SEPTEMBER 21, 1957

World's Largest Sale

EVERY FRIDAY 6d.

1957 Poll Vote now See Page 8



Spring tour of Britain?

NEW YORK, Wednesday.—The great, swinging Dizzy Gillespie big band may soon be heard in Britain. A Shaw Artists' spokesman told me this evening: "You can be sure Dizzy will go. It's just a question of when."

The agency has had discussions with Harold Davison in London and it is rumoured that Dizzy may make the trip next spring. The tour would involve

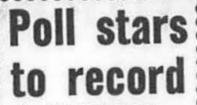
numerous concerts in Western Europe as well as

Exchange problem

One problem would be find-ing a British band to tour America in exchange. Ted Heath is far and away the top British outfit so far as the States is concerned, and bookers here frankly question whether any other British band could

Heath again?

One possibility is that the exchange might be worked on the basis of another Ted Heath tour



LONG-PLAYING record of the winning instrumentalists in the MELODY MAKER 1957 Poll (British Section) is being lined up by Nixa Records.

It is planned for release within two weeks of the publication of results, and will be made under the supervision of Denis Preston, who plans to include ning Composer, orches-trated by the winning Arranger.

This means that at least ten of the country's neest jazzmen will be grouped into an all-star combination to play music designed especially for them by the country's leading writers.

It is up to readers to select these stars. A Voting

Coupon and full details are on page 8.

Welcome back, Mr. Jackson be sold here.

of America next spring.

In London, agent Harold Davison agreed that there had been discussions—"But nothing will happen until next Spring."

Harry James W

It was "Jack Jackson" time again on ATV last Sunday night, and here Jack (r.) welcomes Max Bygraves and Joan Regan to the first programme of the new series.

HOLLYWOOD, Wednesday. - Trumpet - leader James and his Band will tour Europe next month— but Britain is not included. James told the MM: "We are all very disappointed that we can't play in Britain, but we are all very excited, as this is our first European tour.

"I'm using five brass only these days to get the lighter and we achieved with the old Benny Goodman band."

\$10,000 fee

The orchestra, which is ravelling over on the "Queen Elizabeth," starts its tour in Munich on October 2. It will ilso take in Paris, Rome, Bel-

From Paris, MM corre-pondent Henry Kahn cables: James will give five concerts the Alhambra covering Octo-r 25, 26 and 27. His fee, I inderstand, is \$10,000, plus 15 her cent, of the gate money."

U.S Police probe 'heroin death'

New York, Wednesday. Police are probing drug-taking mong musicians following the eath here on Monday of Les Brown trumpeter Robert Stiles.

A post-mortem report says nat Stiles died after taking beroin.

Jimmy Rushing staying on extra week. Concert with Teagarden - Hines band planned.

ADDED UP



MEET this season's MELODY MAKER Contest winner - 26-year-old Ilford accountant Paul Hurst. His nine-piece group won the South Britain (Southern) Final last week. He is pictured receiving the trophy

from pianist Dill Jones, watched by guitarist Ivor Mairants.

Now turn to Page 20 for the winners of this week's contest at Leeds and the contestants for next Tuesday's event at Islington Town Hall,

TV with Zsa Zsa & Mr. B



Billy Eckstine had glamorous film actress Zsa Zsa Gabor as his co-stor on ATV's "Saturday Spectacular" last week-end. Billy opened his fourth British tour on Mon-day at Glasgow. (See review on page 10.)

CLIFTON STREET, LONDON, E.C.2

SINATRA GOES HOME

Parts. Wednesday. — Frank Sinatra has stopped work on the film "Kings Go Forth" to fly to New York for TV shows.

219/57





A minstrel

show is no

joke to us

A NEGRO PUTS

HIS VIEWS IN

THE 'BBC BAD

TASTE' DEBATE

Steele 'lukewarm'

REN GREVATT

NEW YORK, Wednesday. Bookers for the CBS-TV show "The Big Record," starring Patti Page, are anxious to get Tommy Steele for an early appearance.

The one Steele disc so far DORIS DAY here — "Butterfingers"-received a very strong reception from the Trade Press.

But overtures for Steele's services have apparently been met with a lukewarm response in Britain, due in some measure to Steele's current film commit-

According to CBS sources, the earliest date offered for Steele was next March and bookers for the show do not want to be committed that far in advance,

RON GOODWIN

To plug disc PRITISH leader Ron Goodwin has been set for an appearance on the show, on Wednesday, October 2. He will plug his "Swinging Sweethearts" disc.
Others definitely set for the show are Russ Hamilton for show are Russ Hamilton for Cotober 9 and Ruby Murray for EDMUNDO ROS November 13. Reports that Eve Boswell

heen some discussions but no deal has yet been signed. FRANKIE VAUGHAN

No deal yet BS-TV officials said that they

have been approached by British bookers to bring Frankle Vaughan here for "The Big However, there is no definite Geal yet in the works. It's pointed out that Vaughan is virtually an unknown here due to the lack of any records in

current release. TED HEATH

Tour extended

THE upcoming Ted Heath tour and the States spotlight a group of Neal has been considerably expanded Hefti originals with Hefti originals with Hefti Originally set to open in Mont-real on October 22, the trek will t under way one day earlier market almost immediately, and Buffalo and then pick up on will also be released on binaural

the Canadian side.

Following the Montreal,
Toronto and Ottawa dates, the
troupe swings South again for
engagements in Dayton; Lafayette, Indiana (Purdue Univerbefore going North again to Win-

of the Canada tour, the bookings and Gee.
include Pasadena, Oceanside and San Diego, all in California:
Bloomington, Indiana and winding up in Rochester and Syra-cuse on November 9 and 10. An attempt is being made to set up dates in El Paso. Dallas and Houston, Texas, during the move back east from the west

HUMPHREY

and his Band

Because of filming

Meets the Press

DORIS DAY will be feted next week by Columbia Records Danny's Hide-A-Way. The

DICKIE VALENTINE Three TV shows

DICKIE VALENTINE arrives in New York on Sunday for a number of TV appearances and night club work. No definite TV deals have yet been set but appearances on three important TV showcases are being considered. These are the Ed Sullivan Show, the Guy Mitchell Show and the Eddie Fisher Show.

Valentine will not, according to present information, appear on the Pattl Page "Big Record" Show. Later he may appear at Show. Later he may appear at the Desert Inn, Las Vegas,

Melodie d'Amour

would also appear have been dis-counted. Bookers say there have ONDON Records has released the Edmundo Ros version of attractive tune, "Melodie This is now in competition for nours on the tune with a version by the Ames Brothers on RCA Victor, but early reports

BURT KORALL

COUNT BASIE completes

Records this week. It will

The LP will be put on the

tape-the label's entrance into

important LPs will also be re-

His own records

TOE Williams, blues and ballad

JOHNNY

DANKWORTH

and his Orchestra

the tape field.

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market almost immediately, and

his first LP for Roulette

from key cities indicate a healthy response to the Ros rendition. CARMEL QUINN

Six-week visits

RISH thrush Carmel Quinn is reported to have done so well on a recent appearance on Val Parnell's "Saturday Spectacu-lar," that she has been asked to return every six weeks to do the Carmel Quinn Show on ITA. The singer is currently appearing at the Beverly Hill Country Club, Newport, Kentucky.

ELVIS PRESLEY Home-town premiere

ELVIS PRESLEY'S latest flick effort, "Jailhouse Rock." will be unveiled at a gala pre-milere at Loew's State Theatre in his home town of Memphis on October 24. Presley once worked at the pic house as an usher. In addition to the pic's title tune, Eivis will sing six numbers. SAM CLARK

Visit to Britain

A BC - PARAMOUNT Records
A chief, Sam Clark, leaves
New York on October 5 for a
three-week tour of England and
the Continent. Clark's firm,
known here as Am-Par Records,
is the one which has America's
and Britain's number one hit.
"Diana" by Paul Anka. Diana," by Paul Anka.

TED LEWIS TONY BROWN Visit to States

TED LEWIS, top man of British Decca, has arrived in New York for a visit. Mr. Lewis is headquartered at London Records during his stay here, where he on the tune with a ver-the Ames Brothers on ing plans with executives of the ctor, but early reports American wing of the firm.

VEVER LET ANYONE TELL YOU THAT IT IS TOUGH BECOMING A STAR VOCALIST. NOT ANY MORE. FIRST STEPS TO STARDOM ARE SO EASY THAT THEY ARE HARD TO BELIEVE. YOU HAVE TO START EARLY, OF COURSE-BUT THERE IS NONE OF THAT CORNY OLD JIVE ABOUT STARTING ON THE BOT. TOM RUNG OF THE LADDER. WHAT IS WONDERFUL ABOUT THE WHOLE SITUATION TODAY IS THAT YOU CAN START OUT AS A TOP-FLIGHT PROFES-

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pop singer? To get

to the top fast? Well,

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easy lessons,

tells you how

SIONAL ENTER TAINER STRAIGHT FROM SCHOOL

• RULE 1

Start young

RULE 3

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Ever sung professionally?

Like to earn some real

Answer Under Twenty-one.
No. Yes,—in that order—and
you're in. He'll get you that
TV date, recordings and a

Variety tour. You'll read

ou read," says your mana-

dea what it costs to get an

Unknown like you away? You've got to look after

people, you know. Now will

RULE 4

ou let me worry about the

Answer questions-

naturally. There's that im-

You have to believe that

Elvis Presley and Bill Haley

ompulsion. They make you

want to sing, too. You be-

leve in them; they help you

Mind you, it wasn't always 🥐

this easy. In the old days there was a lot of tiresome

talk about correct intonation '

and phrasing and dia-

Between you and me,

that kind of twittering is

day. But you should latch

because musicians still

use them occasionally and

And, after all, it is use-

the critics cling to them

ul to know if someone is

Let me tell you this:

all the best vocal stars

or just being insulting.

have a poor opinion of You throw aside

bank," you sneer.

you probably will.

RULE 6

Never take

singing lessons

I mean, it's self-evident,

sn't it? Who taught Elvis

Those are the six

your welcome.

There can

Presley? If such a person existed, wouldn't he be advertising like mad?

have to get one thing straight. You mustn't

After all, can you imagine

anything more pathetic

than a creaking skiffler of

only be plenty of room at

the top if the boys who

make it learn how to

grow old gracefully.

outstay

30 summers?

describing what you did

augh all the way to the

The whole point is that

on to these expressions

strictly for the birds to-

are The Great Americans.

believe in yourself.

• RULE 5

Have faith

hragmatic breathing.

desperately,

portant little word, Faith.

That kind of faith brings

don't ask them

Don't believe everything

"That's publicity. Any

about your huge earnings in

he papers and wonder.

You need guitar, of course. And a word of caution here. Ignore the man who speaks of Spanish Hawaiian er plectrum guitars He would blind you with science.

deflect you from your course.

RULE 2

Don't be loused up by technicalities

Your real allies are those recognise rock-'n'-roll and skiffle guitars. These people really understand. Listen to the way they "Is the guitar difficult to learn, son? It practically plays itself! Look. Push your fingers down there. Now strum.

You do so and music fills the store. You raise your voice. "Kerhumberlern Garp, Kerhumberlern Garp. The salesman looks impressed. "You've got the

idea," he says. He sees you to the door with your guitar. "You'll find a skiffle club just down the road," he says pointing. There is something drama tic in his gesture. For a moment he is a fingerpost

symbolic of Fame, Adulation If you wonder why Fortune is placed last, stick around the skiffle club long enough to get talking to a manage They hunt there singly nowa-

MANAGEMENT

you need this book

with the band and on his own. Roulette plans to do extensive publicity on Basic and its growing stable of important artists that will be pointed on deejay and dealer levels. Charlie Rouse on tenor and Julius Watkins. French horn... Swedish band-leader Harry Arnold is in Town taking in the sights... Elliot Lawrence has recorded the "Nutcracker Suite" with woodwinds and a rhythm MARY LOU WILLIAMS Signs her name

MARY LOU WILLIAMS, jazz pianist and composer who Roulette chief Morris Levy IVI planist and composer who told me that all forthcoming found fame with Andy Kirk in the 'thirties, and has been a consistent contributor to jazz since leased on binaural tape. The before going North again to Winnipeg.
Following this and the balance subsidiary labels—Rama, Tico albums and singles. dicker with prominent artists, and hopes to have an impressive stable by the first of the year.

JOTTINGS

PHINEAS NEWBORN has re-corded for RCA Victor the tunes from the score of the forth-coming Lena Horne Broadway starrer, "Jamaica," with large orchestral support . . A jazz package of Mulligan, Chico singing star with the Basic organisation, signed the same time as Basic, and will record package of Mulligan. Chico
Hamilton, and George Shearing
(with their groups, of course)
is going out on a three-week
cross-country tour. . . Les
cial Ory recorded recording session. Material that was just done
will serve as a follow-up to special Ory package that is due out
soon, and will sell at 9.95 dollars
here. It features tunes associated
with the trombonist over the

with woodwinds and a rhythm section. People who were at the date said it was done with a jazz feel. It'll be on Vik Records. SONNY ROLLINS

His own band

ENOR star Sonny Rollins has as soon as the group is ready for action, it will be booked into the Village Vanguard for an extended Thrush Helen Merrill and the Horace Silver Quintet featuring Art Farmer are current features

KID ORY

Disc package ORMAN GRANZ flew Kid Ory to Hollywood from his home

base in San Francisco to record some talk as a result of their here. It features tunes associated albums on Dawn, have signed with the trombonist over the with Atlantic. Group features years.

of Wales on drums!

Britain-veteran Negro drummer and bandleader Louis

Peter Groves Trio off to Denmark

The Peter Groves Trio ends its summer season at the Hotel de L'Europe, Jersey, on Monday, and will join Arthur Fox's Royal Kiltie Show for a 10-week tour of Denmark and Sweden. Also appearing in the "Kiltie" show will be the Three Skylarks, who last Saturday completed the summer season in "Jump For Joy" at Southsea. Margaret Leggett, who is married to Tommy Steele tenorist Alan Stewart, is leaving and will be replaced by Wendy Hatton.

Wild drumming In England he may well be r membered by an older generation Jazz fans. His wild and whirl figure which cannot be over

that he rocked various London resorts, such as Ciro's and the Hippodrome, between 1915 and 1917—before the arrival of the Original Dixleland Jazz Band in Britain. He was, in fact, the first



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Rushing And don't call him; he'll call you. Yes, he really will "How old are you, son? a great

.....

BROADCAST and a A brief appearance on the BBC's "Six-Five Special" have apparently done something to spread a knowledge of the art of Jimmy Rushing beyond the fringes of the strictly jazz fraternity.

There are fewer people around backstage of the calibre of the man who-at my own club, I blush to say -asked him to sing a skiffle number. Or of the sensitive and understanding type at Leeds who asked if he did Big numbers."

Our taxi-driver in Leeds had seen the TV show and was thrilled to have the great man in his cab. "Just wait till my son hears you've been in my car-he reckons there's only one man who can play trumpet better than you." We never found out who it was.

New numbers

Jimmy has made a spontaneous hit at every port of call. As the show has settled down his repertoire has varied. The old standards— "Goin' To Chicago," "Good Morning Blues." "How Long," "Boogie Woogle"—remain.

In addition, we have done "Confessin'," "I Want A Little Girl." "If I Could Be With You" and "Deed I Do." And noisome review with an impatient hand. "I shall

and " Deed I Do." You" and "Deed I Do." And "Gee, Baby, Ain't I Good To You" is one of the new numbers on the assembly line for Goldstown concert. the London Coliseum concert this Sunday. One night we had a jam ses-

sion in a club up North. (As we did a buckshee two-hour show for the customers and then paid full whack for food and drink right down to a nine penny bottle of lime cordial. don't feel inclined to throw in free advertising as well!) Here Jimmy played some plano-simple blues stuff with

touches of Yancey and, surpris-ingly, of Jelly Roll ("He could golden rules that could bring you fame-but you play—I travelled around on that guy's coat (ails"). I heard no Basie influence. He gave us his New Orleans monologue, "Tricks Ain't Walk-

in' No More," and came up with vocal on almost every number the band played. It's a pity the local Jazz scene doesn't provide more op-portunity for him to be heard in these informal surroundings It's a great experience.

have experienced it al White men making fun of each other is quite a different thing—each accepts help to bring to all coloured people

(Bad Taste, BBC, pp. 10-11, 7/9/57).

Millions of white people in every social sphere, all over the world,

feel they are superior to Negroes.

who mean well, the

superior feeling is

even more pronounced

here because for so

long we were their

slaves. Even though a

Negro is highly edu-

cated, the social pat-

tern makes the White

what he is today-as

an ex-Serviceman

But with respect to those Britons

says HUMPHREY

As a Negro I agree with Tony Brown one hundred per cent. it as a joke. For the Negro it is no joke to be asked about his mud hut, the number of white men he eats or the length of his tail.

If you were asked these questions you would know how damned offensive these minstrel shows are.

This is not the first time the BBC has staged such shows and employed Negroes to degrade their race. Some time ago I wrote to the BBC about a similar show, and repeat now what wrote then:

part in programmes like this for the sake a few pounds deserve the title "nigger" that they

Negroes who take

They are a disgrace to the race O. A. Roberts London, S.W.10.

Delightful

REGARD myself as an average viewer and listener and in my 40 years I have seen many minstrel shows, both English and American. I cannot recall a single show in which white and coloured folk have not combined. Indeed, certain characters are, by tradition, white or imitation-black.

The actual production had many faults I agree, and Mr. Brown's complaint that some artists were used too sparingly would be justified but for the fact that it was an extraordinary show, really for the benefit of the exhibition patrons.

On such occasions the home viewer should be a little tolerant to some of the more obvious faults.

But your critic seems to regard the show as an insult: I fail to see why. More of an insult was the series just ended on ITV where Richard Murdoch and his fellow comedians (sic) made puerile efforts to guy one of the backbones of British show business-the summer seaside concert party. was in far worse taste than the minstrel show,

> Ray Badham Birmingham, 14.

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He taught the Prince

WASHINGTON, Wednesday.—The first man to take jazz to Mitchell died here on September 2. He was 71.

Mitchell claimed that he

taught the then Prince of Wales (now Duke of Windsor) to play His contribution to jazz history was essentially a European one (reports Len Guttridge). He was never active on the American music scene after about 1912.

