# dy Maker & Rus

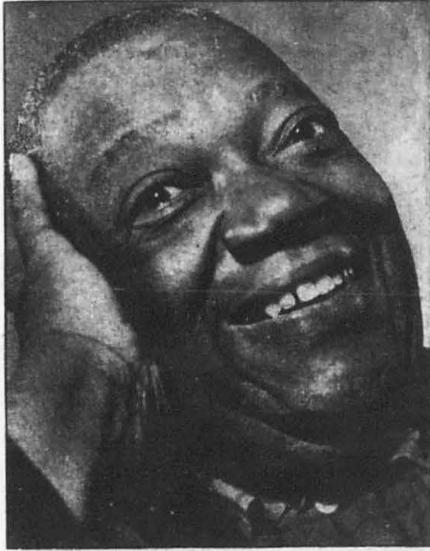
PTEMBER 14, 1957

World's Largest Sale

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See Centre Spread

# Jimmy Rushing says hello



Former Count Basie singer Jimmy Rushing gave a big smile of welcome to his Jans when he arrived in London on Friday for his first British tour. He dashed to the Acolian Hall to appear on the BBC "Rhythm And Blues" airing with the Humphrey Lyttelton Band. (For reviews of the broadcast and his opening concert, see pages 6 and 9.)

# Charity

LIONEL HAMPTON is to fly to London for a single concert-a midnight matinee at the Royal Festival Hall on October 15—in aid of the Christian Action South African Treason Trial Fund.

Proceeds will help to provide legal aid for 156 opponents of Apartheld arrested in South Africa last year and charged with treason.

## Services free

Starring with Hampton will be the bands of Humphrey Lyttelton and Johnny Dank-worth. All the musicians, in-cluding Hampton, are giving their services free.

During the concert, Father Trevor Huddleston will make an appeal on behalf of the fund

Christian Action is an organisation of leading Churchrien and laymen. The concert is be-ing organised on its behalf by Dennis Matthews, secretary of the Visiting Orchestras Appreciation Society.

# Colour-bar Steele rocks Sweden!



An on-stage shot of Tommy Steele rocking Swedish audiences with a member of his accompanying Steelmen group and tenorist Alan Stuort. Tommy was making his debut at Stockholm's Anglais Cinema, at the screening of his film "The Tommy Steele Story," on Monday. Enthusiasm of the fans caused damage in the cinema and it took police almost an hour to clear the streets and stop the rioting after his performance.

# Valentine to compere Be sure to Palladium

THE 1957 MELODY MAKER Dance Band Poll is ut to be held. In next about to be held. In next week's issue a coupon will be published which all our readers are urged to fill in without delay.

VOTE

There will be one vote ONLY for each reader, in keeping with our policy of ensuring that the MELODY MAKER Poll truly reflects the opinions of the most in-formed jazz rendership of the Western World.

Order your copy NOW to make sure that your vote can be included.

"Sunday Night At The Palladium" TV programmes on his return from America at the end of October.

Dickie told the MM at Birmingham this week: "It would be yet another chance

for me to widen my scope.
"I would have to introduce the Beat The Clock' quiz feature-something I have never

yet attempted."
On September 21, Dickie flies
to America, and on the 29th
appears in the Ed Sullivan
"Talk Of The Town" TV show from Hollywood,

The singer returns home on October 21 in readiness for his Palladium stint.

# **JACK TEAGARDEN** IS A SELL-OUT

All tickets have been sold for the evening show of the Jack Teagarden opening concerts at the Royal Festival Hall on September 28. A few tickets re-main for the afternoon show.

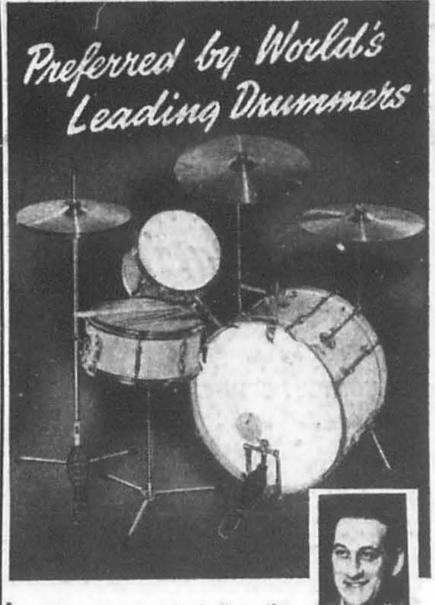
Teagarden appears at the London Coliseum on October 6

## CELEBRATE BENSON WEDDING



Many musical stars attended bandleader Ivy Benson's wedding to USAF Master Sergeant Brant Calloway at Douglas (IoM) Register Office last Friday. In this exclusive MM picture the happy couple are seen at the recep-tion with (i.-r.) singer Howard Jones, Frances

Tanner (of the Tanner Sisters) and bond-leaders Alyn Ainsworth and Ken Mackintosh. The Melony Maker was represented by Editor Pat Brand and Provincial News Editor Jerry Dawson, Immediately after the reception, Try returned to work at the Villa, Marina, IoM.



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# **OVERSEAS TOURS** HIT DISC SALES

NEW YORK, Wednesday

BILL HALEY, through his manager, "Lord" Jim Ferguson, has explained why his forthcoming European arrangements for the fat trans- appear on an earlier show of the Ferguson in Variety.

"For years we've had a half dozen numbers up in the charts. After playing Great Britain, we dropped out of the top 20.

"We made \$60,000 on the tour. But last year we sold land seven million discs in England." Americ Latter were worth \$152,000. "Is Freed. it worthwhile to endanger that

The question, from where we it, is: Can it really be that personal appearances hurt record sales for all artists, or was it so just in Haley's case?

# Rock-'n'-roll not dead

the inroads of ballads and sweet music on the pop scene.

The big beat may have taken a temporary back seat and there may be a wider group of music types represented on the various BRITANDE Charter but techniques and abroad about new s dazzo. pop charts, but rock-'n'-roll pro-moters and bookers are showing extreme optimism here.

Decca signs jazz stars DECCA RECORDS has an-Amram-Barrow Quartet to an

exclusive contract.

musician, has also received recog-nition as a composer. Among his recent activities in the latter field was the composing of the incidental music for three Shakespearean plays.

# Domino safari off

FATS DOMINO'S earlier re-Ecrious snag. The down-under promoters, hough they offered what appeared to be a substantial bit loot, neglected to make has left Norman Williams at the-

are praised by

MONTY LEVY

Monty Levy, ex-Squadronaires and Skyrockets player,

of the keywork is magnificent, and the tone is all you

workmanship and carefully selected materials make them

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currently with Sydney Simone, uses a Besson Clarinet, and

perform. He says: "The instrument is a joy to play, the action

finds it perfect for the exacting work he is called upon to

says Bill Haley

tour will omit England, portation nut of \$1,700 per man, series in September had to be "The history of these overseas tours show they hurt an artist's record sales," said Ferguson in Variety.

The history of these overseas tours show they hurt an artist's record sales," said Ferguson in Variety.

The lat transseppear on an earlier show of the cancelled due to extremely heavy personal appearance schedules for England.

Hamilton's visit this time is likely to be short—probably only four for five days according to offers to get Domino to Britain.

## Little Richard due

MINAL arrangements are being wrapped up that will bring the great Little Richard to England along with the famous American disc jockey, Alan Visits for both have long been

in the talking stage following an off-again, on-again pattern.

The deal as set up now would mean a four-week trek of Lon-The deal as set up now would best-selling single-record charts mean a four-week trek of London and the provinces starting summer months his single of "Around The World" has

It looks like there's a great would also include as part of day coming for rock-'n'-roll, the package, the Moonglows, Jo in spite of continuing trade chatter here and abroad about new singing star, Teddy Ran-British maestro will key perfectly into his forthcoming

## Russ Hamilton tops

DRITAIN'S great new teenage star, Russ Hamilton, whose Oriole disc of "Rainbow" is in the top ten of all the important trade charts here, will be rushed to New York to appear on Patti to Dizzy Gillespie via slightly Page's "Big Record" show on fictionalised portraits of a dozen Wednesday, October 9. of jazzdom's most significent Original plans for the star to contributors.

Hamilton's visit this time is likely to be short—probably only four or five days according to Dick Gabbe of Gabbe, Lutz, Heller and Loeb, who handle Hamilton here, but later visits a strong likelihood in view

are a strong likelihood in view already achieved by the singer Mantovani, too

M ANTOVANI is one of a select circle of a half dozen artists whose records now appear on both best-selling album and Preed's agent, Jolly Joyce, is stayed in the top-selling lists making the arrangements on and now shows gathering sales would also include as partial All the disc excitement on the British maestro will key

> 56-concert tour for the United States and Canada, to start next New jaxz book

A Jazz," NEW book, "Giants Of reached the book stores this week. It traces the history of lazz from King Oliver jazzdom's most significent

# The jazz group recently made its debut on the label with an album that was included in the compeny's Fall release—"Jazz Studio 6." The Quartet, which is headed by David Amram. Prench horn, and George Barrow. Prench horn, and George Barrow. This week - end Harry Top Hat Ballroom, Dunloaghaire, length was organized in 1956.

PHIS week - end Harry Top Hat Ballroom, Dunloaghaire.
Leader completes his and is forming his own band to open at the Pour Provinces Ball-French horn, and George Barrow.

tenor, was organised in 1956.

Barrow was picked as one of the "New Jazz Stars of 1956" in "Jazz, 1956," the Metronome year book. Amram, in addition to being known as an outstanding being known as an outstanding Redcoats, who join his band Redcoats. as vocalists.

One is 20-year-old Burnley (Lancs) singer Brian Parker, and the other is Clinton Ford, who also plays guitar and specialises in "rock" and

safari have hit a week season at Green's Playhouse, Glasgow, on October 21.

DUBLIN.-Altoist Jimmy Greer

a three-year spell in America.
. Rory McGuiness has ended his summer season at the Pavilion Ballroom, Ballybunion.

who also plays guitar and specialises in "rock" and Johnson has left Paul Chris and his Music Makers, resident at the Casino Ballroom, Hunstanton when the band starts a two- (Norfolk), to rejoin the Air Force,

MANCHESTER.—The Jazz Club at Binn's Cafe reopened last Monday with the Eric Batty Jazz Aces and the Milbrow Skiffle Group. The Dalias Jazz Group. The Dallas Jazz land will be resident each Priday and Monday at the Club Creole at Wilmslow, starting next

BRISTOL.—Sunday pop con-certs return to the Colston Hall this Sunday, with Charlie Gracie, supported by Sid Phillips and his Orchestra.

MIDLANDS.—Tony Peers (drs.)
has taken over from Raiph Patterson in the Bev Patty Quintet,
finalists in last year's MM Ali

# NEWSBOX . . . by Jerry Dawson

Britain. . . . Sunday jazz comes to Birmingham (22nd) when a new modern club, "Jazz at the Collseum," opens at the Collseum playing with Sydney Simone Ballroom, Bearwood, Saxist Johnny Collins will lead the resident group. . A new trad, club meets every Tuesday at the Acorn Hotel, Erdington, with The Golden Era Jazz Band resident. and the Saroy Hotel Orpheans

.M.M. 246

BRIGHTON.-London trumpet leader Bill Brunskill is gussling every Priday with the Gioryland Jazzmen at Coney Hill Club... Claude Sadier, ex-bandleader and associate of Ken Lyon, is now planist entertainer at "The Baymat", which takes the bandle of the Coney Hill Club. Baronet" night club in Joburg, South Africa.

BEXHILL, - Bexhill Modern Jazz Society opens at the Alba-tross Club on Monday. First programmes will deal with the History of Modern Jazz.

DYMCHURCH. - The Michael Carol Band, resident at Beach Holiday Camp, makes its MM contest debut at Islington Town Hall on September 24. Line-up is Ken Webster (bass). Bil Errington (drs.). Geoff Betti (thr.), Pat Robson (pno., tpt.).

ISLE OF WIGHT, -- Graham

TOHNNY DANKWORTH: Do you really regard the greatness of, say, Louis Armstrong, as his ability to play among four or five other people in collective improvisation? Or do you regard his greatness in a solo capacity? Cy Laurie: A jazz trumpet player's job is to play a lead. a melody, but with sufficient restraint to allow the other musicians to complement it Louis Armstrong did that in his early days, but later on expressed himself as an individualist-which, to me, is

# Dodds

not so attractive as ensemble

J D .: Yes, but did it detract from his greatness as a jazzman? What I remember from his early records is the Armstrong on them. remember the Dodds as well, but I would go so far as to say that if you cut every bit of collective improvisation out of the Hot Fives and Sevens I would find just as much to draw me towards jazz as ever.

