451, 1452/1453, 1454/1455, 1456/1457, 1458/1459, 1460/1461, 1462/1463, 1464/1465, 1466/1467, 1468/1469, 1470/1471, 1472/1473, 1474/1475, 1476/1477, 1478/1479, 1480/1481, 1482/1483, 1484/1485, 1486/1487, 1488/1489, 1490/1491, 1492/1493, 1494/1495, 1496/1497, 1498/1499, 1499/1500, 1500/1501, 1502/1503, 1504/1505, 1506/1507, 1508/1509, 1510/1511, 1512/1513, 1514/1515, 1516/1517, 1518/1519, 1520/1521, 1522/1523, 1524/1525, 1526/1527, 1528/1529, 1530/1531, 1532/1533, 1534/1535, 1536/1537, 1538/1539, 1540/1541, 1542/1543, 1544/1545, 1546/1547, 1548/1549, 1550/1551, 1552/1553, 1554/1555, 1556/1557, 1558/1559, 1560/1561, 1562/1563, 1564/1565, 1566/1567, 1568/1569, 1570/1571, 1572/1573, 1574/1575, 1576/1577, 1578/1579, 1580/1581, 1582/1583, 1584/1585, 1586/1587, 1588/1589, 1590/1591, 1592/1593, 1594/1595, 1596/1597, 1598/1599, 1599/1600, 1600/1601, 1602/1603, 1604/1605, 1606/1607, 1608/1609, 1610/1611, 1612/1613, 1614/1615, 1616/1617, 1618/1619, 1620/1621, 1622/1623, 1624/1625, 1626/1627, 1628/1629, 1630/1631, 1632/1633, 1634/1635, 1636/1637, 1638/1639, 1640/1641, 1642/1643, 1644/1645, 1646/1647, 1648/1649, 1650/1651, 1652/1653, 1654/1655, 1656/1657, 1658/1659, 1660/1661, 1662/1663, 1664/1665, 1666/1667, 1668/1669, 1670/1671, 1672/1673, 1674/1675, 1676/1677, 1678/1679, 1680/1681, 1682/1683, 1684/1685, 1686/1687, 1688/1689, 1690/1691, 1692/1693, 1694/1695, 1696/1697, 1698/1699, 1699/1700, 1700/1701, 1702/1703, 1704/1705, 1706/1707, 1708/1709, 1710/1711, 1712/1713, 1714/1715, 1716/1717, 1718/1719, 1720/1721, 1722/1723, 1724/1725, 1726/1727, 1728/1729, 1730/1731, 1732/1733, 1734/1735, 1736/1737, 1738/1739, 1740/1741, 1742/1743, 1744/1745, 1746/1747, 1748/1749, 1750/1751, 1752/1753, 1754/1755, 1756/1757, 1758/1759, 1760/1761, 1762/1763, 1764/1765, 1766/1767, 1768/1769, 1770/1771, 1772/1773, 1774/1775, 1776/1777, 1778/1779, 1780/1781, 1782/1783, 1784/1785, 1786/1787, 1788/1789, 1790/1791, 1792/1793, 1794/1795, 1796/1797, 1798/1799, 1799/1800, 1800/1801, 1802/1803, 1804/1805, 1806/1807, 1808/1809, 1810/1811, 1812/1813, 1814/1815, 1816/1817, 1818/1819, 1820/1821, 1822/1823, 1824/1825, 1826/1827, 1828/1829, 1830/1831, 1832/1833, 1834/1835, 1836/1837, 1838/1839, 1840/1841, 1842/1843, 1844/1845, 1846/1847, 1848/1849, 1850/1851, 1852/1853, 1854/1855, 1856/1857, 1858/1859, 1860/1861, 1862/1863, 1864/1865, 1866/1867, 1868/1869, 1870/1871, 1872/1873, 1874/1875, 1876/1877, 1878/1879, 1880/1881, 1882/1883, 1884/1885, 1886/1887, 1888/1889, 1890/1891, 1892/1893, 1894/1895, 1896/1897, 1898/1899, 1899/1900, 1900/1901, 1902/1903, 1904/1905, 1906/1907, 1908/1909, 1910/1911, 1912/1913, 1914/1915, 1916/1917, 1918/1919, 1920/1921, 1922/1923, 1924/1925, 1926/1927, 1928/1929, 1930/1931, 1932/1933, 1934/1935, 1936/1937, 1938/1939, 1940/1941, 1942/1943, 1944/1945, 1946/1947, 1948/1949, 1950/1951, 1952/1953, 1954/1955, 1956/1957, 1958/1959, 1960/1961, 1962/1963, 1964/1965, 1966/1967, 1968/1969, 1970/1971, 1972/1973, 1974/1975, 1976/1977, 1978/1979, 1980/1981, 1982/1983, 1984/1985, 1986/1987, 1988/1989, 1990/1991, 1992/1993, 1994/1995, 1996/1997, 1998/1999, 1999/2000, 2000/2001, 2002/2003, 2004/2005, 2006/2007, 2008/2009, 2010/2011, 2012/2013, 2014/2015, 2016/2017, 2018/2019, 2020/2021, 2022/2023, 2024/2025, 2026/