Goodbye Scarborough

George Crow and his Blue Mariners last week-end ended their eighth summer at the Spa. man to bring the jazz beat to

wind drumming, his ragtime group, "The Seven Spades," his triumphant tour of the provinces and his introduction of "the witchery of ragtime" to London in 1915-16, all combine to create a figure which cannot be cover. ooked in the annals of European

If you want to know about the drums that are helping top drummer everywhere to play their best ... the are raved over by drummers in the United States and seventy-three other countries . . . if you wish to know abou the latest in everything for the drumme send today for the new Plemier

HAN TO STAR IN

'The Sexigan Bomb'



Josef Locke has new arranger

TRISH tenor Josef Locke has a signed Freddie Platt as arranger-accompanist.

Freddie recently completed the summer season as organist-MD for the Aqua Show at Blackpool's Derby Baths.

He was for eight years bandleader at the famous Tower Ballroom and before that spent 14 years as leader at the Carlton Ballroom, Rochdale.

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Twenty-two-year-old singer-dancer Violet Tye was fea-tured at the opening last Friday of the Dolphin Club. Streatham. She was billed as the "Sexigan Bomb."

TORONTO TELEGRAM

Duke gets

the works

TORONTO, Wednesday,— A civic reception for Duke Ellington was held in Toronto's City Hall before

Canadian premiere Ellington's 12-part jazz suite "Such Sweet Thunder" at the Stratford Shakespearean

Festival.

Ellington signed the official guest book, Mayor Nathan Phillips's personal autograph book, plus a record, and promised autographed pictures to the Mayor's seven grandchildren.

For the rest of the day, Ellington was guest of the Toronto Telegram, which sponsored an autograph party and a train trip to Stratford to allow Toronto fans to catch the concert.

In Stratford, a near-capacity house turned out for the performance, which also included excerpts from "A Drum Is A Woman" and a surprise appearance by Ellic Steveborn, who played.

a surprise appearance by Billy Strayhorn, who played a plano duet with Duke and soloed on his own "Take The 'A' Train."

Around Town

H for three days to ap-pear on Dave Garroway's Today Show at the Canadian

Today Show at the Canadian National Exhibition, told me she has made a new Vik LP called "Green Eyes," a package of songs she used to sing with Jimmy Dorsey's Band.... Andy Williams, at the Stage Door this week, is accompanied by Detroit guitarist Kenny Burrell, late of Dizzy Gillespie's Band.

Helen McNamara

ELEN O'CONNELL, here

RANKIE VAUGHAN will star with sporting and theatrical personalities in a Boy's Club edition of BBC-TV's

"Six-Five Special" on October 19.

The programme will the up with a big Boys' Club show at the Festival Hall on October 21, when Frankie stars with Norman Wisdom and Vera Lynn.

He will spend the next two days making personal appearances at Boys' Clubs.

Sunday TV

Prankle returns from holiday to appear in ATV's "Sunday Night At The Palladium" this

week-end.

He flies out to Gibralter on October 24 to start his second British picture and will be there for about three weeks. Other for about three weeks. Oth scenes will be shot in London.

VIC ASH HAS AN **'ALL TYPE' BAND**

Alma Cogan tor New York Plaza

SONG star Alma Cogan is definitely fixed to appear in the Persian Room of New York's exclusive Plaza Hotel in December. She will be there for a three-week season com-

Freddy Randall has stretched lung' Bandleader Freddy Randall is stretched lung' Bandleader Freddy Randall is

Bandleader Freddy Randall is receiving treatment for a "stretched lung."
Although ordered to rest, he insisted on playing in a Light Programme "Rhythm And Blues" last Friday and two concerts at the Empire Theatre, Portsmouth on Sunday,
Freddy told the MM: "I am hopeful that the treatment will not interfere with my playing."

LUNCHTIME DATE

Singer Joyce Clark starts a week in ATV's "Lunch Box" on October 7.

Robin Richmond ends

his Celebrite date

Stan was taken to the Old Church Hospital, Romford, but has now been moved to the London Hospital Annex, Brentwood, His condition is reported as "much the same."

Pianist Ralph Dollimore will be playing for Alma's immediate commitments. After an appearance this Sunday on ATV's "Jack Jackson Show," she opens next week at the New Theatre, Oxford. She then appears for successive

A day before the second meet-ing was scheduled the Society withdrew permission to use their

A FTER eight years' residency at the Celebrite Restaurant,
W., electric organist Robin Richmond gave notice
two weeks ago and is now concentrating upon his radio
and television commitments.

He is currently heard on three
Hughle Green programmes—
Opportunity Knocks" and
Double Your Money"—both on
Luxembourg—and the latter
show also on AR-TV. He starts
a new 13-week BBO Sunday
series on September 29 (9.30 to
10.36 a.m., L.). He has just completed his own 26-week Luxembourg deejay series.
Robin's place at the Celebrite
has been taken over by organist
George Donovan, Said a Society official: "This is no unfair discrimination between one kind of music and another. After all, even Arthur Sullivan wrote some off-beat music!"

At The Palladium

Lew Smith, formerly lead alto with the Denny Boyce Band, has joined Cyril Ornadel's London Palladium Orchestra, He suc-ceeds Peter Hughes—now with Cyril Stapleton.

CLARINETTIST Vic Ash has formed a new group to play "all types of music—both jazz and commercial."

Vic leads Harry South (pno.), Laurie Deniz (gtr.), Maurice Salvat (bass), Cyril Sherman (drs.) and Judy Johnson (vcls.), The group next week records a transcription for the BBC's Overseas Service which goes out on October 7.

Dollimore in

She then appears for successive weeks at the Palace, Blackpool, and the Empire, Finsbury Park.

Gilbert & Sullivan Club stops jazz

Liverpool's newest jazz club has been disbanded after one meeting—because a Gilbert and Sullivan Society stopped the use of its hall.

Dates with the Stars Week commencing September 22 Billie ANTHONY Week: New Theatre, Cardiff Kenny BAKER Beason: Central Pier, Black-Eve BOSWELL Sunday: Opera House, Blackpool Week: Winter Gardens. Bournemouth Max BYGRAVES Season: Palladium, W. Ronnie CARROLL Week: Empire, Chiswick Alma COGAN Week: New Theatre, Oxford

Terry DENE Week: Empire, Finebury Lonnie DONEGAN Week: Hippodrome, Bristel Robert EARL Week: Hippodrome, Norwich Week: Royal, Hanley BILLY ECKSTINE Sunday: Opera House, Blackpool

Week: Empire, Edinburgh

DEEP RIVER BOYS

Week: Empire, Liverpool FOUR BUDDY'S Beason: Arcadia Theatre. Bearcorough FOUR JONES BOYS Season: North Pier, Black-

pool
FRASER HAYES Four
Week: Empire, Chiswick
Morton FRASER'S Harmonica
Gang
Season: North Pier, Black-

The GOOFERS Season: Palladium, W. Charlie GRACIE Week: Hippodrome, Birming-

Karen GREER Season: Winter Gardens Blackpool KING Brothers Week: Palace, Manchester

Janie MARDEN Week: Hippodrome, Norwich | Fredge MARSHALL Week: Hippodrome, Birming-

Chas McDEVITT Week: Albambra, Bradford Ruby MURRAY Season: North Pier, Black-

pool
Joan REGAN
Season: Palladium, W.
Jimmy RUSHING
Sunday: London Collscum
Wednesday: Regent Hall,
Nottingham
Thursday: City Hall, Hull
Friday: Town Hall, Middlesbrough

brough Saturday: Free Trades, Hall, Manchester Joan SAVAGE
Season: Winter Gordens,
Blackpool
Anne SHELTON

Anne SHELTON
Season: Queen's, Blackpool
Tommy STEELE
Week; Regal, Hull
TANNER Sisters
Season: Palace, Blackpool
Jack TEAGARDEN
Baturday: Royal Festival
"Hall

THREE DEUCES

Beason: Central Pier, Black-THREE KAYE Sisters THREE MONARCHS

Season: Prince of Wales, W. Week: Royal, Hanley Week: Empire. Sheffield Nancy WHISKEY Week: Metropolitan, W.

David WHITFIELD Week: Palace, Manchester

Beason: Opera House, Black



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IS jazz

LEN GUTTRIDGE

[OR years I've wanted to visit England," Pee Wee Russell said recently. "I'm just waiting for somebody to ask me." It's high time someone did. For if there is any major jazz musician whose style and personality have endured without change the fads and vicissitudes of our age, that man is Charles Ellsworth Russell.

Here is a jazzman, pure and simple. You either shrink from the incoherencles, the urgent growls and the unexpected bursts of lyricism which flow from his clarinet.

Or else you blithely accept them all, fully conyou blithely vinced that, as well as a unique jazzman, here is a

Reaction to Pee Wee brooks half measures, and he is hanself perhaps the most miself perhaps the most most

But here a truly unyielding artist's individualism has, for once, paid off. Pec Wee's detractors are clearly in the minority. Proof? It lies in the fact that, as sideman and star, the lean, nervous, 51-year-old from St. Louis is still in great demand for concerts and record dates.

Lately he cut two albums with Ruby Braff, the young Bastonian trumpeter whose admiration for Pee Wee is boundless.

"A record date never meant any more to me than just a few bucks," Pee Wee said afterwards. "But this one I did with Ruby—I never had a happier date. We all blew our brains out." Pee Wee's first studio date occurred 30 years ago this coming August with a Miff Mole-Red Nichols assembly. Quite possibly he made some earlier sides while employed with Herbert Berger's orchestra in St. Louis.

Despite his youth, he was already well known beyond the Missouri border, and in 1923 worked the Houston-Galveston circuit with Peck Kelley in Texas.

writes from Washington gered a piano. joined in on trombone. Pee Wee's heart fell. These boys were good, he told himself. He'd never match them and what the hell was he doing away from St. Louis, any-

wav Pee Wee was edging towards the door when Peck ordered him to play. At once he tossed aside the

derby, got out his clarinet and bit into a blues. The sound was rueful, reedy, agitated, a rare reflection of the musician's own personality. Kelley's eyes widened. Then he smiled his approval.

Gritty

That summer Peck's boys often gathered after hours on the beach at Galveston Bay. Leon Rapollo, a clarinettist equally at home with the guitar, would strum chords while Leon Prima blew his trumpet at the stars over the Guif of Mexico, Tea-garden supporting him with powerful trombone passages.

And from Pee Wee's clarinet emerged wry choruses, grittily voiced, as if he hadn't shaken

all the sand out.
After the Texas stint Pee Wee returned to St. Louis to work at the Arcadia Ballroom with Frank Trumbauer and a cornet player who. Pee Wee says, was a very gentle man."

The Russell - Biederbecke friendship shines through the gin fumes and uproar of speakeasy jazz as a most profound

thing. Death alone ended it.
In New York, Pee Wee's
pungent style joined the lusti-Chicagoans to dominate many Manhattan jam sessions.

Effete

They were not, as Pee Wee is quick to tell you, called jam sessions. They were not called anything. They just happened Fortunately, they often happened in record studios, and the "hot" influence of non-New Yorkers like Pee Wee, Condon, Teagarden and Joe Sullivan on the more effete Manhattan school can be clearly traced.

In the 1930-40 decade, the depression of the first half and the swing boom of the second

the swing boom of the second dealt harshly with jazz non-conformists. Starve or submit to popular demands. These were the alternatives.

Considering Pee Wee's natural lack of obesity, he might have been forgiven for choosing the latter course. But he didn't and neither did he starve.

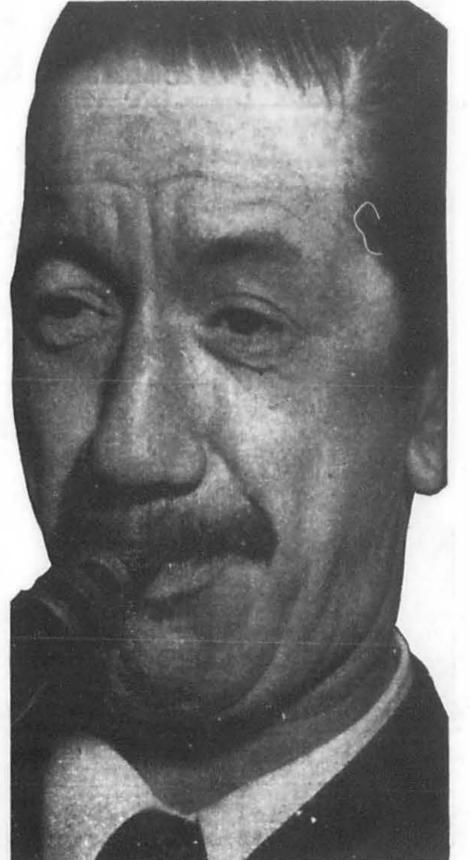
Informal

Pee Wee's unselfconscious independence of spirit has kept him out of even jazz-flavoured hig bands. He did appear for a while with Bobby Hackett's big band in 1938, but soon returned

band in 1938, but soon returned to the less formal atmosphere of the 52nd Street grottoes and, when they vanished, to Nick's. Throughout the forties, here was forged the free-wheeling blend of New Orleans and Chicago fashions, commonly referred to today as New York, Dixieland. Pee Wee Russell, while maintaining his almost while maintaining his almost eccentric individualism, was a leading figure in this development.

A near-fatal illness in 1951 left him penniless. The esteem in which he is held by almost every jazz musician over 35 was reflected in the star-studded San Francisco benefit concert. Fit again, he returned east to

more club appearances, concerts and contributions to his mass of records.



proach never alters, but he is tolerant towards current trends and new directions, "I can't get violent on the subject of bop or progressive or what-ever the hell it's called," he

leged to cut some sides with but compliments."

Pee Wee's highly personal ap- Russell, George Wettling, Con-

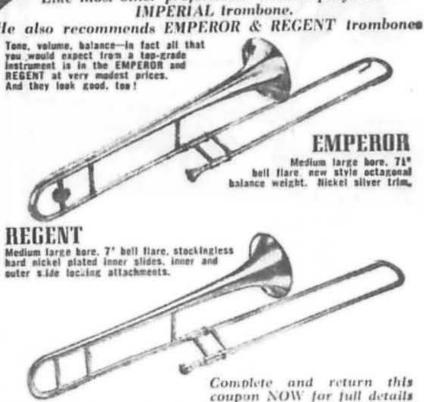
don and others.

"It was amazing," Vic said back in England, "how the boys all gathered around to hear the playbacks and kept remarking on Pee Wee's work.

Lewis visited It was Pee Wee all the time, America in 1938, he was privi- with his solos drawing nothing



He also recommends EMPEROR & RECENT trombones



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Bix and Frankie Trumbauer



Jack Teagarden was another of Peck's Bad Boys and the two met Pee Wee at Houston station. They blinked at his brand new suit, slick spats, derby Pee Wee greeted them with an uncertain smile. They drove in silence to a friendly music store, Peck plainly disturbed by the newcomer's fancy finery.

the music Peck fin-

tore

THUMINIUM WHITE very gentle man, says Pee Russell-Biederbecke friendship shines through the gin fumes and uproar of speakeasy jazz as a most profound

ammonommonom.

thing. Death

alone ended it.

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Tops in

JAZZ CLUB BANDS HAD



Chairman of the judges, MM editor Pat Brand, congratulates Dick Charlesworth (centre), leader of the winning group. Right is John Berclay, editor of the "Kentish Mercury," which spon-sored the contest.

Donegan all set

LONNIE DONEGAN on a Monday embarks on a seven-week Variety tour of the Provinces, starting at

He will next play Gloucester. Lincoln, Carlisle, Stockton, Hull and Southampton before returning to London to appear at Pinsbury Park Empire and in Val Parnell's "Saturday Spec-

He completes his tour with and Newcastle.

At Christmas Lonnie will be "Wishee Washee" in Aladdin at Chiswick Empire—complete with his group.

Tomorrow (Saturday) Donegan heads the bill for the first of ABC-TV's fortnightly autumn Variety shows.

The shows will alternate with "Saturday Spectacular," and will be titled "Top Of The Bill."

CHRISTMAS CARD

The first LP by singer Rose-mary Squires, titled "Love Is A Wanderer," is to be released at Christmas.

See 231.45 a 78 1500



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HIGH STREET, CRAWLEY, SUSSEX

SOME 1,200 jazz fans packed Lewisham Town Hall on Friday to cheer the selection of Dick Charlesworth's Jazzband as the number one traditional group in South

And his six-piece group earned the unanimous decision of the judges—MM Editor Pat Brand, Melodisc Records A and R manager Siggy Jackson, and Kentish Mercury record critic, Neil Brent.

Nine bands had come through the heats of the contest organ-ised by the South London Jazz Club and sponsored by the Kentish Mercury. The Dickie Bishop Skiffle Group were the guest stars.

RONNIE CARROLL SIGNS SANDERS

DIANIST Geoff Sanders

Pianist Geoff Sanders is now accompanying Ronnie Carroll in Variety.

Geoff has been accompanying Marion Ryan since July, and left last week when she completed a nine-week Variety tour.

This week Ronnie Carroll is appearing at the Birmingham Hippodrome, and next Monday starts a season at the Chiswick Empire.

MM winner moves

Brian Dobbin, winner of the last Melody Maker "Search for a Singer" contest, who has been singing with Johnny Wollaston at the Majestic Ballroom, Leeds, leaves on September 29.

Second and third to the vic-torious Charlesworth group were the Marylanders Jazzband and the Leo Gray Jazzmen respectively.

Recording test

The winners were presented with a silver trophy, £25 and will receive a recording test by Melodisc who taped the whole of the concert. In addition the Charlesworth

Jazzmen will be booked at the South London Jazz Club's two clubs — Chisiehurst Caves on Saturdays and at the Tiger's Head, Catford, on Wednesdays.

A year old

The band was formed last October and is resident at the Palm Court Jazz Club, Purley (Wednesdays), East Sheen Jazz Club (Sundays), and Wandsworth Town Hall (Mondays).

Dick (clt.) leads Robert Masters (tpt.), Brian Cotton (tmb.), Colin Peskett (blo.), Tony Wrighton (bass) and Ron Darby (drs.).

ELECTIONS STOP BARBER TOUR OF GERMANY

THE Chris Barber Band had an unexpected holiday last week when its concert tour of Germany was cancelled.