C. L.: Quite, but apart from certain exceptions, the Hot Fives and Hot Sevens were not an ideal collectively improvised sound. They weren't good as a band compared with the New Orleans Wanderers, Jelly Roll Morton's Red Hot Peppers and the King Oliver Band, And through the years the Hot Five became more Louis with instrutain exceptions, mental backing.

# Tricks

not an ideal collective improvisation?

Let No. not at all.

B. D.: What, Cy. are your views on big band jazz?

C. L.: They tend to drift away from the original conception of jazz-too much emphasis on

# I was conceived in the minds of two enthusiasts and I grew up on a kitchen table at the time when my world was young. They built and rebuilt me, as I evolved from the germ of an idea into reality.

Apart from cer-

the Hot Fives and

Hot Sevens were

Came men who saw and listened and said "This we must build". They drew me for on paper and made me in metals; they put power in my circuits and as they developed me so I grew over 6 long years, improved constantly, until I was no longer a fractions child but mature and fit to face the outside world. The enthusiasts who dreamed me and those who finalised and built me now say with pride "This is well done".

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# Send for full details

Morris (pnc.) is leaving Johnny
Puller's Quartet at Sandown's
Sandringham Hote, to join the
hand on the Cunard liner
"Ivernia," salling for Canada
next Wednesday (18th).

Graham

Sales Office: 15 LYON RD., HARROW, MIDDX. (Harrow 9282)

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apparently. We are trying to express ourselves within that diom and carry on that spirit. The blueness, the hotness, the choly, whereas your music is a little more sentimental

JA22

attract the fans to real jazz?

D.: I don't think so. L.: I think they have skiffle in particular, because of has done a lot to spread the jazz gospel.

aims in jazz? prearranged harmonies and ment, however unconsciously, awfully basic, but the basis of

musical tricks instead of spon- The early New Orleans musicians didn't think about J. D.: What about head whether they were playing sin-arrangements where the musi- cere traditional jazz. To my indefinable thing, yet with all our have sat round and mind, they were inventing differences. worked out what they are going something-they played accordto play. Admittedly they aren't ing to their feelings. If circum- to discern some-

J. D.: We are all influenced to play collectively and still im-by our daily lives and environ- provise. That art has been lost

C. L.: The original Negro contain something of includes musicians had the natural urge every musical experience I every musical experience I

improvising on the spot, but stances had been different-if they have contributed every-thing to the arrangement Does that strike you as outside the bounds of jazz? there had been broadcasting that swung as they would probably have easily as I would they would probably have something of played differently. I protest at yours. What my the neo-traditionalist trying to solos contain I play a music, the pulse of which he has never lived with and probably contain a smatternever been with. We play the ing of all the people I ading the rhythmic content of music of London in 1957.

collective improvisation, the fire

Here is Jazz Forum-a new venture in

jazz journalism. It is designed to

bring together, from time to time,

leaders of different jazz schools to

argue their points of view. First

'victims' are big band leader Johnny

Dankworth and traditionalist Cy

Laurie, MM staffman Bob Dawbarn,

armed with a tape recorder, asked the

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taneous collective expression.

C. L.: No. but they are miss-

questions and listened in.

lack of sentimentality appeals sters who take up traditional to my basic nature. It is melan- jazz. They are so keen on the

# Skiffle

B, D.: Do you think rock-'n'-roll and skiffle are likely to

B. D.: What are your personal D.: I know it sounds

jazz, to me, is to produce some-

mire, but I do think they

have had since I was four

band, such as ours, works collectively is that ar-rangements change all the time as different players get different ideas on how things should be played. If you heard the same arrangement months apart it would probably sound like a dif-

ferent band.

# Ensemble

C. L.: Our main object is ensemble work. All the time there are different kicks going on as one person complements another, within their own instrumental rôles. You say that two of your performances a year apart would sound different but with us each performance is different.

B. D.: What do you.
John, think of the technique of traditional musicians? J. D.: I disagree with

all those things that are levelled against traditional musicians. They have studied their type of music and just because it doesn't conform with Academy things, people decry it. If someone plays in a Dodds style, that, to me, is as great an achievement as someone who plays in a Reginald Kell style in the straight

# Agree

C. L.: I agree with you

emphatically, J. D.: My only quarrel with the traditional musician is what I consider his limited outlook. The long and short of it is that it is eagier to play traditional jazz badly than to play modern jazz badly, but it is just as hard to play either well.

C. L.: I am forced to agree I think one reason for all these allegations about lack of technique is the number of youngmusic that their next step is to try to play it without any previous training at all. That, surely, is not a bad thing as long as they learn and improve.

# Stunts

B. D.: Jazz bands have been appearing in Variety lately. Because of the different audiits early connections with jazz, ences they have to widen their appeal. Do you think such stunts as dressing up in leopard skins helps, or harms, jazz?

C. L.: I think it is a good thing to take jazz to a wider audience. If it is done by dressing up and, if necessary thing that swings. Swing is an playing the fool, it doesn't

'A Joke on a Sunday concert does no harm as long as the music is not affected."

matter as long as the music itself is not distorted in any way. Any means of putting it to a wider field is a good

J. D.: I tend to agree with Cy there. A joke on a Sun-day concert does no harm as long as the music itself is in no way affected.

# All forms

C. L.: A point I would like to make is that I like all forms of music and all forms jazz, but that doesn't mean I want to play them or that I fully understand them. In my opinion, most of the so-called differbetween traditional and modern jazz musicians have been manufactured by the musical Press. The critics have named different "styles" and are respon-sible for many of the trad. v. modern arguments.



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Jazz stars open club

Cyril Ornadel to D'My Fair Lady'



An action shot of two of the jazzmen—Bobby Breen (conga drum) and tenorist Tubby Hayes—who turned up at last Friday's opening of Streatham's Dolphin Club.

# Sing With Bing

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# WEEKLY NEWS

NEXT WEEK 3d.

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CYRIL ORNADEL has netted one of next year's plum conducting jobs—MD of the hit American musical "My Fair Lady," which opens at the Drury Lane Theatre in

Cyril has been specially re-leased by Val Parnell from his duties as MD at the London Palladium.

He flies to New York on Octo-ber 6 to study the Broadway ver-sion of the show at first hand and will be the guest of the show's composer, Frederick Lowe, for two weeks. for two weeks.

## First meeting

This important assignment is a result of the pair's first meet-ing, when Cyril conducted Lowe's "Paint Your Wagon" at

Her Majesty's Theatre.

There has been much conjecture as to who will succeed him when he finally leaves the Palls itum next March. Jack Parnell's name is already being suggested.

Another favourite for the post is Reg Cole, who took over at the Palladium during Cyrl's recent holiday, after six weeks at the London Hippodrome.

# MENDOZA OPENS **AT SALTDEAN**

Eddie Mendoza has completed his summer season at Butlin's Camp, Pwilhell, and last Sunday reopened with an eight-piece band at the Ocean Hotel, Salt-

At the end of this month the band will be reduced to a quar-tet for the winter season aug-menting to eight each week-end.

# **BUSY DAYS FOR EVE BOSWELL**

FOLLOWING her concert on I Sunday at Blackpool Opera House, Eve Boswell on Monday flew to Stuttgart to start a twoweek tour.

Eve returns to London on Sep-tember 21 to appear on BBC-TV's "Six-Five Special," again plays Blackpool Opera House the following day and on the 23rd opens for the week at Bournemouth Pavilion.

She then flies to Stockholm for four weeks at Berns' Restaurant, returns on October 31 for an ABC-TV show from Manchester, then files to Munich for one TV appearance.

Next comes her four-week season in the Birthday Show at Dudley Hippodrome, after which she starts rehearsals for panto-mime at Manchester Palace,

# George Lewis better

New Orleans, Wednesday.— Clarinettist George Lewis left hospital on Sunday after a bout

of pneumonia.

George was taken ill after the recent Newport Festival, where he played with his band. He hopes to start work again in a fortnight.

# **Bishop Skifflers** head contest bi

HE Dickle Bishop Skiffle Group will be the star attraction at tonight's (Priday) South London Traditional Jazz Band Contest at Lewisham Town Hall.

# DON RENNIE TRIP

An accident necessitating plastic surgery to his nose has post-poned a Stateside trip for singer Don Rennie until early next year.

reported in the MM last month, CBS talent scout Sol Newman had hoped to take Don America in October for TV and concert appearances.

# Car accident

Two weeks ago Don was lying under his car making repairs when the car fell on him, injuring his nose. He was released from hospital on Friday.

Yesterday (Thursday), Don flew to Luxembourg to record four titles for a Radio Luxembourg to record for the recor

bourg programme. He will be back on Monday to open for a week's Variety at Newcastle Palace.

# MARIAN McP. ARRIVES

Planist Marian McPartland was due to arrive in London yester-day (Thursday) from New York

for a fortnight's holiday.
She appears with the Jazz
Couriers in BBC-TV's "Six-Five
Special" tomorrow (Saturday).

Judging the nine bands in the final will be MELODY MAKER Editor Pat Brand, Siggy Jackson of Melodise Records and Neil Brent, music critic of the "Kentish Mercury," which is presenting a trophy and £25 to the winners. The compere is the MM's Bob Dawbarn,

# Nine finalists

The nine finalists are the Leo Gray Jazzmen, Alpha Jazzmen, Eureka Jazzband, Johnny McKay's Dixielanders, Unity Jazzband, Alan Dale's Jazzin' Bables, Maryland Jazz Band, Dick Charlesworth's Band and the Excel Jazzmen.

the Excel Jazzmen.

The contest is being run by the South London Jazz Club, which will offer the winners bookings at its Catford club and Chislehurst Caves.
The Dickle Bishop group makes

Variety debut with a week at the Metropolitan, Edgware Road, from Monday next.

# Eddie Calvert moves into musical comedy

Trumpet-star Eddie Calvert launched out this week into "straight" theatre management. The comedy "Saturday Night At The Crown," starring Thora Hird, which opened at the Garrick Theatre, W.C., is presented by Eddie Calvert and the play's author. Walter Greenwood.

# **Dates with**

Kenny BAKER Season: Central Pier, Black-

pool Max BYGRAVES Season: Palladium, W. Ronnie CARROLL

Week: Hippodrome, Birming-Jim DALE Week: Empire. Nottingham

JIII DAY Season: Hippodrome, Blackpool

DEEP RIVER BOYS

Week: Empire, Newcastle Terry DENE Week: Empire, Sheffield Kenneth EARLE

Empire, Finsbury Week: Park BILLY ECKSTINE

Week: Empire, Glasgow FOUR BUDDYS Season: Arcadia Theatre, Scarborough

FOUR JONES Boys Season: North Pier, Blackpool

FRASER HAYES Four Week: Hippodrome, Birming-

Morton FRASER'S Harmonica

Season: North Pier, Black-Nat GONELLA

Season: Palace, Dundee The GOOFERS Beason; Palladium, W.

Charlie GRACIE Week: Empire, Liverpool Karan GREER Season: Winter Gardens, Blackpool

LES HOBEAUX Skime Group Week: Empire, Sheiseid Cab KAYE Week: Empire, Nottingham

KING Brothers Week: Palace, Manchester

Week: Empire, Edinburgh KENTONES Week: Empire, Leeds KORDITES

Week: Empire, Edinburgh Janie MARDEN Wick; Empire, Pinsbury

Fredye MARSHALL Week: Empire, Liverpool Chas. McDEVITT

Sunday: Commodore Theatre, Ryde, IoW Menday: Skiffle Cellar, W. Thursday: Maryport, Cum-Commodore

berland Priday: Shrewsbury Saturday: Peterborough Ruby MURRAY Season: North Pier, Black-

Donald PEERS Week: Empire, Leeds

Season: Palladium, W.
Jimmy RUSHING
Sunday: Town Hall, Leeds
Monday: St. Andrew's Hall, Glasgow Tuesday: Edinourgh

Town Hall. Thursday: Oxford Priday: Colston Hall, Bristol Saturday: Dome, Brighton Joan SAVAGE

Winter Gardens, Brason; V Blackpool Anne SHELTON

Season: Queen's, Blackpool SOUTHLANDERS Week; Empire, Sheffield

TANNER Sisters
Season: Palace, Blackpool
THREE DEUCES Season; Central Pier, Black-

THREE KAYE Sisters Season: Palladium, W. THREE MONARCHS Season: Prince of Wales, W. Mel TORME

Week: Hippodrome, Brighton Malcolm VAUGHAN Week: Empire Empire, Pinsbury

VIPERS Week: Empire Nottingham Hedley WARD Trio Week: Empire, Pinsbury

David WHITFIELD

Week: Palace, Manchester Season: Opera House, Black-

in Brighton's annual Festival of Jazz at the Dome on September 21. Also featured will be the bands of Humphrey Lyttelton, Chris Barber and Mick Mulligan, with singers Ottille Patterson and George

Cab Kaye is to appear as a solo act at Nottingham Empire next week, while the Eric Delaney Band is on holiday. His ten-minute act will include singing, dancing and plane and bengoes

Already booked for a "Skiffle Jamboree" at the Royal Albert Hall on October 14 are Johnny Duncan's Blue Grass Boys, the Cy Laurie Band, the Bob Cort Skiffle Group, the Cotton Pickers and the Eden Street Skiffle Group, Actress Vera Day will commère. commère.

