SEPTEMBER 28, 1957

World's Largest Sale

EVERY FRIDAY 6d.

Teagarden All Stars

See Pages 2 & 3

MMY STEEL Marriage & 'promotion'

STATES FOR FRANKIE



Frankie Vaughan (r.) "takes ten" with Palladium MD Cyril Ornadel during last week-end's "Sunday Night At The Palla-dium" on ATV. Frankie was watched by nine million viewers and one of them was American talent spotter Ed Elkort (see story in next column).

HOLLYWOOD, Wednesday.—Is Harry James too "old-

fashloned" for British jazz fans?
At the Hollywood Palladium this week, Harry told the MM's Howard Lucraft: "Our European promoters said they didn't

want us in England because we're too old-fashioned. How-ever, I do hope that some of the English fans will come to hear us in Paris."

Speaking of his European tour next month, he added: "I'm sticking to the five brass line-up for the future. I think it swings more. And we've got a lot of new things in the book written by Ernie Wilkins."

Tanner Sisters in Palladium TV show

Immediately after the end of their 16-week season at the Paiace Theatre, Blackpool, to-morrow (Saturday), the Tanner Sisters return to London for an appearance in "Sunday Night at the Palladium."

Six days later they fly to Johannesburg to open a six-week Variety tour of South Africa.



Pictured above is Jilla Webb, who will be singing with the James Band on its European tour,

First stop S. Africa

TOMMY STEELE plans to make a world tour early next year.

This week he finalised details to play South Africa following his pantomime season at Liverpool. Then he and his Steelemen fly to Australia for a four- or fiveweek season.

The coming of Spring may find him in America. Bookers of big American TV programmes are already trying to persuade the 20-year-old wonder boy from Bermondsey to appear on their shows.

Next summer, Tommy opens futher Variety tour, then

Back Page, Col. 5



Ed Sullivan wants Frankie Vaughan

FRANKIE VAUGHAN is likely to appear on Ed Sullivan's coast-to-coast TV show shortly.

Ed Elkort, a top executive of America's General Artists' Corporation, now in Britain—and a talent spotter for Sullivan—saw Frankie on ATV's "Sunday Night At The Palladium" last Sunday dium" last Sunday.

His reaction? "Terrific."

Film visit

An appearance on the Sulli-yan show may be arranged in the very near future, for Frankie is shortly visiting the States for the American release of his film, "These Dangerous Years.

Travelling over also is Anna Neagle, who produced the film. The singer also plans to visit

JACK TEAGARDEN **ARRIVES TODAY**

The Jack Teagarden Band is due to arrive at London
Airport this morning (Friday).
With Big T will be Earl
"Fatha" Hines (pno.), Max
Kaminsky (tpt.), Peanuts
Hucko (clt.), Jack Lesberg
(bass) and Cozy Cole (drs.),
The group kicks off its 16.

The group kicks off its 16-day tour with two concerts at the Royal Festival Hall to-morrow (Saturday).

Blues singer Jimmy Rushing, currently touring with the Humphrev Lyttelton Band, is to appear with Teagarden at the London Collseum on October 6, as exclusively forecast in the MELODY MAKER.

Lovebird Jill Day

Jill Day takes over in mid-October from Dora Bryan in "The Lovebirds" at London's Adelphi Theatre. Dora is leaving the show to prepare for her baby at the beginning of the year.

ANTED—VIBES FOR

WANTED—a set of vibes for Lionel Hampton!

The American Jazz star will not be bringing his

own instrument from New attempts to hire or borrow a York for the midnight matinée satisfactory replacement have

Visiting Orchestras Appreciation Society, which is assisting Christian Action in promoting the concert, told the MM he is looking for a set of either Musser or Deegan vibes.

CUITARIST Ken Sykora and
A his bride, 20-year-old ffelen
Grant—who has been lead
singer at Murray's Cabaret
Club, W.—cut the cake at their
wedding reception at London's
Studio Club on Monday. They
are now honeymooning in the
South of France.
Ken's popular "Guitar Club" Ken's popular "Guitar Club" broadcasts will be "promoted" from Mondays to Saturdays on the BBC's Light Programme from October 5. The programme is produced by Johnny Kingdon.



BOOSEY & HAWKES LIMITED York for the midnight matinée at the Royal Festival Hall on October 15 and so far Dennis Matthews, secretary

"Apparently they are a special, large instrument and difficult to find here," he said.

"Apparently they are a special, large instrument and difficult to find here," he said. Tel. PAD 3891

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7.30 p.m. WED. OCT. 9 · BIRMINGHAM, City Hall 7.30 p.m. THUR. OCT. 10 · SHEFFIELD, City Ha!l OCT. 11 · CARDIFF, Sophia Gdns. Pavilion 7.30 p.m.

SAT. OCT. 12 · BOURNEMOUTH, Winter Gdns. 5 & 8 p.m. SUN. OCT. 13 · LONDON, Coliseum Theatre 5 & 8 p.m.

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Tuesday, October 1 at 7.45 p.m. "JAZZ TODAY" No. 23 The "Jazz Today" Unit featuring Don Rendell, Allan Ganley, Ronnie Ross, Ken Moule, Dave Shepherd, Bert Courtley, Eddie Harvey, etc.

> Tuesday, October 8 at 7.45 p.m. NEW ORLEANS ENCORE No. 50 Chris Barber's Jazz Band

Compere: Jack Higgins

Tuesday, October 15 at 7.45 p.m. SKIFFLE SESSION No. 11 Bob Cort Skiffle Group plus guests and artiste Compere: Ken Sykora

Tuesday, October 22 at 7.45 p.m. DIXIELAND SHOWCASE No. 29 Alex Welsh Dixlelanders

Tuesday, October 29 at 7.45 p.m. MODERN JAZZ WORKSHOP No. 33 The Jazz Couriers & Guests . Compere: Tony Hall

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Soho Sq., London, W.1. Please enclose a 21/2d. stamp for reply.



Teagarden's All Stars

1921, who included Pee Wee group, Russell and Rappolo. Moved to Kansas City, ran his own group, then played with the Willard Robinson orchestra.

Met Wingy Manone when he was hired by Doc Ross, 1925-6. and arrived in New York in 1927, where he began in-fluencing all the trombon-

ists who had been copying Miff Mole. Influenced himself by Fletcher Henderson's Negro trombonist Jimmy

Voce

Harrison.

In New York recorded with Red Nicholis and from 1928-32 with Ben Pollack. In 1931 cut first records under his own name with brother Charlie on trumpet, Fats Waller and Tommy Dorsey. Two years as freelance then signed with Whiteman and stayed from 1935 to 1939.

In 1940 formed his own big band and after the war joined Armstrong's All-Stars.

Max Kaminsky

PROBABLY one of the greatest of the Chicago school of trumpet players. school of trumpet players.

Has often played and recorded with Teagarden,
and was notable on the
magnificent 1940 session by
Bud Freeman's Famous
Chicagoans with Tea and
Pee Wee Russell. Has
played with George Wettling, Red Nichols. Leo
Reisman, Tommy Dorsey,
the Chocolate Dandies,
Artie Shaw, Bud Freeman's
Summa Cum Laude Band,
and Tony Pastor.

Peanuts Hucko

L ONG an associate of the Condon school, visited England with Glenn Miller's AEP Band. An accomplished section tenor sax player, he is noted for his inspired clarinet playing, Was, with Maxie, a member of Teagarden's first post-war garden's first post-war

Earl Hines

HAS exerted considerable influence on plane style. Was always years ahead of his time. Went to Chicago in 1923, where his style matured modelled on Louis Armstrong. Before joining Armstrong worked with Erskine, Tate and Carroll Dickerson. Armstrong, in the same groups, took Earl with him when he left. From 1927 to 1928 played and recorded with Noone, then formed his own group. During the war his

Texas, 1905, is the greatest single influence on the jazz trombone field. First job with Peck's Bad Boys in Coast, Lately has led Dixieland 1921 who included Box West 2000.

Jack Lesberg

HAS already visited Britain on bass with the Armstrong All-Stare. One of the few jazzmen who wanders between orchestral work and jazz.

Cozy Cole

WITH Sweatman before forming own group in 1929.
Followed engagements with
Blanche Calloway, Benny Carter,
Willie Bryant, Stuff Smith.
From 1939 he was with the
great Cab Calloway Band that
included Gillespie and Chu Berry,
Has also been a member of the
Armstrong Ali-Stars.