Reason for the tour being put off was the German elections which led to the cancellation of the concert hall bookings.

Chris will, however, be making a month's concert tour of Germany next February.

The band last Thursday recorded a new LP for Pye-Nixa.

Fifteen-year-old goes on record

Singer-guitarist Terry Wayne last week made his recording debut when he waxed "Matchbox" and "Your Love" for Columbia.

The disc will be released today (Priday)

(Friday)—four days prior to his 16th birthday. He appears on the BBC-TV's "Six-Pive Special" on October 5.

FREDYE ON HMV LABEL

Singer Fredye Marshall is to record for HMV.

NEW YORK DIARY addicts

NEW YORK, Wednesday.—
Directors of the Newport Jazz Festival voted to
give \$5,000 towards establishing a free psychiatric
clinic in New York City for
the treatment of jazz musicians addicted to narcotics,
John Hammond, chairman
of an advisory board, recomof an advisory board, recom-mended raising \$20,000 for the clinic. The remaining \$15,000 will be sought from night club operators, unions and cured musicians.

Louis award

AT the same Newport directors' meeting it was agreed that the Newport Jazz Festival's \$1,000 scholarship in honour of Louis Armstons be given to scholarship in honour of Louis Armstrong be given to the School of Jazz in Lenox, Mass. Prof. Marshall stearns will be in charge of awarding the scholarship, which may be divided into four of \$250 each, to qualified music students who wish to study at the school.

Back to Hollywood

CALVIN JACKSON, planist and former MGM movie studio musical director, returned to Hollywood after being in Canada for eight years. He is scheduled to supervise a Liberty record date for singer Julie London.

Law and Order

A CCORDING to reports,
Fats Domino's scheduled
September 8 appearance at
Washington's Griffith Stadlum was banned by the
District Commissioners on
grounds that the concert
would require "just about
every policeman in town."

Leonard Feather ~~~~~

News in Brief

Spring.

Beating nine bands to win the South London Jazz Band Contest, the Dick Charlesworth Band is pictured in action at Lewisham Town Hall on Friday, Pictured (1.-r.) are Brian Cotton, Robert Masters, Tony Wrighton, Dick Charlesworth,

Ron Darby and Colin Peskett,

AN all-star bill has been fixed for a "Jazz Band Ball" on Monday at the

Lyceum Ballroom, Strand. It includes the bands of Chris Barber, Ken Colyer, Mick Mulligan, Dickie Bishop. Graham Stewart and Mike Peters and singers Ottilie Peters and singers Ottilie Patterson, George Melly and Neva Raphaello.

Johnny Duncan and his Blue Grass Boys and John Howlett's Jazzmen are booked for their first appearance at Croydon first appearance at C. Jazz Club today (Friday).

The King Brothers have been booked for ATV's "Sunday Night At The Palladium" this week-end.

Yvonne, wife of freelance trumpeter Dennis Roe, has given birth to a son to be named Robert.

Trombonist Tony Milliner is leaving the Dave Carey Band to join Bandy Brown. He replaces Jeremy French, who is returning to his day-job but will continue to play as a semi-pro.

The Brett Brothers Skiffle Group has been booked for an airing in the Light Programme's "Skiffle Club" on September 28.

Trumpet-leader Burt Green, who finished his summer season on Saturday at Brighton's Palace Pier, returns next Whitsun for his 11th year.

Bobby Howell, MD of Tom Arnold's Ice Circus which closed at Brighton's Sports Stadium last week, will supply the band for the Stadium's Christmas pantomime, "Cinderella."

Besson and Co., Ltd., on Mon-day move their retail and service departments to 156, Shaftesbury

Patti Forbes, singer with the Oscar Rabin Orchestra, marries USAF T/Sgt. Urban Sergeant to-morrow (Saturday) at Northolt.

New bassist in Sid Wright's Eve Club band is Sam Molyneux, who takes over from Bob Howard, now with Albert Marland at the May Pair Hotel, W.

Côte d'Azur bandleader Ido-Martin has his first disc out to-day (Friday). It is a Melodisc recording of "Fire Down Below," backed by his own composition. "Cha-cha-cha Tres." The Alex Weish Dixielanders have been offered a further tour of Germany and Italy in the

Maureen, wife of pianist Johnny Parker, gave birth to an 8 lb. 4 oz. son on Monday.



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Ine of the

interviews a

MERTON GRINSLEY shook his head.

"I guess I'm not really a bandleader any more," he said. "It might be better if you called me a Band Contractor."

I made a note of the phrase on my pad, Mr. Grinsley took another sip of sherry, and settled back in his armchair. "Now, what would you like to ask me?"

I consulted my notes. "Well, let's start at the beginning," I said. "When did you first become interested in music, Mr. Grinsley?"

Grinsley?"

"Call me Merton" he said

"Call me Merton," he said kindly, "Even though I run the music business round here I'm really one of the boys, you

"Well now, when did I first get interested in music? I suppose you might say it was when I was at school. One of my class-mates had a ukulele. He used to give concerts in the lavatory, and I used to charge the new boys a ha'penny a time to come in and listen to him. That was when I decided to devote my life to music." "When did you form your first band?"

Two bands

"Oh, that was some years later after I'd started in business. (I was a bookie's runner.) There were two dance bands in the town then, and one of them worked every Friday and Satur-day at the local ballroom. I borrowed some money from the other bandleader and got con-trol of the place. The boys in the resident band were so keen to get on in the world that they invited me to front them. I've got the sort of figure that looks good in a tail suit."
"Did you play an instru-

"Good heavens, no. Do me a favour! I used to conduct. I gave the 1st alto 7s, 6d, a week extra to tell me when each number was going to finish."
"Did you enjoy conduct-

ment?

ing?" Yes. Standing up there it gave me an opportunity to count how many customers there were. The girl on the

The Hi-Lo's and the Grinsleytown Skiffle Group. I've got a fine pool of musicians now, all good boys upholding the great Grinsley motto." take the

I CAN'T say the singing of Rosemary Clooney excites me; yet I have the greatest admiration for her immense competence to handle a wide variety of songs.

The first in the new ITV series demonstrated this, I think, admirably, Rosemary did a medley of the numbers that made her famous "Botcha Me."

"Mambo Itali-ano," The novelties she delivers that one hears from the best with verve, and the ballads with female lead singers,

delicacy and tenderness. A guest, husband José Ferrer, came in the role of composer, vocalist and pianist. Rosemary sang his "Love Is A Stranger" which had the mark of quality.

At the risk of being ungallant, I give my biggest cheer to the Hi-Lo's, described by Rosemary as her favourite vocal group.

Precision

Excellent American singing teams are commonplace-and have been for years. What can be added to the raves that the Hi-Lo's have already received? It has been remarked that they

sing like musicians.
I'd go farther than that There are quite a few brass and reed sections I've heard which could learn something from the Hi-Lo's in the matter of pre-cision and dynamics.

It is a pity the lead singer with the Hi-Lo's is at one and the same time their greatest strength and their greatest weakness-in my ears, myway. Efficient as he is, that male falsetto lacks the bite and edge

box office was a bit lightfingered in those days. Later on I gave her an interest in the place."

"How did you do that?"

"I married her."

"Mr. Grinsley, how did you come to start your second band?"

"Well, one day I had a 'phone call from Lady Cleeveside. She wanted me for the Cleeveside Hunt Ball, and I was just going to tell her that we were working that night at the Ballroom when I remembered the rival bandleader. So I quoted her 100 quid, rang off, and offered him 35 to take a band out to Cleeveside Manor. On the day of the Hunt Ball I let my 1st alto front the band at the Ball-

of the Hunt Ball I let my 1st alto front the band at the Ball-room, and went off myself to conduct the Merton Grinsley Strict-Tempo Society Dance Orchestra on its first gig."

"How did it go?"

"Great. I was careful to drop my aitches, and we played from eight at night till six the following morning. I gave the boys an extra quid each and opened an office in the High Street out of the proceeds."

"How did the Merton Grinsley Quartet come into existence?"

"Oh, that was about a year

"Oh, that was about a year later. We were playing at the hospital dance and the boys wanted a break, so I left the rhythm section on the stand and announced them as the Merton Grinsley Quartet. They tore the place up.

The motto

"And now you run a flourishing band agency?" I said.
"Yes." Merton Grinsley lit a foot-long cigar. "Last Saturday I had five bands out: Merton Grinsley and his Orchestra, Merton Grinsley and his Strict, Tampa Society Danes. his Strict-Tempo Society Dance Orchestra, the Merton Grinsley Quartet, Mert Grinsley's Boptet

"What is that?"
"'Clean shirts and no liber-

"And you're looking forward to a busy winter season?" I asked.

Merton Grinsley stubbed out his cigar on the Adam fireplace.
"Yes," he said, "That's about
it. I'll be in Bermuda myself, of course, but I've got a good lad in the office who'll be running things for me. I'm going to let him front the band at a couple

"Come On-a My says TONY BROWN House" a n d Says TONY BROWN

Accompaniment by the Nelson Riddle Orchestra is, as one would expect, first-class. But let's not make odious and hasty comparisons without allowing for the fact that this American show is canned and that we may be seeing the best of several takes, Practically every British TV musical goes out, for better or worse, live. (Are you with me. Steve Race?)

Painful as I find it to refer back to the rainy season that we laughingly call Summer, I must spare a word for the Eric Winstone Orchestra's con-sistently good work in the series (now concluded) "Holiday (now concluded)

I saw at least half a dozen shows, and not always by in-tent, I must confess. The mike and cameras sought out the Winstone band doing its duty at a Holiday Camp and I felt

for it. The section work was always

clean, In short, these brave British musicians stuck it out manfully right to the end, undeterred by beaming redcoats and wildly gesticulating campers.



FRED DALLAS, folk-song enthusiast and singer, writes to say how useful he found the Corner list of blues singers and their pseudonyms, "Let's have more of this sort of thing," he says.

"One query about pseudonyms your lists didn't answer, though, strictly speaking, it doesn't concern blues singers as such, at least not Negro blues singers.

'FRISCO TRAIN'?

blues singers. "Can you identify for me
Cousin Emmy," the Kentucky singer on the two
EPs of Kentucky Mountain Ballads issued by Brunswick OE9258 and 9259? Is she the Joy May Creasey who is credited with having written the traditional songs 'Free Little Bird' and 'Pretty Little Missy Out In The Garden'?

"The sleeve notes are gulte

"The sleeve notes are quite unhelpful, and so is the jacket design. The line-up on jacket design. The line-up on the records, as far as I can hear, is five-string banjo, gultar (sometimes two gui-tars), bass, washboard, and mouth organ (on 'Lost John') played Sonny Terry style. A classic skiffle line-up, in fact.

'Work Ox Blues'

"Another query: is it really King Oliver on Texas Alexander's 'Frisco Train Blues' (Temple 526, matrix Mem 53)? The label doesn't mention Texas Alexander, but credits Oliver on both sides. There is no trumpet on the other side, 'Work Ox Bues'

"Will I sound too fulsome if I send another bouquet for the reviews of the two recent Topic LPs (Seeger and Gibbon). This is the sort of thing the skifflers need to

hear a lot of."

We thank Dallas for his kind remarks. But we admit to some misgivings about "more of this sort of thing."

The blues men's pseudonyms occupied us, in a vague sort of way, for a couple of years, and we are neither prepared nor quali-fied to attempt anything similar in the hillbilly field. Inquiries about Cousin Emmy have produced noth-ing concrete. Can readers help? To the Tex Alexander query, a firm answer was ob-tained from Brian Rust (whose King Oliver book was mentioned last week).

edited by Max Jones and Sinclair Traill

Little

Abner

on 'Frisco Train' but very poor Oliver," says Rust. "This

poor Oliver," says Rust. "This was the time, about the end of 1928, when Oliver was having trouble with his teeth."

Michael Wyler, of West Dulwich, is also interested in the blues list. "That's a long-overdue job you have tackled, and one which will be a lot of help all round," he says.

He mentioned some out of the way pseudonyms—most of

He mentioned some out of the way pseudonyms—most of them used by the Gennett group of labels—and these should now be added: Berenice Duke—Elzadie Robinson Eloise Bennett—Violet Jackson Frank Johnson—Frank Palmes Jim Foster—Sam Collins

Jim Foster—Sam Collins
Julia Jones—Trixle Williams
Flossie Smith—Jane Lucas
Lucy Ross—Alura Mack,
Next, Paul Oliver sends what
he calls "some afterthoughts."
The first are: "I cannot agree
that Ed Bell is Barefoot Bill.
And I believe that a few Lead
Belly records were issued under
the name Southern Blues

Singer, as well as the McClare

'band contractor'

"... I'VE GOT THE SORT OF FIGURE

THAT LOOKS GOOD IN A DRESS SUIT "

> items. Paul adds these to the listing: Peppermint Harris — Harrison Nelson Blazer Boy-James Locks

H-Bomb Perguson-Robert Perguson

Mins Sharecropper - LaVerne Baker Professor Longhair-Roy Byrd Peetie's Boy-Robert Lee McCoy.

Peetie's Boy-Robert Lee McCoy.
C. K. Lee, of Didsbury, Manchester, says that as we included such performers as
Wynonie Harris we should also
include Little Abner (see picture above), Chuck Berry, Little
Richard, Pats Domino, etc.
We are happy to include
Domino (real name, Antoine
Domino) and Little Richard
(Richard Penniman), less happy
about Abner—a singing plano

(Richard Penniman), less happy about Abner—a singing plano player who toured here earlier this year. Little Abner can be heard on Orlole, His nan.e is Abner Kenon.

Jeff Aldam reports that the Sally Sad pseudonym also covers Coot Grant and Ida Cox on at least one title each

on at least one title each.

TEXAS TEA PARTY



The impending visit of Jack Teagarden lends additional interest to this 1926 photograph which shows the trombonist on the bandstand of the Somerset Club, San Antonio, Texas. With Tea are Terry Shand (piano), Sidney Arodin (clarinet), Charlie Cordilla (sax), and Amos Ayala (drums). Picture from Len Guttridge. "Yes, it is definitely Oliver

MELODY MAKER 1957 BRITISH & INTERNATIONAL POLL

I certify that this is my only entry in the MELODY MAKER International Jazz and Dance Band Poll

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PICTUREGOER, now on sale, commences an exclusive series.

From dozens of stars in Hollywood, Britain and on the Continent comes the biggest review ever compiled of the qualities you need to be fascinating, glamorous, exciting! "What is glamour; what attracts men?" John Wayne, Sophia Loren and Gina Lollobrigida have all given you their opinions.

How does Ava Gardner get away with it? For five years she has been trying the patience of picturegoers and producers.

Can Europe save Lanza? He is in no hurry to return to Hollywood, the city he has grown to hate !

COLOUR PICTURES of John Wayne, Ava Gardner, Bob Hope, Fernandel, Anita Ekberg, Martha Hyer.



YOUR

T is MELODY MAKER Poll Time again. The time when we give our readers a chance of expressing their appreciation of the bands, musicians, singers, arrangers and composers whose work has given them the most pleasure during the past year.

As before, the Poll is being conducted in two sections. One for British artists, and the other to include artists of any nationality—British, American, Canadian, Swedish, French, Dutch, German, etc.

For this reason, the Voting Coupon is divided into two parts: WORLD and BRITAIN.

With two possible exceptions, the categories in which you are asked to vote are self-explanatory. But in the case of "Small Combination," it must be emphasised that this implies a group containing not more than nine musicians, including the leader.

Again, the "Musician of the Year" category is intended to indicate the individual who, in your opinion, has contributed most to the advancement or status of jazz during the past year. In every category, it must be remembered that only those who

are currently active in the jazz scene are eligible for your vote. The British section refers ONLY to those actually working in Britain, i.e., a British musician permanently working abroad is

It is not necessary to fill in every section of the Coupon. If you have no particular choice in certain categories, just leave them blank.

All entries must be received by first post on Monday. October 7. THIS IS THE ONLY COUPON THAT WILL APPEAR.

Authoritative guide

Finally, the Poll is simple to enter. But it deserves serious consideration before any entry is completed.

This is because the votes of MELODY MAKER readers are justifiably, regarded as representing the most authoritative guide as to what Britain considers the best in jazz.

It is closely studied by such bodies as the BBC, the television and recording companies, band bookers and concert promoters, so that they may cater in the best possible way for the tastes of the British jazz fan in the months to come.

It is quoted all over the world.

So consider carefully before you put pen to paper. Once you have made up your mind, fill in the Coupon, and post it without delay to the address shown above. Votes which arrive after first post on October 7 will be ignored.

The results of the International Section of the Poll will be published in the MELODY MAKER dated October 12. The British Section results will appear in the following week's issue.

Do you like Ella, Sarah, Duke? Do you want more radio jazz? Will you help to pick the discs?

HERE'S YOUR CHANCE

JAZZ FOR MODERNS Charlie Parker Ail-Stars The Joe Bushkin Quartet 12.48 p.m. 14 9/57

We heard Red Rodney, Al Haigh, Tommy Potter and Roy Haines with Parker, while with Bushkin we got Eddie Safran-ski, Buck Clayton and Jo Jones. All good stuff and all Jones. All good stuff and all Blues "—the swingy, robust these names printed in full in the "Radio Times." The more you support the unit the more promising Shirley Douglas.

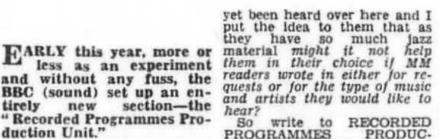
you will get programmes of this

SESSION AT SIX Music For Moderns Alan Dell 6 p.m. 11/9/57

Do deejays' voices reflect the wares they sell? Alan Dell, who plays nothing but the best —Duke, Nelson Riddle, Sinatra, Sarah, Ella-has a soft, silky soothing, sage, stylish voice and suits the music in a magnificent "moody" manner. You can yell for Dell, He's tops.

ALSO HEARD

MAURICE RADIO



Despite its fulsome name the unit, which started with a mere eight programmes a month, now boasts 40 and is not only solidly established, but is full of great promise for the future.