# Melody Maker

NOVEMBER 14, 1959 EVERY FRIDAY 6d.

## Extra London date for MJQ

AN extra London date and a change of venue were announced this week for the Modern Jazz Quartet's second British tour.

The quartet—John Lewis (pno.), Milt Jackson (vibes), Percy Heath (bass) and Connie Kay (drs.)—arrives at Heath Airport from Basle, Switzerland, next Friday and opens the tour the following day at the Royal Festival Hall.

The new London date is at the New Victoria Cinema on December 8, the day before the tour ends at Portsmouth.

### British guests

On November 30, the group appears at Birmingham, but at the new Hall, not the Oldham Cinema as previously planned.

Touring with the four Americans will be two British vocalists—Joe Harriott (alto) and Ronnie Ross (bass).

While Harriott is touring, almost Peter King will deputise with the Harriott Quartet, whose regular resident at London's Marquee Club.

## Johnny Wade joins Phil Tate Band

Singer Johnny Wade leaves the Hanky Keene Band, resident at the Wyndham Embassy, on November 23 to join Phil Tate at the Marquee. Tate is in place of tenorist Armando Ferris. No announcement has yet been set by Ronnie Ross.

Artist Ronnie Lewis has joined the Keene band in place of altoist Barry Robinson, now with Johnny Howard's Orchestra at Purley's Orchard Ballroom.

## TED HEATH has accepted an offer to take his band to the plushy Riviera Hotel in Las Vegas for a month's season. It is scheduled for next March or April.

Ted told the **Melody Maker** on Wednesday: "At first the offer from Jack Green, of the Joe Glazer office in New York, was to play in Las Vegas for a month from November 30, with options of

## At Riviera Hotel

two other four-week periods—three months in all.

"I'm afraid this was out of the question, owing to our many commitments here. But I have said I am willing to go over for a month in March or April. The terms are very acceptable.

## 'DOWNBEAT' EXPERIMENT IN JAZZ



Guitarist Dave Goldberg has formed a new, experimental trio which opened club group at Soho's Downbeat Club on Sunday. Pictured in action at the club with Dave 1/2,

are Johnny Scott (flute) and Jack Fallon (cello). The trio also includes a regular bassist, Lenzie Bush. They aim to "attract the more mature jazz listener."

### NEXT WEEK

Bob Dawbarn

writes about the

## MJQ

Maurice Burman

writes about the

## VERNONS GIRLS

## Champ Jack Dupree is staying on

Champion Jack Dupree's current British tour is proving so successful that he will stay in the country for an extra week.

Originally due to end his visit on November 30 at Watford Jazz Club, the American blues singer-pianist will appear, with the Chris Barber Band, on the BBC Light Programme's "Jazz Club" on December 3.

The additional bookings include jazz club dates at Ayrbury on December 1 and Maas House (14th).

## Goodbye to Good

Nigel Hunter, who has been handling the Latin-American and Spanish catalogues for Good Music, leaves at the end of this week. He will devote his time to his Latino Productions Agency, handling Luis and Pepe, Dennis Lopez and his Latin-American Band, etc.

## Jupp for Australia

Bandleader-arranger ERIC JUPP is leaving for Australia for an "indefinite stay" on December 10 to take up a position as MD with the Australian Broadcasting Commission.

Although Eric is taking his family—wife Basie and their two daughters, Linda and Catherine—he told the **Melody Maker** on Wednesday that he had not definitely planned to emigrate for good.