Gimicult Sight reaches (Charlie, Diz
technical playing. Charlie, Diz
and the others would always be
practising their exercises to
keep up.
Soon they'd be inserting a lot
of passages from these technical exercises into their jazz.
Of course, they didn't have
quite the technique then to play Armstrong All-Stars. ```

like to feel that, as with Duke Ellington, I've never been classed in any special era or type of music. It's a rewarding thing to know that, in the past, I've influenced some musicians. Parker, Gillespie, Wardell Gray and a lot of the so-called bop musicians were in my band in 1940. We had to play a lot of shows then that involved difficult sight reading and some

London for two hours, from

Paris, the time I was with

Jam-

great

from

MELODY

Traill

corre-

have

quite a reunion in England

sonal friend of mine. I met Jack in Chicago on his world tour— quite a few years ago! Around 1931 or 1932 Reginald

Forsythe was travelling America with vocalist Walter Richardson, He had a car acci-

dent and stayed at my house in

Chicago for seven or eight

months. He wrote several tunes

for me and of course we col-

laborated on my theme "Deep Forest." We haven't kept in

touch, though. He seems to

I want to hear as many Bri-

tish bands as I can. I hear

move around quite a bit.

Jack Hylton is another per-

boree. I met

Paris - Sin-

and Stanley

Dance. We've

sponding

ever since.

Louis

World

MAKER.

clair

been

We'll

two guys Armstrong at the

talks to

Howard

Lucraft

quite the technique then to play



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@ Cozy Cole

attack that they had later. However, it was "bop" music ciative audience."

n its early stages. You know, as musicians, we knowingly at her husband and the can't be choosy about this rock-in'-roll thing today. At my show, first trip to England. Last at the club. I play everything in my "Evolution Of Jazz' presentation. Even though we some difficulty about the may not like rock-n'-roll music- exchange ruling and we ally the kids have definitely found something they like and want to hang on to. I play my two Lieces, 14 and 15, a lot of pretty Gleason things but they till like rock-'n'-roll,

For various reasons, of money and presentation. I've turned this tour down so many times. But at last I'm really going to be with you. So, till we meet on

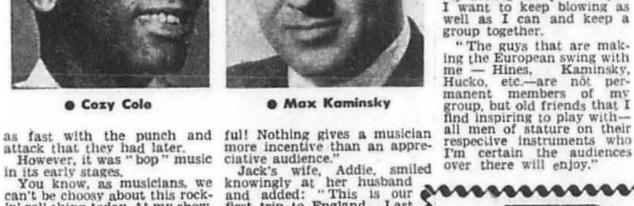
TEAGARDEN talks to **Burt Korall**

home to California since April but it's impos- musician apart from his sible to exist financially brethren. or artistically without going out and meeting the people. I consider the trip abroad a wonderful opportunity. Jazz is now a universal thing, and it plays with feeling and knows should be taken directly his horn. Knowing your to its audience all over horn is most important, the world." "Gerry Mulligan is an-

garden who had been in New York 36 hours in order to record. It was his day off and he had to be back at work In Detroit later in the day. sound like a missiona n y thing. butthe more people that learn to like jazz the easier all concerned. From all re-ports. the English are strong jazz suppor-ters and

quite appreciative. Wonder-

5000000



time we were in Europe, with Louis Armstrong, there was never got a chance to play Jack took the floor at the

mention of "Pops.". . . Louis ...

"He has always been my man, always the pleasantest to work with. Louis is a true innovator, always going his own way, yet always pleasng audiences regardless how they feel about jazz. He has a way of making contact with his sound and infectious beat that is his alone. I was curious as to how Jack, himself able to play any sort of music and well thought of by musicians of all schools, felt about the

modernists. Generally, they're pretty "WE haven't been cold and mathematical, Not many of them have the true individuality that sets a

... and Getz "Of course, there are ex-

ceptions. I like Stan Getz very much—he was in my band when he was 16. Stan

other of the younger fellows This commentary was that I like. He has his own made by a rather tired way of doing things and his



Tea by Disley

playing shows he knows where jazz comes from." From discussion of the modern players we veered

to familiar ground-trombonists. Matter of fact, I like a whole bunch of fellows. Urbie Green is a real comer; he's flexible and can play in a variety of styles. Bill Russo is a good player. And let's not forget the 'old reliables' like Frummy Young, Lou McGarity and Cutty Cutshall

They all blow a lot of horn. "I'm still trying to get over Tommy's (Dorsey) death. It was so unexpected. At least with Jimmy we had a chance to prepare ourselves. Looking around today I suddenly realise how many of my old friends are gone, friends I made on the way

Quite simple

Having been around for a long while and having done almost everything in music does not seem to have affected Teagarden's love for playing or singing. He spoke with enthusiasm about music and musicians, but there was

not the intensity that one generally feels with younger. less secure players. "I don't want to break up the world or cut anybody. My desires are quite simple

I want to keep blowing as well as I can and keep a group together. "The guys that are making the European swing with me — Hines, Kaminsky, Hucko, etc.—are not permanent members of my group, but old friends that I find inspiring to play withrespective instruments who

I'm certain the audiences



I don't want to cut anybody



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MESICK MEL TORME Celebrity

party



Celebrities came to the 16th Celebrities came to the 16th birthday party of new Columbia singer Terry Wayne on Wednesday. The party was staged at Columbia's London HQ, and seen with Terry (r.) blowing out the candles on the birthday coke are bandleader Tony Crombie (l.) and Columbia A&R Chief Norrie Paramor.

DANCERS HELPED TWO MU MEN

A DANCE was held last Thurs-day by the East London Branch of the MU to aid two members. They are local band-leader Dave Roberts and Olde-Tyme leader Jack Anderson. Both have been seriously III with heart

Fur local bands—the Bob Beaumont Orchestra, Bill Birch and his Band, Frank Charles and his Music, and Fred Rees and his Band gave their services.

...play better

ethers omitted by limitations of space.

Tenor E

(#

E.Lay

H5*

E.

(*

D.

D.Lay

Keith Bird

Doug Robinson

Norman Hunt

Doug Stimson

Alan Nesbit

Harry Conn

Michael Krein

Harry Conway

Roy Willox

Ted Planas

Pat Smuts

Eddie Mordue

Jack Goddard

Allan Franks

Ted Thorne

Vic Ash

Carl Barriteau C* * Metal

John Roadhouse C**

HOMESICK Mel Tormé returns to the States next week. Tormé had the offer of a feature rôle in a British film, but refused because he wants to go home.

"My wife, Arlene, and I are really keen to get back to the States," Mel told the MELODY

"Our kids are waiting for us and we have just bought a won-derful new house in California.

Too long

"The film company wanted me to stay, but I turned it down as it would take at least six weeks and it would be almost Christmas before I am through."

He appears in the week-end's "Saturday Epectacular" show on ATV.

British LP

Tormé on Wednesday recorded titles for a 12-inch Philips LP to be called "Mei Tormé Meets The British."

All the songs on the disc are British, and Mel was backed by the Wally Stott Orchestra. Mel was taken ill with 'flu last Thursday, but recovered in time for the recording.

COLUMBIA A&R man Norrie Paramor recently wandered into the Wardroom Club in London's Curzon Street for an evening's relaxation-and walked straight into a spot of business.

Cashing in

Russ Hamilton's Oriole record-ing of "I Still Belong To You" has been rated as "Disc Of The Week" by American magazine

He listened to the duo of planist Jules Ruben and guitarist Laurie Steele, liked what he heard, and promptly signed them for a recording session.

The result: On October 4 Columbia will issue an EP fea-turing the two men. Title (of course): "Music From The Ward-room"

Leslie, on drums, leads Pat Cummins (saxes), George Dorado (pno.) and Rupert Nues (bass). Leslie recently finished a seven-month spell at the "Cote d'Azur," W. Music men booked for 'Golden Disc'

The Les Hobeaux Skiffle Group will make an appearance in the new Terry Dene film, "The Golden Disc." The group is currently appearing at the Pins-bury Park Empire.

The music for the rock-'n'-roll numbers in the film was recorded on Sunday by Malcolm Lockyer and an all-star quintet.

Malcolm. on plano, led Roy Plummer and Ernie Shear (grts.), Jock Cummings (drs.). Joe Muddel (bass) and Derek Collins

Stars help charity

Prankie Vaughan and the Three Kaye Sisters will be among stars appearing on October 18 at Caridge's Hotel, W., in a charity Stage, Screen and Television Ball.

News in Brief

members of Cyril Stapleton's Show Band were presented with babies last

Marie, wife of tenorist Tommy Whittle, gave birth to a son to be named Shaun, and Mona, wife of altoist Peter Hughes, also gave birth to a son.

Bassist Stan Keeley, winner of numerous MM Contest awards, has joined the Ken Rattenbury

Dutch trumpeter-planist Rob Pronk has disbanded his sextet to join the German Kurt Edel-hagen Band. Former Tommy Kinsman and Harold Geller planist Tommy Benton has died at Carshalton.

The Winston Lee Quintet has reopened at the Grand Hotel. Sheffield, after a seven-week summer season at Payne's Majes-tic Ballroom, Llandudno.