Its main purpose is to use the stock of BBC recordings (as distinct from pre-recorded broadcasts and commercial gramophone records) which, dear friends, includes material from the Voice of America and the Canadian Broadcasting Corporation (Oscar Peterson's

The unit is run by only three people: Harold Rogers, Hum-phrey Burton and Dennis Lewell, Their combined average age comes to 26 and it is the youngest production unit in either TV or sound. The boys are very keen on broadcasting the best type of jazz—and that

is where we come in.

Pick up the "Radio Times"
these days and you will see
dotted about short programmes of jazz and longer ones like Transatlantic Turntable and Transatlantic Spotlight.

Burton, Twenty-six-year-old two years with the BBC, has a Cambridge BA music degree. He likes Bach, Bartok and Basieparticularly the Count.

particularly the Count.

Rogers, 31, had his own radio programmes when he was 14 and joined the BBC a year after. His interest in jazz first came by reading the Melody Maker and listening to records recommended by Edgar Jackrecommended by Edgar Jack-

dreds of VOA discs, each lasting 30 minutes and covering lazz of all types from 1945 to Much of this music has not Emmonomentone monomentone and suppose a

The boys have many hun-

hear?

So write to RECORDED PROGRAMMES PRODUC-TION UNIT, BBC, LONDON, W.1. The programmes start on Saturday. October 12, at 12.30. One week will feature Dixieland, the other American vocal music—which means anything from F. Singara to B. Smith and from F. Sinatra to B. Smith and

folk music. The other request programmes will begin Friday, October 4, at 5.30—one week Transatlantic Turntable (American jazz) and the other Continental stuff which Dennis Lewell, a stylish straighto, will handle.

Burton and Rogers are keen on these programmes and it's up to you to let them know what you like and what you think of them. Take this one as an example:



Milt Jackson (Saturday)

Jazz on the air

(Times: BST CET)

SATURDAY, SEPTEMBER 21: 10.0-10.30 a.m. D.L.; Skime Club. 11.45-12.0 D.L.; Tristano, Tatum. 12.30-1.0 p.m. A 1; Jazz Oscars.

1957. 12.45-1.15 D E: Jazz Band Bali. 1.0-1.15 p.m. A 1 2: Spirituals. 2.45-3.45 Z: (1) Champs-Flysées Jazz. (2) For Trads. 5.15-5.45 Z: Swing Serenade. 6.25-6.45 C 2: Dutch Swing College. 630-7.0 D L: WOJ: Any Other

9.30-10.0 W: Jazz Time. 10.0-10.30 J: Hollywood Views. 10.40-12.0; 12.10-2.0 a.m. I: Jazz and Pops.
11.0-11.55 P 1: Jazz Party.
11.0-10 T: Repeat of 8.0 p.m.
11.5-12.0 J: America's Pop Music

12.5-1.0 J: D-J Shows. 1.0-2.0 E-Q: Saturday Night Glub. 2.5-3.0 H-Q: Hollywood/New York, SUNDAY, SEPTEMBER 22:

8.0-10.0 p.m. T: (1) Christy, Brown, Heywood, etc. (2) Pete Jolly, Hamp, Daily, Louis, Herman, etc. 10.10-10.40 B; Sammy Price.

10.10-11.55 S: For Jazz Fans, 11.0-11.55 P 1: Jazz For Sunday 11.0-1.0 a.m. T: Repeat of 3.6 a.m.

MONDAY, SEPTEMBER 23: 4.15-4.35 p.m. F. Jazz Album, 5.15-5.50 C 1: Josh White, 8.0-10.0 T: (1) Ellington, May, Herman, T.D., Ella, Miller,

Garner, Big T, James. (2) FRIDAY, SEPTEMBER 27: Mulligan 10. Sims with Chubby Jackson's Ork, B.G.7, Dank-worth's It, of an Ork, Peterson Trio, Basic '38, Louis, 10.10-11.0 S. For Jazz Fans, 10.20-11.55 D.L. Band Wagon,

10.36 app. K: Jazz Panorama. 11.0-1.0 am. T: Repeat of 8.0 p.m. 11.5-11.25 A 1 2: Forguson, MJQ.

Duke. 11.5-1.0 J: D-J Shows (nightly). 11.15-11 45 C : Ella sings Cole

TUESDAY, SEPTEMBER 24: 8.0-10.0 p.m Ti (1) Helli, Hi-Lo's, Miller, etc. (2) Bechet, Jaspar, B: Peterson Trio, Herman, Louis '27 and '58. Gillespie, Basie, 10.10-11.0 S: For Jazz Fans. C: 10.15-10.45 B-25dur. The Real D:

Jazz. 10.15-10.57 B-230m, 318m; Impre-

11 3-1.3 a.m. T: Repeat of 8 p.m. WEDNESDAY, SEPTEMBER 25: 630-655 p.m. P 1: Modern Jazz I.

'57. 8.0-10.0 T; (1) Anthony, Shaw, J: T.D., James, Berigan, Miller. (2) A Survey of the Jazz Scent.

9 30-10 39 F 1: Jazz For Everyone, 10 10-11 0 S: For Jazz Fans, 12:10-1:0 I. Ruis Garcia, Williams, Basic, Newborn. Shank-Cooper.

THURSDAY, SEPTEMBER 26: 8.3-10.0 p.m T: (1) Erskine Haw-kins, T.D., Miller, etc. (2) Barnet. Brubeck, Quincy Jones W: Stars, Bix, Beshet, Spanler, etc. V: 10.10-11.0 S. For Jazz Fans. 10.15-11.0 M. Dac Chronicle. 10.20-11.0 I: Polish Jazz Festival. 1957 10.45-11.0 J: B for Blues.

40-430 p.m. I: Pepper, Shank, Geller, 5.5-330 C 1: Pete Schilpercort 4.

8 0-10 0 T: (1) Garner, Riddle, Ella, T.D., stc. (2) Kenton, K and J. Parker, Hi-Le's, Carl Perkins, Basie with Lester, etc. 10.10-11.0 S: For Jazz Fans. 10.20-11.0 Q: Jazz Club: Blues. 10.20-11.0 D L: Rhythm and Blues.

KEY TO STATIONS AND WAVELENGTHS

Paris-Inter: 1-1829m, 2-193m. RTF Parisien: 260m, 218m, 258m, 316m, 359m, 445m, 379m.

493m

Hilversum: 1-402m, 2-198m, BBC: E-464m, 30, 25, 19m bands, L-:500m, 247m, NDR WDR: 309m, 189m, 49.38m, Be # an Radio: 1-484m, 2-324m.

3-267m, H: R.Ao Berlin; 1-303m, 2-497m, 49.94m. SWF Baden-Baden; 295m, 363m,

185m. 41 29m. AFN 344m. 271m. 547m. SBC Stockholm: 1571m. 255m. 215m, 306m, 506m, 49m, band, NR Os.o; 1376m, 337m, 228m, 477m, 19, 25 or 31m, bands, Copenhagen; 283m, 210m, L

11 0-1 0 a.m. T. Recent of 8.0 p.m. O: BR Munich: 375m, 187m, 48.7m. 11 5-12.0 O. Jazz Singing Groups. Q: HR Frankfurt: 506m. Q: RAI Rome; 355m, 290m, 269m.

41.81m. Europe I: 1622m. VOA: 41, 31, 19m bands, 12.0-10 am. Programme (2) only: 1734m.

W: Luxembourg: 208m, 49,25m. SBC Lugano: 568 6m. SBC Geneva Lausanne: 393m.

31m band.

F. W. Street

50 NEW BOND ST., LONDON, W.1

BAND MUSIC SER

MAYFAIR 7600

CHAPPELL

Nat "King" Cole's Hit Success

CHAPPELL

THERE'S A GOLD MINE IN THE SKY

* IN PRESS *

CHAPPELL AROUND THE WORLD ACUFF-ROSE

MADDOX Billy Williams' Sensational

MORRIS

THE MIDDLE AN ISLAND

FRANK

YOUR KIND OF LOVE

MADDOX

Johnnie Ray's Smash Hit

* IN PRESS *

VALANDO MR. WONDERFUL

NEW WORLD WHEN I FALL IN LOVE

CHAPPELL

ROCKIN SHOES

Tough

MR. B. - in other words Billy Eckstine - walked on to Glasgow Empire's stage on Monday night and rocked the whole theatre with the power, range and sheer dynamics of his voice.

He chose a tough opening for his fourth British Glasgow's firstnight audiences are notorious—but Mr. B. was up to it. Backed by a rhythmic swinging trio on-stage, he opened with "Exactly Like You." There were some nice minor key offerings here. deasant to the ears of azz fans.

Beguine

The rhythm changed to seguine, and he lilted into With A Song In My Heart." Here was an example of a musician with a wonderful singing voice swinging gently on the of a pit orchestra, cajoled along by an irresistible rhythm section. Change of tempo, a colouring of the mood, and Eckstine sang "If I Can Help Somebody

Straight

Here came the showmanship, an innate sense what is right. tricks, no spectacular key changes, just a fine straight rendering of a good song.

I was glad to hear the refreshing relief of "Zing Went The Strings Of My Heart" — Eckstine the Jazzman in his element. A production number in which he gives an impression of "Satchmo"

closes his show. Bob Russell

wassessesses.

WRITE FOR THIS NEW CATALOGUE



SALUTE THE D-J HOLLYWOOD WHO STARTED HEADLINES CHRISTOPHER STONE was 75 yesterday, and everyone in Britain who has written, produced or compered a gramophone programme on the air should breathe a prayer, or (if it is more in accord with his temperament) raise a glass in salute to the man who

was the founder of his trade. His influence is

'Can't be done'

Christopher Stone is the master of the casual, com-

"You can't make a radio programme just by playing a

No script

With his discs tucked underneath his arm. Christopher

Stone was one of the few broad-

Johannus Reith the First, when

he commas had to be scripted,

et alone the words.

Stone nonchalantly wandered into Savoy Hill, put the

records on the turntable, released the catch and rambled

on to his heart's content. "Never worked with a script,

acknowledged by every jockey who spins a disc.

panionable man-to-man, man-to-woman approach.

GALE PEDRICK

pay tribute to the man who, thirty ago, put some records on a

turnable and to his astonishment became a star

That's what the know-alls said when he first strolled into a BBC studio in 1927—just 30 years ago—round about the time broadcasting was growing out of long clothes and the announcing one side of a record and the other. This was as disarming as it certing, but with his dry and gentle retrieved every situation. me at all, he became, to his intense and Of the tens of thousands of prophecies that have mis- lasting nishment one of the stars of radio. There fired in show business, that one was wider of the mark are p rs in plenty; most of them become This is where Stone is unique. His conmicrophone manner has never been pon. He was-and is—the radio "mixer"

Helped others

estly disclaims the title of First Disc-his, he says, is the prerogative of his dis-brother-in-law, Sir Compton Mackenzie. who ran "The Gramophone" with as his London Editor, broadcast new the BBC, but this was a difficult chore casters who was allowed to say Jocke what he liked in the reign of tingui Now and again, Christopher for a med dweller-upon-islands, and when a ent was urgently required. Christopher was carried his casual approach to replaces the one who was chosen.

His tastes are catholic, and the programmes assumed a new and gayer look. Stone not only became a star: he was the means of others achieving star-

He had a hand in the career of artists of the stamp of Eileen Joyce. He put on the first recording she made as an unknown pianist.

Speak to a score of artiststhe Two Leslies (Leslie Holmes and Leslie Sarony), George Elrick, David Heneker, Elsie and Doris Waters, Elsie Carlisle among them—and you'll hear the same tribute.

Natural

I spoke to some of our leading comperes of record programmes about Christopher's Anniversary; JACK PAYNE: The great quality which put Christopher Stone head and shoulders above other broadcasters—especially in his pioneer days—was that it never occurred to him to be any-one but himself. He was com-pletely and absolutely natural. No fault is easier to detect on Christopher's technique was faultless, and the modern discockey can still learn a lesson

EAMONN ANDREWS: My stone is of a man who appears playing gramoph records without a gramophone In other words, his personality comes over with such charm that you concentrate on the record of his choice without realising that such accessories as a gramophone needles exist.

SAM COSTA: I first heard Christopher Stone when I was about 16, listening on a crystal set while lying in bed. His example, years ago, made me realise that this is the only way to do a record programme

'I enjoyed the Kenton music very much." Brubeck cancels TAZZ JOTTINGS . . . Dave Brubeck cancelled

a scheduled appearance in Dallas, Texas, because of segregated seating insistence . . . Bob Crosby plays a Yakima State Fair, depping for x the Modernaires, who are tied up on the Rosemary Clooney TV show . . . Louis Armstrong's tour of South America, next month, will include Uruguay, Brazil, Venezuela and Trinidad.

Johnny scores

(and George swears he wasn't kidding).

YOUNG coloured singer Johnny Mathis is the current teenage sensation here with his "It's Not For Me To Say" disc. Johnny x is really a fine jazz singer. He sings the title x song in the new Anna Magnani, Anthony x Quinn pic called "Wild Is The Wind."

Baby dolls

DISC DATA . . . Latest teenage recording vocal group is "The Four Dolls"—four girls each 12 years old . . . A new Mode jazz LP fea-tures the vibes (together) of Terry Gibbs, Victor Feldman and Larry Bunker . . . It's rumoured that Billie Holiday, Anita O'Day and Buddy de Franco are following Count Basie and leaving Norman

Ink Spots

NITERY NEWS . . . The Ink Spots are at Larry Potter's Club in the Valley . . . Maynard Sloate, once a well-known drummer and former owner of the now defunct Jazz City, is opening his new Avant Garde Club with the Chico Hamilton Quintet, followed Billie Holiday . . . The Woody Herman band played, last week-end, at the Hollywood



Sam Costa says: 'His example, years ago, made me realise there is only one way to do

NICK TODD, Dot record-ing artist, who is Pat Boone's brother, may star in the Trail Of The Lonethe "Trail Of The Lonesome Pine." . It's said
that singer Peggy Connolly,
one of Sinatra's ex-flames,
wears "only a few black
feathers" in "The Match maker." . . The cast of covering satisfactorily from

000

ELVIS PRESLEY'S next "Rodeo." Elvis has a forth coming Yule LP which in cludes "Blue Christmas."

with singing voice ably supplied by Gogi Grant.

THE big success of the Tammy "film (due to the record) has caused many cinemas to bring back
"Tender Trap," which also
featured Debbie Reynolds,
you will remember, and
starred Frank Sinatra. Debbie's next movie is Love Or Money," with John



Christopher Stone-he was the first to Gale Pedrick.

FIRST DISC JOCHEY

master the casual, companionable man-



a record programme."

his eye operation. . . .

ORSON WELLES bowed X Idol" because he would winder X young Tommy Sands, makes his film debut who Dorothy this movie. dridge are "Bright R re together Road." Count Basie and Calloway. Count Basie and Mahalia Jackson are now in "St. Louis Blues."

-Howard Lucraft

notes Scandall Story " is a poignant film of the tragi The Artists Choice "Any resemblance between the pic and the facts is purely coincidental." Ann Blyth plays the title rôle ITALY'S

FINEST ACCORDION

Britain's foremost Radio, Television and Recording Accordion Star

British Solo Accordion Champion Three Years running, 3rd place winner World Championships Copenhagen 1953, Principal of his own Accordion Centre at Hillingdon, Middlesex,

local dealer also supplies and recommends Scandal



NM 215/57

Scandalli Accordions.

REE. Fully illustrated art brochure

DANNY CRAIG

becomes more strongly

Now the two great bug-

bears to these otherwise

lucrative exchanges—high

taxes, transportation costs

Enterprises, has been formed,

designed to save money for

performers travelling between the two countries.

It comprises Phil Bernard, of

A new firm, Howard-Wilcox

-are being overcome.

Some get boxes of cigars. This is the Carlton Kit tele vised recently in B.B.C. Not me. "Jazz Session." Danny Craig and his Carlton Kit proved conclusively that Carlton Drums speak for themselves. sort of Cellophane package that Make a point of seeing and trying Carlton at your local music shop. You'll find out Hammersmith, to the Comeds how good they really are! Your local dealer supplies

Dill Jones Trio

and recommends Carlton. Send me a copy of the 16-page

It tasted much better than an orchid would have done. (Or

even a cigar.)

MM 219/57

Coming up ELSEWHERE in this issue Tony Brown tells you how to become an overnight singing sensation. (And don't be too sure he's kidding!) A boy who's tackled the to

apace. Bands and artists and Herbert Wilcox, of Inter- hitting the highspots hard as a are passing each other in national Productions, in Lon- result-is young (23) Italianmid-air or mid-ocean in don.
Under their wing, a performer born Toni Galli, ever increasing numbers as will bank three-quarters of his Arrived from Italy five years the Angle-American link end of an overseas booking,

few gramophone records."

into knee-pants.

ago for a short holiday; liked the country; decided to stay; enrolled as a coal-miner. Sang around various clubs and eventually won an audition to represent Sheffield in the BBC's "Top Town" series.

... the hard way

YEXT he got work as a furnaceman in a steel-works. Sang at nights. Brand

Was heard by a Sheffield inema manager, who 'phoned ondon and persuaded a 20th Century-Fox executive to come and hear him. Executive brought him to London. Sang for kicks at Club de la

Côte d'Azur, impressed club owner Michael Julian, who got him into the Embassy Club. THIS will eliminate exchange-Heard there by Max Bygraves, and is guaranteed by the home sen—who placed him in sen—who placed him in Granada TV's "Songs At Six" last Tuesday, Booked as a result tomorrow's (Saturday)

BBC-TV " Autumn Pollies." If ballads are really coming back, this boy (operatically trained in Italy) looks like riding in on the crest of the wave. And he's done it the hard

Out of the blue

MARIAN MCPARTLAND was excited when she rang talk me this week. Out of the blue came news that Ray Anthony has recorded her number, "With You In Mind." It's on his new LP. But Capitol want to rush a release

which

THE two-way traffic grows General All-Stars, in New York, the hard way-and looks lik

drawing the remainder for

Jinx goes out

The firm also claims to have

always faces performers. It has

come to an arrangement with

four airlines and eight shipping

companies for performances by

an artist in return for a one-

"I've written dozens o ings," said Marian, "But I'd

never bothered to do anything with them until I included three

on my last LP. Ray heard thi

particular number, and insisted on recording it himself.

album is going to be given this title—' With You In Mind."

Sharing it

The other day I received a

This week I received a lettuce.