Ken Colyer's first appearance in Croydon for 38 months will be at a Civic Hall concert on September 27. With the band will be the Colyer Skiffle Group and blues singer-planist Bob Keily.

Ivor Mairants has been invited to judge a Guitar Festival and Competition at Erlangen, Ger-many, on September 28 and 29. He will also play at the Festival and appear on German TV.

Capitol Records are to tape one of the concerts during Jack Teagarden's European tour, which includes Britain, Scandinavia, France, Germany, Switzerland and Italy.

# **NEWS** in BRIEF

Pat O'Hare is currently sing-ing with Teddy Poster at Green's, Glasgow, Manchester-born Pat recently completed eight years in the Navy

The Beverley Sisters start a new BBC-TV series on October 4. They will also be seen in BBC-TV's "These Are The Shows" on September 28 with Vera Lynn, Jack Payne and Billy Cotton.

Singer Rosemary Squires stars on Sunday in the ABC-TV show "Box Office" from Birmingham.

the Astor Club last week, the Fraser-Hayes Four have been re-booked for a week from Septem-

Singer Glenda Gould appears in ABC-TV's "Bid For Fame" on September 22. The show is seen in the Midlands and North,

After three months leading a 13-piece orchestra at Butlin's Skegness Camp, Alan Kane on Monday resumed with his Quartet at the Gargoyle Club, W.

Recordings of the International Pestival of Song held in Italy in June are to be presented on the BBC Light Programme on four Saturday evenings from Septem-

Johnny Dankworth will kick off a new series of Saturday-night band concerts at Dud'ey Hippodrome on September 28,

The Jazz Couriers air in the Light Programme's "Jazz Club" on October 3 and will be featured tomorrow (Saturday) in BBC-TV's "Six-Five Special."

IS THIS BAD TASTE?

TONY BROWN'S critical effusions on the subject of BBC-TV's Minstrel Show do him little credit. His implied sneer at "Uncle Tom's Cabin" is even more unworthy.

Regarding the latter, Mr. Brown should remember that Harriet Beecher Stowe was an ardent campaigner for the Negro's rights in a day and age when such an attitude was extremely unfashionable.

Her novel, unduly sentimental though it may seem now, was a sincere attempt to bring the Negro's plight to widespread attention, and it succeeded in stirring the consciences of a great number of white people.

Minstrel shows may not always be in the best of taste, but surely no one actually believes that they are intended as a serious portrayal of the Negro.

Does Mr. Brown consider the gangling village yokel of British Variety with the ponderous accent and vacuous expression to be a deliberate representation of the British countryman?

The Negro has suffered and still suffers greatly, like all other oppressed races in this world. But he is asserting him-self daily in the realms of science, medicine, the arts, commerce and politics, and he is becoming more than capable of looking after his own interests.

Mr. Brown should tilt his pen at the annual degradation of dumb animals in the circus ring. or even write an attack on the pairs of men who lumber about pantomime stage every year disguised as quadrupeds.

An excessive "Crow Jim" neurosis is l'able to delay the total emancipation of the Negro as much as the last throes of gnorant prejudice and intolerance. The Negro performers in the BBC show seem to reveal a far more balanced and mature outlook than Mr. Brown does .- Nigel Hunter, Morden, Surrey. TONY BROWN writes-My disagreement with Mr. Hunter is

Last week MM writer Tony Brown said YES -Now reader Nigel **Hunter says NO!** 

that I believe Minstrel Shows are always in bad taste. This particular show must have been seen by thousands of Negroes living in this country and must have caused offence.

day readers of the Melopy Maker can remember that wonderful concert Elizalde played at Shepherds Bush Empire one Sunday?

It was a tremendous thrill

The crux of the matter, of course, is that Mr. Hunter can afford to be tolerant—or even smug—if he wishes. But the Negro has been given cause enough by us to be sensitive on the subject of colour mockery. mockery.

For Mr. Hunter to defend it so effusively does him little

# PLEASE NOTE

CONGRATULATIONS Stanley Dance on his per-ceptive and informative review of the new Ellington work—"A
Drum Is A Woman"—a fabulous and fascinating satire
which all jazz lovers should listen to again and again.

After the storm of criticism After the agona of creation this recording raised in America (and, no doubt, will do here!), it is good to read a critic who appreciates subtle humour. "Downbeat," please note!—Pat Hawes, Pinner.

# RACE FAN

now and I enjoy nothing better than reading the Steve Race column, I keep a scraphock. his articles.

Congratulations to Disley on his wonderful drawings of Steve—Betty Boothroyd, Brad-

# NOSTALGIA

IM GODBOLT'S excellent review of the Elizalde LP prompts me, as a not-so-young but still keen semi-pro., to add a tribute.

It was a tremendous thrill to see the curtain go up on a galaxy of star musicians including Adrian Rollini.

Even now I can recall Ronnie Gubertini's drum introduction to "Singapore Sorrows."

And in those days we listened attentively, reserving our applause for between numbers and not during them. Oh, for the good old days!—Roy Affleck, Worthing.

A S Fred Elizalde's most inti-mate friend and represen-tative here, I must thank Jim Godbolt for his rather charm-ing notice of the new LP, "Jazz



Spanish-American? He is Spanish, born in Manila, Philippines, where he is now presi-dent of the Manila Broadcasting Company.-Stanley Nelson, Wembley.

# • TOO FAR

AST Friday I was fortunate I enough to be in the BBC studio when the great Jimmy tribute. Rushing broadcast with the I wonder how many present- Lyttelton band. But, I ask you,

that skiffle group on the pro-gramme? Surely, this is taking a joke too far.

Larry Parks in "The Joisen Story"— was this in bad taste?

Also, the Martin Lukins group are excellent players, but how do they fit under the title "Rhythm And Blues"?—
H. Jack, London, N.W.6.

# TAKE A BOW

TOAST to the Johnny Dankworth orchestra. Here is a band that deserves to be ranked with the top American bands. The orchestra as a whole is playing with wonderful power and swing, while the groups from within the band are producing some great jazz, especially the Laurie Monk Quartet.

It has one of the most delightfully refreshing sounds in modern small group jazz.

A big bouquet, too, of course, brings scorn down on skiffle-to Cleo Laine, Her "Happiness Malcolm L. Moore, Liverpool.

what must he have thought of Is Just A Thing Called Joe " is that skiffle group on the pro- one of the most beautiful gramme? Surely, this is taking female vocals I have heard for years.

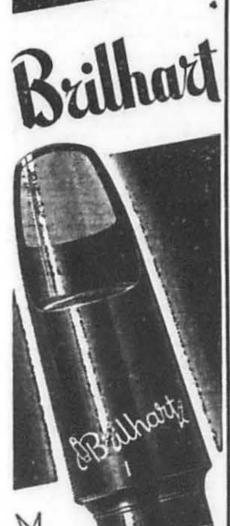
Johnny's playing, composi-tions, arrangements and leadership would be an inspiration to anyone. I only hope the public realise what he means to British jazz.—L. Hunter, Man-

# SCORN ON

I HAVE read with interest your many articles on

skiffle and folksinging. Last week, on the air, I heard a skiffle group singing three of Lonnie Donegan's numbers, and the leading vocalist had made a childish and pathetic attempt to emulate Mr. Donegan, copying every phrase and manner-

This is the kind of thing that



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# 

THE Ron Collier Quintet, a Canadian jazz group of some significance, is making its bow in the U.S. in a series of concerts in upstate New York, starting October 29.

CLARINETTIST Tony Scott is back in New York, and will rest up for a month before going back to work. Scott recently completed a six-month stay in Europe, where he concertised.

His new album "The Complete Tony Scott," spotting him with a big band, has just

band, has just been released.

FROM BURT KORALL

NEW record firm. Dot-ted Eighth Records, is re-Records, is re-leasing its first disc, a 12-in. LP by planist Art Hodes. Firm has headquarters in Indianapolis.

MASS release of English brought relatively warm reviews from the lazz reviewer at Billboard. Most notable was a Tony Kinsey Quintet set on London, "Set is indicative of proficiency and growing degree of maturity of English modernists... Most significant solo figure is tenorist Don Rendell, who compares well with top American contemporaries..."

WITH all the commercial emphasis on "cool sounds" these days, devotees 

of classic jazz undoubtedly feel left out. Art Ford will attempt to even things up when he presents Willie "The Lion" Smith on his first TV

"The Lion," who preceded Pats Waller and Duke Ellington and other name keyboard artists, is extremely loquacious, as well as being an important plano player. . .

BOB BROOKMEYER will debut his new group at the Village Vanguard later this month. Anita O'Day will share the bill with him. It will be Miss O'Day's first

DRALL

ORALL

New York night-club engagement in quite some time...

THELONIUS MONK has not lime...

THELONIUS MONK has not lime...

THELONIUS MONK has not lime...

The village he has been drawing musicians and singers in by the dozen.

ROSELAND City, reverting lime he old Roseland Baliroom. lime he old Roseland Baliroom. lime he lime he had throughout the Fall, Winter and Spring seasons.

Les Brown and his band of Renown will be the first band under the new policy.

SAMMY DAVIS, Jr., is pushing Sallie Blair for the female lead in "Jazz Train," lin which he stars.



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TRANSATLANTIC TURNTABLE, 5 p.m., September 6, 1957.

I UMPHREY BURTON is a lad with ideas. He works in a comparatively new department of the BBC which deals with recorded programmes, as distinct from pre-recorded broadcasts and commercial records.

For example, the department handles tapes, and this includes "Voice of America" material. As you know, that Voice, as the Americans might say, really wails, and Burton, again, as the Americans might say, is no slouch when it comes to wailing.

In this 45-minute programme we heard Gisele MacKenzie, Phineas Newborn, Ella,

Bing, Basie, Kenton, Pee Wee Irwin's Dixie Band, Rise Stevens, a chat from the prompter at the New York Metropolitan Opera House, and some Ravel.

When George Shearing came home a couple of years ago, he played us the coda of Basle's "April In Paris" and told us how the band kept repeating it simply because they liked it.

# Mix jazz and opera?

Well, old Humphrey who, as I said, is on the ball, interviewed Basie when he was over here and got that story from the Count himself. And so, not only did we hear the band play all the endings, but we also got the Count telling us about it. These human little things are good jazz radio.

He did ask if the contrast of mixing Jazz and opera was too violent? I don't think so, provided the straight stuff is of the same high standard as the jazz. (How's that boys?)

The fact is that this programme is more likely to attract listeners exactly as it is than,

say, the Danish State Radio Light Orchestra, which came on at 9 p.m. the same evening and played pure "Merry Widow" music. Indeed, I would suggest that "Transatlantic Turntable" be transferred to a better spot—

say 9 p.m. HUMPHREY LYTTELTON AND HIS BAND.
THE BRETT BROTHERS.
THE MARTIN LUKINS QUARTET,
10.20 p.m. 6/9/57.

JIMMY RUSHING was introduced on this

we must be thankful, I suppose, but he ought to be given whole programmes on his own and, at least, while he is in the country, his records should

be played on the radio. What a contrast to hear a blues singer instead of the mordant moppets America is also sending us.

Lyttelton now has his best band ever and, finally, a pro-per rhythm section. Life per rhythm section. would have been more bearable had he achieved this a

few years earlier.

His front line is impressive and while I like Jimmy Skidmore's most individual tenor very much, the boy that held me was Tony Coe on clarinet.

He is one of our very best.

The Lukins Quartet is pleasant and polished if you like light music

Maurice

Burman

on radio

The Brett Brothers Skiffle group simply fascinated me. They played everything in Db. Db is regarded essentially as a sad key.

A TOOT ON THE FLUTE. FRANK DIXON 6.30 p.m. 7/8/57

WRITTEN by old friends Harry Giltrap and Frank Dixon, this programme on the resurrection of the flute as a jazz instrument was comprehensive and very enjoyable. We heard Frank Wess of the Basie band boys of the Shank school. Frank Dixon didn't forget, however, that Wayman Carver was the first jazz flautist. His solo, recorded over 20 years ago, was surprisingly modern.

BURMAN'S BAUBLE

is given to Tony Coe for his very great jazz promise.

Humphrey Lyttelton and Tony Coe.

the boy that held me was Tony Coe. He is one of our very best."