British blues singer Beryl Bryden opens shortly for a season at the Metro Club, Paris. Planist-organist Bert

will direct a seven-piece group when "Crackerjack" returns to BBC Television on October 9.

Beryl Wayne, resident singer at the Cote d'Azur Club, W., last week made her recording début when she waxed "Fire Down Below" for Melodisc,

Leeds altolst Gerry Smith has left the Gerry Wilson Pive to Join John Booth's Quartet.

CHICAGO CALLING

Bernie Asbell

CHICAGO, Wednesday. —
Hours before Pearl
Bailey's opening night at
the "Chez Paree" it became obvious that, despite all the pills and medicine, she would be unable to perform.

ERIC DELANEY &

CHRIS BARBER

FOR ARTS BALL

RIC DELANEY'S Orchestra make their first appearance at the Chelsea Arts Ball on New Year's Eve at the Royal Albert Hall

Hall.

They will be starring with Ken Mackintosh's Orchestra, making its second appearance, and Ivy Benson's Orchestra, which has been featured twice before.

Pianist Alan Cameron has joined the Eric Delaney Orchestra. He succeeds Don Riddell—now with Bernie Stanton at Winston's Club, W.

The Delaney band resumed work yesterday (Thursday) after annual bolidays playing at Prestatyn Holiday Camp for the local Police Ball.

Singer Les Howard {

leads the band

Vocalist Les Howard opened on Monday with his own 14-piece band for a two-week season at Green's Playhouse, Glasgow. In addition to singing with the BBC Northern Dance Orchestra, Les has built up a one-night-stand connection in the North.

Leslie Weeks Four

move to Hampstead

The Leslie Weeks Quartet has opened at the "Moulin Rouge," Hampstead.

Johnny Parker Group

Starts its tour

The new band lead by former Humphrey Lyttelton pianist Johnny Parker makes its provin-cial debut today (Priday) at the Royal Pier Pavilion, Southamp-

ton.

Johnny's first Northern date
will be at the Bodega Restaurant,
Manchester, on October 12. He
leads Vic Roberts (tpt.), Dave
Keir (tmb.), Alan Cooper (cit.),
Jimy Bray (bass) and Billy Loch

Filmed in Eastman Colour from the exciting

Vocalist Les Howard opened on

So Hildegarde who had just closed at the Empire Hoom (her costumes were already en route to Milwaukee) rushed in to flatten the house with a wowle performance for the first show. Frances Faye came over from the "Black Orchid" for the second. Next night, Jeri Southern was lend-leased by Mister Kelly's—and by that time Pearl's doctors had her back in reasonable repair.

in reasonable repair.

Key tapping

THIS town has been waitlook at Andre Previn and is finally doing so (with great enthusiasm) at "London House."

The young planist with the touch of a tap-dancer on the keys could, un-questionably, be a top-line jazz club attraction.

But since he was 19 (that was seven years ago), he's preferred the more secure, perhaps more creatively satisfying, life as a musical director at MGM Pictures. But what a touch !

Sorah & Mr. B

THE offices of Mercury
Records (Chicago's only
major record company) are
a-twitter over the prospects
of a new album "The Best
of frving Berlin" costarring Sarah Vaughan and
Billy Eckstine.

I have seldom heard more vocal excitement than this pair produces on "I've Got My Love To Keep Me Warm." This will be one of the albums of the year.

SID PHILLIPS BAND AT 'PLUGGERS' BALL

The Sid Phillips and Al Leslie bands will again provide music for the Tin Pan Alley Ball when the annual event is staged on October 24 at the Dorchester Hotel, W.

The Ball is organised by the Music Publishers' Contact Personnel Association, and tickets, priced at £210s, can be obtained from Freddy Goulbert. B. Feldman and Co., Ltd., 23, Denmarkstreet, London, W.C.2.



week" by American magazine "Cash Box." The disc made its Stateside bow last week on the Kapp label.

Russ flew to Cologne on Wednesday for a broadcast over BFN, He was accompanied by planist and MD Reg Warburton.

Selmerwise ... Top men find that a Custom-built Mouthplece gives best results. Here are the facings used by some leading players, with apologies to hundreds of (** C, (*

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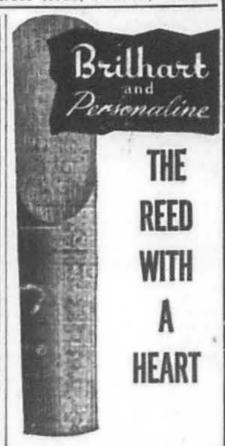
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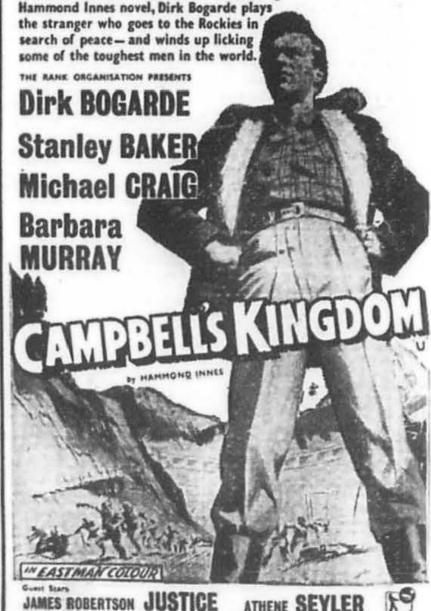
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But Louis doesn

ONE of the most entertaining sidelights on the Rushing tour has been the persistent "lobbying" the purists backstage.

Now I must be careful here. Last time I suggested that everything in the "Revivalist" garden was not all sweetness and light, I evoked a passionate denunciation from that admirable and sincere protagonist of true jazz, Miss Berta Wood, in Los Angeles.

She has gained the impression, from my writings here, that I have gone "progressive"—and, furthermore, that my views reveal a character which is an amalgam of Guy Fawkes. Rasputin and Judas Iscariot

Integrity

So let me make my position clear once again. I think the Revival was the greatest thing that has yet happened to jazz. I admire and enjoy a great proportion of the music to which it brought to light and publicised.

I think that that music, the jazz of New Orleans, is now strong enough to stand up for itself without being buttressed by distortions and special plead-ing. And I believe there are other forms of jazz music which have as much authenticity, as much integrity, as much earthy vigour.

That tenor

Perhaps the few anecdotes which follow will convey, even as far as Los Angeles, the true nature of the point of view I am attacking.

It has been described, aptly, as Pelican Jazz, after the Pelican Jazz History by Rex Harris, which has had so much influence on it.

Pelican Jazz is now in retreat What used to be quite a large and vigorous body of opinion has now dwindled to a minority. But that minority is fighting a

flerce rearguard action.
Unfortunately, its knowledge does not match its zeal. It's quite obvious that many Peli-cans, seeing the words "blues cans, seeing the words "blues singer" against Jimmy Rushing's name on the bills, imagine they have found an ally.

They come backstage to col-lect ammunition. Did he work

Pelicans become more adventurous.

Does that dreadful tenor

HUMPHREY LYTTELTON

this week takes a swing at the 'pelicans'- jazz diehards who believe no one today plays jazz

sax worry you?" asked a super-Pelican in Bristol. Not a bad question to shy at a man who has been backed, in his day, by Lester Young, Coleman Haw-

with Jelly Roll? Does he like kins, Ben Webster, Don Byas, progressive jazz? Having re-Buddy Tate, Herschel Evans ceived favourable answers here, and Lucky Thompson, to name

those that spring to mind.
"I'd be worried if there wasn't a tenor," said Jimmy,

Was our Pelican humbled by this rebuff? When I moved away he was giving Jimmy a serious talk on the total unsuitability of a saxophone in a jazz band.
When I heard the words
"Sidney Bechet plays jazz, yes—but only on the clarinet," I

broke into a trot.

And what about the King Pelican who suggested to Jimmy that no one plays jazz any more. "Louis? Louis?

doesn't swing." "Excuse me," sald Jimmy Rushing, "but I have to get on with my changing."



77 on

(Times: BST/CET)

SATURDAY, SEPTEMBER 28:

10.0-10.30 a m. D L: Skiffe Ciub. 11.45-12.0 D L: Parker Alf-stars, Auld All-Stars. 12.30-1.0 p.m. A 1: 20th Anniversary

of the Death of Bessie Smith,
12.45-1.15 D E: Jazz Band Ball,
1.0-1.15 A 1 2: Missionary Quintet,
Bells of Joy, Tharps,
4.35-5.5 C 1: Sole Mood,
5.15-5.45 Z; Swing Serenade,
6.30-7.0 D L: Charles Melville and
Steve Race; Talk of Many Things,
6.50-7.0 C 1: Stravinsky-Herman;
Ebony Concerts.