From Nixa. All nicely done up in the

normally houses an orchid. To

remind me that "Share My

Lettuce" moves from the Lyric

Theatre, W., next week, And

that Nixa issue the record of

Thank you, Brenda Slattery

this highly successful revue.

candle (from Shirley Bassey)

Now I hear that my next

the high cost-of-ortation jinx which

side of the merger.

transportation

out here on 78,

killed

expenses when out of his own

WHEN television was in its infancy, there was great about it "bringing the stars into your own home." But I had to wait for com-mercial TV before I could lean back in my armchair last Sunday and watch Patti Lewis hav-

Privileged

to-man, man-to-woman approag

JAZZ ON EPS

THE ALAN CLARE TRIO with BOB BURNS Sometimes I'm happy; Easy living; It's easy to remember;

How long has this been going on? DFE 6391

TONY ALMERICO'S DIXIELAND JAMBOREE ALL-STARS

How many hearts have you broken ?; You cooked your goose with me; I'm saving tonight for you; Farewell blues RED 1019

LOUIS ARMSTRONG New Orleans to New York

Vol 1: When the Saints go marching in; Bye and bye; West End blues; Mahogany hall stomp OE 9189

When it's sleepy time down South OE 9190

THE DECCA RECORD COMPANY LID

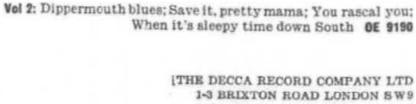
PERSONALITY ON LPS LENA HORNE at the Waldorf Astoria

Today i love everybody; Let me love you; Come runnin'; Cole Porter medley; Mood indigo; I'm beginning to see the light; How you say it; Honeysuckle rose; Day in-day out; New fangled tango; I love to love; From this moment on

GISELE MacKENZIE

These foolish things; You're my everything; Swingin' down the lane; On top of the world, alone; Don't worry 'bout me; Tip-toe through the tulips; Ev'ry time we say goodbye; Do you ever think of me?; Between the devil and the deep blue sea; La mer; You are my lucky star; At sundown RD-27033





by Hubert W. David

THE first provincial meeting of the Songwriters' Guild takes place on Monday, October 7, in the ballroom of the Market Hall, Station Street, Birmingham. This is a move to extend the activities of the Guild to the provinces and I have been asked to take the chair.

Secretary Victor Knight will be in attendance to explain some of the work of the Guild since its inception 10 years ago, and the meeting will be thrown open for questions and

answers on all songwriting topics.

Many surprises are promised. Well-known film and TV man Eric Spear, a Council director, will break his journey from the ITV Studios in Manchester, especially to be present at the meeting. He has promised to bring with him his "pack of musical playing cards" and he will explain how he writes many of his film themes film themes.

All members and associates have been advised of the meeting. but, if you want further information, write to Victor Knight, Songwriters' Guild. Ltd., 32. Shaftesbury Avenue, W.1. It is emphasised that for this first get-together, everyone interested in the writing of songs and light music is cordially invited to attend.

It is an ideal opportunity to give your views. I am looking forward to meeting many of you who, until now, have been just a name on a piece of paper. Remember the date—October 7 at

Menace being removed

THIS column has continually warned budding songwriters of the danger of contributing a sum of money towards the cost of publication of a song. There are song shark firms still operating this practice, but I am happy to tell you a move is afoot to stamp out this menace.

The Songwriters' Guild has sought the co-operation of the Newspaper Society, the Performing Right Society and the Newspaper Proprietors' Association, in refusing all advertisements from song shark companies.

from song shark companies.

Some satisfactory replies have already been received, and it is confidently expected that the vast majority of these ads. will cease to appear in the dozens of provincial papers and periodicals which have so far accepted them.

Proceed with caution

RECEIVE many letters about musical advisory services. Now If such a service does any manuscript work for you, they are obviously entitled to make a charge. But I always feel that this might be the thin end of the wedge to get you to lay out other sums of money.

For example, it may be very nice to have a private recording of your song. A demonstration record is certainly an asset these

days, but the fact that you have such a record does not necessarily further publication in any way.

When I have proof that one of these musical services has been able to influence publication without any "funny business," then I will certainly give recommendation.

In these circumstances they would be entitled to a percentage

fee on the results. But I suggest you proceed with caution.

Britain's Player's Please

BRITAIN'S TOP DISCS and TUN

A GU	TDE to th	no best selling discs for the week end supplied by 23 leading record stores	ied September 14.	derived from	THIS copyright list of the 24 best-
This	Last	supplied by an institut towns town	NO.	THE STATE OF	September 14, 1957, is supplied by the Popular Publishers' Committee
week	wook	Title	Artist	Label	of the Music Publishers' Association,
1	(1)	DIANA	Paul Anka	Columbia	Ltd. (Last week's placings in
. 1	(2)	Other disci-Jose Savage	Pat Boons (Col); Gary Miller	London (P-Nix).	1. (1) LOVE LETTERS IN THE
3	(3)	LAST TRAIN TO SAN FERNANDO Ear Lang (Bruns).	Johnny Duncan	Columbia	SAND (A) (2/-) Francis Day 2. (2) FORGOTTEN DREAMS (A)
4	(4)	ISLAND IN THE SUN	Harry Belafonte	RCA	(2/6) Mtlls Music
5	(5)	ALL SHOOK UP	Elvis Presier	HMV	3. (5) WITH ALL MY HEART (A)
6	(6)	WATER, WATER	Tommy Steele	Decca	4. (5) DIANA (A) (2/-)
7	(8)	WITH ALL MY HEART Dave King (Dec); Eve Be Joli Sands (Lon); Judy (Lon).	Petula Clark sawell (Par); Joan Scott (Bruns);	Pye-Nixa Savase (Col) ; Buddy Greco	5. (3) AROUND THE WORLD (A)
	(7)	PARALYSED	Elvis Presley	HMA	(8) TAMMY (A) (2'-)
	(10)	WANDERIN' EYES	Chartie Gracie	London	s. (9) LAST TRAIN TO SAN FER-
10	(II)	TARMY Richard Hayman (Mer); (HMV); Bennis Lotia (Col	Debbie Reynolds Pat Kirby (Bruns) ; Ames Brothers (Vogue-Coral Kathie Kay RCA).	g. (7) WE WILL MAKE LOVE (B)
11	(13)	HANDFUL OF SONGS	Tommy Steela	Decca	10. (10) PUTTIN' ON THE STYLE
12	(9)	BYE BYE LOVE Rooy Blackwell (Par); Pierce (Brand); Chuck Mi	Everly Brothers Beverley Sisters (Her (Mer) : Dene B-	London Dec); Webb	11. (11) MR. WONDERFUL (A) (2/-) Chappell 12. (14) BYE BYE LOVE (A) (2/-)
13	(12)	TEDDY BEAR	Elvis Presley	RCA	Acuff Rose
14	(14)	PABULOUS	Charile Gracie	Parlophone	13. (16) IN THE MIDDLE OF AN ISLAND (A) (2/-), Morris
•	12.00	Alma Cogan (HMV); Ste		71.	14. (13) WONDERFUL, WONDERFUL
15	(-)	THESE DANGEROUS YEARS	Frankie Vaughan	Philips	15. (15) ALL SHOOK UP (A) (2/-)
16	(16)	LITTLE DARLIN' Gladiolas (Lon); Roberto	Diamonds Del Gado (Poly),	Mercury	18. (12) WHEN I FALL IN LOVE (A)
	(17)	PUTTIN' ON THE STYLE Dickie Valentine (Dec).	Lonnie Donegan	Pye-Niza	17. (19) SCARLET RIBBONS (A) Mills Music
18	(-1	LUCILLE	Little Richard	London	18. (18) I'D GIVE YOU THE WORLD
	(15)	WE WILL MARR LOVE Jean (ampbell (Poly); J (HMV); Johnny Southern		Oriole Kathie Kay	18. (23) HANDFUL OF SONGS (B) (2/-) Peter Maurice
	(-)	JENNY, JENNY	Little Richard	London	20. (20) DARK MOON (A) (2/-) Francis Day
T		"tied" for 8th and 16th positions.		led " for 18th	21. (17) A WHITE SPORT COAT (A)
positio	a.	and the same and the same			22. () WANDERIN' EYES (B) (2/-) Bron
* STO	RES SUP	PLYING INFORMATION FOR RECO	ORD CHART		23. (22) FIRE DOWN BELOW (A)

STORES SUPPLYING INFORMATION FOR RECORD CHART

LONDON—Popular Music Stores, E.5; A. R. Tipple, S.E.15; Lewling Lighting, N.1;
Rolo For Records, B.10; Imhofs, W.C.1; A. V. Ebblewhite, E.C.3; W. A. Clarke,
S.W.6. MANCHESTER—Duwe Wholesale, Ltd., 1; H. J. Carroll, 18. GLASGOW—
McCormack's, Ltd., C.2. BOLTON—Engineering Service Co. CARDIFF—Boyds,
BIRMINGHAM—R. C. Mancell, Ltd., 2. BLACKWOOD—Glyn Lewis, Ltd. HULL—
Sydney Scarborough, Ltd., SOUTH SHIELDS—Saville Brothers, Ltd., LIVERPOOL—
Nem., Ltd., 6. MIDDLESBROUGH—Sykos' Record Shop, NEWCASTLE—J. G.
Windows, Ltd., 1. WORTHING—J. W. Mansfield, Ltd. EDINBURGH—Bandparts
Music Stores, Ltd., 1. SLOUGH—Hickies. TORQUAY—Palsh and Co., Ltd.

Bron

23. (22) F4RE DOWN BELOW (A)

(2/-)

Bradbury Wood

(—) MANDOLIN SERENADE (B)

(2/-)

Two titles "tied" for 6th and 24th positions. (All rights reserved.)

A—American; B—British; P—Others.

ANDERIN' EYES (B) (2/-) Bron

Week Ended September 14, 1957

TOP JAZZ DISCS Week Ended September 14, 1957						Glasgow	fast	M'nchester	mingh'm	venstle	verpool	Cardiff	Points
This week	Last week	Title	Artist	Label	London	Gla	Belfas	M'n	B.m	Nev	Live	Car	Poi
1	3	JAZZ AT OBERLIN (LP)	Dave Brubeck	Vogue	8	2	=	1	2	-	4	1	48
2	1	CHICO HAMILTON QUINTET IN		Vogue	-	3	2	10	1	_	1	-	38
3	2	A SWINGIN' AFFAIR (LP)	Frank Sinaira	Capitol	_	1	1	-	_	-	3	-	28
4	11	MUSIC FROM "SWEET SMELL OF	Chico Hamilton	Vogue	-	6	_	_	7	_	5	3	23
5	9	SUCCESS " (EP) APRIL IN PARIS (LP)	Count Basis	Columbia-	1	5	-	7	_	_	-	-	20
6 -	5	CHICO HAMILTON QUINTET (LP)		Vogue	_	7	-	_	5	-	2	-	19
7	8	LAST TRAIN TO SAN FERNANDO	Johnny Duncan	Columbia	-	_	3	2	_	-	_	-	17
8	6	CONCERT BY THE SEA (LP)	Erroll Garner	Philips	10	_	10	4	_	_	7	-	13
9	14	PUTTIN' ON THE STYLE	Lonnie Donegan	Pye-Nixa	_	_	4	6	_	_	-	_	18
10a	19	CHARLIE PARKER PLAYS COLE		Columbia-	7	-	7	_	_	_	8	-	11
10b	20	PORTER (LP) SWEETS (LP)	Harry Edison	Clef Columbia-	_	_	-	5	_	_	-	6	11
12	_	DIXIELAND CLASSICS (EP)	Pee Wee Hunt	Clef	_	_	_	_	_	1	-	_	10
13a	-	JAZZ IMPRESSIONS OF THE USA	Dave Brubeck	Philips	2	-	_	_	_	_	-	-	9
13b	_	BASIE'S BACK IN TOWN (EP)	Count Basie	Columbia-	_	_	_	3	_	10	-	_	9
130	_	DUTCH SWING COLLEGE (EP)		Clef Philips	_	_	_	_	_	2	_	_	9
134	14	GEORGE LEWIS RAGTIME BAND		Tempo	_	-	-	-	_	_	-	2	9
17a	_	DOCTOR JAZZ (LP)	Freddy Randall	Parlophone	3	-	-	_	-	-	-	-	8
17b	4	MAINSTREAM OF JAZZ (LP)	Gerry Mulligan	Emarcy	_	4	-	-	_	_	10	-	8
170	-	MUGGSY SPANIER DIXIELAND		Mercury	_	-	_	9	_	5	-		8
174	-	BAND (LP) TONIGHT'S JAZZ TODAY (LP)	Bob Brookmeyer	Vogue	_	_	_	_	3		-	_	8
176	_	TEAGARDEN-JAZZ GREAT (LP)	and Zoot Sims Jack Teagarden	London	-	_	_	-	_	3	_	-	8

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART
LONDON—Rolo For Records, E.10; GLASGOW—McCormack's, Ltd., C.2; BELFAST—The Gramophone Shop; MANCHESTER—Hims
and Addison, Ltd., and Record Rendervous; BIRMINGHAM—The Diskery, 5; NEWCASTLE—J. G. Windows, Ltd., 1; LIVERPOOL—
Beaver Radio, Ltd., 1; CARDIFF—City Radio (Cardiff), Ltd.

(Week commencing September 22.) Ronnie ALDRICH and Squadronaires Sunday: Pavilion, Bournemouth Thursday: Stafford Saturday: Corn Exchange, Wis-

Kenny BALL Jazzmen Saturday: Civic Ha Monday: Greyhound, Chadwell Cy LAURIE and Band Heath Sunday-Friday: A Wednesday: Grosvenor Ballroom. Aylesbury Thursday: Alfred's Head,

Hainault South Parade Pier. Sunday: Monday: Town Hall, Lewisham Tuesday: Royal Peatival Hall

Wednesday: Town Hall Watford Thursday: Coronation Ballroom. Ramsgate Priday: Esplanade Theatre. Bognor Saturday: Mack's Oxford St.

Ivy BENSON and Orchestra Sunday: Arcadia Ballroom, Bray Monday: Palladium Bailroom Portrush Tuesday: Borderland Ballroom.

Wednesday: Eldorado Ballroom, Oldcastle Thursday: County Bailroom Saturday: U.S. Base, Upper Hey-

Acker BILK Paramount Jazz Band Sunday: Mack's, Oxford St Monday: White Hart, Acton Tuesday: Jazz Club, Barnet Wednesday: Jazz Club, Catford Thursday: Jazz Club, Feltham Owen BRYCE and Band Wednesday: Highfield House, Maldatone

Johnny DANKWORTH and Orshestra Monday: Palais, Hammersmith Priday: Kursaal, Southend Saturday: Town Hall, Petersfield Erle DELANEY and Band

Thursday: Prestatya Holiday Camp, Nr. Rhyl Priday: Queens Rink Baliroom Prestatya Holiday West Hartlepool Saturday: City Hall. Newcastle

KIRCHIN Band Tuesday: Swindon Locarno Ballroom, Casino Baliroom, Thursday: Warrington

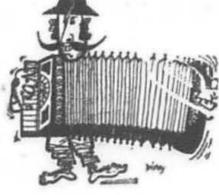
Priday: Town Hall, Kendal Saturday: Civic Hall, Nantwich Sunday-Friday: Atherfield Bay Holiday Camp, IoW Saturday: Peterborough

Vie LEWIS and Orchestra Priday: Palais, Stockton Saturday: Unity Hall, Wakefield Terry LIGHTFOOT Jazzmen Sunday: Hippodrome, Derby Wednesday: Carlton Ballroom,

Thursday: Mack's, Oxford St. Friday: Locarno Baliroom, Swin-Saturday: Dorking Halls, Dorking Freddy RANDALL and Band Tuesday: Orchid Ballroom, Pur-

ler Wednesday: Cliff Pavilion, Dovercourt Priday: Civic Baliroom, Hednes- 11. (-) AROUND THE WORLD ford Saturday: Town Hall, Crewe

Eric SILK and Southern Jazzband Sunday: Jazz Club. Wood Green Friday: Southern Jazz Club, Leytonstone



AWY DIRICH TOP DIS

As listed by "Variety"-Issue dated Reptember 18, 1957

1. (1) TAMMY .. Debbie Reynolds 2. (3) HONEYCOMB Jimmy Rodgera

3. (2) DIANA Paul Anks 4. (3) THAT'LL BE THE DAY

(6) WHOLE LOT OF SHAKIN' GOIN' ON JETTY Lee Lewis

6. (9) RAINBOW .. Russ Hamilton 7. (7) FASCINATION Jane Morgan S. (11) CHANCES ARE

9. (5) IT'S NOT FOR ME TO SAY Johnny Mathia

Johnny Mathia

Victor Young

19. (-) LOVE LETTERS IN THE SAND Pat Boone

12, (10) GONNA SIT RIGHT DOWN Billy Williams 13. (-) STARDUST Billy Ward

(8) MR. LEE Bobettes 15. (18) AND THAT REMINDS ME

Della Reese 18. (16) LOTTA LOVING Gene Vincent

17. (20) AROUND THE WORLD

Mantovani (-) TO THE AISLE Satins 19. (-) JUST BETWEEN YOU AND ME Chordettes

20. (-) MIDDLE OF THE ISLAND Tony Bennett (-) AFFAIR TO REMEMBER

Vic Damon Two records "tied" for 13th, 17th and 20th positions Reprinted by permission of "Variety



FRANK SINATRA

SARAH VAUGHAN

DORIS DAY

DORIS DAY with Paul Weston and his Music from Hollywood: "Day By Day"—The Song Is You; Hello, My Lover, Goodbye; But Not For Me; I Remember You; I Hadn't Anyone Till You; But Beautiful Autumn Leaves; Bon't Take Your Love From Me; There'll Never Be Another You; Gone With The Wind; The Gypsy In My Soul; Day By Day (Philips BBL7142).

So it has turned up at last I am referring to the composition Johnny ("Body And Soul") Green names as "the greatest thing I ever

It was five years ago that I interviewed Johnny at the Savoy Hotel. I asked him to name his favourite work. I expected it to be "Body And Soul," "I Cover The Waterfront," or some such composition that has attained the status of a "standard."