# e three parts of CATCHING my breath, as it were, between blues singers' pseudonyms on King Joe

records and Jimmy Rushing in person, I should like to comment on some books which lately reached the Corner (writes Sinclair Traill).

Most have appeared here before, but the first —of great interest to collectors—was available only in very limited numbers, and the Baker book came out in 1939.

KING JOE OLIVER, by B. A. L. Rust and Walter C. Allen. (Jazz Book Club, 1 Tavistock Chambers, Bloomsbury Way, London, W.C.1.)

HERE in printed form, and with a few minor corrections, is a book already reviewed when it appeared in its original mimeographed form in



The King Oliver discography is "way in advance of anything attempted before," says Sinclair Traill.

January, 1956.

As a discography it is 'way in advance of anything attempted before; as such alone, it would be an invaluable book for anyone interested in the history of jazz in general, and the great King Oliver in particu-

The book is divi-ded into three parts. Part One contains an excelcareer.

Two, en-"Descrip-Part titled tive," has chapters

# **COLLECTORS'** CORNER

catches up with some recent-



other musicians, his style of playing, and his compositions. Part Three comprises the discography. There is an added appendix of an itinerary of the lent biography of Oliver orchestra during the King Oliver, split time Paul Barnes played with into the various periods of his

SATCHMO-My Life In New Orleans, by Louis Armstrong. (Jazz Book Club.)

REPRINT of the original on his character. A Book published here in his influence on April, 1955, this is in many ways 

a disappointing document. The main trouble is that, although taped in Louis' own words, someone saw fit to edit the whole thing. The result was an ungrammatical and often dull account of Satchmo's youth in old New Orleans.

Although various jazz musi-cians are given mention the book falls down as a jazz docu-ment, for nothing is revealed that has not already been written elsewhere.

Yet, despite its several shortcomings, this is not wholly a bad book. Much of Louis comes

through, and some of it does make entertaining reading. "Satchmo," by the way, has also been reissued as a paper-back by Ace Books (Harborough Publishing Co.) at 2s.

YOUNG MAN WITH A HORN, by Dorothy Baker, (Jazz Book Club.) ALTHOUGH it seems the fashion today to sneer at jazz fiction, I find this, the very

parts, and too sentimental, but let us not forget that Bix was an extremely sentimental musi-cian and one who, partly through his own failings, came to a somewhat dramatic end.

The book never quite gets the true feeling of jazz, but it was a fairly brave attempt.

THAT CRAZY MUSIC, The Story Of North American Jazz, by Effictt Paul, (Frederick Mulier, 16s.)

DON'T be taken in by the title or sub-title of this book-it has very little to do

The first half is taken up with stories on various operas and light operettas and is neither well written nor interesting. From about page 150 onwards we do get some mention of jazz, but the scanty information inaccurate enough to be

almost funny.
According to the author. Bunk Johnson was still alive in 1956, though poor Jimmy McPartland was no longer with

115

The glossary of jazz terms at the back of the book is too pre-tentious for words. If this is a jazz book I am inclined to adopt the suggestion on page 280 and emulate the example of James Thurber's lazy brotherundress, lie prone on a musty rug, and give up.

EDDIE CONDON'S TREASURY OF JAZZ (Peter Davies, Ltd., 30s.)

THIS book, reviewed by us on January 19, has recountry. It is a fascinating and amusing anthology containing some intelligent surveys of jazz and many unusual features.

Profiles of musicians range from Bix to Bird and are all extremely well done. Collectors of Condonisms will find a lot of old and new ones to amuse them.

# By F. W.





# What makes a jazz critic?

BEGAN my article a fortnight ago with the words "One of the few great TV critics. . . ." This seems to have occasioned a certain amount of comment, especially among those TV critics whom no one could describe as great. One of them even writes to ask me if I have a "thing" about television critics.

No, sir. As a critic of sorts myself, I have tried to get my thoughts straight on the general subject of criticism, conscious though I am of what a TV critic really is. (In many cases he's the reporter who happened to be standing around when the features editor said: "It's about time we had a TV column. Who's got a set? ")

Looming up yet again is the old question as to whether a critic should have practical ex-perience in the field which he criticises.

Some music critics get very hot and bothered when you mention this. They point eagerly to the man who said: "I don't need to be able to lay an egg to detect a bad one."

# A HANDFUL

For "music critics" one should, of course, have written "jazz critics." It would be hard to find a classical-music critic who is not a thorough musician from a theoretical point of view, who cannot read a score or analyse a symphony. But jazz critics with a theoretical knowledge of music,

or practical experience as jazz players?
One can think of only a handful: Humphrey
Lyttelton. Maurice Burman. Leonard Feather and a few others,

Let's get it straight. The purely intuitive critics have an important function to fulfil in

important function to fulfit in jazz, and one reads their remarks with interest and often with admiration. But it may be that something is denied them—the actual experience of making music, of understanding the thought-processes of the jazzman at work

So goes the point of view of the musician/critic. Let me now add a point in cualification. It is one of which most of the

# by Steve Race

# FIRST DUTY

It is the simple proposition that the critic's first duty is to be readable. If no one reads his reviews the critic might just as well shut up shop. He will never influence public taste in art, still less art itself, if his articles are read only by himelf and a yawning type-setter.

yawning type-setter.

It is quite amazing how few people recognise this basic fact. The critic may have a long-term duty to propagate the best in art. but his first duty must be to entertain the readers, or the rest is in vain.

In jazz this function is hand-somely fulfilled by a number of critics with next to no musical knowledge, but with a great talent for writing. I submit that the reader ought to be grateful to them, and accept the fact that what they lack in practical experience of music they make up in sheer readability.

## ▶ FORGETS

The young jazz fan does not consciously appreciate this fact. In his eyes there is only one difference between himself and the published critic: the latter voices his opinions in print. The

critic-baiters seem to overlook, reader forgets that to hold an opinion is only the beginning. To succeed in print one must be able to express that opinion, and then compel the reader to stick around while it is developed; Even unpopular opinions are fun when you watch them growing when you watch them growing

up.

It is at this last job that so many of our jazz critics excel. Their opinions at times may be ill-founded, inconsistent or illogical, but whether or not we agree with them is of only the contract value.

minutest value.

What matters in jazz is that the writers can write, the composers can compose, and the players can play. Given those three, we shan t go far wrong.



e Leonard Feather

# THIS WONDERFUL DE LUXE

6 the critic's first duty is

to be readable. If no one

reads his reviews he

might just as well shut

up shop 9

# Double Page 163 Full Colows

in the OCTOBER issue of

Features on TONY CURTIS-"Me and My Psychiatrist": MARLON BRANDO, SABRINA, SOPHIA LOREN—"What's She Got that Hollywood Hasn't?" and many other intriguing articles.

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Mitzi Gaynor-she fainted in Hawaii. See Hollywood Headlines.



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Hollywood

Mitzi Gaynor plays Nellie Forbush, the Mary Martin stage rôle. Mitzi sings all her own songs, they say. The other day Mitzi passed out while they were doing a reflection scene by a patio pool. To get the effect, they were using umpteen extra candle-power. Poor Mitzi just fainted away with the heat.

DORSEY BAND

TITERY NEWS . . . The Dorsey Brothers Orchestra, led by Lee Castle, was at the Hollywood adium. . . . Effervescent Louis Prima and his singer-wife Keely Smith are at the swank

Howard

has Business been so good at Gene Norman's Crescendo that the Stan Kenton stint there has further two

Hackett,

WHILE on a fishing trip. off the Canadian coast, Bing Crosby heard, via

crosby heard, via ship's radio, that it was imperative for him to speak to his sponsor about his forthcoming TV show. He put in at the nearest town, Goose Bay, to telephone.

A local paper reports: "Everyone crowded round the pier and the local cannery shut down so the employees could join with the other inhabitants. Before the popular Bing could get to the telephone he had to sing for 25 minutes. Then, while he was talking on the 'phone, Phil Harris, who accompanied Bing on the fishing trip, carried on."

Nineteen - year - old Lindsay Crosby, Bing's youngest, makes his TV début on the show along with guests Frank Sinatra, Rosemary Clooney and

with guests Frank Sinatra, Rosemary Clooney and Louis Armstrong. Lindsay is in the army, but has special permission from the Defense Department to sing with his dad.

PEGGY LEE

FILM CLIPS. . . . "Johnny Trouble" has a title song by Peggy Lee and a score by Frank de Vol. . . . Judy Holliday stars in the film version of the smash Broadway musical "Bells Are Ring-

Special MM report

headlines
Currently, there's a long screed every day, in all the papers here, about the filming, in the Hawaiian Islands, of Rodgers and Hammerstein's "South Pacific," Twentieth Century-Pox stein's "South Pacific, AFTER more than 20 years of listening to Jimmy Rushing's voice on records, it was high enjoyment

Rushing sings, the Lyttelton band swings.

to see and hear this penetrating singer.

The voice is still most potent, and Rushing commands any amount of range. The opening concert of his tour-at the City Hall, Sheffield, last Saturday evening-confirmed the impression gathered at the previous night's broadcast: that this 54-year-old singer is as good as ever, very good indeed, that is to say.

Sheffield also confirmed that Humphrey Lyttelton's band was a felicitous choice for the supporting rôle,

# Clayton arrangements

For a while now this group has concentrated on new numbers in a jump style which can be identified—in a loose sort of way—as "Kansas City."

Add to this the leader's fondness for Buck Clayton's playing, and you have almost total preparedness for the ob of tackling the Clayton arrangements which go with a lot of Rushing's best items.

It would be idle to deny that there were moments when I could have wished for a couple of blues accompanied by, say, Pete Johnson's wonderful plano. But Johnson was not here, and Lyttelton and his men were performing extremely well. I don't know a home team that could have bettered them.

# Real worker

Rushing proved that besides being a top-notch jazz singer he is a real worker. At Sheffield he was on the stage for more than an hour, his areal worker and a Jimmy certain notes.

Skies " well accompanied by that characteristic break on Santa Claus, listen to my plea."

Finally came "Boogle Woogle Woogle Top-note and a Jimmy certain notes."

Skidmore solo. second - half

programme 40 minutes.

Then it was straight into low blues gear with a superb ver-

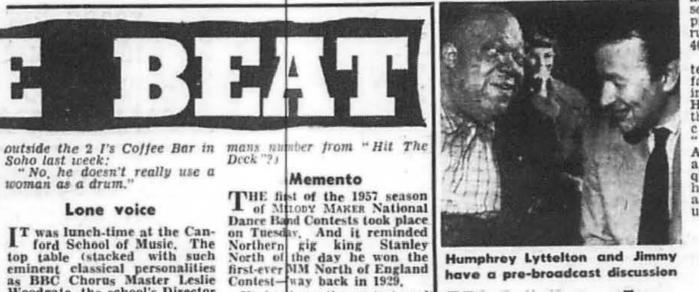
running about sion of "How Long," followed 0 minutes, by Jimmy's "conception" of with pretty alto backing, In the mat- "Every Day" (a very exciting brought a change of style to ter of hard climax), and the faster "Sent remind us that Rushing is more facts he was For You Yesterday" which, he introduced by said, he had the pleasure of Little Girl," outstandingly well

a trilling, ex- ends, and is vintage Rushing-uberant "Blue belted out high and hot with

sponse brought an encore on " Sunny Side Of The Street." On his first concert, Rushing hit top form. His showman-ship, easy and agreeable, nicely

Pretty alto

hotly phrased with solos all round for the band. The re-



**Humphrey Lyttelton and Jimmy** have a pre-broadcast discussion

# Humph says-

# of Music, Noel Hale, and con-

THE main impression gained after two programme from France. Buck, Walter days' touring with Jimmy Rushing is Page, Ed Hall, Vic Dickenson-it mus that he is, first and foremost, a musician. have made him feel a twinge of home Some singers, especially in the blues field, sickness.

" But I vowed there and then that I would plact for the rest of tend to detach themselves from the instrumental side except when it directly affects record, he startled the cordial, but essen-He did so. But whereas he Not so Jimmy. He acts like a musician. delight. could the have bought a new drum with the money, he could

talks shop like a musician, hums riffs to himself in restaurants and railway carriages like a musician and shares the musician's tastes and aspirations. He carries a little transistor pocket radio

with him and plays it all the time. After Educads's "Desert Island the show at Derby, we were having a drink with the manager and some of his friends

A woman ages quicker than a man;

You're nobody till somebody loves you;

After you've gone; Marianina

ALBERT AMMONS

RHYTHM KINGS

Boogie woogie stomp; Nagasaki;

Early mornin' blues; Mile-or-Mo bird rag

When they put on a James P. Johnson

tially non-hip, company with a roar of

# 'My man'

"Well, how about that-they're playin Thereafter we crouched at a my man!' table like shameless jazz fans, identifying the players through the rustling atmo

with the manager and some of his friends donna type. When his luggage went astray on the first night, he took it quite placidly. "That's nothin new for a musician—everything's happened to me before now!" After a lifetime of experience in show business, he has one basic philosophy. "If you don't do what you want to do, you might as well give up." as well give up."