6 50-7.0 C 1: Stravinsky-Herman: Ebony Concerte.
20-10.0 T: (1) Yaughan, Miller. Shaw, T.D., Shearing. (2) Andy Kirk, B.G., 5, Rogers, Hamp. Ellington, Pee Wee R, Powell.
9 0-9.25 J: Ory, Zutty, Kaminsky. Pee Wee R.
9 30-10.0 W: Jazz Time.
10.0-10.30 J: Hollywood Views.
10.10-10.55 F I: Dancing Jazz Party 10.30-10.57 B: Jazz Reverles.
10.30-11.0 W: Remembering Glenn Miller.

Miller, 10.40-12.0; 12.10-2.0 a.m I: Jazz and Dance.
11.0-1.0 T: Repeat of 8 p.m.
11.5-12.0 J: America's Pop Music.
11.10-11 30 Y: Jazz 1957.
12.0-10 a.m. J: D-J Shows.
2.5-3.0 R-Q: Hollywood-New York.

SUNDAY, SEPTEMBER 29:

12.30-1.0 p.m. A 1 2: American Folk-Pestival.

8 0-10 0 T: (1) S-F, Krupa, T.D., James. (2) Condon, Kenton, Poppa John Gordy, K and J, B.G.,

10.10-10.40 B: Erskine Hawkins. 10.10-11.55 S: Jazz Requests, 10.35-11.15 Z: MJQ, Shank, Brook-

meyer, etc. 11.0-1.0 a.m. T: Repeat of 8.0 p m 11.5-11.30 F 2: Goodman Milestones.

MONDAY, SEPTEMBER 38:

8.0-10.0 p.m. T: (1) Sinatra, Eila, Garner, May, etc. (2) Waller, Stitt, Basie, Rushing, Kenton, Sears, Hawkins, Getz, Harris. 9 30-10.0 Z: Jazz a la Carte, 10 10-11.0 S: For Jazz Fans,

10.30-11.30 app. K: dazz Panorama, 11.0-1.0 a.m. T: Repeat of 8.0 p.m. 11.5-12.0; 12.5-1.0 a.m. J: D-J Bhows (nightly). 11.15-11.35 C 2; Lou Levy Quartet.

TUESDAY, OCTOBER 1:

5.30-6.0 p.m. C 2: AVRO Jazz Club: The Duke, 8.0-10 0 T: (1) Shaw, Herb Jeffries,

S-F. Raymond Scott. (2) Basic with L. Young, Hackett, Kenton, Harry Edison.
10.10-11.0 S: For Jazz Fans, 10.15-10.45 B-258m: The Real Jazz,

Long live I SUPPOSE it has been

said before but, as an

said before but, as an average disciple of modern jazz. I must give a big Thank You to Willis Conover, of "The Voice Of America," for the shot in the arm he gave to British Jazz on Monday night.

Announcing the Johnny Dankworth Band as "one of the finest big bands in the world," he proceeded to play Johnny's "Itinerary Of An Orchestra," What's good enough for Mr. Conover is good enough for me.

Long live "The Voice Of America" and Johnny Dankworth. — Brian C.

Dunt, Guildford, Surrey.

Unforgettable

I HAVE returned to Dub-lin after six months' stay in London, during which I had the pleasure of

which I had the pleasure of hearing a great many versatile jazz groups.

To my mind there is one outstanding group which I shall never forget — the shall never forget — the Alex Welsh Dixielanders. The type of jazz played by these boys put me in mind of Eddie Condon.

mind of Eddle
Condon.

The driving
trombone of Roy
Crimmins, plus
the beautiful rich
tone of Archie
Semple's clarinet,
are a perfect backing to the leader's
cornet. And one must not
forget to mention the
"powerhouse" rhythm section and in particular Chris

"powerhouse" rhythm scc-tion and in particular Chris Stanton. — Gabriel Darcy. Finglas, Dublin.

MU view

IN replying to Maurice Burman's opinion that more "disc shows" on sound radio would create sound radio would create annex by them at Sunday concerts, if would draw his attention to a motion on the London Branch Musicians' Union Agenda, for discussion at the October meeting, which is concerned at the increasing the use of records at public dances.

use of records at public dances.

Perhaps Maurice will attend and try to convince his fellow-members that the virtual advertising of records on radio will enhance the employment possibilities for live performers.

—Arthur Gibson, Acting Sec., Loudon Branch, MU.

MAURICE BURMAN writes: The more records by bands and singers are played on the radio, the more widely known become their names and, somsequently, the greater becomes the demand for live appearances by them at Sunday concerts, TV shows, Variety theatres, Jazz clubs, sharity balls, etc. The more likely, too, they are to be required for live broadcasts.

I have never, of course, advocated the use of records at public dances.

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10.15-10.57 B-280m. 318m: Improvisa-

tion, 10.45-11.0 J; Swing Along, 11.0-1.0 a.m. T; Repeat of 8.0 p.m. 11.3-11.35 A 1 2; Rugolo, Turner, Mulligan, Rogers.

WEDNESDAY, OCTOBER 2:

6.30-6.55 p.m. P 1: Modern Jazz '57. 8.0-10.0 T: (1) Miller, Peterson, Glen Gray, Jo Stafford. (2) Bill Per-kins, Bechet, Spanier, Clayton,

kins, Bechel, Spanier, Glayton, Krupa, Giuffre, 930-10-30 P 3: Jazz For Everyone, 10 10-11-0 S: For Jazz Fans. 10.25-10-45 P 4: Mahaila Jackson 11.0-12-0 O: The Bobcats. 11.0-12-0 O: The Bobcats. 11.0-10 a.m T: Repeat of 8.0 pm 12:10-10 I: Paich Big Band, Pepper, Roif Kühn. Rolf Kühn.

THURSDAY, OCTOBER 3:

8.0-10.0 p.m. T: (1) Garner, Herman, Miller, (2) Five Jazz Pianists, Dizzy, Louis, Stitt, Lewis, Tony Scott.
9 30-10.0 P 2: Jazz Commentary.

9.55-10.25 Z: Swing Seronade. 10.10-11.0 B: For Jazz Fans. 10.15-10.57 B: Getz, Rogers, J red K. Ella, Louis, Davis, Garner. 10.20-11.6 I: International Disc B:

Review.

10.30-11.0 P 4: New Orleans.
10.40-11.15 D L: Jazz Club.

10.45-11.0 J: B for Blues.

11.0-12.0 P: Jazz.

11.0-10 a.m. T: Repeat of 8.0 p.m. F: Reminder: Dill Jones and Ken Sykora review jazz discs tonight in on BBC Network 3 (464m).

FRIDAY, OCTOBER 4: 1.40-12.0 a.m. C 1: Erroll Garner, 4.0-4.30 p.m. I: Bill Russo.

4.10-4.20 R: Jazz 5.20-5.50 L: Jazz. 8 0-10.0 T: (1) Shaw, Peggy Lee, Nat Cole. (2) Powell, Basic, Marxie, Tatum, Berigan, Dank-Markie, Tatum, Berigas worth, Cain. 10 3-10-25 J: Stars of Jazz, 17 10-11 0 Q: Jazz in USA, 11.0-1.0 a.m. T: Repeat of 8.0 p.m. 11.15-12 0 C 1: Jazz Music.

Compiled by F. W. STREET

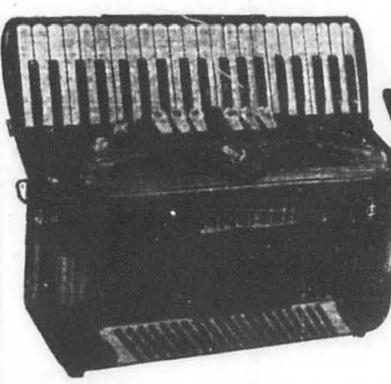
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RTF Paris-Inter: 1-1829m, 48 39m. 2-193m 2-193m RTF Paristen: 280m, 218m, 318m, 359m, 445m, 498m, H.lversum: 1-402m, 2-298m BBC: E-464m, 30, 25, 19m, bands,

L-1500m, 247m NDR WDR: 309m, 189m, 49.38m, Belgian Radio: 1-484m, 2-325m, 3-267m, 4-198m, SWF Baden-Baden: 295m, 363m,

195m, 41.29m.
AFN: 344m, 271m, 547m,
BBC Stockholm: 1571m, 255m,
245m, 306m, 506m, 49.46m,
NR Otto: 1376m, 337m, 178m,

NR Oxio: 1376m, 357m, 125m, 487m.
BR Munich: 375m, 167m, 487m.
SDR Stuttgart: 522m, 4975m.
HR Frankfurt: 506m
Europe I: 1622m,
VOA: 41, 31, 19m, bands
Luxembourg: 298m, 4926m.
SBC Lugano: 5686m
SBC Geneva-Lausanne: 392m,
31m band



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HEADLINE NO. 1.—Britain's newest rock-'n'-roll singer—15-year-old Marty Wilde—pictured making his recording debut this week with a waxing of "Honeycomb" and "Wild Cat" (his own composition) for Philips



HEADLINE No. 2.-Terry Dene this week began recording for his forthcoming film, "The Golden Disc." He is currently topping the hill at the Finsbury Park Empire.