But no: Johnny nominated a song I had never heard of. He wrote it in 1931 and it was entitled "Hello, My Lover,

And he added ruefully: "It didn't amount to a thing." I noticed subsequently that Johnny had recorded the "mystery" song with his own orchestra. It was issued in the States, but not here.

Now it turns up on this Doris Day LP. Verdict? A haunting and attractive composition, but to my mind not up to the standard of his classics. It is certainly difficult to remember the main reason, I imagine, why

it failed to register.

The most outstanding treatment on this pleasing release is reserved for the Mercer-Schertzinger composition "I Remember You."

This is a beautiful song and it is given a spine-tingling inter-

Inis is a beautiful soing and it is given a spine-tingling interpretation by Doris and the orthestra of Paul Weston.

Having regard to the overall effect. I will excuse Paul's having borrowed that glorious sound introduced by MD-arranger Frank DeVol in his memorable recogning DeVol in his memorable recording of "This Year's Kisses."

The remaining tracks make this LP the best by Doris Day to date. The "Music From Hollywood" tag is aptly applied: I would categorise this as the sort of music one might expect to hear in the Hollywood Bowl on The remaining tracks make this LP the best by Doris Day to date. The "Music From Hollywood" tag is aptly applied: I would categorise this as the sort of music one might expect to hear in the Hollywood Bowl on a starry night.

At least, that is the picture conjured up via many Hollywood musicals!

SARAH VAUGHAN: "Sings Great Songs From Hit Shows (Part 2)"—Dancing In The Dark; September

EXCELLENT singing, excellent accompaniments—but the accompaniments—but the accompaniments—but the accompaniments—but the general "sameness" of these tracks was beginning to pall—until the startling beat treatment of "It's Got To Be Love."

This provided the highspot. And the main measure of credit goes to the arrangement of Harold Mooney and the impeccable muted brass playing of his orchestra. Here is an education in tone, phrasing and attack.

The Divine Sarah's singing of

Songs From Hit Shows (Part 2)"-Dancing In The Dark; September

POP DISCS

"All The Things You Are" is in the gold medal class.
Only briefly is she guilty of those lapses that have tended to mar past performances.

The sleeve note allow interests an echo of the late Fats Waller in Domino's

The sleeve note gives interest-ing details of the songs and their composers.

FRANK SINATRA with the Nelson Riddle Orchestra: "A Swingin' Affair"—Night And Day: I Wish I Were In Love Again; I Got Plenty Of Nuttin'; I Guess I'll Have To Change My Plan; Nice Work If You Can Get It; Stars Fell On Alabama; No One Ever Tells You; I Won't Dance: The Lonesome Road; At Long Last Love; You'd Be So Nice To Come Home To; I Got It Bar, And That Ain't Good; From This Moment On; II I Had You; Look At Me Now (Capitol LCT6135).

Song: A Ship Without A Sail; Lost In The Stars; It's Got To Be Love; All The Things You Are Poor Butterfly; Let's Take An Old-Fashioned Walk; My Heart Stood Still; He's Only Wonderful; They THERE is going to be a ratch on this one! Sinatra has come There is going to be a rash on this one! Sinatra has come up with another real winner. And, as I have said before. I prefer him in "swingin" mood. This LP should be studied by those droves of overnight "song stars" who attain a transient fame through the employment of some symmick.

some gimmick. Why? Because they then might learn the lesson why Sinatra continues to prove a powerful draw while the gimmick merchants are soon forgotten. It all adds up to two words; artistry and talent.

ALAN COPELAND: Will You Still Be Coral 45-Q72277).

WILL You Still Be Mine. that attractive composi-tion by Matt Dennis, is here used as a vehicle for some amusing—if not too convincing— impressions of, among others, Peter Lorre, Gary Cooper, Prankie Laine, Billy Daniels etc.

The whole is welded together with a brilliant, swinging accompaniment from the Charles Bud Dant group. The unit's timing and sense of beat are superb. Almost worth getting the record for these factors alone. for these factors alone.

Reverse is in rock-'n'-roll vein. Copeland is better at comedy

THERE'S an echo of the late
Fats Waller in Domino's
vocal treatment of "What Will
I Tell My Heart."
The gimmicky reverse would
be more suited to the caterwauling of Little Richard than the
authentic R&B voice of Fats
Domino. Domino.

EVE BOSWELL: The Gypsy In My Soul Stop Whistlin' Wolf (Parlo, 45-R4341).

WHEN Eve Boswell was recently she smartly took the opportunity of commissioning an arrangement from Billy May.

Billy took the oldie "The Gypsy In My Soul" and gave it a new look for Eve—who now puts it on record. And the band accompanying is led by Britain's Reg Owen.

accompanying is led by Britain's Reg Owen.

The Owen orchestra handles the score in admirable fashion and this, coupled to Eve's swingy treatment, makes for stimulating listening.

On this showing it would seem that British bands, given good arrangements, can swing with the best. (The point was underlined on TV recently when Jack Parnell's band accompanied Mei Tormé—playing Mei's scores.)

When I queried where we fell down in the specialised sphere of

orchestration. Jack "The American arrangers create an overall 'picture' in their scores—we do not." Guitarist Dave Goldberg once

Gultarist Dave Goldberg once made a similar point. Poser: Is there a good music painter in the house?

Backing the Boswell disc is a novelty number ingeniously based on the Red Riding Hood story. The beaty backing is provided by the Tommy Watt Orchestra and Chorus.

NAT KING COLE: My Personal Pes-session/Send For Me (Cap. 45-CL14758).

DOSSESSION" Is a lush bal-"DOSSESSION" is a lush ballad well suited to Nat's engaging vocal style. But the accompaniment is too cluttered up with the da-dooing of the Four Knights.

Nat is on a mild rock-'n'-roll kick on the reverse. He should leave it to the less talented.

KATHIE KAY: Away From You/ Tammy (HMV POP385).

ATHIE KAY'S appealing and direct style finds an effective outlet in these two songs.

Lush accompaniments are provided by Jackie Brown's Orchestra.

CARMEN McRAE: "London's Girl Friends No. 3"-Tip Toe Gently; Misery/If I'm Lucky; Easy To Leve (London RE-N1094)

LL except "Misery" been previously issued.
Planist Tony Scott proves a neat accompaniment to this title.
The flute of Herbie Mann provides the highspots on the backings by the Mat Mathews

BILL SNYDER and his Magic Plane and Orchestra: That Night Inter-lude (Bruns, 45-05702).

EFFECTIVE plane stylings by the man of "Bewitched" fame. Another one that comes under the category of "Hollywood music."



Eve Boswell

NEW YORK

3,490



Nat King Cole

BOB BROOKMEYER QUARTET (EP)

"The Modernity Of Bob Brookmeyer" You Took Advantage Of Me; Jasmin. (Columbia-Clef SEB10068)

IN these 1954 recordings, Bob Brookmeyer's tone is smooth but virile; his en-livening ideas are put over with confidently swinging robustness.

Jimmy Rowles's plano re-

lief is tasty enough for one to wish there had been more

DENNIS WILSON (LP) Laura: My Guy's Come Back; You Go To My Head: Fascinatin' Rhythm; My Blue Heaven; Somehody Loves Me; I'm Old Fashioned; Cherokee; Liza: Plus One. (Envoy VOS3111).

PLEASANT but unevent-ful plano LP by Britain's Dennis Wilson, The sort of jazz for a late-night

Wilson's occasionally florid plano gets competent sup-port from Jack Llewellyn (gtr.). Frank Clarke (bass) and Bobbie Kevin (drs.).— B. D.

Reissues

(1-Deleted)

ARMSTRONG ALL STARS-Long Gone (prev. inc. in Philips LP BBL7017, revd. 26 3 551. COUNT BASIS BASIE ORCH.-Little White Lies (do. BBR8036, do. 9 4 55). DAVE BRUBECK QUARTET-A Fine DUKE ELLINGTON ORCH. I Like The Sunrise (from "The Liberian Suite") (do. BBR8000, do. 13 8 55) ERROLL GARNER-Stompin' At The Savoy Ido. BBR8002, do 13 3 $\sim\sim\sim\sim\sim$

551 BENNY GOODMAN QUARTET -Everybody Loves My Baby ide. BBL7009, do. 21 5 551. RAMPART BBL7009, do. 21 5 551. RAMPA STREET PARADERS — Sheik Araby (do. BBL7013). TED Araby (do. BBL7013). TEDDY WILSON ORCH with BILLIE HOL-LIDAY-I Must Have That Man S711). All new also Philips 10 in. LP BBR8098.

by LAURIE

HENSHA W

Say It's Wonderful; My Ship (Mer-cury MPL6523).

The Divine Sarah's singing of

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"Twelve Shades Of Blue"

(Philips 12 in. BBL7124.)

(a) Herman (clt., voc.); Sam Marowitz, Sam Rubinowitch (altos); Joe "Flip" Phillips (tnr.); John La Porta (bart, alto); Conrad Gozzo, Carrol Lewis, Bob Peck, Chuck Peter-

son, Al Porcino (tpts.); Bill Harris, Ed. Kiefer, Ralph Pfiffner (tmbs.);

JOHNN

DUNCAN

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* * * * * * * * * * * * * * * * * * *

Blue Sea (V) (g).

(Am. Columbia)

Joseph Krechter



the Third Herd. From left: Herman, Dave Madden, Dick Hafer, Bill Perkins.

Blues in The Night (V) (d); My Blue Heaven (V) (g); Blue Flame (av; The Blues Ara Brewin' (V) (a); Blue Prelude (V) (e); In The Blue Of The Evening (V) (b); Blue Moon (V) (b); Am 1 Blue? (V) (c); Under A Blanket Of Blue (V) (f); I Gotta Right To Sing The Blues (V) (f); I'va Got News For You (V) (h); Between The Devil And The Deep Blue Sea (V) (g). —1946 vintage

Jimmy Rowles (pno.); Chuck Wayne (gtr.); Joe Mondragon (bass); Don Lamend (drs.) 18 12 46. Chicago. (b), (c)-Herman (alto, clt., voc.); (b). (c) Herman (alto, cit., voc.):
Vic Arno, Harry Bluestone, Sam Babe Russin (thrs.); Skeets Herfurt,
Freed, Nicholas Pisani, Joseph Quadri,
Mischa Russell, Marshall Sosson,
Gerald Vinci (vins.); Allan HarshGerald Vinci (vins.); Allan Harsh-(tpts.); Red Ballard, Tommy Bassett, Murray McEachern, Sy Zentner (tmbs.); Rowles (pno.); Herbie Sar-gent (gtr.); Walter Yoder (bass); man, William Hymanson (violas); Fred Goerner, Julius Tannenbaum ('ceilt): Harold Lewis, Paul McLarand (flutes); Mahion Clark, Jack Mills (drs.), 7/5/47, Hollywood. (clts.); Richard Warren Baker

(g) Herman (clt., voc.); Beau, (oboe); Jules Seder (bassoon); John Gus Blvona (altos); Herbie Haymer Cave (French horn); Gall Laughton (tnr.); Linn, Zarchey (tpts.); Francis (harp); Rewles (pno.); Al Hendrick-Howard (tmb.); Rewles (pno.); Hen-(gir); Mondragon (bass); drickson (gir.); Yoder (bass);

(d), (e), (f)—Herman (alto, clt., (h)—Herman (voc.); Marowitz, voc.); Heinie Beau (alto); Stan Getz, (alto, tnr.); Getz, Zoot Sims, Herbie Babe Russin (tnrs.); Skeets Herfurt, Steward (tnrs.); Serge Chaloff (bari.); Babe Russin (taxes); John Best, Ray Markowitz, Shorty Rogers, Ernie Markowitz, Shorty Rogers, Ernie Markowitz, Shorty Rogers, Ernie Royal (tpts.); Bob Swift, Earl Swope, Oliver Wilson (tmbs.); Fred Otis (pno.); Sargent (gtr.); Yoder (bass); Lamond (drs.). 24/12/47. Holly-

Previous issues († deleted): (a) Columbia DB2370!; (c), (d) SBG7532;

THE twelve shades of blue are not quite so varied as their number might suggest. But, on the whole, this is a well-chosen and well-contrasted set—especially for those interested in hearing what the famous 1946 and 1947 Woody Herman bands sounded like when making "popular" missic.

The collection (seven of the tracks are but out for the first.

tracks are put out for the first time) ranges from ballads to items which would not disgrace an album of Herman's jazz re-

Even the more "commercial" tracks have appeal. The arrange-ments are attractive: the performances have the elegance and wing sense usually present when a really first-class band is on the job, and many fine soloists are heard.—Edgar Jackson.

CHARLIE PARKER (LP) Parker Plays Cole Porter " I Get A Kick Out Of You; Just One Of Those Things; My Heart Belongs To Daddy; I've Got You

Under My Skin; Love For Sale; I (Columbia Clef 12 in. 33CX10069) Parker (alto); Walter Bishop (pno.); Billy Bauer (gtr.); Teddy Kotick (bass); Arthur Taylor (drs.), December, 1954, USA, (Norman Grans)

THIS is said to have been Charite Parker's last session—undertaken a bare three months before he died on March

can well believe it. He was already seriously ill and his tone is shrill and harsh, his technique stumbling. His phrasing is anguished; his conceptions are often without imagination or lucidity and at times almost incoherent. oherent.

Admittedly there are occasional flashes of the Parker brilliance, notably in "Love For Sale" and "Paris." But they only draw "Paris." But they only draw added attention to the tragedy the rest of the record is.—Edgar

COUNT BASIE AND HIS DRCHESTRA

"April In Paris" April In Paris (b); Corner Pocket (d); Did'n You? (d); Sweety Cakes (d); Magic (c); Shiny Stockings (d); What Am I Here For? (d); Midgets (d); Mambo Inn (d); Dinner With Friends

(Columbia Clef 12 In. 33CX10083) COUNT BASIE BIG BAND Why Not? (a). Fawney Meeting You (a).

(Columbia Clef LB10068) (a)-Basis (pno.); Marshall Royal, Ernis Wilkins (altos); Floyd Johnson, Paul Quinichette (tnrs.); Charlie Fowlkes (barl.); Paul Campbell, Wendell Culley, Joe Newman, Charlie Shavers (tpta.); Henry Coker, Benny Powell, Jimmy Wilkins (tmbs.): Froddie Greene (gtr.); Jimmy Lewis cass); Gus Johnson (dra.), 17/1/52

(Norman Grang.)



(b), (c), (d)—Basie (pno.); Bill Graham, Royal (altos.); Frank Foster (tnr.); Frank Wess (tnr., flute); Fowlkes (bar.); Culley, Reunald Jones, Thad Jones, Newman (tpts.); Coker, Bill Hughes, Benny Powell (tmbs.); Greene (gtr.); Ed Jones (bass); Sonny Payne (drs.), (b) 8/5/56; (c) August, 1956; (d) Autumn,

Previous issues: (b) Columbia Clef LB10022; (c) LB10040. IT seems a shame that, for one

of the very few jazz 78 rpms that are issued these days, some-

that are issued these days, something better could not have been
found than "Why Not?" and
"Fawncy Meeting You."
In "Why Not?" Joe Newman
and Paul Quinichette have good
solo blows. But this brisk Neal
Hefti tune is taken too slowly to
get the best out of it.

"Pawncy" is even less of a
credit to the Count. The only
solo, by tenorist Floyd Johnson,
is just an aimless amble. The
only kicks come from Gus Johnson's spirited drumming. son's spirited drumming.

The LP is a mixed bag as well.

"April In Paris" (already out on 78), with the stunt ending, is a gallery fetcher. The mambo might have been all right for Machito, but it doesn't fit Basie. Sonny Payne's fun and games for "Dinner" are (I hope)

games for "Dinner" are (I hope) better seen than heard.

But there are compensations. In addition to having some enterprising soloists, this current Basie line-up packs a dynamic punch and can swing at just about any tempo.

"Corner Pocket," one of the band's best efforts to date, is fine proof of this. So is Ellington's "What Am I Here For," though, Basie's version doesn't quite Basie's version doesn't quite match the Duke's. Other soloists are Joe Newman and Frank Wess (on flute) in "Midgets" and trombonist Bill Hughes in "Magic."—Edgar

NAT PIERCE QUINTET (LP) "Chamber Music for Moderns" Diety (a); Blues For Jean (a); By The Way (a): If I'm Lucky (a):
Pizzicato Swing (c): Hi-Fitz (b):
Far East (b): No Love, No Nothin'
(b): Shake Down The Stars (c):
Society Jumps (c): Society Jumps (c)

(Vogue Coral 12 in. LVA9060) Pierce (pno.); Anthony Ortega (alto. flute); Dick Wetmore (vln.); Oscar Pettiford (bass); Gus Johnson (drs.) (a) 23/1/57; (b) 24/1/57; (c) 25/1/57. USA. (Am. Decca.)

DOUBTLESS, some of you will say that the violin and flute prevent this record from being lazz. But violinist Dick Wetmore being

of the lyrical. And the flute is played by a man who proved his jazz ability as lead alto with Hampton - Anthony

Ortega.

Admittedly, however, the beat things in the record come from Ortega on alto Pettiford and

Pierce.

When Ortega plays alto it doesn't really matter much what the mood or tempo of the piece may be. He always has plenty to say, and his vehement way of anying it seldom leaves any doubt saying it seldom leaves any doubt as to his meaning. Listen, for instance, to "Blues For Jean," dedicated to drummer Osie John. son's wife who died the day be-fore this record was made.

Pettiford, generally admitted to be the greatest jazz bass since Jimmy Blanton, is featured as soloist and rhythm man, and does wonderfully as both.

Planist, leader, arranger and composer of six of the originals.