# "Covered"

maxim-it spreads to those who work with him. The first thing he said to me, when we were preparing to go on the air at five
minutes' notice, was "Tell your
boys to play just the way they
want. Don't pay me no mind—
I've got you covered."

One of the reasons why he has
not returned to Basie since the
break-up of the old band is that
he is now free to do just what

he is now free to do just wha he wants. Late one night-o more accurately, early one morn ing—in a hotel, he told us of plans he had for working with strings—"You know, violins, 'cellos an' all that stuff" (I'm not sure that "stuff" was the

# Clear idea

Always the musician, he had a clear idea of how the music should go, and took us right through the arrangement, imitat Now that he is launched this new recording career. It's clear that we shall be hearing DALLAS BU'LDING, some of the fruits of his active CLIFTON ST., LOND imagination in the

the band concentration of the band congression of the band concentration of the band conditions and jumped quickly into his stride with a trilling, expected with a trilling with a



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TOMMY STEELE STORY, No. 1

his manager, Charles Delaunay

explained.

Vanguard

"Welcome Home" party

I leaned on the bar chatting to Joe Williams. The door opened. In came Basic.

He glanced at me. Nodded

And, with that commendable

Foreign

And if you should catch

"foreign" accent among the background noises-it's mine!

Second thoughts

So Bechet did not, after all,

Sappear at that Communist Garden Party in Paris last

week-end. He was deterred, not by political considerations, but

Who called at his home on

by a group of his fans.

Thursday and politely,

THE outcome of that party is the LP, "A Night At Count

brevity which also applies to hi

piano playing, said:
"Small world, isn't it?"

explained, "when he was offered a tour behind the Iron

Curtain some time ago, the State Department in Washing-

Not really

READER, Edward Furey,

ton told him to go ahead."

see to it that the proceedings Soho last week:
were broken up before he could "No, he doesn't really use a

woman as a drum."

Lone voice

Woodgate, the school's Director

ductors Boyd Neal and Charles

The "Hallelujah Chorus"

And nobody knew how to spell

Except the lone jazzman, who

had come to give a lecture on

stunned the "straight" men by rattling off the correct

spelling without a moment's

(Or was Johnny all the time Discs" of Saturday,

was due to be played in the final programme of the Summer

Grove) was in a nutter.

Jazz Appreciation.

Johnny Dankworth.

Take me back baby; Water, water; Will it be you; Build up DFE 6398

TED HEATH AND HIS MUSIC, No. 3

The faithful hussar; Armen's theme; Siboney; Malagueña **DFE 6403** 

DECCA

# HERE COMES FATS ROBERTA SHERWOOD SHOW STOPPERS VOL 1: I'm walkin'; Bo weevil;

Memento

THE first of the 1957 season MAKER National

Dance Band Contests took place

His band won the contest, and

And Sanley still has that

"I gues I'm just sentimen-

hardly buy a pair of brushes

I CAUGET impressionist Percy

outstanding drummer."

voucher

keep it

with it new. . . .

Strictly for the birds

I'm in the mood for love; REP 1079

Vol. 2: The rooster song; My happiness; As time goes by; Hey la bas

# PAT BOONE SINGS THE HITS, No. 2

Don't forbid me; Anastasia; Friendly persuasion; Why, baby why



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by Hubert W. David

AS a general rule, no songwriter has climbed to the heights, unless he has been through the mill. But there is always the exception.

The exception at the moment is Russ Hamilton. As a Butlin Red Coat entertainer, Russ visited Levy's Recording Studios in London to tape some guitar "wakey wakey" music for his firm. The astute Levy brothers, who run Oriole Records, listened to their A&R man Jack Baverstock extolling the virtues of this new find. The result is that Russ Hamilton is likely to get a golden record, for "Rainbow," which is a hit in the States, and the reverse, "We Will Make Love"—a hit here.

But Russ is no flash in the pan. He writes his songs to suit

his own singing style.

He is already booked for solo concerts everywhere and I shall be very surprised if his new double-sider, "Wedding Ring" and "I Still Belong To You," doesn't give him another hit disc in the Parade before long.

# Gate-crashed

FEW and far between are the boys (or the girls) who can write, sing and record their own hits. Another example of the moment is French Canadian Paul Anka. At 15 he wrote "Diana." He gate-crashed New York with a soft acetate of his own recording of the number and now, on the eve of his 16th birthday, he has a sure-fire hit both in the States and in this country.

It is the ability to write for the needs of the moment which has already put these two boys in the top income bracket. I think it is also necessary to have great confidence in your own work. Unfortunately, I find so many would-be songwriters have the confidence but lack the ability.

So many embark on songwriting campaigns with the attitude—this is easy, anything will do. The song game is one of the toughest businesses there is, and to break into it you've got to be prepared to make sacrifices.

# Bit of luck

THE other element is just that little bit of luck, which comes to most of us at some time in our lives.

I have just heard from Mrs. Val Griffiths, of Blaenau Festiniog in Wales. She was the winner of our last contest "Write a Song for Eve Boswell." Her song "Rock Bobbin Boats" was published by Dash Music and she tells me she has just received her first royalty cheque ever—and quite a useful one at that!

The song wasn't a big hit, but with the Eve Boswell record issued in the States and another disc to follow, who knows?

And, moreover, this one song, with its many performances, could get Mrs. Griffiths elected a member of the Performing Right Society, which is the great aim of every songwriter.

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

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# BRITAIN'S TOP DISCS and TUNES

A GU	TDE to t	he best selling discs for the week e supplied by fit leading record stores	nded September 7,	derived from	THIS copyright list of the 24 best- selling songs for the week ended September 7, 1937, is supplied by the
This week	Last	Title	Artist	Label	Popular Publishers' Committee of the Music Publishers' Association, Ltd.
1	(1)	DIANA	Paul Anka	Columbia	(Last week's placings in parentheses.)
	(30)	LOVE LETTERS IN THE SAND Other discs—Joan Savage	Pat Boons (Col); Gary Miller	London (P-Nix),	1. (1) LOVE LETTERS IN THE SAND (A) (2/-)
8	(25)		Johnny Duncan	Columbia	2. (2) FORGOTTEN DREAMS (A) (2/6) Mills Music
	(6)	ISLAND IN THE SUN	Harry Belafonte	RCA	3. (3) AROUND THE WORLD (A)
	(B)	ALL SHOOK UP	Elvis Presley	HMA	(2/-) Sterling
	(7)	WATER, WATER	Tommy Steels	Decca	4. (5) ISLAND IN THE BUN (A)
7	(9)	PARALYSED	Elvis Presley	HMV	5. (4) WITH ALL MY HEART (A)
	(8)	WITH ALL MY HEART	Petula Clark oswell (Par) ; Joan	Pye-Niza Savage (Col) :	(14) DIANA (A) (2/-) Robert Mellin
		Jodi Sands (Lon); Jud; (Lon).	y Boott (Bruns);	Buddy Greco	7. (6) WE WILL MAKE LOVE (B)
	(6)	BYE BYE LOVE Rory Blackwell (Par); Pierce (Bruns); Chuck Mi	Everly Brothers Heverley Sisters	London Dec); Webb	
			Charlie Gracie	London	9. (10) LAST TRAIN TO SAN FER-
10	(12)	WANDERIN' EYES	Debbie Reynolds	Vogue-Coral	10. (8) PUTTIN' ON THE STYLE
11	()	Richard Hayman (Mer); (HMV); Dennis Lotis (Co	11. (7) MR. WONDERFUL (A) (2/-) Chappell		
13	(0)	TEDDY BEAR	Elvis Presley	RCA	12. (11) WHEN I FALL IN LOVE (A)
13	(9)	HANDFUL OF SONGS	Tommy Steels	Decca	13. (9) WONDERFUL, WONDERFUL
14	(12)	FABULOUS Alma Cogan (HMV); Ste	Charlie Gracie ve Lawrence (V-Cor	Parlophone	14. (13) BYE BYE LOVE (A) (2/-) Acuff Rose
15	(14)	WE WILL MAKE LOVE Jean Campbell (Poly); J	Russ Hamilton Jerry Grant (Emb)	Oriole Kathie Kay	15. (12) ALL SHOOK UP (A) (2/-) Belinds Musto
		(HMV); Johnny Southern	(Mel).		18. (15) IN THE MIDDLE OF AN
16	(15)	LITTLE DARLIN' Gladiolas (Lon); Roberto	Diamonds Del Gado (Poly),	Mercury	17. (16) A WHITE SPORT COAT (A)
17	(16)	PUTTIN ON THE STYLE Dickie Valentine (Dec)	Lounie Donegan	Pye-Niza	18. (17) I'D GIVE YOU THE WORLD (P) (2/-) Macmelodies
18	(16) (—) (19)	SHIRALEE GAMBLIN' MAN BERNADINE	Tommy Steels Lonnie Donegan Pat Boons	Decca Pye-Nixa London	19. (18) SCARLET RIBBONS (A) (2/-) Milis Musio 20. (18) DARK MOON (A) (2/-) Francis Day
т	hree recor	ds " tied " for 18th position.	21. (21) START MOVIN' (A) (2/-) Bradbury Wood		

\* STORES SUPPLYING INFORMATION FOR RECORD CHART

LONDON—Popular Music Stores, E.S.; A. R. Tipple, S.E.15.; Leading Lighting, N.1.; Role For Records, E.16.; Imhofs, W.C.1.; A. V. Ebblewhite, E.C.3.; W. A. Clarke, S.W.S. MANCHESTER—Duwe Wholesale, Ltd., 1; H. J. Carroll, 18. LIVERPOOL—Nems, Ltd., 4. WEST HARTLEPOOL—Hoggett's, Ltd. BIRMINGHAM—R. C. Mansell, Ltd., 2. MIDDLESBROUGH—Sykes' Record Shop, BLACKWOOD—Cilyn Lewis, Ltd., BOLTON—Engineering Service Co. HULL—Sydney Scarborough, Ltd. WORTHING—J. W. Mansfield, Ltd. SOUTH SHIELDS—Saville Brothers, Ltd., EDINBURGH—Bandparts Music Stores, Ltd., 1. GLASGOW—McCormack's, Ltd., C.2. TOBQUAY—Paish and Co., Ltd., SLOUGH—Hickies.

Bradbury Wood

22. (22) FIRE DOWN BELOW (A)

(2/-) ..... Dash

23. (23) IN THE MIDDLE OF A

DARK, DARK NIGHT (A)

(2/-) .... Joy Music

(—) HANDFUL OF SONGS (B)

(2/-) .... Peter Maurice

Two titles "tied" for 5th and 23rd positions.

positions.
-American; B-British; F-Others.
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## Glasgow Cardiff Points Week Ended September 7, 1957 B'mí Last Label Title Artist 60 CHICO HAMILTON QUINTET IN A SWINGING AFFAIR Capitol Frank Sinatra JAZZ AT OBERLIN (LP) Dava Brubeck Vogue 32 MAINSTREAM OF JAZZ (LP) Gerry Mulligan Emarcy 25 CHICO HAMILTON QUINTET (LP) Vogue 20 7 CONCERT BY THE SEA (LP) Erroll Garner Philips 17 16 MEL TORME SINGS FRED London ASTAIRE (LP) LAST TRAIN TO SAN FERNANDO Johnny Duncan 14 APRIL IN PARIS (LP) 13 10 13 CHRIS BARBER IN CONCERT (LP) Pye-Nixa 12 MUNIC FROM " SWEET SMELL OF Chico Hamilton SUCCESS" (EP) ELLA SINGS THE RODGERS AND HART SONG BOOK—Vol. II (LP) BAD PENNY BLUES Humphrey 11a Vogue 11 11b 13 HMV-Verve 11 13 11 10 Parlopho Lytteltor 14a 20 I FEEL LIKE A NEW MAN (LP) Vogue PUTTING ON THE STYLE 145 7 Lonnie Donegan Pre-Niza SONNY ROLLING PLUS FOUR (LP) 140 144 DAVE BRUBECK AT STORYVILLE Philips GEORGE LEWIS RACTIME BAND 140 Тетро (LP) CHARLIE PARKER PLAYS COLE PORTER (LP) Clef SWEETS (LP) Harry Edison LIONEL HAMPTON QUINTET (LP)

BTORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART
LONDON—Dobell's, W.C.2. GLASGOW—McCormack's, Ltd. C.2. BELFAST—The Gramophone Shop. MANCHESTER—Hims
and Addison, Ltd., and Record Rendervous. BIRMINGHAM—R. C. Mansell, Ltd., 2. NEWCASTLE—J. G. Windows, Ltd., 1. LIVERPOOL—Beaver Radio, Ltd., 1. CARDIFF—City Radio (Cardiff), Ltd.