HEADLINE No. 3.-Singer Don For was told this week that his first Decca recording, "Ba My Gir!"/
"You'll Never Go To Heaven," has said 30,000 since it was issued last

the needle.

Anka, Everleys & Dates with Little Richard may tour Brita

From REN GREVATT

NEW YORK, Wednesday. —Whether the managers and bookers involved in setting up a British tour for disc jockey Alan Freed will ever settle the matter is an open ques-

Last week, the tour appeared to be signed, sealed and delivered for Freed to go over on October 20 with Little Richard, Teddy Randazzo, the Moonglows and Jo Ann Campbell.

This week the tour is off till early in January-" because we could not clear one or more other top acts to make the trip"—according to booker Jolly Joyce. The same comple-ment will still go in January. but additional stars will make

Group or solo?

THE Everly Brothers and Paul Anka, now on tour with the Biggest Show of Stars" troupe, "Biggest Show of Stars" troupe, have been widely mentioned as likely earlier visitors to Britain.

It's now believed that either or both acts may make the trip early in January, either as part of the Alan Preed package or accountably.

of the Alan Freed backage of separately.

A spokesman close to the Freed planning indicated that either one of these exceptionally hot acts could complete the Freed package for the January tour.

It is also known that both Anka and the Everlys want to make the trip over.

The real sound

NOTHER great professional A honoured this week was Eddie Cantor Cantor has just cut his first record album for Vik Records, and initial reaction has

Records, and linear, the been great.

Feted at Leone's famous 48th Street Restaurant by the Vik people, Cantor looked incredibly youthful for his 65 years.

The next night, Cantor appeared on the opening stanza of Patti Page's "Big Record" show. To save his energy, because of a heart condition. Cantor had heart condition. Cantor had planned to mime his singing, but while on the air the tapes became fouled and Cantor did the song live, to the great satisfaction of the audience.

premonition on Cantor's

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RECORD

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being equipped with the music for his song, just in case. Back to night life

A NITA O'DAY returns to the
A New York night life scene
next week after an extended
absence. The thrush will open
at the Village Vanguard along
with the highly-touted Bob
Brookmeyer Quintet.
The group features Lee Konitz
(alto sax), Bill Bauer (gtr.), Paul
Chambers (bass), Dave Bailey
(drms.), along with Brookmeyer
himself on trombone.

Vaughan debut not buntil

FRANKIE VAUGHAN will a new hortly have his first Ameriber 1. can record release. POPS

Records, subsidiary of Columbia here, will release "Pebble On The Beach." from Frankie's picture "These



Dangerous Years."

motion effort is being set up to kick the disc off in about two weeks. Epic will also release a disc by Nancy Whiskey, entitled "Face In The Rain." This is set for issue on October 21.

Breakdown

GENE PUERLING, baritone, Hi-Lo's, has a broken leg as a result of an accident in San result of Francisco.

According to reports, Puerling was in one of the city's cable cars which suddenly went out of control on its steep roadbed. In a crash which followed, Puerling's leg was jammed.

He have in St. Propose Hos-He is now in St. Francis Hos-pital. San Francisco. So far, the

only cancellation for the group has been an appearance at Holly-wood's Interlude club.

Retiring Doris

CHARMING Doris Day, feted by Columbia Records here for her appearance in "The Pajama Game," says: "England is my second home, and some day I might just retire over there. The British people have always been wonderful to me, and I hope I'll be able to make another picture there soon."

Miss Day added that she would not be in British again at least until next year, since she starts a new picture around December 1.

Possible hits

DECCA Records here has ob-DECCA Records here has obtained original cast recording rights to three important forthcoming Broadway musicals. These include "Copper And Brass" which stars Joan Blondell and Nancy Walker, "Rumple," with Gretchen Wyler and Eddie Foy, Jr., and "Carefree Heart," with Susan Johnson, Jack Carter and Melville Cooper.

Discs to watch

A LL-STAR record line-up this week shows an unusually heavy number of potential hits. Looking likely is Billy Williams (Coral) with "Got A Date With An Angel," Paul Anka (ABC-Paramount) "Tell Me That You Love Me" and "I Love You Baby "Perry Como (Victor) "Ivy Rose" and "Just Born," Elvis Presley (Victor) "Jailhouse Rock" and "Treat Me Nice," Tommy Sands (Capitol) "Man, Like Wow" and "A Swingin' Romance," and Roger Williams (Kapp) with "Till" and "Big Town,"

LEONARD FEATHER REPORTING . . .

Currently the talk of the jazz world, and likely to remain so for many weeks, is the angry and completely unexpected outburst by unexpected outburst by Louis Armstrong in his

refusal to take his band on a Government - sponsored had been written on the basis of his remarks, he said: "That's just fine. Don't take nothing out way they are treating my people in the South, the Government can go to hell."

Louis' statements were made in an interview when he hap-pened to stop off for a concert at the small town of Grand Forks in North Dakota.

No guts

Louis, often criticised in the past by fellow-musicians as a man of exceptional caution in airing his political views, said that President Eisenhower has "no

'Solid'

of that story. That's just what I said and still say." He then wrote the word "solid" at the bottom of the account and signed his

name.

In addition to the cancellation of my own Encyclopedia Of Jazz tour, both Norman Granz and Dave Brubeck cancelled southern dates in Dallas and elsewhere.

Irving Granz, Norman's brother, who works as publicist for Jazz At The Philharmonic, said that the main reason for the cancellation in Dallas was that the auditorium management would not allow desegregated would not allow desegregated seating.

and Ivy Benson bands will be featured in next month's Ideal Home Exhibition at Bingley Hall, Birmingham.

EDINBURGH. — Singer Clyde Folk Bay has joined Jan Ralfini at Group.

Ballroom, Bradford,
will open on October
25 with the 13-piece
Billy Hey Band.
Ex-Sid Dean trumpet Ronnie Simms
is joining Johnny Wollaston's
Band at the Majestic, Leeds.

MANCHESTER. — The Hector Gedall Trio on Monday follows the group led by planist Brian Fitzgerald into the Cabaret Club.

SUSSEX.—Crawley New Town Jazz Club will present two bands at the first meeting tonight

BRISTOL.—New vocalist with John Roberts at the Grand Spa Hotel is former Aston Villa goal-keeper, 24-year-old Kenny Day.

NORFOLK. — Saxist Dennis Bowles has joined Paul Chris and his Music Makers at the Casino Ballroom, Hunstanton.

SOUTH WALES,-On his return from America towards the end of October, Frankie Vaughan has promised to pay a lightning one-night visit to five boys' clubs.

taking in Aberkenfig, Treorchy, Pontypridd, Treforest and Car-diff.

LUTON.—The Delta Jazz Club opened on Wednesday with the Luton Jazz Band and the Delta Folk and Blues Four Skiffle

YORKSHIRE—CMA's Majestic town Club. featuring the Don town Club. featuring the Don Wilson Trio, has resumed Tuesday meetings at North-ampton and Sundays at Weilingborough on Simms with Majestic, Leeds.

MANCHESTER.—The Hector deal Trio on Monday follows the group to Monday follows the group to Monday follows to strong the strong to the Swing Seven will play opposite the Alex Weish Dixie anders at Welling-borough tonight (Friday).

EAST COAST.—Johnny Dank-worth is to appear at the Spa Royal Hall, Bridlington, on Octo-ber 4 and the Olympia Ballroom, Scarborough, on the 19th.

MARGATE.—Vic Rawlings will lead an eight-piece at Dreamland for the winter.

ESSEX.—Chelmsford Jazz Club reopens on Sunday (29th). Resi-dent group is a quartet lead by planist Don Harris.