Brighton-born Eric, who started on piano at the age of seven, played with Ambrose and Oscar Nelson before he founded his own orchestra. For the past seven years he has been MD for EMI, accompanying such disc stars as the Boswell, Ruby, Murray Michael, Holliday and Tony Rivers. His "Music for Sweethearts" attracts two weekly for two years on the BBC. "I plan to do a similar act for ABC in Australia," he says.

## Lena Horne on ATV in December

The three 30-minute show that Lena Horne taped last month for ATV will be seen on December 7, 14 and 21.

They will be shown from 8.30 p.m. in place of "Castle of the Stars".

Lena will be backed by the Jack Parnes Orchestra. The only guest artist, appearing in "The Tale of the Town" dances, Paul and Bruce.

## WILDE v. EAGER

From Page 1

"I didn't walk across the stage accidently. My act is a lot more sophisticated than you think. I just I shall be setting a new pattern. You mark Maria's words."

## MELODY MAKER

Vol. 34 No. 1352

EDITORIAL OFFICES:  
4, Arne Street, W.C.2

Telephone: TELM 82 2488  
Editor: PAT BRAND

ADVERTISEMENT OFFICES:  
96, Long Acro, W.C.2

Telephone: TELM 82 2488  
A.A. Mansop; JOHN A. O'BRIEN  
Principal News Editor: JERRY DENNIS  
24, D'Arby Road, Westminster, 1  
Central 3223

## A NEW 4-speed player that's TOP-POP for Super-Value!

The new PORTOGRAM H.F.10 is a new sensation in sound—and sound value for money! Here is the portable 4-speed mini operated record reproducer that's got everything. Beautifully designed—and built to reproduce all these intimate voices "close-up" that bring your favourite stars right beside you.

It is a superb player you can buy for the exceptionally low cost of 91 gns! See your Dealer and ask him to demonstrate the new PORTOGRAM H.F.10. FREE—the coupon below will quickly bring you a Free 12 page brochure giving full details of the wonderful H.F.10 and the complete PORTOGRAM range.

Auto-change models from 18 gns. (Inc. Tax)

as soon as you can...hear

## PORTOGRAM

POST CARD COUPON NOW!

Please send me FREE 12 page brochure of H.F.10, tape recorders and record reproducers.

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

PORTOGRAM RADIO ELECTRICAL INDUSTRIES LTD. DEPT. MM 1  
"AUDIO WORKS", PAXTON RD., TOTTEHAM, N.17. PHASE TOT, 7083

Registered at the G.P.O. as a newspaper. Printed and published on G.P. Britain by GEMMA PRESS LTD., Long Acro, W.C.2.

## Now Available... the CRAIG DOUGLAS ALBUM

Containing: Hit Songs, Original Photographs, Life Story, A Letter from Craig.

PRICE 2/6 (postage 3d.)

From your dealer, or from the  
**TIN PAN ALLEY MUSIC CO. LTD.**  
No. 1, PURLEY AVENUE, LONDON, N.W.2

## 14 DIXIELAND INSTRUMENTALS

TRUMPET • CLARINET • TENOR SAX • TROMBONE  
VOL. 1—COPENHAGEN • MILBENBERG JOYS • HIGH SOCIETY • etc.  
VOL. 2—MILBENBERG JOYS • SUGAR FOOT • etc.  
Each Vol. 2/6 or by post 3/10

FROM OUR FELDMANS 64 DEAN STREET DEALER OR FELDMANS 101 W.1.

## KRUT

Best Cymbal buy

FROM EVERY DEALER

The best play

Besson

## FOOTE has it!

England's Finest

Woodwind

Stocks & Service

25 GURHAM ST

LONDON, W1 6ER 4H1

## DE MONTFORT HALL • LEICESTER

SUNDAY, NOVEMBER 22, at 5.40 p.m. & 8 p.m.

Arthur Kimbrell in association with the N.J.F. presents

DIRECT FROM AMERICA—THE FABULOUS

## MODERN JAZZ QUARTET

Seats still available for both performances

Prices: Bal. 10/6, 9/6; Gall. 7/; Stalls, 5/; 7/; 5/; Stage, 5/.

Manuscript Box Office, Charles Street, Leicester, or Arthur Kimbrell, 18 Rugby Road, Hinchley, Leics. Postal bookings entree 3.6d.