Nat Pierce has the imagination and the instrumental ability to do just what is required, and to do it delightfully. — Edgar

JIMMY RUSHING, ADA MOORE, BUCK CLAYTON AND HIS ORCHESTRA (LP) " Cat Meets Chick "

Any Place I Hang My Hat Is Home (VM) (a); Pretty Little Baby (VR) (a); I've Got A Feeling I'm Failing (VM) (a); If I Could Be With You (VRM) (a); If I Could Be With You (VRM) (a); Ain't She Sweet (a); Any Place I Hang My Hat (VM) (c); You're My Thrill (VM) (b); Between The Devil And The Deep Blue Sea (VM) (b); Gee, Baby, Ain't I Good To You? (VR) (b); Cool Breeze Weman (VR) (c); I Can't Give You Anything But Love (c); The Blues: After You've Gone (VR) (c); Conclusion (c) (Philips 12 in, BBL7105)

(a), (b)—Session personnel: Clay-ton (tpt.); Eddie Barefield (alto. clt.); Bud Johnson (tnr.); Willard Brown (bari.); Emmett Berry (tpt.); Dickie Wells (tmb.); Sir Charles Thompson (pno.); Steve Jordan (gtr.); Aaron Bell (bass); Jo Jones (drs.). Vocs.: Ada Moore in (VM); Jimmy Rushing in (VR), (a) 18/8 56; (b) 19/8 55. USA. (Am. Columbia.) (c) Gession personnel as for (a) except Ken Kersey (pno.) replaces Thompson; Milt Hinton (bass) re-places Bell; Osie Johnson (drs.) replaces Jones. 23/8/55. Do. (Do.)

WITH a sense of urgency not always found on the local scene, Philips follow up their "Jazz Odyssey" with another Rushing album while he is still in our midst.
Again, Rushing shows he is is more than technically good. Again, Rushing shows he has jazz feeling and a sense every inch a jazz singer.



Charlie Parker (left) with Dixxy Gillespie.

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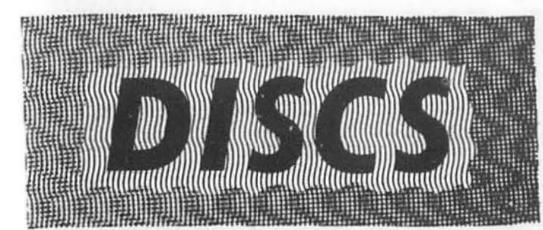
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matter what he tackles, the song According to Rushing. Ada sings comes out jazz; style and voice "like Lester plays." This may are direct and hot, allowing for be so.

Rushing favourite; and this perduet ending, and for a beauti-formance is among those of his fully phrased muted solo by recordings which give him the Clayton who, as usual, performs most satisfaction. It is a vocal faultlessly right through the disc, he can afford to be proud of, and the background—with Clayton's the date, for this is supposed to muted trumpet-also serves it

On "Cool Breeze" he sings his own blues; "Pretty Little Baby" is one of his pop conversion jobs; and the band, with open Clayton and solos from Wells (tmb.). Barefield (clt.), Johnson (tnr.) and Kersey (pno.).

The opening "Any Place"—this is an attractive blues song which Ada Moore sang in the "House Of Flowers" production—introduces a girl singer who will be "the band, with open Clayton people may complain that Ada Moore's vocals fall far short of perfection. For my part, I have played the LP a good many times and it has not come to sound dull; rather it has improved with use.—Max Jones.

"House Of Flowers" production—introduces a girl singer who will be new to most. She has a deep, lazy voice and a weird approach to pitching.

Connee Boswell-"I remember when she was plain Connie," says Max Jones.

are direct and hot, allowing for no trace of sentimental flabbiness.

Here we have, first of all, several admirable examples of his singing.

"Gee, Baby, Ain't I Good To You?", one of the best, is the Redman-Razaf song done by Redman with McKinney's Cotton Pickers long ago, and revived by Nat Cole, Billie Holiday and others.

The song, like Billie, is a great Rushing favourite; and this peroe so.

be a story in music, and there are three instrumentals—"Ain't She Sweet," "Blues" and "I Can't Give You "—mainly for Clayton. Buck also shines on "Thrill." In almost every respect the

ORIGINAL MEMPHIS FIVE (LP)

When My Sugar Walks Down The Street (V); Say It Isn't So (V); At The Jazz Band Ball; Japanese Sandman (V); Make Love To Me (V); My Honey's Lovin' Arms; Pagan Love Song; Giannina Mia (V); Singin' The Blues; All Of Me (V); 1 Wish I Could Shimmy Like My Sister Kate; When The Saints (RCA 12 in. RD27017)

Connee Boswell (voc. in (V)); The Original" Memphis Five; Jimmy Lytell (Leader, clt.); Billy Butterfield (ipt.); Miff Mole (tmb.); Frank Signorelli (pno.); Gene Traxler (bass); Tony Sharbaro (drs., kazoo). 16/11/56. USA. (Am. Victor.)

A RECENT LP release was de-voted to Kay Starr singing with jazzmen. Now it is the turn of Connee Boswell, who goes back a lot farther than Miss Starr and was spelled plain Connie when I began listening to her in the early thirties. Boswell gets fewer songs and

fewer instrumentalists than Starr and has less to offer in the way of jazz phrasing though the

Mahogany Hall Stomp; Blue Turning Grey Over You; How Come You Do Me Like You Do?; Willie, The Weeper (Parlophone GEP8624) Alan Radeliffe (C.L.); Mike McNarra tpt.); Fred Fydler (tmb.); John Fish

(pno.); Nigel Sinclair (gt.); Rej Kenworthy (bass); Jack Milis (drs.) 15 9 56. London. (Parlophone.) BRITISH jazz bands continue to improve and some of the local records issued today would have been unbelievable five or The Saints is one of our oldest

voice is warm and vibrant and

The vocals are pop music more than jazz. "When My Sugar"

is just a shade corny: "Say It

man" are pleasant in a com-mercial way: "Giannina Mia," with Connee supplying her own vocal accompaniment and even

horn imitation speaks for her

craftswomanship.
On "Tin Roof Blues," masquerading as "Make Love To Me," both Connee and the band do well. "All Of Me" brings out a fleeting likeness to Kay Starr's

type of hot singing, and "The Saints" may be useful to those who collect recordings of "The

The band tracks are cleanly

SAINTS JAZZ BAND (EP)

she can sing with a beat.

established groups and while sticking to its original broadly traditional policy, has a far greater flexibility and more musicianly approach than in years gone by. This EP, however, also prove yet again that British rhythm sections in general still lag be-hind the front lines.

does achieve a fair degree o swing, but is so stiff and unyield ing compared with any of the American sections we have heard here over the past year.

These four titles were made a year ago and the influence of Louis Armstrong's British tour was obviously very strong—particularly on "Blue Turning Greet"

Stars of the session are clari-nettist Radcliffe and trombonist Fydier, who both have some good ideas and the ability to play them, particularly in ensembles. McNama's trumpet playing has

always struck me as rather odd lis staccato style and regular in tervals remind me irresistibly of a bugler. But his chief trouble is the way he plants each phrase our-square on the beat. The group's strength is its ensemble playing, which is always neat and quite well integrated. Of the numbers chose "Mahogany Hall" is taken rather too fast and the ensemble sounds remarkably like the Wingy Manone band which recorded "Manone Blues" and "Royal Garden Blues,"—Bob Dawbarn.

BLUES IN THE MISSISSIPPI NIGHT (Nixa Jazz Today 12-in, NJLS)

"Leroy" (voc., pno.); "Natcher' (voc., gtr.); "Sib" (voc., harmonica) plus recorded excerpts of other group and singers. Recorded and edited b Man Lomax privately. Circa 1943

THIS story of the blues—like the recently released "Harlem Congregation" and "A Night At The Apollo"—uses the long-player to give us something quite beyond the scope of the ordinary "short" gramophone record.

Like those again, this is a documentary presentation—and not mentary presentation—and in the stuff for everyone. Without

the stuff for everyone. Without doubt the music societies and libraries should buy it; schools could teach a lot of real history with its help; and sociologiats and other rare birds will find it a mine of information.

The straight blues lover, too, will enjoy the singing and playing and unrehearsed talk. In fact, when Alan Lomax broadcast the bulk of this material in one of his "The Art Of The Negro" programmes in 1951, it made a projound impression. made a profound impression, It seemed unlikely then, what

with the primitive recording and

Nixa can congratulate themselves on the production. The re-recording has been well done, and Ian Bradbery has designed a striking Lomax has written an excellent note and supplied a full

executed Dixieland, spoiled now and again by Sbarbaro's kazoo.

Billy Butterfield plays well in an anonymous way, switching on a slight Bixieland mood for "Jazz Band" and "Singin' The Blue" of a three-way conversation about the nature of blues-early Blues."
Mole's trombone, still correct sung blues, that is. I have heard it said that much of the talk is in the tailgate role and supple in the solos, is for me the most interesting item.—Max Jones. incoherent, even insincere, that these blues artists are sometimes "having Lomax on." I don't

Billy Butterfield switches on a little Bixieland on the Connec Boswell Session.

"Blues In The Mississippi Night" making Leroy say: "It takes a man to have the blues, to play the blues." Certainly the sense of it is: "It takes a man that had edited so that the blues men's identities are not hinted at—and Nixa can congratulate themselves

The three singers, well known from blues records, all sing and play. There is valuable extra music in the shape of interpo-lated solo and group songs, and text of the discussion.

The narrative takes the form powerful blues plane in two remarkable soles and in places behind the voices.

I think there is a sale for this

kind of instructive and entertain-ing "actuality," recording, par-ticularly where folk-music is con-cerned. So I look forward to the believe it.

To my ears, most of what they sty is, at least, poetically true.

I think the text is wrong in Home."—Max Jones.



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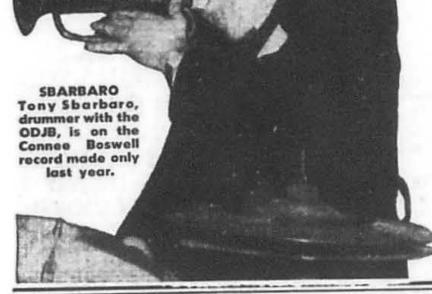
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Monday, 23rd September

TERRY LIGHTFOOT'S JAZZMEN Tuesday, 24th September ALEX WELSH AND HIS BAND

Wednesday, 25th September MICK MULLIGAN'S BAND with GEORGE MELLY and JIMMY JACKSON'S SKIFFLE GROUP

Thursday, 26th September

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#SUNDAY (22nd) at 7.30:

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don rendell sextet
tony kinsey quintet

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Coventry Street, Jazz fans most popular session, where Allan Ganley's Trio plays with Jos Harriott. Plus the hard-driving Tommy Whittle Quartet featuring the Eddle Thempson Trio. the Eddie Thompson Trio. Guest stars: Bobby Orr,

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Quintet with Bobby Wellins, Kenny Wheeler, etc.
Britain's best modern jazz quartet: Joe Harriott plays with the Allan Canley Trio featuring Sammy Stokes. Stan Jones,

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Johnny Dankworth apolo-gises for last week (man, that Asian flu), but he's here this week with the Ganley Trio, Stokes, Jones and the dynamic Joe Harriott, Tommy Whittle's Quartet, Eddie Thompson Trio, completes a wonder-ful bill. ock-n'-roll at the luxurious

CLUB Rock-'n'-roll at the luxurious HALEY Mapleton, with 'Lo Don and THURS., the Ravin' Rockers and s-11 Sunday afternoon, 3-8 p.m. e FRIDAY (TONIGHT) e

A BALL AT ST. MARY'S HALL, Hotham Road, Putney, Jazz by ALAN LITTLEJOHNS' BAND, plus Melo-disc's Soho Skillers. Eightish till lateish

A BIG CROWD is confidently ex-pected this week to hear the new DAVE CAREY JAZZBAND, at the STREATHAM PARK HOTEL, MIT-CHAM LANE, 7.30.

ABOUT 8.30: PETER BURMAN pre-sents DILL JONES TRIO with DIZZY REECE.—El Toro Club (Pinch-

ley Road Station). A BRUCE TURNER JAZZ COCK-TAIL, at Mac's, 41, Ot. Windmill Street, 12:30-2 p.m.

ALAN JENKINS' JAZZMEN, Oxhey Golf Club, Carpender's Park, 7.45.

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MONDAY FRIDAY-contd.

AT THE SKIFFLE CELLAR, 49, treek Street, 7.30-11 p.m.: THE 2.19 Greek Street, 7.30-11 p.m.; THE 2.19 SKIFFLE GROUP and THE RICK RICHARDS GROUP. BIRDLAND, Denglow Studios, Chadwell Heath, every Friday, 7.30-11.30, Licensed bar,

This week: REX MORRIS. CLUB MEMPHIS, British Legion Hall, Edmonton: Ed Robinson Quin-ter, plus Skiffle.

CROYDON JAZZ CLUB, Star Hotel, London Road: JOHNNY DUNCAN AND THE BLUE GRASS BOYS, plus JOHN HOWLETT JAZZMEN.

CY LAURIE JAZZ Club: GRAHAM STEWART'S SEVEN with ALAN ELS-DON. 7.15-10.45

DARTFORD: GEORGE WOOD-EALING: The famous SOUTHERN STOMPERS, -"Fox and Goose" (near Hanger Lane Station).

ERIC SILK'S SOUTHERN JAZZ-BAND, Southern Jazz Club, 640, High Hoad, Leylonstone.

RIVER CITY JAZZMEN, "King fired," Bellingham, 180 bus route. SUTTON JAZZ CLUB, Red Lion: BRIAN WHITE'S MAGNA JAZZBAND. THE BEST of TRAD, the best of SWING MAINSTREAM with Bruce Turner JUMP BAND. Kingston Jazz Club (over Burtons).

THE TAILGATE SIX at the White Hart Lane Jazz Club. St. John's Hall. Cambridge Road. WHITELINERS JAZZBAND, St. Matthew's Hall, Lincoln Road, En-

ZWINGING DOWN THE SWAN.
Mill Street, Kingston, tonight: DON
RENDELL, RONNIE ROSS, STAN
TRACY, Females half price before 9.

SATURDAY

ADDLESTONE: SONNY MORRIS JAZZMEN, plus Zephyr Skiffle Group. AGAIN AT THE SKIFFLE CELLAR 49. Greek Street, 7:30-11 p.m.: THE SUPERB OLD TIMERS, plus the

ALBION CHOVE, Stoke Newington: Rock with MANNY HOWARD and his Maniacs, plus guest artists, 7:30-11. Licensed bar. Skille competition.

ALL NICHT JAMMING at CLUB BOHEMIA: BRUCE TURNER, BILLY RICHARDS BOHEMIA MAIN-STREAMERS, etc.—49. Greek Street.

CHISLEHURST CAVES (next to Chislehurst Station), 7.30, LONDON'S MOST UNUSUAL CLUB, FIRST TIME HERE: FROM SOUTHAMPTON, THE YELLOW DOC STOMPERS, plus TWO BANDS and SEVEN SKIFFLE GROUPS.

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HARRINGAY JAZZ CLUB: BOUR-BON STREET RAMBLERS and Skime Group. See also Wednesday.

JAZZ AT THE DORIC: BETTY SMITH QUINTET, HARRY WALTON AND HIS BANO, Maurice Burman.

7.30 5 - Doric Ballrooms, Brewer Street. W.1.

PORCUPINE JAZZMEN, plus Greyhound Skiffle Group.—Thames Hotel Hampton Court.

REOPENING SATURDAY, SEPT. 28, BECKENHAM JAZZ CLUB, Harvey Hall, Fairfield Road: DICK CHARLESWORTH BAND S. London Jazzband Champions. RICHMOND: PARKSIDE JAZZ-

RICKMANSWORTH: The famous SOUTHERN STOMPERS.—Oddfellows Hall.

WEST LONDON JAZZBAND, W.5 Skiffle, Denham Village Hall, near Uxbridge, 7.30-16.30. Cannon Lane. PINNER (buses 209, 183: Tubes South Harrow or Pinner): MIKE DANIELS DELTA JAZZMEN. 8-11 p.m. Licensed bar.

WOOD GREEN: ACKER BILK'S PARAMOUNT JAZZBAND.

SUNDAY

ALL TRAD, musicians, Sunday afternoons, 3-6 p.m. Sit-in with the Bill Brunskill Jazzmen at Cy Laurie Jazz Club, Members 2 8, guests 3 6. AT THE SKIFFLE CELLAR, 49. Greek Street. 7:30-11 p.m.: THE FABULOUS CITY RAMBLERS and the Martians. Guest artist: STEVE BENBOW.

CLUB OCTAYE: Modern jazz — Hambrough Tavern, Southall. 7-19.15 p.m. Bus 607

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KINGSTON: PERDIDO Jazzband. Clerics Skiffle..." Swan," Mill Street.

SOUTHEND JAZZ CLUB, Grand opening September 22, 3-5-30 p.m., Arlington Hall, Leigh-on-Sea: DICKIE BISHOP SKIFFLE GROUP, ACKER BILK'S JAZZBAND.

Dixielanders, Ashvalley Bkillie Bolevn Hotel, 7:30. Next Sunday; ALAN LITTLEJOHN'S Dixielanders. WOOD GREEN: ERIC SILK'S SOUTHERN JAZZBAND, Intermis-

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AT THE SKIFFLE CELLAR, 49.
Greek Street, 7.30-11 p.m.: THE
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CY LAURIE Jazz Club: BRI TAYLOR HOT SEVEN. 7.15-10.45. DICK CHARLESWORTH'S JAZZ-BAND, Wandsworth Town Hall.

KINGSBURY BATHS: SONNY MORRIS JAZZMEN. MARYLAND JAZZ CLUB, East Dulwich Hotel, Goose Green, 8 p.m.

> NEW DOWNBEAT

Manor House (opposite Tube), N.4: DIZZY REECE plus JACKIE SHARPE SEXTET, 7:30-11. Licensed bar. PORCUPINE JAZZMEN, plus two Old Timers, Denny Carter and Joey, Also skiffle competition—all groups welcome. Apply, Saturday and Monkelcome. Apply, Saturday and Mon-day. Thames Hotel Hampton Court. SOUTH ESSEX RHYTHM CLUB, KENNY BALL CHICAGOANS.

TUESDAY AT SOUTHALL. "White Hart": The "JAZZ COURIERS," with Ron-mie SCOTT, Tubby HAYES.

AT THE SKIFFLE CELLAR, 49 FABULOUS CITY RAMBLERS and the Colin Bourner Group.

BARNET JAZZ CLUB, Assembly Hall, Union Street (High Barnet Underground): New Orleans-styled ACKER BILK'S JAZZMEN featuring BOS WALLIS.

BROMLEY, KENT, "White Hart," REOPENING: TERRY LIGHTFOOT'S JAZZMEN, 7:30-10:30 p.m.