ISLE OF WIGHT. — Freddy Somerville, who has spent the summer playing alto with the Johnny Puller Quartet at San-down has announced his engage-ment to local girl Sylvia Abbott,

(Week commencing September 29) Kenny BAKER Season: Central Pier, Black-pool

Shirley BASSEY Week: Palace, Manchester Max BYCRAVES

Season: Palladium, W Murray CAMPBELL Week: Park Empire, Finsbury

Ronnie CARROLL Week: Palace, Leicester Alma COGAN "
Week: Palace, Blackpool

Jim DALE Week: Empire, Leeds DEEP RIVER BOYS Week: Empire, Glasgow

Terry DENE Week: Empire, Chatham Lonnie DONEGAN Week: Regal, Gloucester

Johnny DUNCAN Week: Empire, Newcastle

Robert EARL Week: Alhambra, Bradford BILLY ECKSTINE Week: Hippodrome, Birming-

ham FOUR JONES BOYS Season: North Pier, Blackpool

Don FOX Empire, Pinsbury Park

Morton FRASER'S Harmonica Cang Season: North Pier, Black-

Nat GONELLA Week: Alhambra, Bradford The GOOFERS Season: Palladium, W

Charlie GRACIE Sunday: Granada, Waltham-

Karen GREER Season Winter Gardens, Blackpool

Frank HOLDER Week: Empire, Newcastle KING Brothers Season: Empire, Liverpool

KENTONES Week: Empire, Nottingham Janie MARDEN Week: Alhambra, Bradford

Chas. McDEVITT
Thursday: Café de Paris, W.
Friday: Skiffle Cellar, W. Ruby MURRAY

Season: North Pier, Black-Larry PARKS Week: Empire, Sheffield

Donald PEERS Week: Empire, Nottingham PRINCE Sisters
Week: New Royal Theatre,
Bournemouth

Joan REGAN Season: Palladium, W Jimmy RUSHING Monday: Odeon, Romford

Joan SAVAGE Joan Savage Winter Gardens,

Anne SHELTON Season: Queen's, Blackpool Jack TEAGARDEN Sunday: Davis Theatre, Croydon

Monday: St. Andrew's Hall, Glasgow Tuesday: City Hall, New-

Wednesday: Philharmonic Hall, Liverpool Thursday: De Montfort Hall, Leicester

Bradford Saturday: Free Trade Hall, Manchester THREE DEUCES

Season: Central Pier, Black-pool THREE KAYE Sisters

THREE MONARCHS Season: Prince of Wales, W. Week: Empire, Leeds

David WHITFIELD Sunday: Winter Gardens, Morecambe Season: Empire, Liverpool

Season: Opera House, Black-Jimmy YOUNG Week: Empire, Chiswick

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### Teagarden in best form for years

WITH Jimmy Rushing still here, we hope today to have the pleasure of saluting another batch of distinguished American travellers.

Leading the band will be Jack Teagarden, paying his first proper visit to this country

We met him in 1948 at the Nice Jazz Festival, and again during November 49 in a lounge at Northolt Airport. He was a member of Armstrong's All-Stars, as was Earl Hines, who now accompanies Tea on this tour.

#### Spirituals

Besides being a remarkably skilful player, Tea is one of the original singers of jazz. His indolent vocals have given satisfaction to the discerning jazz public ever since he sang "Makin' Friends" in 1928.

Len Guttridge, the British jazz writer, now in Washington, who has just finished a book on Teagarden, tells us that, in his view, Jack is in better form, vocally and instrumentally, than at any time in the past 12 years.

"You've possibly heard

mentally, than at and in the past 12 years.

"You've possibly heard his latest, the Spirituals," writes Guttridge, "I'm over the not too happy over the choice of some of the songs, but clearly he's in pretty good voice."

#### Soulful

A check with Capitol shows that this record is not down for local release in the immediate future. But Vogue are honouring the Hines visit with an Coctober issue of Earl's Fantasy LP, "Father Plays Pars" Plays Fats."

Guttridge writes of Teagarden's weakness for Teagarden's weakness for steam engines, and says:
"I've seen him on his hards and knees playing with steam gear, and often heard him talk of the Stanley Steamer he used to drive. He'll get a kick if anyone there can produce ancient cars for his scrutiny." scrutiny.

ton recent-ly, Louis Collectors' Corner-edited heard Kam-insky for by Max Jones & Sinclair Traill time in some while and was powerfully impressed by the "soul" in his playing.

Teagarden's opening At Brighton heard over here

concerts tomorrow should be memorable. So should the October 6 Coliseum date at which Rushing

THE moment big business takes an interest in art. damnation follows. If poor material on record sells in colossal numbers and brilliant music merely struggles, then to hell with art. That is the position today in Europe and in America.

While not trying to preach or point the finger of scorn at anyone, my job as radio critic is to counteract this situation.

One way of doing this is to press for the best type of Jazz and dance music on the radio. And the best comes from America. Therefore my duty from an artistic point of view is to ask for more American

The U.S bands that do come here are not allowed to broad-cast, so I have to ask for their recorded music. Not only do I want this for our readers but

for our musicians as well.

#### by Maurice Burman

comes into it-economics. Last week a letter in the MM from the Musicians' Union protested at the fact that I asked recently for more air time for records.

The union-without which, I agree, musicians would be in a bad way-argued that the more air time spent on records, the less there would be for "live" musicians. The union, acting in the interests of its members (including myself) is quite right-economically.

Artistically, it's another matter. The union is not concerned with American stars but, in the interests of my readers, I am.

am interested, too, British musicians. Indeed. ant this for our readers but recently I wrote that the BBC I WAS at a Press conference should devote a special series I held last week to inaugu-But then another factor solely to records of top British rate the BBC's "Network 3"—

jazzmen. I went further and spoke to a BBC man about it. His answer was unfavourable. He couldn't take British rhythm sections.

I want to keep the standard up. I want the best of the British and the best of the American—and no rubbish at all. But on one hand we have big business, on the other—and for a very different reason—the union.

This month, there will be more live bands broadcasting than ever before. Big business will want them to play a per-centage of "knock-kneed" music. The union will simply want them to play. And I shall want them to play so well and with such originality that we can possibly cut down on records.

#### Network Three



Jack Dabbs

radio service which starts on September 30.

The service, which will operate on the Third Programme wavelength, is designed to appeal to audiences with special interests or hobbies.

There is a programme for jazz fanciers every Thursday at 6.30, starting on October 4.

Stalwart Jack Dabbs, of World of Jazz" fame, is in harge. Dill Jones and Ken Sykora will alternate in reviewing new records. There will also be "World of Jazz" type programmes.

At the conference the BBC made a point of asking the Press to tell its readers that it would welcome letters from listeners with suggestions. So write to Jazz Session, Network 3, BBC, London, W1.

This is important. When the BBC does the right thing, it's up to us to support it.

#### ALSO HEARD

. The stylish music of the Alex Welsh group, Betty Smith and Jack Emblow

# More light on th

"CAN I have some more light, please?" asked the Musical Director.

The Studio Electrician sucked in his cheeks. "Well . . . I don't know," he said. "What time is the band called?" called?

"Four-thirty," said the M.D. "And when they come the brass won't be able to see their music."

"Four-thirty," said the M.D. "And when they come the brass won't be able to see their music."

"How do you know they won't?"

"Because the brass never can," replied the M.D. "TV orchestras don't change much. When they arrive the brass will complain of the light, the woodwind will have trouble with their music stands, and the strings will say there's a dickens of a draught coming from somewhere behind them. The 'cellists will keep their coats on to prove the point."

"How do you know all this?"

"I told you—they don't change. I'll tell you something else, too. If you want to see some fun, keep an eye on the tenor players when they arrive. Both of them want to play the lst tenor book, and they'll stake a claim by getting here early and putting their instrument cases on the 1st tenor chair."

"What about the trumpets?" "Oh, it's the opposite with them.
They'll fight for the 3rd book."

"Haven't you appointed a lead trumpet, then ?"

"Yes, of course. But there's a trick they call 'splitting the lead.' That means they'll swap parts over all day, and unless I put my foot down I'll never know where the tune is going to come from. What's more to the point, nor will the Sound Mixer."

#### White hot

"How about the rhythm sec-tion? Don't they have any folbles?"

"Yes, plenty. Bassists are very conscious of what everyone else is playing, and they suffer a lot because all the other men are out of tune. Drummers are tempo-conscious, and spend a lot of the time darting vicious glances at the brass for dragging. Guitarists have amplifiers that get white hot and smell of burning rubber and planists try to cover up for them by enveloping the band in clouds of pipe-smoke." "Yes, plenty. Bassista are very

"Harpists?"

"Oh, they're a race apart. They have to get to the session half an hour early to tune their instruments. Each harpist has a car slightly smaller than his harp, and it's worth standing by the stage door when they arrive Harpists? " the stage door when they arrive to see just how they manage it. Then once on the stand, their favourite trick is to clatter their harp pedals during a planissimo passage for muted strings."

#### Freelances

"How about the strings?"

"Ah. now you're talking.
Whereas the saxes do sessions in order to catch up on the photography magazines, the string players do sessions in order to collect more sessions. The collect more sessions. The moment they come to a rest bar. out come the diaries, and they pass dates around until two beats before the next string entry."

"You mean they're handing out engagements? Are they bandleaders themselves?"