(Week commencing September 15)

Ronnie ALDRICH and Squadronaires Priday: Royal Hall, Harrogate Saturday: South Pier Pavillon, Lowestofs

Chris BARBER Sunday: Pavillon, Bournemouth Monday: Mack's, Oxford St. Wednesday: Bouthall Friday: Town Hall, Birmingham

Saturday: Dome, Brighton Ivy BENSON and Orchestra Week; King's Hall, Belfast

Asker BILK Paramount Jazz Band Priday; Eel Pie Island, Twicken-Saturday: Jazz Club, Wood Green

Johnny DANKWORTH and Orchestra Priday: Star Ballroom, Maidstone Baturday: Town Hall, Oxford

Thursday: Samson and Hercules Ballroom, Norwich Friday: Rex Ballroom, Bognor Winter Oardens, Ventnor

Cy LAURIE and Band Tuesday: Barnet Wednesday: St. Albans Priday: Cy Laurie Club Saturday: Atherfield Bay Holiday Camp, IoW

Vic LEWIS and Orchestra Priday: Town Hall, Huddersfield Saturday: Pavilion, Buxton

Terry LIGHTFOOT Jazzmen Sunday: Mack's, Oxford St. Thursday: Mack's, Oxford St. Saturday: City Hall, Sheffield

Freddy RANDALL and Band Sunday: Empire, Portsmouth Tuesday: British Legion Hall, Wednesday: Royal Oak Hotel.

Galety Baltroom. Thursday: Grimsby Priday: Palais, Stockton Saturday: Corn Exchange, Sleaford

Eric SILK and Southern Jazzband Friday: Southern Jazz Club, Leytonstone Saturday: Barking

Billy TERNENT Season: Winter Gardens, Blackpool



e Chris Barber

# AMERICA

As listed by "Variety"-issue dated September 11, 1957 (Previous week's placings in paren-

1. (!) TAMMY .. Debbie Reynolds 2. (2) DIANA ...... Paul Anka

3. (4) THAT'LL BE THE DAY (3) HONEY COMB

Jimmy Rodgers 5. (5) IT'S NOT FOR ME TO SAY Johnny Mathis (6) WHOLE LOT OF SHAKIN'

GOIN' ON, Jerry Lee Lewis 7. (19) FASCINATION, Jane Morgan S. (14) MR, LEE ..... Bobettes 9. (7) RAINBOW .. Russ Hamilton 10. (8) GONNA SIT RIGHT DOWN

Billy Williams 11. (-) CHANCES ARE Johnny Mathia

(-) GOLD MINE IN THE SKY Pat Boone 13, (20) TEDDY BEAR, Elvis Presley

14. (14) WHITE SILVER SANDS Don Rondo 15. (10) SEND FOR ME

Nat "King" Cole 16. (-) LOTTA LOYING Gene Vincent

17. (-) FASCINATION, David Carroll 18. (13) REMEMBER YOU'RE MINE (-) AND THAT REMINDS ME

Della Reese 29. (11) AROUND THE WORLD

18th and 20th positions

Reprinted 'by permission of "Variety "

(-) GOODY GOODY Frankie Lymon Two records "tied" for 3rd, 11th.

Pat Boone praises rock-'n'-roll on new LP

PAT BOONE: "Pat"—Flip, Flop And Fly; Pledging My Love; Money Honey; Tomorrow Night; Ain't Nobody Here But Us Chickens; Shake A Hand/Honey Hush; Please Send Me Some-one To Love; I'm In Love Again; Rock Around The Clock; Shot Gun Boogie; Five, Ten, Fifteen Hours (London HA-D2049).

PAT BOONE goes on record as saying: "Rock-'n'-roll has been good to me—and I'm glad it came along at about the same time as I did.

"I believe rock-'n'-roll has taken its place beside jazz, dixieland and plain old low-down blues as an important original form of American music.

Well, rock-'n'-roll is now virtually as dead as the Dodo. Fortunately for his admirers—and for himself—Pat Boone is still very much on the scene. Some of these tracks already sound "dated," but Pat's voice is still up to its usual quality.

With ballads on the way back, he should be here for some time to come.

# TORONTO TELEGRAM

# Jazz should break rules says Giuffre

TORONTO, Wednesday, I DON'T particularly like to play jazz in a concert hall," said Jimmy Giuffre. "I like a more informal situation than you find in an auditorium. I like the attention you get, but not the stiffness, the formality. I prefer the easy relaxed atmosphere of a club . . . but without he noise!

Giuffre, here for a week's en-cagement at the Town Tavern, said that his music, usually played at an extremely soft level, was sometimes at a loss in a

For that reason he hopes some-day there will be a club that will retain the relaxed atmos-phere, yet at the same time give

phere, yet at the same time give the musicians the attentiveness found in a concert hall. It's easy to understand why. On clarinet, tenor or baritone saxophones, Giuffre constantly plays in a quiet, chamber-like style, with wonderful sympa-thetic assistance from bassist



advocates Giuffre - he more tolerance.

Raiph Pena and guitarist Jim Hail. Oddly enough, the music isn't too modern in concept. Giuffre feels that jazz needs a more open-minded attitude on the part of both musicians and

In jazz, there should always be a breaking away from rules and regulations," he said. "After all, the jazzman has always done what he wanted to do, but how o many are trying to make it

too many are trying to make it into cults.

"So far in jazz there hasn't been a tradition that would stick and that's a good thing. The tradition of the symphony has been established ... that's ine ... but not in jazz and I don't see why it should.

"With my music I'm trying to speak in a way everyone can understand. We try to search out new worlds, but in a way the ayman can understand.

"I try to establish a mood so that the listener can follow and absorb that mood.

"When we play ad lib parts try to retain the same flavour of the written parts, and the

the written parts, and the ritten parts must have the atural phrasing of the improser, must sound as though they "Of course," he added, "the

part. So much depends upon how he interprets."

-Helen McNamara

PAT BOONE: "Howdy" (Parts 1 and 2).—Hummin' The Blues; That Lucky Old Sun; Chattanoogie Shoe Shine Boy: Forgive Me (London RE-D1021)/Begin The Beguine; Would You Like To Take A Walk?; All I Do Is Dream Of You; Harbour Lights (London RE-D1082).

THE two EPs are mainly com-piled from the previously reviewed LP of the same overall title.

DON LANG and his Frantic Five with the Norman Guartet: White Silver Sands/Again 'n' Again 'n' Again (HMV 45-POP382).

O'NE for the "Six-Pive" specialists. Nothing too frantic, but a slick beat and rhythmical singing from Don Lang.

BILLY WARD and The Dominos: Stardust / Lucinda (London 45-HLU8465).

SINGER Ward over-emotes on the Carmichael standard. On the affected treatment of "Lucinda" he tends to sound "Lucinda" he tends to sound like Peter Lorre breaking into

ELLA FITZGERALD: A Tisket, A Tasket/Goody, Goody (HMV 45-POP380),

IT was back in 1938 that Ella crashed the popular market with her swingy version of the nursery-rhyme styled "A Tisket, A Tasket."
But it was drummer Chick Webb's band that provided the accompaniment. Now, nearly 20

years later, Ella re-records the song—this time with Frank DeVol.

Devol.

It is a moot point whether it is a wise move for an artist to duplicate a disc that brought a large measure of fame; so many recall the original with a nostalgia that tends to cloud it in an aura of "untouchable" an aura

But—after all—this was only a novelty at the best of times. It was only Ella's artistry—allied to its strong commercial potentiali-ties—that made the record so popular with the masses.

This new version follows the of today's recoi pattern of its predecessor. And Hacking is a the ageless Ella again captures ber. Effective.

the "little girl" quality that was such an engaging feature of the original disc.

Ella revives another oldie on the reverse. For a musician of DeVol's stature the backing is singularly unimaginative.

But Elia still swings all the way.

HE VIPERS SKIFFLE GROUP:
"Skime Music (No. 2)"—Stream!ine
Train; Railroad Steamboat Plok A
Bale Of Cotton; Ain't You Glad
(Parlo, GEP8625).