1929 - 1959

*On the occasion of their  
30<sup>th</sup> Anniversary*

**Selmer**

LONDON

... wish to thank their many friends whose co-operation and loyal support have made possible the vast growth of the company.

With your continued support we look forward to the future with confidence.

*"Leadership demands constant achievement"*

**Selmer**

114 CHARING CROSS ROAD, LONDON, W.C.2



Selmer

PARIS

Maurice Selmer  
of Selmer Paris, writes:

"Our heartiest congratulations to you Ben and our British associates on the occasion of your 30th Anniversary. We are proud of having been together for 30 years and happy to have our British Empire distribution in such capable hands."

# BEN DAVIS

ONE day in 1919, a young ex-Horse Artilleryman was standing entranced in Hamersmith Palais, listening to the newly-arrived American Crescent City Orchestra.

Young Ben Davis was intrigued by a musician who looked as if he was playing a large metal briar pipe.

"I realised then that I wanted to do this more than anything else in the world," says Ben. But the man who was later to sell thousands of saxophones, all over the world, couldn't find a single one.

London, in 1919, was virgin soil so far as saxophones, jazz and dance bands were concerned.

Eventually he found one in East London, taught himself, and the following year found himself back in Hammersmith Palais—this time on the stand, with Mitchell's Stripped Orchestra. He quickly became known as Britain's first red hot "dix" saxophonist.

Last week, in his air-conditioned office in Charles Cross Road, 61-year-old Ben, now boss of the huge Musical and Plastic Industries Ltd.,



During the Great War, Ben Davis served in the Horse Artillery. Brother Lew was a boys scout at the time.

Gibson

U. S. A.

Manufacturers of the World's most sought after guitar, say:

"We have always felt that our distribution in Great Britain should be handled by Selmers. Our confidence in the future is strengthened by this happy association."

GIBSON INC., KALAMAZOO, MICHIGAN, U.S.A.

OLDS

Famous Trumpets and Trombones:

"It is with the greatest pleasure that we renew our personal and business friendship with Ben Davis and we congratulate him and his company on their 30th anniversary."

F. E. OLDS AND SON,  
FULLERTON, CALIFORNIA, U.S.A.

## man of music

The career of Ben Davis—a man who has devoted his life to the music business—began in 1919, the first time he heard an alto sax. From that start—as one of the pioneers of dance music—he became head of the mighty British Selmer organisation. The story of that career is told in this special MM feature by...

### MAURICE BURMAN

or an arranger who gets too involved, displays a certain amount of conceit.

"Anyway, the jazzmen of the days got the real film star treatment. I don't know how conditions compare today, but every day for us was a holiday and party.

"Doubling the Palais and Hotel night club I was earning £200 a week, which was a lot for a jazz man.

"Then Ted Lewis came over and we learnt a lot from Muggsy and Brunies and I began to develop a sweet tone—as distinct from today's tone, which is more edgy.

### America

Soon, Ben went on to do his own thing in the band on different occasions were two young pianists, Jack Hilton and Jack Payne.

"His brother, Lew, however, went on to become first trombone with the great bands of Hilton, Ames and Gerald as well as becoming top season man.

"When I was in America six years ago, Ben went on 'I got Glenn Miller, and he told me I had every record Lew had made.

"He's the greatest," said Glenn Miller.

Today, Ben—grey haired and distinguished-looking, reminiscent of Sgt. Biko's curly hair, when smiling wears conservative clothes.

"In those days," he said, "we wore long pointed shirts, light trousers, waistied jacket with a link button, and pure silk shirts.

"And so the day I left went on in 1929, what with teaching and broadcasting. Ben was making £2 a week. But he decided he was going to become an old musician with thinning hair. So he gave playing and devoted himself to teaching, writing technical articles and judging contests for the Y.M.C.A. Among the winners of contests judged were Sid Phillips and Bert Tennen."

### Exports

"I continued with my first love, music and instruments," he said, lighting a cigar. "Today we are Music and Plastic Industries Ltd., comprising Henri Selmer Ltd., Selmer Electronics, Selcol Ltd., Selmer Musical Instruments, Gala Records, Thames Valley Moulders and Lew Davis Products.

"We employ 650 people and last year our sales figures were £21 million. Our export and re-export is 30 per cent. of our turnover.

"But I must point out that we could only have achieved this with the loyal help of our staff, some of whom have been with us over 25 years.