CROYDON JAZZ CLUB: Skime session, PETE CURTIS QUARTET, Nomad and Cravat Groups, BRUNSKILL'S JAZZMEN, 7.15-10.45. EASTCOTE, CLAY PIGEON, Field End Road: ALAN DALE'S JAZZIN' BABIES, Ted Wood's Skille.

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AT THE "TIGER'S HEAD," BROMLEY ROAD, CATFORD, 8 p.m.; South London Jazz Club presents ACKER BILK'S PARAMOUNT BAND. CLUB PERDIDO presents STAR-ALTOIST BRUCE TURNER.—"Fox and Hounds" Kirkdale, Sydenham CY LAURIE Jazz Club: GRAHAM STEWART'S SEVEN with ALAN ELS-DON, 7.15-10-49.

DAGENHAM JAZZ CLUB, Royal Oak Hotel, Green Lane: SANDY BROWN'S JAZZBAND.

EWELL JAZZ CLUB, Organ Inn. BRIAN WHITE'S MAGNA JAZZ-BAND.

FARNHAM, Church House: KEN COLYER'S JAZZMEN. HARRINGAY JAZZ CLUB: BOUR-BON STREET RAMBLERS. Wednes-day. October 2: KEN COLYER'S

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ST. ALBANS JAZZ CLUB, Market Hall, St. Peter's Street: ALEX. WELSH DIXIELANDERS.

THURSDAY

AGAIN AT the "WHITE HART," Southall: Grand Skiffe session with GREYHOUND SKIFFLE, plus guests. AT THE CROWN, Twickenham!

AT THE SKIFFLE CELLAR, 49.
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PETE CURTIS FOUR and the
Nomads. Guests: RED SULLIVAN
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BARKINGSIDE, ILFORD, "Old Maypole," Fencepiece Road: JOE HARRIOTT plays with ALLAN GANLEY TRIO.

JAZZ AT THE DORIC: BETTY SMITH QUINTET, DILL JONES TRIO, Maurice Burman, 7.30, 40, — Daric Ballinams, Brewer Street, W.1.

THURSDAY-contd. CY LAURIE JAZZ Ciub: BRIAN TAYLOR HOT SEVEN, 7.25-10.45. KINGSTON TOVET B Burtons):

MODERN JAZZ at the "White Hart," Acton, 8-10.30 p.m.

ROCK-'N'-ROLL. Alan Gold and his Gold Diggers, September 24 "White Horse," Church Road, Willes-den, Enter our skiffle contest.

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Don't blame TV technicians

AS a TV sound technician I was pleased to read Steve Race's article in reply to Humphrey Lyttelton's rather bitter attack on TV sound men, even if Mr. Lyttelton himself was not anduly impressed.

Race, who, apart from being an accomplished journalist, is one of the few top musicians who takes a real interest in the technical problems of sound repro-

Surely musicians realise that when they are arranged in a close symmetrical group for visual effect, the problem of separating the sound from the various instruments and sections is very great indeed? And good separation is necessary to good balance "presence" and

good separation is necessary to good balance, "presence" and technical control.

Careful choice of microphones and their positions (after argu-ments with the producer about cluttering up his pictures) can usually bring reasonable sound. But it leaves much to be desired But it leaves much to be desired by sound radio or recording studio standards where musicians can be spaced or screened as necessary.

Unco-operative

The musicians themselves are often far from co-operative. Brass sections have a habit of blowing twice as loud on transmission as they did during rehearsals. A tenor soloist, who casually rose to his feet during rehearsals, will leap up on transmission and envelop the nearest microphone in the bell of his instrument.

Sound mixers soon develop quick reactions to counteract such tricks, but a good sound balance is never solely a case of "knob twiddling," and little else can be done once you are on the air.

else can be done once you are on the air.

The problems in TV sound even extend to studio orchestras who never appear in vision. It is usually very difficult to find an acoustically suitable area in a TV studio where an orchestra can be effectively screened from all other microphones, and suit-ably spaced or screened section

ably spaced or screened section from section.

It is also very difficult to feed the required volume of orchestra sound to artists working on the studio floor without getting feedback over the boom microphones—an effect which imme-

No better man could have diately kills "presence" and risen to our defence than Steve makes a good balance more difficult.

The film industry, in a similar situation, long ago discovered the only satisfactory answer to these problems is to dub pre-recorded sound, but this system is rightly regarded as being far too risky for general use in

too risky for general use in television.

The question of whether a broadcasting company should cater for the "hi-fi" listener or the far more prevalent "lo-fo" is a constant controversy which is really no controversy at all. A commercial receiver with its small loudspeaker only differs from a "hi-fi" system in so far as it fails to reproduce low bass and very high treble tones, so whether these tones are there in the first place or not is really of no consequence. no consequence.

Wrong end

The audible tonal range is progressively narrowed further as the volume is lowered due to a characteristic of the human car, and is distorted by wrong use of a tone control knob or by not listening in the direct range of the loudenester.

not listening in the direct range of the loudspeaker.

In other words, Mr. Lyttelton is blaming the wrong end of the chain for the "meek, muffled dribble" most people hear.

I cannot agree with the EBC that most of the difficulties in TV sound can be blamed on a lack of money, time, staff or equipment in its present stage of development. They stem mainly from inherent problems yet to be solved in what Steve Race has so rightly described as the "all but impossible" TV medium.

TV sound technicians are constantly working on these problems and will no doubt find the answers eventually, but at present no one is to blame—A. R. Pigden, Potters Bar, Middlesex.

Needle time

WAS surprised that your Maurice Burman could use such a title as "Give Us More Disc Shows."

LETTERS TO THE EDITOR

for poor sound

that our members would allow the Union to agree more "needle time" with the BBC?

Was he not one of the thouwas he not one of the thousands of musicians who rejoiced at our agreement with Phonographic Performance Ltd. years ago restricting the use of records (and incidentally preserving employment for thousands of part-time gig musicians who read this journal)?

Or does he want this country to follow in the steps of America which virtually employs no live musicians in radio, and does he not know that American musicians would give almost anything for the possibility of an agreement which would restrict the use of records in their country?

—Arthur Gibson, Acting Secre--Arthur Gibson, Acting Secre-tary, Musicians' Union, 29, Catherine Place, Buckingham Gate, S.W.1.

Replies Maurice Burman: Ever since I have been radio critic for the MM, my aim has been for the MM, my aim has been to secure more live dance music and jazz for British musicians. If I have stated this once I have said it a hundred times. It is unfortunate that the Acting Secretary of my Union has never written and said to meet the said the said to make the said to meet the said to said the said to meet the said to said the said and said something in praise of me in this matter.

My only aim in asking for more disc shows was in order to make our type of music more popular, which would in turn create more demand for musi-

said "more," and "more" can mean anything up to an extra 60 minutes a week. I honestly welcome criticism but I feel this letter is like trying to teach a grandmother to suck eggs. Next month there will be more live dance music on the air than ever before and I feel I have contributed a little to that

Mistaken

IF Maurice Burman (7/9/57) imagines the records played on the "Voice of America"

shows represent "what the pub-lic wants." I fear he is sadly mistaken. He has only to look at any recent Top Twenty list-ing to see all too clearly what type of record is most in demand.

One rarely hears "hit" records played on the VOA programme, doubtless because such disc-jockeys as Willis Conover have far too high a standard of musical taste to include the vast majority of them.—Brian Gladwell, Staines, Middlesex.

Lethal

In view of the instances where instrumentalists and vocalists are receiving electric shocks, in some cases fatal, it should be made a legal offence to connect mains voltages to either micro-phones or electrical musical instruments.

Mains voltages are lethal and so it should be obligatory for makers of amplifying equipment to insert a low voltage trans-former in the "primary" side of all reproducing equipment in addition to earthing the appara-

If this was insisted on, the microphones, etc., would employ a transformed and harmless voltage, say 12v., instead of the present lethal voltage in use.

Why the artists' and musi-cians' professions have not taken legal action in cases of electrocution due to apparatus known to be lethal in certain circum-stances, I do not understand.— F. A. Bruine, Kingsbury, N.W.9.

David Whitfield's new fans

DAVID WHITFIELD seems to be acquiring a new and wider fan-following. A little older perhaps than the adoring teenagers who originally built him up to his present eminence, but far more loyal and lasting.

And all because his present

stage offering is a first-class Variety act. No longer is he content to offer just a string of recording hits. He introduces them, of course, but only when

Maurice Burman could use such a title as "Give Us More Disc Shows."

Does he really mean it? Would he seriously wish to deprive his fellow musicians of broadcasting sessions? Does he seriously think the seriously the seriously think the seriously the ser

Southsea. And Monday's first-house audience gave him a ventrilocuist with a clever paytremendous welcome—not in off gimmick, defies that rule. adolescent screams and shouts, though there were a few, but in honest, solid applause.

In a show which included the King Brothers, comedians Harry Worth and Billy Dainty, and a really sensational acro-batic dancer in Betsy Ross, it is invidious to make comparisons.

But I must say a word about Audrey Jeans, the complete music-hall artist, who on Mon-day fully earned her great reception.—Jerry Dawson.

Ronnie stays the pace

POP singer in a nude show! Who wouldn't settle when one has as much work to do as Ronnie Harris in Paul Raymond's "Moulin Rouge" striptease show there is little one can do other than to keep one's mind on one's job.

Following the summer at Portsmouth the show is this week at Manchester Hippodrome and Ronnie is un to the

drome, and Ronnie is up to the Charlie neck from the word go. All told

notoriously reticent in their applause and laughs for ortho-

Jerry Dawson.

Skiffle for teenagers

CAN teenage tastes really be as low as Variety producers seem to imagine? The latest gift to Britain's youth is cur-rently at the Metropolitan, Edgware Road, entitled "Teen-age Sensations of 1957" age Sensations of 1957.

Topping the bill on the posters—though the City Ramblers had moved up to close the show on Tuesday—is a slim, blond young man with elastic legs called Larry Page, "The Teenage Rage."

Mr. Page sounded fiat to me, and I caught about one word in

As this was a "teenage " show As this was a "teenage" show there were, of course, two skiffle groups. My views on skiffle have caused enough trouble, so I will deal with them purely as Variety acts,
On that basis, Dickie Bishop and his Sidekicks won an easy

victory over the City Ramblers.

e sings 15 numbers.

Bishop's group looked smart,
Audiences at nude shows are had a wider choice of numbers, and seemed to be enjoying themselves. Sidekick Don Wilson, incidentally, uses an elec-tric bass and doubles on tuba.— Bob Dawbarn.

McDevitt Skifflers go BELFAST singer Shirley made her the Chas Douglas

debut with the Chas McDevitt Skiffle Group at the reopening of the New Ballroom, Guildford, on Saturday.

And the group wore uniform blue sweaters initialled "M"!

SCARBOROUGH. — Hammond organist Phil Farrell will return to the Olympia Ballroom next summer.

DUBLIN.-Jack Barrett has signed for another season at Sea-point Ballroom. Galway, next summer. Dublin now has three regular weekly skiffle sessions— Wednesday at Flynn's Res-taurant, Thursday at Rea's Parlour, and Priday at the 55 Club.

NORWICH. — This winter, Trevor Copeman replaces Bob Barbour at the Gala Ballroom, Lionel Black takes over from Ernest Cowell at the Lido, and Frank Kelly replaces Ted Hook at the Industrial Club,

MANCHESTER. — Vibist-leader Jack Anderson lost his vibes, part of his drum-kit and 300 orchestrations when Paulden's store was gutted by fire last week.

JAZZSHOWS present

into uniform!

And the group wore uniform for the first time—ties and pale blue sweaters initialled "M"!

SCARBOROUGH. — Hammond

GUILDFORD.—Cyril Stapleton and Marion Ryan will appear at the Odeon on October 18 in the first Variety show since

GLOUCESTER.—The Charlie featured brown Jazz Band is featured he sings 15 numbers.

Audiences at nude notoriously reticent applause and laughs the war.

YORKSHIRE, — Drummer Danny Brett, formerly with guitarist Eric Kershaw, died last

NEWSBOX...by Jerry Dawson

MIDLANDS.—Esquire are to record four sides by the winners of a trad-jazz band contest at the Casino Ballroom, Birmingham, on October 9... The "Swing Shift" reopens tonight (Friday) at the Old Stone Cross with the Maurice Pifer Swing Group.

LIVERPOOL. — The Merseysippl Jazz Band and Ron McKay's
Skiffle Group will play aboard
the "Royal Iris" for a riverboat
shuffle on the Mersey tonight
(Friday).

SOUTHSEA.—Ben Oakley and his Orchestra concluded the summer season at the South Parade Pier with a concert on Sunday in the Pavilion. Chris Barber and his Band will be this Sunday's allraction. Sunday's attraction.

HELFAST.—The Club New Orleans with Bryan McCluney's Ulster Rhythm Kings is open for the winter season at the Albany Rooms. . . Having completed the summer in Portrush. Dave Glover's band is now in Satur-day residence at the British Legion Hall, Lisburn.

ROGNOR.—Ivor Kirchin starts the name band season at the Rex Bullroom tonight (Friday). Monthly concerts at the Esplan-ade Theatre continue with Chris Barber (29th) and Mick Mulligan (Oct. 20).

HASTINGS .- Prince McBride former bandleader at St. Clemente Caves, now manages Coombe Haven Caravan Park.

BATH. — Drummer-lender Joe Daniele opens for the winter season at the Regency Ballroom after his summer residency at Butlin's, Skegness. He will fea-ture an 11-piece Dixieland band.

TRENTHAM.—After 20 years as resident leader at the Trentham Gardens Ballroom, Norman Jones has resigned to form a gig hand. Taking over is Norman's planist-arranger Ken Jones, who leads a 12-piece featuring two pianos.

WHITBY.—Violinist-leader Les Baker on Sunday finished his summer season at the Floral Hall and has already been rebooked for next year,

S C O TLAND .— "Presenting David Hughes" will be heard in the Scottlah Home Service on Tuesday (24th).

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CASH BOX' VISITOR

William Gersh, publisher of America's Cash Box magazine, arrived in London on Monday.

American jazz stars—singer Jimmy Rushing and planist Marian McPartland—were show-cased on the BBC-TV's "Six-Five Special" on Saturday. Seen with them during rehearsals are Humphrey Lyttelton and Ken Mackintosh.

piece Orchestra may be the first American band to

appear on British TV.

An approach has already been made to the Musicians' Union to lift their "no-TV" ruling and allow Basie to be screened A reciprocal TV date for Ted Heath and his Music in New York has already been pencilled in for October 20—the day the Heath band starts its third

Basie dates

American tour.

Meanwhile, the British Itinerary of the three-week Heath-Basie exchange deal is kicked off by the Count with a late-night gala première at the Royal Festival Hall on Thursday, October 24. Tickets are only available through Harold Davison, who is handling the Anglo-U.S. switch.

Dublin concert

Basie then goes to the Theatre Royal, Dublin (25th), Gaumont, Rochester (25th), Davis Theatre, Croydon (27th), St. Andrews Hall, Norwich (28th), Star Cinema, Scunthorpe (29th), St. Andrews Hall, Glasgow (30th), and the Usher Hall, Edinburgh (31st).

The November dates comprise: Belie Vue, Manchester (1st), City Hall, Sheffield (2nd), and City Hall, Newcastle (4th). Further dates have yet to be fixed.

Skiffle Spot



Dickie Bishop and his Sidekicks were the star attraction at the South London Jazz Band Championships presented at Lewisham Town Hall on Friday. Dickie, is seen above, caught in action during the show. On Monday the group made its Variety debut at the Metropolitan, Edgware Road. (See review, page 17.)

FOR the third time in four years Jack Mann and his Music has won the North Britain Regional Final of the Melody Maker National Dance Band Championship.

At the Capitol Ballroom, Leeds, on Tuesday, Jack was given a narrow decision over the Kim Cordon Group by Judges Leslie Evans and ex-Blackpool Tower leader Fred-cie Platt,

Meet the Bands

Lou Preager and Ronnle Aldrich will be featured in the first two programmes of a new Light Programme series titled "Meet The Band," which starts on October 3. again

Saxist Bill Liewellyn was judged to be the outstanding musician of the night. Leader of the Kim Cordon Group, Bill also wrote the arrangements for Edgar Harrison's Band, which was placed third. The South Britain (Eastern) Regional Final will be held on Tuesday (24th) at the Town Hall, Islington.

Battling for winning honours will be the bands of Ronnie Smith, Ron Owen, Ron Howard, Mole Simmonds, Tony Hoadley, Michael Carol and Harry Purdy.

PIANIST Frank Horrox will not be going to America with Ted Heath. After seven years with the Heath band, Frank is leaving to freelance. He told the MM: "I have been on tour a long time and I feel I would like to settle down."

From September 30, the Heath plano chair will be taken over by Stan Tracey. His first major job with Ted will be at an international music festival in Cologne on October 11 and 12.

Skiffle singer Johnny Duncan is to have his own six weeks BBC.

Pre-tour TV

After appearing in Jack Payne's BBC-TV show "Off The Record" on October 18, the band leaves London Airport the same night for New York. Its third American tour opens at Buffalo on October 21.

On November 2 the band will play a concept specially arranged.

On November 2 the band will play a concert, specially arranged by Gene Norman for the British Colony in Hollywood, at the Civic Auditoritim, Pasadena. The tour ends on November 12 and the band will be home for a TV appearance with Winifred Atwell on November 17.

MUSIC DIRECTORS ELECT OFFICERS

Sydney Lipton was re-elected chairman and Vic Lewis appointed vice-chairman at the Music Directors' Association annual meeting on Sunday. Chappie D'Amato, Bill Savill and Robin Richmond were elected to the committee.

MELODY MAKER

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Skiffle singer Johnny Duncan to have his own six-weeks BBC Light Programme series as a disc jockey. The series—"Johnny Duncan's Tennessee Song Bag"— opens on November 7.

LITA ROZA GOES INTO HOSPITAL

SONG star Lita Roza had to Song star Lita Roza had to bow out of the Harold Pleiding show at Blackpool's Palace Theatre last Sunday owing to an infection of the throat.

Her place was taken over by singer Ronnie Carroll.

Lita entered the St. Andrews Hospital, Dollis Hill, London, on Monday. "I expect to be here until early next week," she told the MM.

TELEVISION BOW

Singer Don Fox makes his TV début on Sunday in ATV's "Jack Jackson Show."

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