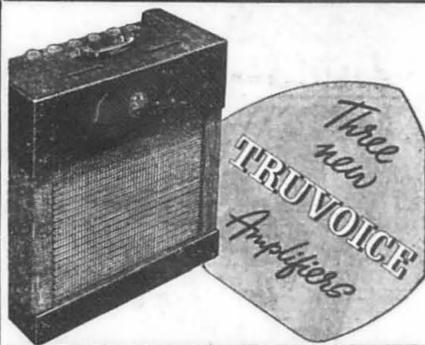
"Yes, to a man. The London freelenge active allowers take it.

res. to a man. The London freelance string players take it in turns to be bandleaders on the radio during each day.

"The whole band sounds a bit weird if you ask me."

"As a matter of fact you're wrong. They're the most marvelius people in the world, and not a word of what Fve told you is true."

"Yes, really. Now—can we have a bit more light over the brass, please? And maybe the saxes, on Just about where that thair Really? " is—the one with the two tenor





Control panel illustrated. AC only, 200/250 volts. TV 20 Four 8" speakers. Two inputs with two high impedance sockets on each. Foot-operated Tremolo variable for speed and depth. 47 gns.

AC/DC, 200/250 volts, 12" speaker. Bass and TV 18 treble sunken controls. Two high impedance 47 gns. inputs.

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H.P. TERMS AVAILABLE

CHIC MILNE

uns.



Frank Sinatra-"we've got a gasser in 'The Joker is

The modern outfit

with the latest style

Snare Drum, Bass

Drum and Bongoes,

gleaming white

finish with mirror

chrome, die-cast

metal fittings.

It's a gasser, 'says Frank Sinatra

who starts as a popular singer in a Chicago speakeasy, in Prohibition days. The owner of the speakeasy sets his thugs on Joe for going to sing at a rival club. Joe is badly beaten up and his vocal cords are cut,

#### Voiceless

With his voice gone, Joe Lewis drops from sight. His piano player Austin Mack (Eddie Albert) and another friend Albert) and another friend (Jackie Coogan) finally discover him acting in a cheap burlesque house and drinking heavily. They arrange to put him in a b g henefit show. He still has no voice, but his gags kill the customers.

A rich society girl. Lettle Page

Film Notes and Hollywood Headlines from

HOWARD

"WE'VE got a gasser," says
Frank Sinatra. "If the
people don't like me in 'The
Joker Is Wild,' I'm through."
The film portrays the real life
story of Joe E. Lewis (Sinatra),
who starts as a normal of the story of Joe E. Lewis (Sinatra),
who starts as a normal of the story of Joe E. Lewis (Sinatra),
who starts as a normal of the story of Joe E. Lewis (Sinatra),
who starts as a normal of the story of Joe E. Lewis (Sinatra),
who starts as a normal of the story of Joe E. Lewis (Sinatra),
who starts as a normal of the story of Joe E. Lewis (Sinatra),
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who starts as a normal of the story of Joe E. Lewis (Sinatra),
who starts as a normal of the story of Joe E. Lewis (Sinatra),
who starts as a normal of the story of Joe E. Lewis (Sinatra),
who starts as a normal of the story of Joe E. Lewis (Sinatra),
who starts as a normal of the story of Joe E. Lewis (Sinatra),
who starts as a normal of the story of Joe E. Lewis (Sinatra),
who starts as a normal of the story of Joe E. Lewis (Sinatra),
who starts as a normal of the war and Joe and plants the use of the war and Joe and plants the many points. The "Mister Rock 'n' Roll "Blim, which includes Lionet Hampton, respectively has 23 new (?) songs. . . . The story of Joe E. Lewis (Sinatra),
who starts are a normal of the war and Joe and plants the use of the war and Joe and plants the use of the war and Joe and plants the use of the war and Joe and plants the use of the war and Joe and plants the use of the war and Joe and plants the use of the war and Joe and plants the use of the war and Joe and plants the use of the war and Joe and plants the use of the war and Joe and plants the use of the war and Joe and plants the use of the use o

the new musical comedy "Tunnel of Love." . In the "Jailhouse Rock" movie they say that Elvis Presley "claws his way over friend and foe alike to win fame and fortune in the music world," . . Singer Johnny Desmond plays the lead in "The Teenage Story"—follow up to the new "Going Steady" film. . . Vocalist Steve Rowland is with Stewart Granger in "Gun Glory." which has a ballad sung by Burt

DISC DATA. . . Decea has a re-vival LP of the Dorsey Brothers. . . Marlene Diotrich's first Dot record "Another Spring, Another Love " has just been released. . . .

but his gags kill the customers.
A rich society girl. Lettle Page (Jeanne Crain), falls in love with him, but he keeps putting off marriage. One of the chorus girls others, Bing Crosby is heard, but not in the show, Martha (Mitzi seen, singing "June In January."

Sinatra does a magnificent job in the title role.

You'll enjoy, too, the tamous old you'll enjoy, too, the tamous old with RCA victor. . . Stan Freberg discovered a girl vocalist who doesn't want money as she's afraid it will keep the woll away from the door, . . .

It was almost impossible. For the Trio (Ted, guitarist Bob Rogers and bassist Teddy

Wadmore double the Society

Restaurant, where they also accompany the cabaret.

And every night of the week

at 6.5 they also appear in BBC-

And there were rehearsals that day for the first of their

regular appearances in ITV's "For Pete's Sake," for which

Ted has written the signature

And every Monday, anyway, Ted is in ITV's "Studio E." where he presents the Pop Of

I SEE to my horror that appeal to a wide, discriminating public, and TV—where programmes such as the Rosemany Cloppey

million copies per week. But much as most of us and eventual sale overseas. may be inclined to throw up our hands (again) and declare that the longer we stay in the business the less we know about it, the fact remains that the really good songs have never been in a healthier position. And will continue so,

#### Three reasons

THREE things contribute to

The LP-because it is deto last and cannot signed usually afford to rely upon momentary gimmick-hits: The musical film-which again is generally designed to

in America and continues to sell around a quarter of a Liberace films are made with an eye to reissue in the States

Swinging back ATEST swinger of the "thirties to make a wel-come return is "Chicago." And

it's Sinatra who's putting it back on the map on record and

The Week. And next week they add to the list by starting in Cliff Michelmore's "Playbox" on BBC-TV. So . . . take it as read. Ted!

TV's "Tonight."

P.S .- On Sundays, guess what! American bases!

P.P.S.-Nice singer guesting at the B. of M. on Wednesday. should please Ben Nis-

Dorothy Edmond. After 11 years with Box It's Bert and Cox (seven of them as a

Director), he's moving on Mon-day to take over General Management of Feldman's.

REPORTED last week that a scheme had been set up by Bernard-Wilcox Enterprises And apart from any new in New York to save tax British and American material he may discover, he's got a terrific catalogue of "stan-America and American per-America and American perdards" to play with. formers playing Britain, "Chicago" is one. Others in-Further investigation shows clude such favourites of the jazz hat Herbert Wilcox is better

and pop merchants as "Margie" and "September In known to us as Bert Wilcox. ormerly with offices in Earlham Members of the Musicians Heart-cry Union are not permitted to

accept engagements from him.

OVERHEARD along Greek "Who's this new French

According to the guest-list, Ted Heath, Steve Race, Lou Preager and Norrie Paramor were there, too, but it was impossible to see everyone in a crush that included Michael Redgrave, Margart Lockwood, Mr. and Mrs. Laurence Harvey (Margaret Leighton that was), Jack Hawkins, Norman Wisdom, Hughle Green, Robert Beatty, Richard Hearne, Peter Sellers, Susan Stephen, Sir Donald Wolfit, Sir Ralph Richardson . . . it was all rather like being in a film with a genuinely all-star cast. And, in fact, that's what it was with the film cameras whirring and Jayne Mansfield is in London for a feelays to fact, that's what it was, with the film cameras whirring and boost her picture, "Oh! For A M

LEONARD FEATHER Race, when able assortment of features 23/2 57), into his yearbook, the first several fast

annual companion to "The Encyclopedia Of Jazz."

They include Benny Good man's foreword, Feather's "What's Happening" chapter, a stack of information on the likes Jazz Pan, a hundred or so photographs, and sections devoted to disc jcckeys, records, international polls

Meat

The real meat, for anyone who uses jazz refer-ence books, is the 50-page section of biographies of many jazzmen left out of the "Encyclopedia," and additional details about some who were in it.

Then comes the "Musicians' Musicians" Poll, in which 101 leading musicians cians took part. Steve Hacke

reviews Lord Feather's

"The Emiclopedia if Jazz " Yearbod r Ltd., 42s.) (Arthur B

> voting for lespie and

Not in the Poll are Hines, Hampton, Edison, Teagarden, Edmond Hall, Vic Dickenson, Dicky Wells, Higginbotham, Trummy Young, Jo Jones, Walter Page, Freddie Green and a Page, Freddie Green and Barton, F few more established stars.