"Selmer has introduced more innovations than anybody. We didn't wait for musicians to come to us, we went to them.

"And I must say that the MM has been a great help. It really established the profession—and today it is better than ever."

Today Ben still has the musician's sense of humour—"... the other day a guy came in and asked for a 2nd alto"—and still keeps his interest in music.

His other love is racehorses—he owns four.

Which isn't bad going for an ex-Horse Artilleryman and ex-hot saxophone player.



The name of Ben Davis is firmly linked to that of Selmer—and music. This year marks his fortieth year in the business.



The Davis brothers are nothing if not versatile. Despite their business success, both retain their interest in music. Here is Ben (left) at the organ, and Lew on drums.

Farfisa  
ITALY

Maker of Settimio Soprani  
Accordions and PianoOrgans

Paulo Settimio Soprani writes:

"Felicitations on your anniversary, and we hope that our relationship over the next 30 years will be as happy as they have been in the past 30 years."

FARFISA, ANCONA, VIA PODGORA 11,  
CASELLA POSTALE N.204, ITALY

Hofner

Manufacturers of Fine Guitars

"The decision to entrust Selmers with our distribution has proved over the years to be the most fortunate event in our history. We look forward to the future knowing that combination of our craftsmanship and Selmers marketing ability can lead only to greater success."

KARL HOFNER LIMITED  
BODENREUTH NR. ERLANGEN,  
WESTERN GERMANY



It did not take him long after hearing his first alto sax at Hamersmith Palais, to teach himself the instrument and make himself a valuable session man.

LOWREY  
ORGANS

U. S. A.

The Organ Manufacturers with the fastest growing sales in the U.S.A. say:

"When we placed our distribution in the capable hands of Selmer we knew that our marketing problems in the U.K. were solved."

LOWREY ORGAN CO., 7373 N. CICERO AVENUE,  
CHICAGO 30, ILLINOIS, U.S.A.

BACH

Manufacturers of Outstanding Brass Instruments and Mouthpieces:

"We congratulate Selmer on 30 years successful trading and are delighted to resume our partnership association."

THE VINCENT BACH CORPORATION,  
50 SOUTH MADISON PARKWAY,  
MOUNT VERNON, N.Y., U.S.A.

KING

Brass Instruments

"We congratulate Selmer on their past achievements and look forward to sharing their success in the future."

