

YOUR PERSONAL FITTING WEEK FOR GOLD CROSS FASHION SHOES



Miss F. G. Green.

**MONDAY, MARCH 25th
to SATURDAY 30th**

We warmly invite you to meet Miss F. G. Green, our Gold Cross fitting expert, who will be conducting a special demonstration of personal Gold Cross shoe fitting here next week. Let Miss F. G. Green find your own personal fitting in Gold Cross Shoes, which we stock in an extensive range of widths. So you can be sure there is a Gold Cross fashion shoe for you.

**GOLD
CROSS
SHOES**



VIRGINIA Fully elasticated, 2" heel, Seven fittings AAAA-D in black calf; six fittings AAA-D in greywood tan or off-white calf. 95/-

ONE OF THESE IS YOUR OWN PERSONAL GOLD CROSS FITTING

AAAA	AAA	AA	A	B	C	D	E
slimmest	very, very slim	slim	medium	broad	extra broad	widest	

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Pop thirty

The 30 best selling records for the week ending March 16, as compiled from returns supplied by leading retailers throughout the country, and published by arrangement with the Melody Maker.

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|---------|-------------------------------|-----------------------------|-------------|
| 1 (1) | Summer Holiday | Cliff Richard & The Shadows | Columbia |
| 2 (6) | Foot Tapper | The Shadows | Columbia |
| 3 (3) | That's What Love Will Do | Joe Brown | Piccadilly |
| 4 (2) | Please Please Me | Beatles | Parlophone |
| 5 (5) | Like I've Never Been Gone | Billy Fury | Decca |
| 6 (4) | The Night Has A Thousand Eyes | Bobby Vee | Liberty |
| 7 (8) | Island Of Dreams | The Springfields | Philips |
| 8 (9) | Hey Paula | Paul & Paula | Philips |
| 9 (7) | The Wayward Wind | Frank Ifield | Columbia |
| 10 (10) | Tell Him | Billie Davis | Decca |
| 11 (15) | Charmaine | The Bachelors | Decca |
| 12 (13) | One Broken Heart For Sale | Elvis Presley | RCA |
| 13 (23) | Rhythm Of The Rain | Cascades | Warner Bros |
| 14 (22) | From A Jack To A King | Ned Miller | London |
| 15 (24) | Say Wonderful Things | Ronnie Carroll | Philips |
| 16 (12) | Diamonds | Jet Harris & Tony Meehan | Decca |
| 17 (11) | Loop-de-Loop | Frankie Vaughan | Philips |
| 18 (20) | Cupboard Love | John Leyton | HMV |
| 19 (—) | Brown-Eyed Handsome Man | Buddy Holly | Coral |
| 20 (16) | Walk Right In | The Rooftop Singers | Fontana |
| 21 (14) | Hava Nagila | The Spatnicks | Oriole |
| 22 (26) | Let's Turkey Trot | Little Eva | London |
| 23 (19) | All Alone Am I | Brenda Lee | Brunswick |
| 24 (—) | How Do You Do It? | Gerry & The Pacemakers | Columbia |
| 25 (21) | Hi-Lili, Hi-Lo | Richard Chamberlain | MGM |
| 26 (18) | Suki-yoki | Kenny Ball | Pye |
| 27 (—) | In Dreams | Roy Orbison | London |
| 28 (17) | Little Town Flirt | Del Shannon | London |
| 29 (27) | Pied Piper | Steve Race | Parlophone |
| 30 (25) | The Next Time/Bachelor Boy | Cliff Richard | Columbia |
- Last week's positions in brackets.

Calling the Under-twenties



A summer season in London is on the cards for the Nottingham rock 'n' roll group, the Jaybirds. Recently they launched a series of Wednesday night performances at the Churchill House Conservative Club, and on Sundays they appear at the Carousel Club. Professionals for eight months now, they have just concluded a tour backing the Vernon Girls and Eden Kane.

Rhythm can't be pigeon-holed

THE attempt to classify jazz into rigid, watertight compartments is one of the more undesirable developments of recent years—a result, no doubt, of the ever-increasing flood of records and literature which is available to present-day fans.

On the wider scene, mainstream becomes inexorably sandwiched between tradi-

are pushing forward their claims as jazz prophets.

Where does it all lead? Back to the basic truth, I suggest, that jazz is jazz, whatever its colour or flavour, and should be praised if it's good and criticised if it's bad.

Can't be classified

One man who pays no attention to labels or pigeon-holes is Humphrey Lyttelton, the ex-Etonian who has been in the vanguard of British jazz since the early fifties.

Inevitably he is categorised as "mainstream," for the sake of convenience, but the music he plays is simply swinging, free-blowing jazz which draws inspiration from several sources but owes allegiance to none.

For those who like the Lyttelton sound—and there are plenty of them in Nottingham—his latest record "Late Night Final" (on Columbia 33SX 1484) is well up to standard. It cannot be classified; merely enjoyed.

Originals

Out of the nine numbers, five are Lyttelton originals and three Ellington's, the remaining piece coming from the pen of Kenny Graham.

On all of them the group play with their usual precision and fire, Lyttelton's attacking lead receiving good support from Danny Moss (trumpet), Joe Temperley (baritone) and the rhythm section of Ian Armit (piano), Pete Blannin (bass) and Eddie Taylor (drums).

The Duke

Tunes like Stompy Jones and Jeep's Blues pay adequate tribute to the Duke, but Lyttelton has lost no opportunity to display his own forceful contribution in Noddy in Jazzland and One for Buck.

On four of the tracks Humphrey swaps his trumpet for the more sombre tenor horn. This comes over well in building up the atmosphere of "Mood Indigo," but sounds a little restricted in scope on the up-tempo arrangements.

Kenny Graham's contribution, "The African's Wife," is an excellent number, where the unusual rhythmic

undercurrent helps to build up tension.

Folk songs

Another newcomer to the jazz repertoire is an old Portuguese folk song, arranged by Lyttelton with the leader himself on muted trumpet.



colourful support from the reeds, and what sounds like a conch-like with bronzitis joining in the rhythm. The title-piece, Late Night Final, is, as it suggests, a slow item best suited for nocturnal listening.

Frank Jones



tional and modern; East Coast vies with West Coast; Chicago clashes with New Orleans; and now the "new wave" school of Ornette Coleman and Co.



It's a record