SKIFFLE is too limited—both musically and vocally—to sustain my interest. Suffice to say that the Vipers handle this collection with an enviable enthusiasm that cannot fall to be communicated to fans of the tellom. idlom.

~~~ PLAS JOHNSON: The Big Twist / Come Rain Or Come Shine (Cap. 45-CL14772).

THE tenor-sax of Plas Johnson, allied to cooing voices
and a big beat, will twitch the
toes of live dancers on "The Big
Twist." And they will probably
want to stay on the floor for the
groovy backing.
But I do not care for Johnson's
buzzy tone.

buzzy tone.

BING CROSBY: Man On Fire/Seven Nights A Week (Cap. 45-CL14761).

THIS title comes from Bing's new MGM film of the same name. Maybe Bing's voice lacks the control of his earlier days, but this pleasant ballad makes refreshing listening after some of today's recorded samples.

Backing is a mild work number of the same of the same of today's recorded samples.

Backing is a mild work num-

Fat Boone's voice is up to its usual quality on his latest LP.

JIMMY YOUNG: More Unchained Melody/The Man From Laramie; Round And Round (Decca DFE

"MUST" for the Young admirers.

GLENN MILLER and his Orchestra: When Johnny Comes Marching Home; Below The Equator / I'll

Never Smile Again; Say "Si Si" (HMV JEG8254),

A NOTHER release for those A with a nostalgic turn of mind. These titles were made in the early forties, but are still an education in musical discipline.

They make pleasant listening,

too.
A point of wry interest: the lyric of "Say 'Si Si'" refers to the Russian "dolls" who say "da da" This, of course, was before the McCarthy era which—when the song was revived—caused the reference to "Russian" to be struck out.

CHARLIE GRACIE: "The Fabulous Charlie Gracie" — Fabulous; Just Lookin' Butterfly; Ninety-Nine Ways

(Parlo, GEP8630).

SURELY "The Fabulous Charlie Gracie" is a bit fulsome—even allowing for the play on his most famous disc.

I cannot regard Charlie boy as more than a shadow of Elvis, from whom he seems to have inherited many of his vocal tricks. Doubtless his devotees will disagree vehemently. Well, it's still a free country.

PAT KIRBY: Don't Keep Silent / Tammy (Bruns. 45-05697).

A MERICAN girl vocalist Pat she offers little to capture the interest of today's pop fans. There's some multi-track trickery on "Tammy." The Debbie Reynolds version is still supreme.

EARTHA KITT: "Lbvin' Spree"— Santa Baby; Lovin' Spree Uska Dara; I Want To Be Evil (HMV 7EG8258).

I T was Eddie Condon who said that Eartha Kitt sang as though "stuck up at the point of a gun." I would not try to cap that delicious summing-up

of her quavering style.

This much can be said of Eartha—she projects her song material in a masterly fashion. But I have always considered her as essentially a "visual" rather then young artist.

as essentially a "visual" rather than vocal artist. "I Want To Be Evil" proves the exception. Her treatment of this hit is positively ensuaring.

-Laurie Henshaw

DINAH WASHINGTON (LP)

"The Best In Blues" Evil Gal Blues; I Know How To Do It; Baby Get Lost; Trouble In Mind; Fat Daddy; TV Ia The Thing; Salty Pana Blues; New Blow-ton Blues; Gambler's Blues; Don't Hold It Against Me; Long John Blues; Homeward Bound. (Mercury 12-in.

DINAH WASHINGTON (born Ruth Jones) has lately protested; "I'm no blues singer," In fact, she has become an imaginative—if become an imaginative—if somewhat strident — ballad singer. But this collection gives evidence of her ability as a blues performer—going back to her first records, "Evil Gal" and three more, made in 1943 with a group from Hampton's band.

The early singing sounds

The early singing sounds immature but spirited: the playing of Buckner, Cobb, trumpeter Joe Morris, etc., makes the day. Later tracks

are compelling in Dinah's declamatory way, and several are highly suggestive. Instrumental work ranges from organ to fine Quinichette tenor. An enteraining LP for robust tastes.—M. J.

# Reissues

COUNT BASIE ORCHESTRA— Miss Thing (Pts. 1 and 2 prev. Parlophone R2855t, R2862t, re-spectively). The World is Mad (Pts. 1 and 2 prev. R2768t, R2784t, respectively). Both now Philips EP BBE12083.

ENNY GOODMAN TRIO/ QUARTET-Nice Work II You Can Get It/Vibraphone Blues. BENNY (Both prev. inc. in rhilips 12 in. LP BBL7009, revd./ 21/5/1955), Moonglow/Nagasaki. (Both prev. inc. in 12 in. LP BBL7010, revd. same date.) Now all also EP BBE12101.



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Sunday, 15th September TERRY LIGHTFOOT'S JAZZMEN

Monday, 16th September CHRIS BARBER'S JAZZ BAND with CITILIE PATTERSON

Tuesday, 17th September

ALEX WELSH AND HIS BAND Wednesday, 18th September

MICK MULLIGAN'S BAND with GEORGE MELLY and JIMMY JACKSON'S SKIFFLE GROUP

Thursday, 19th September TERRY LIGHTFOOT'S JAZZMEN

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FRt., 5-11,301 Club night with the atmosphere! Top trumpet, Dizzy Reese plays with Alian Ganley Trie, Stokes,

with Jones; plus clubland's driving Tommy Whittle Quartet featuring the Eddie Thompson Triu, Guest stars: Rex Morris, Bobby Orr. \$AT., 7 30-11.30: "Public Two ten

"Public Jam Session."
Two tenors of Rex Morris
and Joe Temperley, blowing with Bobby Orr,
Ronnie Roullier and Ronnie Rouller and Maurice (new find) Sal-vatt Come early, they are on first, Britain's greatest jazz quartet: Allan Canley Trio, Sammy Stokes, Stan Jones, playing with Europe's best. Joe Harriott. Remember, doors open 7 p.m.

SAT.,
12-7 a.m. London's all-nighter presents Joe Harriett with the
Allan Ganley Trio. Guest
Stars galore. You never
know who drops in to
blow.

5UN., 7,30-11:

Club "M" welcomes
JOHNNY DANKWORTH
(always welcome at Sunday's most popular sessions, plus the Ganley Trio
with Stokes. Jones and the
fabulous Joe Harriett.
That's not all The
Tommy Whittle Quartet
with Eddle Thompson.
Jackle Dougan and Maurice
Salvatt. Compere at all
sessions: Johnny Cunneit

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Follow the fans to

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don rendell sextet

"the jazz couriers"

\*SATURDAY (14th) at 7.30:

dizzy reece quintet

tony kinsey quintet

"the jazz couriers"

\*WEDNESDAY (18th) at 7.30:

"the jazz couriers"

don rendell sextet

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Get into that "come-early" groove!

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MONDAY, FRIDAY, SATURDAY, SUNDAY EVERY WEEK

JAZZ CLUB CALENDAR "..."

FRIDAY-contd.

COME TO NORBURY JAZZ CLUB. Grandison Hall, S.W.16, REOPENING TONIGHT: SETH MARSH JAZZBAND, SKIFFLE, plus FREE record vouchers.

CROYDON JAZZ CLUB, Star Hotel London Road: GRAHAM STEWART'S SEVEN, plus Annacondas. Next Pri-day: JOHNNY DUNCAN and the BLUE GRASS BOYS.

CY LAURIE JATE Club: CY LAURIE BAND, 7.15-10.45. DARTFORD: NORTHDOWN STOMPERS.—Bull Hotel.

DAVE CAREY JAZZBAND, Streat-ham Park Hotel, Mitcham Lane. EALING: The famous SOUTHERN STOMPERS. Guest: DAVE BUR-MAN.—"Fox and Goose" (near Hanger Lane Station).

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

JAZZ-JAZZ JAZZ at the SWAN, Mill Street, Kingston, tonight: HARRY KLEIN, Next week: Don Rendel, and Ronnie Ross.

KINGSTON JAZZ CLUB, over Burtons, Clarence Street: MAIN-STREAM with BRUCE TURNER'S Jump Band.

BIVER CITY JAZZMEN, "King Alfred." Bellingham (180 bus route). SUTTON JAZZ CLUB, Red Lion: BRIAN WHITE'S MAGNA JAZZ-BAND.

TONIGHT: TONIGHT: London's biggest jazz event yet! Nine bands and Dickie Bishop Skiffle Group at Lewisham Town Hall. Book now (Hit. 3431) or at doors. 7.30.

SATURDAY ALL-NIGHT JAZZ at CLUB BONEMIA: BRUCE TURNER'S FABULOUS JUMP BAND.—19, Greek Street, 11.30 onwards.

AT THE SKIFFLE CELLAR, 49, Greek Street, 7:30-11 p.m.: THE FABULOUS CITY RAMBLERS, together with THE JUBILEE SKIFFLERS and "ZOM."

CHISLEHURST CAVES
(next to Chislehurst Station), 7.30:
South London Jazz Club presents
BRIAN THOMAS'
ACCORDION JAZZBAND,

London's most unusual line-up featured here exclusively! Plus eight supporting groups.

COOK'S FERRY INN: Stars of "6.5 Special." HARRY WALTON'S RACTIME BAND. Jive. Listen. Bar.

CY LAURIE Jazz Club, Great Windmill Street topposite Windmill Theatre: 7.15-1045: CY LAURIE BAND, plus COTTON PICKERS SKIFFLE GROUP.

HARRINGAY JAZZ CLUB: GRAHAM STEWART'S SEVEN. — See also Wednesday.

SMITH QUINTET, Prank King's Sextet, Skime Group, Maurice Burman. 7.30. 5 -- Doric Ball-rooms, Brewer Street, W.1. MAKE A DATE, September 28. for BECKENHAM JAZZ CLUB'S re-

PORCUPINE JAZZMEN, plus Court esters — Thames Hotel, Hampton ourt Also Monday.

RICHMOND: UNITY JAZZBAND .-Community Centre RICKMANSWORTH: The famona SOUTHERN STOMPERS,-Oddfellows

WEST LONDON JAZZBAND, Den-am Village Hall, near Unbridge.

7.30-10.30 WHITTINGTON HOTEL, Cannon Lane, PINNER (buses 209, 183; Tubes, South Harrow or Pinner); MIKE DANIELS DELTA JAZZMEN, 8-11 p.m. Licensed bar

WOOD GREEN: SANDY BROWN'S

SUNDAY . .

ALL TRAD. musicians. Sunday afternoons, 3-6 p.m. Sit-in with the Bill Brunskill Jazzmen at Cy Laurie Jazz Club. Members 2-6 guests 3-6

AT THE GRANGE TREE (opposite RICHMOND Station), opening 22nd: Jazz for Moderns.

AT THE SKIFFLE CELLAR, 49.
Greek Street, 7.30-11 p.m.: THE
FABULOUS CITY RAMBLERS, and
the Hard Travellers. Quests include
STEVE BENEOW and American autoharpist Eunice Ratoricks.

CLUB OCTAVE: Modern Jazz.— Hambrough Tavern, Bouthall, 7-10.15 p.m. 607 bus.

COLVER TALKS on Skiffle, Sep-tember 29, 3 p.m., Unity Theatre, King's Cross, Eus. 5391, 1/6 advance. Tuesdays, 8 p.m.: Smoky City Skiffle.

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HE'S FABULOUS!
MIKE DANIELS
MIKE DANIELS
DELTA JAZZMEN,
JOHN BARNES TRIO,
DOREEN BEATTY.
Jiva Listen. Bar.
CY LAURIE Jazz Club: CY LAURIE
BAND, 7.15-10-45

band, Derby Arms, E. Sheen,

HOT CLUB OF LONDON, 7 pm.: GRAHAM STEWART'S SEVEN. — Shakespeare Hotel. Powis Street Woolwich

PARK LANE Jazz Club, Crovdon: SETH MARSH'S JAZZBAND, CHECKERS SKIFFLE, 7.30, Admis-

QUEEN VICTORIA, North Cheam: SANDY BROWN'S JAZZBAND. Listen. Jive. Licensed. 7-10 p.m. RON BURROWS joins Tuxedos. "Black Lion." Plaistow, Introducing Roosters Skiffle.

SOUTHEND JAZZ CLUB. Grand opening September 22. 3-530 p.m. Arlington Hall, Leigh-on-Sea: DICKIE BISHOP SKIFFLE GROUP, ACKER BILK'S JAZZBAND.

STAINES: "SIR" CHARLES New Dixielanders.—Boleyn Hotel, 7.38. WOOD GREEN: MIKE PETERS

MONDAY

ACTON! ACKERTON!! ACKER!!! Bilk. "White Hart," Southall, com-mencing 23rd. Fabulous!

AGAIN AT THE SKIFFLE CELLAR. 49. Greek Street, 730-11 p.m.: THE CHAS. MeDEVITT GROUP, featuring SHIRLEY DOUGLAS, also the Wayfarers.

AGAIN, WANDSWORTH TOWN JAZZBAND.

CY LAURIE Jazz Club: ALAN ELSOON ALL-STAR SESSION, 7.15-

KINGSBURY BATHS CAFE: SEN-SATIONAL NEW SOHNY MORRIS JAZZMEN, plus Zepnyr Skille G. oup.

DOWNBEAT

Manar House (opposite Tune), N4:
"THE JAZZ COURIERS." plus
JACKIE SHARPE SEXTET, 730-11.
L.censed bar,
RUISLIP, "BLUE CIRCLE":
To.nny WHITTLE, Eddie THUMPSON.
Tony McKane Group.

SOUTH ESSEX RHYTHM CLUB. "Greehound," Chadwell KENNY BALL CHICAGOANS,

. TUESDAY AT SOUTHALL " WHITE HART": DON RENDELL SEXTET.

AT THE SKIFFLE CELLAR, 49, Grock Street 7:30-11 p.m.: THE COT-TON PICKERS and the Saxons and

BARNET JAZZ CLUB, Assembly Hall Union Street (High Barnet Underground): Pirat time in Barnet, the famous CY. LAURIE JAZZBANQ. CROYDON JAZZ CLUB: Skime session, PETE CURTIS Quartet, Safron Valley and Rock Island

GY LAURIE Jazz Club: GRAHAM STEWART'S SEVEN with ALAN ELSDON, 7.15-18.45. EASTCOTE, CLAY PIGEON, Field End Road: ALAN DALE'S JAZZIN' BABIES, also Skille.

HARROW JAZZ CLUB, British Legion Hall, Northolt Road, South Harrow: FREDDY RANDALL AND HIS BAND.

WOOD GREEN: BRIAN JOHNSTON AND HIS BAND.

WEDNESDAY

ACROSS THE BRIDGE from Put-ney Bridge Station: ALAN LITTLE-JOHN'S Band at the White Lion AGAIN, THE SKIFFLE CELLAR, Greek Street, 7.30-11 p.m., PRESENT THE SUPERB OLD TIMERS featuring

Alex. Waitehouse, Denny Carter, John Paul and Little Joey, together with the Quakers and J.m Macgregor and Shirley Bland. AT THE "TIGER'S HEAD." BROMLEY ROAD, CATFORD: South London Jazz Club presents DAVE CAREY JAZZBAND with re-formed front line!

AT 44. GERRARD STREET, 8-10.45 p.m.: Barry CAMPBELL'S Unity Jazzmen, Blues, stomps, spirituals. CHRIS BARBER'S JAZZBAND, "White Hart," Southall. Buses 105. 83, 607, 232, 120.

CY LAURIE Jazz Club: GRAHAM STEWART'S SEVEN with ALAN ELSDON, 7.15-10.45.

DAGENHAM JAZZ CLUB, Royal Oak Hotel, Green Lane: FREDDY BANDALL AND HIS BAND.

DICK CHARLESWORTH'S JAZZ-BAND, Purley Hall. EWELL JAZZ CLUB, Organ Inn: BRIAN WHITE'S MAGNA JAZZ-BAND.

FALCON HOTEL, S.E.S: NORTH-FARNHAM, Wednesday, 25th: KEN COLVER'S Jazzmen.

HARRINGAY JAZZ CLUB proudly presents KEN COLVER'S JAZZMEN. Skillle Group and Bob Kelly at "Gayes Academy." Willingdon Road, off Westbury Avenue. Turnpike Lane. N.22. Buses 217, 231, 144, 7.30-10.30 p.m. EVERYBOOY WELCOME.

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ham. ST. ALBANS JAZZ OLUB, Market Hall. St. Peter's Street: First time in St. Albans: The famous CY. LAURIE JAZZBAND.

THURSDAY

AGAIN AT the " WHITE HART."
Southat: GREYHOUNDS return from
tour, plus COLNE RIVER SKIFFLE
GROUP. AT THE CROWN, Twickenham:

AT THE SKIFFLE CELLAR, 49.
Greek Street, 7:30-11 p.m.: THE
PETE CURTIS FOLK AND BLUES
FOUR and the Harlequins and guests. BARKINGSIDE, ILFORD, "Old Maypole," Penceplece Road: THE TONY KINSEY QUINTET.