N. N. WHITE & CO., 5225 SUPERIOR AVENUE,  
CLEVELAND 3, OHIO, U.S.A.

# "The music trade pays tribute to the House of Selmer, London, on 30 years of achievement"

## ALDERSON & BRENTNALL

125, Northumberland Street  
Newcastle on Tyne, 1

## THE BAND BOX

28, Snow Hill  
Wolverhampton

## FRED BARRATT

Oxford Street  
Manchester

## JIM BECKETT

94, New Road  
Southampton

## ARTHUR BELL

157, Ewell Road, Surbiton  
Surrey

## ALEXANDER BIGGAR

127, Douglas Street  
Glasgow, C.2

## BRADLEYS

8-10, Dundas Place  
Glasgow, C.1

## JACK BRENTNALL

2, Goldsmith Street  
Nursingham

## JOHN BROWN

35, St. Stephens Street  
Bristol, 1

## CLARKE & CHINN

106, Cornwall Street  
Plymouth

## FRANK COLLS

64, Kettering Road  
Northampton

## PAT CORNELL

31, Spring Bank  
Hull

## COURTNEY & WALKER

17, Arundel Street  
Parsmouth

## R. G. COX

13, King Street  
Leicester

## CRAMER (BRIXTON)

4A, Acre Lane, Brixton  
London, S.W.2

## H. CRANE

127, Far Gosford Street  
Coventry

## GEO. CUMMINGS & SON

26, Abbey Parade  
Marston High Street  
S.W.19

## JIM DIAS

149, Botchergate  
Carlisle

## DUCK SON & PINKER

Pulteney Bridge  
Bath

## CHAS. E. FOOTE

20, Doonan Street, Piccadilly  
London, W.1

## BILL GREENHALGH

Music Mart.,  
Exeter

## W. D. HAMILTON

The Music Stores  
45, Corporation Road  
Middlesbrough

## HARKER & HOWARTH

7, The Arcade, Broadshawgate  
Bolton

## FRANK HESSY

Whitechapel  
Liverpool, 1

## BILL HUBBLE

61, Manchester Road, Denton  
Manchester

## F. W. HUNTER

26, Elvet Bridge  
Durham

## ALBERT'S MUSIC SHOP

45, Heath Road, Twickenham  
Middlesex

## WILLIAM KELLY

70, Dalton Road  
Barrow in Furness

## R. S. KITCHEN

27-31, Queen Victoria Street  
Leeds

## LESLIE LAW

22, Montagu Street, Kettering  
Northants

## BILL LEWINGTON

12, Macclesfield Street  
Shaftesbury Avenue  
London, W.1

## STANLEY LEWIS

307, Edgware Road  
W.2

## HAMELOK, LTD.

29-35, Oxford Road  
Manchester, 1

## IVOR MAIRANTS

195, Wardour Street  
London, W.1

## STAN MATCHETT

44, Wellington Place  
Belfast  
N. Ireland

## MEY'S

9, Clifton Terrace,  
Edinburgh, 12.

## McCORMACK'S

31, Cowcaddens Street,  
Glasgow, C.2.

## MINNS OF BOURNEMOUTH

37, Gervis Place,  
Bournemouth

## CLEM MILLARD

Clarendon House,  
Clayton Street, West,  
Newcastle on Tyne, 1.

## BRUCE MILLER & CO.

51-3, George Street  
Aberdeen  
Scotland

## MILLER OF CAMBRIDGE

8, Sidney Street  
Cambridge

## MOORE & STANWORTH

67, Belgrave Road  
Leicester

## COLIN MEIKLEM

7-9, Whitburn Road  
Bathgate

## THE MUSIC CENTRE

118, Kirkcaldy  
Wokefield

## NIELD & HARDY

14, Great Underbank  
Stockport

## PHIL PARKER

6, Dossy Place  
London, W.1

## CHARLES PERRITT

242, Freeman Street  
Grimby  
Lincs.

## PIANO SERVICES

31 & 33, Central Drive  
Blackpool

## BRIAN POLCHAR

Music Bar  
17, Fulham High Street  
London, S.W.6

## REG. REID

163A, Rye Lane  
Peckham  
S.E.15

## REIDYS

31, Penny Street  
Blackburn  
Lancs.

## JOHNNY ROADHOUSE

122, Oxford Road  
Manchester, 1

## RUSHWORTH & DREAPER

11, Nington  
Liverpool, 3

## G. SCARTH

55, Charing Cross Road  
London, W.C.2

## MAX SHARE

Grainger Market Arcade  
Newcastle on Tyne, 1

## J. C. SHERWIN

Market Square  
Hanley  
Staffs

## GORDON SIMPSON

6, Stafford Street  
Edinburgh, 3

## LEN STILES

233/235, Levensham High Street  
London, S.E.13

## STOCK & CHAPMAN

93, Oxford Road  
Manchester

## BILL SWAN

228, Oxford Road  
Manchester, 13

## BILL TABORN

46, Tooting High Street  
London, S.W.17

## C. TAPHOUSE & SON

3, Magdalen Street  
Oxford

## TAYLORS

Bridge Street  
Walsall  
Staffs

## VINCENT WAGSTAFF

12, Vaughan Road  
Llandudno  
N. Wales

## WALTON'S

215, North Frederick Street  
Dublin, C.16  
Eire

## KAY WESTWORTH'S

Canon Street  
Birmingham, 4

## WHITES

Corporation Street  
Cherterfield

## WHITE & SWALES

The Music Centre  
2, Cross Street  
Altricham

## WIGGS GALLERIES

Scale House  
Ocean Road  
South Shields

## G. WILLIAMS & SONS

8, Tubwell Row  
Darlington

## RONALD WILSON

12, Bridge Street  
Worcester

## WISHER & SON

7, London Road  
Derby

## LEN WOOD

100, Shaftesbury Avenue  
London, W.1

## JACK WOODROFFE

119, John Bright Street  
Birmingham, 1

## FRANK WRIDE

Palladium Music Shop  
Taff Street, Pontypridd  
Glam

## YARDLEY'S

69-70, Snow Hill  
Birmingham, 4

## C. H. YARDLEY

"The Musicians Mecca,"  
Cornwall Street  
Plymouth

The Dealers responsible for this testimonial regret that space did not permit the inclusion of all Selmer Stockists.

# "We are proud to be Selmer Stockists"