JAZZ AT THE DORIG: BETTY SMITH QUINTET, DILL JONES TRIO, Frank Ring's Sexiet. Skime Group. Maurice Burman. 7.30. 4. Doric Ballrooms. Brewer Street. W.1.

THURSDAY-contd. TAYLOR HOT SEVEN, 7.15-10-45 KINGSTON (over Burtons): SEM SATIONAL NEW SONNY MORRES JAZZMEN, plus Zephyr Skiffle Gran MERRYHILLS (OAKWOOD), readent: Sunrisers Skittle,

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Sunday, September 29th, 6.30 p.m. AND HIS BLUE GRASS BOYS TERRY LIGHTFOOT AND HIS JAZZMEN

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# Pleasant surprise

BROTHER JOHN SELLERS (LP)

"Brother John Sellers In London"
in The Evening; Oh, Little Girl; Backwater Blues; Mamie; Semetimes I Feel Like A Metherless
Child; All These Days Are The Beginning Of Serrow; They Call Me A Blind Man; Oh, What
Kind Of Woman; I Want A True Lever; You Been Gone Too Long; House Of The Bising Sun;

(Decca 12 in. LK4197.)

Scilers (voc.) noc. by Wally Fawkes (cit.); Al Fairweather (tpt.); Stan Greig (pnc.); Diz Disley (pr.); Frank Clarke (bass); Tony Kinsey (drs.). 8/3/57, London. (Decca.)

OHN SELLERS, like Fats Domino, is a modern exponent of the blues singing art.

OHN SELLERS, like Pats Domino, is a modern exponent of the blues singing art.

That is about the only similarity between them.

Domino delivers his songs in a natural, almost casual way, like a singing plano payer with a dance band—which is about what he is.

Sellers brings a churchified voice and a somewhat studied approach to the job.

A versatile singer who can deal adequately with a variety of American Negro song tiles, he possesses enough individuality to be quickly recognisable, despite the fact that his blues often remind me forcibly of the work of other and older singers.

This LP was made when Sellers came to Britain earlier this year with Big Bill Broonzy.

On the concert stage here he was involved with accompaniments finduding his own tambourine) which sounded to me far from satisfactory. I am glad to report that the

a cum is a pleasant surprise. Raymond Horricks, who was in charge of the session, drew on excrese talents and, having exembled some capable blues payers, wisely gave them a lot of blues to work on. For vocal and instrumental interpretation, these are the superior tracks.

" Backwater Blues " stands out as a most ingratiating performance all round; and the slow or ow-medium blues, "They Call Me A Blind Man," "What Kind Of Woman" and "In The Evendar," are all well endowed with thes feeling and swing.

The faster "Little Girl,"
Mamie," "Gone Too Long,"
Sorrow" and a barrelhouse
taser, "Chicago Hop," are less
accessful although the band
pel- a good bounce and contributions by Fawkes and Fairter-ther are fine.

The least interesting part of the LP is the folk-song and blad bit. "Rising Sun" and Motherless Child" (with piano apport) are lovely songs; Silera's own "True Lover" sultar accompaniment) is telly too. But there is not assign in these performances to grip the attention. to grip the attention,

Still, it is a very creditable set enhanced by sensible sleeve Foles and an attractive cover,— Max Jones.

FATS DOMINO (LP)

JAZZSHOWS present

"Here Stands Fats Domino" Detroit City Blues; Hide Away Blues; She's My Baby; New Baby;

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SUNDAY | The "Fabulous" Young American Star

This Time; I'm Walkin': I'm In The Mood For Love; Cheatin'; You Can Pack Your Suitcase; The Fat Man; I'll Be Gone.

(London 12 in, HA-P2052)

Fats Domino (voc., pno.) with instrumental accompaniment.

Walter have Pichon's word for it that rock-'n'-roll is legitimate jazz. Even without this authority we'd feel justified in including Domino's latest LP in this section of the paper.

Pats D. is a blues artist pure and simple—in fact, it would be hard to find a more simple approach to blues material,

He sings in a straightforward, meaningful way his voice generally plaintive and not too loud, although he can shout exuberantly. His plano playing, too, is pretty fundamental stuff which fits the mood of the music and provides a triple-beat R-and-B rhythm to many of the songs.

rhythm to many of the songs. A virtue of Domino's albums is the amount of original material used. With the exception of "Mood For Love"—one of his Little Bee; Every Night About hits on which he sounds, curi-

Britain's

'King of Jazz'

ously, like George Wettling doing an off-duty song—all the num-bers here are by Domino or Bartholomew, or the two together,

One title, "I'm Walkin'," is a jumping 32-bar song done in rock-'n'-roll style. The other ten are cast in the traditional 12-bar form, and though they are not exceptional things they amble slong tunefully and with a firm

On the best, such as the low-down "Detroit City," "Hide Away" and "Every Night," Pats sounds quite moving. And there is much to recommend "Fat Man," and "I'll Be Gone," on which he sings against band shouts of "Don't go, Fat Man," "Bye bye baby" and similar advice. Instrumentally, the group keeps good time and does group keeps good time and does what is required.

"The Fat Man," one of his first successes, appears also among the titles on Domino's "Carry On Rockin'" LP. But the per-formances are different, which is more than can be said for the two sleeve notes .- Max Jones.



Bob Brookmayer

PHIL WOODS SEPTET (LP)

"Pairing Off"
The Stanley Stomper: Cool A/d;
Pairing Off; Suddenly It's Spring. (Esquire 12 in, 32-826.)

Flanagan (pno.); Doug Watkins (bass); Philly Joe Jones (drs.).

Woods he was with his quartet (MM, 9/7/57). Now he is with a septet, and I don't think it's quite so successful.

The two altos join forces—or rather split asunder—for innumerable chases. Likewise the two trumpets. Everybody blows like a tornado. If you don't mind hard sax tone, and like strongment jazz with no punches pulled, you should get a kick out of this group. of this group.

The delightful plane sole spots are among the few more peaceful and subtle moments.—Edgar and su Jackson.

JACK MONTROSE SEXTET (LP) Listen, Hear (a); Bewitched; Some Good Fun Blues; Fools Rush In; Speak Easy; Credo; Pretty (a);

(Vogue 12 in. LAE12042)

Montrose (tnr., arr.); Bob Gordon bar; ; Conte Candoti (tpt.); Paul Moer (pt.o.); Ralph Pena (bass); Shelly Manne (drs.), Spring, Hollywood, (Am. Pacific Jazz.) Note .- in) available also on Vogue

> JACK MONTROSE with BOB GORDON (LP)

A Little Dust: April's Fool; Dot's Groovy; I'm Gonna Move To The You Wish Upon A Star; Have You Met Miss Jones?; Paradox

(London 12 in. LTZ-K15043)

Same personnel, except Red Mitchell (base) replaces Pena, May, 1955 Hollywood, (Am. Atlantic)

acting as leader or joint leader of | THE GRAMOPHONE CO., LTD.

studied approach to the job," says Max Jones. How Long Has This Been Going On?; Bobby's Tune; Blue Skles.

"Sellers brings a churchified voice and a somewhat

The best reed man here, how-ever, is baritonist Bob Gordon,

who was killed in a motor smash in the summer of 1955. His tone

As usual in records by other people's bands. Conte Candoli proves a relaxed, inventive solo-

A special word of praise for Red Mitchell's great bass playing. —Edgar Jackson.

BOR BROOKMEYER-ZOOT SIMS

even better and generally more

his own recording combination.

All the originals on both LPs are his and though his pen work sometimes seems a little disjointed, no one could say his arrangements are devoid of ideas or that his compositions are without sincerity, imagination or variety. Brookmeyer (valve-tmb.); Sime (tnr., voc.); Hank Jones (pno., celosie); Wyatt Ruther (bass); Gus Johnson (drs.) January, 1956; New York. (Am. Storyville.) As a saxist he plays with a strong, full tone, forceful beat and swinging style.

(Vogue 12 in, LAE12047.)

THIS is one of those delightful affairs that immediately atrikes a note of relaxed but swinging amiability and holds it right to the end.

The items are well varies in mood and tempi, and such un-expectednesses as Hank Jones playing celeste and Zoot Sims taking his first ever (and, I hope, last) vocal chorus on record in "Blues" help to achieve an array of tone colours and pat-

Everybody seems so sure-footed, so certain of what he intended to do and how to do it most effectively.

"Tonight's Jazz Today"

Mr. Moon; I Hear A Rhapsody; The Chant; Blues (V); Zoot's Tune;

If one soloist stands out more than any other, he is Zoot Sims. This is one of the best small-group records to appear this year.—Edgar Jackson.

Woods, Gene Quilt (nitos); Donald

THE last time we had Phil

That Old Feeling

Outskirts Of Town; Cecilia; The News And The Weather; When

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BACKED WITH

OH, MARY DON'T YOU WEEP

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# JIM CROW KILLS McDevitt signs singer

NEW YORK, Wednesday.

The "Encyclopedia Of Jazz" stage show tour, with Leonard Feather as narrator and a cast headed by Jimmy Rushing, Dick Hyman, Sonny Stitt, Cannonball Adderley and Don Elliott, which was to have started on the road soon after Rushing's return from England, has been cancelled as a result of racial tension

# Rushing on

The show's backer, who had flown up from Atlanta, Georgia. ready to sign contracts, could not talk me into it despite hours of discussion (writes Leonard Feather). The decision was made as

all over the country showed pictures of the white hooligans who threw eggs and stones, jeered and spat at Negro youngsters attempting to enter school

newspapers and TV newsreels

All but three of the bookings were in southern and south-western states, where inflamma-tory situations have arisen in opposition to the Supreme Court's integration ruling.

## 'Humiliation'

Adds Feather: "It did not seem to me that a mixed show could go through these areas, enduring the constant humiliation not only of segregated audiences but of separation at every restaurant, hotel and hamburger stand, least of all in the present atmo-sphere of intense bitterness and potential violence."

# **BRITISH DATES** FIXED FOR MJQ

MOST of the dates have now been fixed for the Modern Jazz Quartet's 16-day British concert tour.

The tour opens on November 30 with two concerts at the Royal Festival Hall and follows with dates at Leicester (December 2). Glasgow (3rd), Birmingham (4th). Sheffield (5th). Cardiff (6th). Southampton (9th), Newcastle (10th). Blackburn (11th). Bradford (12th). Liverpool (13th) and Manchester (14th).

Lack Higgins, secretary of the

Jack Higgins, secretary of the National Jazz Federation, which is arranging the tour, told the MM that further dates would be fixed, including a final concert in London.

Bookings will not start until about October 25.



WINNING honours in the first of this season's Melopy Makes Dance Band Contests have

Maken Dance Band Contests have gone to a band from liford—Paul Hurst and his Orchettes.

The event—the South Britain (Southern) Regional Final—was staged at Purley's Orchid Ball-room on Tuesday.

Second was the Brian Jenner Band; veteran contestant Fred Hedley was third.

Hurst now qualifies for the

Hedley was third.

Hurst now qualifies for the
All-Britain in November.

The house orchestra at the
Ballroom was fronted by Denny
Boyce—himself an old MM con-

Leeds Contest

SIX bands will take part ain the North Britain Regional Finals of the MELOOY MAKER National Dance Band Championship at the Capitol Ballroom, Leeds, on Tuesday, Septem-ber 17.

# MELODY MAKER

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New singer with the Chas McDevitt Skiffle Group is 20-year-old Belfast girl Shirley Douglas. She is pictured with McDevitt during the BBC-TV's "Hop Festival" show on Wednesday. The group appears at Bradford on September 23.

# Alma Cogan pianist

Cogan, is critically ill in Old Church Hospital, Romford. after a car crash in which two of his friends were killed

Stan's car hit an air-raid siren standard at Ilford on Sun-

day night. His two passengers—Linda Barnett, a 20-year-old model, and John Goodwin, of Forest Gate—were killed.

The party had been to a dance at the Maylands Golf Course, Brentwood, when the crash occurred. Stan has injuries to his head chest and less. occurred. Stan has inj his head, chest and legs.

# CHARLIE GRACIE AT BRISTOL CONCERT

Charlie Gracie tops the bill with the Sid Phillips Band for a concert at Colston Hall. Bristol, this Sunday.

The concert marks the opening of Charles Lockier's 30th consecutive season of Sunday "pop" concerts in the West Country.

# LYTTELTON BAND FOR TV SERIES

The Humphrey Lyttelton Band has been signed for a new weekly Granada TV series starting on October 4.

The programme will go out from 6.45 to 7 p.m. and, although only the first three weeks have been fixed, is expected to run to the end of the year.

The show will be seen in the North and Midlands only.

# FOSTER BAND BOW

Teddy Foster opens for a season at the Royal, Tottenham, from October 7.

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# SONG STARS WITH STAPLETON



Cyril Stapleton and the Show Band were showcased in a 60-minute BBC-TV spot on Friday from the Earls Court Radio Show. Seen at rehearsals with Cyril are singing stars Ronnie Hilton (l.) and Alma Cogan, who were among the guests. Cyril introduced on the programme.

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