JOHN McMILLAN, Programme Controller of Associated-

Thursday to celebrate the second anniversary of ITV. His

gimmick? The whole affair was on a boat actually steam-

So there we were, just before midnight, about a thousand of us, in evening dress, standing on board the M.V. Royal Sovereign, at Tower Pier, Searchlights with A-R's star on their beams shone on the few clouds there were about; the bars were popping mag-

nums like distant gunfire; from all sides bare shoulders

Well represented

The world of music was well represented. Playing were Sidney Jerome and his Orchestra. Gerald Crossman and a small group strolled among the guests and, in the forward saloon, Bob Harvey was sounding like the forbidden LP of "My Fair Lady."

Queueing for hot roast chicken legs and fresh Scotch salmon were Dickie Valentine and Geraldo. Dennis Lotis was already tackling his grub; Pete Murray was dancing on "C" deck; Juliette Greco was sipping champagne with Richard Todd; Maurice Winnick was in deep conversation with Bernard Braden under dazzling film lights; and Jack Payne was gazing out of a porthole at the passing docks.

out of a porthole at the passing docks.

As the Royal Sovereign moved swiftly under an open, spotlit
Tower Bridge and down stream, the dazzle of stars went on.

Guest-list

direction.

and expensive scent turned newly brilliantined heads.

Just after midnight, we were off. I went below.

ing down the Thames.

Rediffusion, threw a fantastic midnight party last

Criticism

There has been criticism There has been criticism that says a preponderance of modernists results in, for example, Gillespie polling 45 for "greatest ever" against Armstrong's 39, J. J. Johnson scoring 30 to Teagarden's 20 and Dickenson's five and Parker notching 76 to Hodges's 17. I know that if I had dis-ibuted the ballots on my fairest basis, the balance would have been signifi-cantly different. For me, then, this weakens the importance of the findings. But it cannot make them

arc-lights blinding in every

You may well have seen some of it in the two-hour birthday



Above—Diana Decker tempts Norrie Paramor with a leg of chicken. Below-the same scene but the participants are film star Jackie Lane and radio personality Richard Lyon. A thousand guests attended the midnight party.





Above—Jack Payne, Ambrose and Dennis Lotis enjoy the food during the midnight

party on the Thames. Below left—the TV camera records the proceedings for the

two-hour birthday show. Right—Mr. and Mrs. Dickle Valentine dance on deck.





# -Elkan Allan



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skiffie singer, Les Hobeaux?" \*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*



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HE DIGS ROCK 'N' ROLL

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Most for the Gold Friend Brunswick III TONIS THE MOVIES series g Playing 331 r.p.m. **MUSIC FOR** 

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THE **GIRL FRIEND** 

rigan and But it cannot make Miller on less than engrossing.

Alfred Newman and his Orchestra, Victor Young and

THE DECCA RECORD COMPANY LTD LONDON SW9

SHE LOVES THE MOVIES his Orchestra and The Four Aces LAT 8203 Artie Shaw and his Orchestra LAT 8204 BRUNSWICK LTD branch of

DID SOMEONE SAY A PARTY

A CCORDING to reports, Sugar Ray Robinson walked out of the ring £100,000 the poorer after his fight with Basilio on Tuesday night. Taxmen and agents were awaiting him with demands otalling 319,644 dollars more than his 483,666 dollars purse. 'Me and Sugar Ray!" the comment of a well-known recording and Variety vocalis when I told him this, One-man-band TE plays trumpet, piano. bass, drums, vibraphone, Latin - American percussion, composes and arranges. No. He also plays clarinet and iolin, but confesses he's a little out of practice on these. his first disc is just out -a Melodisc recording of "Fire Down Below" backed by his composition, "Cha-Cha Cha-Tres" (because it was written at three in the morning) which has been bought by Southern Music. This man of many talents i Ido-Martin, over whose eight-piece at the Côte d'Azur I have previously enthused. Born in Singapore, son of a bandleader, he has led his own groups at the Capitol and Raffles there, toured the Far East, and even taken a group to

Everything from sticks PRESIDENT to bass drums are AT YOUR shown in this handy pocket size brochure. LOCAL ALLAS BUILDING

MUSIC SHOP Music, music, music TRIED to have a word with pianist-leader Ted Taylor on Monday. To compliment him on the entertainment his Trio presents at the Bar Of Music over the Pigalle Restaurant in

THE FEMININE TOUCH

Bill Haley and his Comets, Gloria Mann,

在本台大台大台大台大台大台大台大台大台大台大台大台大台大台大台大台大

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MUST take many of you to task for the slapdash way in which you present your manuscripts. How on earth you expect anyone to be interested in a crumpled, bedaubed, tattered and torn piece of music paper I cannot imagine. Every publisher and recording manager will tell

by Hubert W. David

you that quite half the manuscripts they receive are unreadable-they look more like something the dog brought in than an intended hit

Again, many manuscripts sent to the Bureau are submitted with a stamped addressed envelope so small that it is necessary to fold the MS half a dozen times to make it fit. Do

necessary to fold the MS half a dozen times to make it fit. Do not try and squeeze a quart into a pint pot. Get an envelope that gives your manuscript room to breathe.

If you have little knowledge of the piano keyboard it is quite useless trying to put your dots down on paper yourself. You will need to get in touch with someone competent to do the job for you. Many writers have found their local music dealer or band leader can recommend someone to help them.

It is possible to compose a melody with no knowledge of the piano keyboard. Irving Berlin when he first discovered he had the natural gift of melody did not know which note was which—but he did know when a melody sounded right.

#### Do it yourself

THIS of course, did not stop Berlin from eventually learning

to do this for himself, for he was a trier if ever there was one. St., although at the moment you may have to enlist professional help, you will find in the long run a do-it-yourself policy can be tried with the aid of a text-book.

First of all, "The Pianist's Catechism," by John Blockley (published by Ascherbergs, Ltd. at 4s.), is quite a good book to study, for here you get the rudiments explained to you, to get you acquainted with the value of the notes, the timing and splitting up of the melody into separate bars. As you go on you can ting up of the melody into separate bars. As you go on you can invest in a "Book of Essential Harmony" (Ascherbergs, 5s.), and you then start to see how the chords build up underneath the melody line itself.

So many budding songwriters seem to think songwriting is the one hobby which costs you nothing and rush in where angels fear to tread, on a glorious "money-for-nothing" spree. Believe me, without the tools of the trade you will never get started in any business.

#### Write clearly

T is not absolutely necessary in the first instance to provide a complete piano score for every song you write—you can submit a top line melody copy only. But always write the lyric underneath this melody line to ensure that both words and music scan correctly. The Songwriter Coupon will be back next week,



HERE's a wonderful parcel you can receive BY POST! Send 20/-deposit today and this portable, 4-speed Regentone record player will be yours. It plays any speed and size of record. Luxury refinements include twin sapphire Styli and large built-in speaker in magnificent two-tone leatherette cabinet. Jump to it, and the postman will come knocking on your door!



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And who should know better than the popular maestro of the magnetic tape, the man who bewitches millions on TV and Radio with his special brand of record magic? Get a Walter yourself and start rounding up your own records—voices, music, sound effects—your Walter 303 will bring them back to life.



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### BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended September 21, derived from Information supplied by 21 leading record stores \*

This Last week Work

Title

Artist

Labe'

Columbia

THIS copyright list of the 24 best-selling songs for the week ended September 21, 1957, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.) Other discs—Joan Savage (Col); Gary Miller (P-Nix) LOVE LETTERS IN THE SAND (8) LAST TRAIN TO SAN FERNANDO Johnny Duncan Columbia Hay Lang (Bruns) RCA Harry Belafonte ISLAND IN THE SUN (4) WITH ALL MY HEART Petnia Clark Pre-Niza
Dave King (Dect); Eve Boswell (Par); Joan Savage (Col);
Jodi Sanda (Lon); Judy Scott (Bruns); Buddy Greco O

London WANDERDY EVES Charlie Gracie HMV Elvis Presley ALL SHOOK UP (5) Vogue-Coral Kathie Kay Debbis Reynolds (10) TAHMY Richard Hayman (Mer); Pat Kirby (Bruns); Kath (HMV); Dennis Lotis (Coi); Ames Brothers (RCA) HMV Elvis Presley PARALYSED Tommy Steets Decca WATER, WATER 10 Tommy Steele Decca (11) HANDFUL OF SONGS 11 Little Richard London JENNY, JENNY 12 (18) E LOVE Everly Brothers London
Rory Blackwell (Par); Beverley Bisters (Dec); We
Pierce (Bruns); Chuck Miller (Mer); Dene Boys (HMV) BYE BYE LOVE 13 (L2) THAT'LL BE THE DAY 14 TEDDY BEAR 15 (13) LITTLE DARLIN' 16 (16) WEDDING RING BUILD YOUR LOVE 18 (-) STARDUST 19

Russ Hamilton Oriole

Russ Hamilton Oriole

Johnnie Ray Philips

Eddie Dexter (Cap); Stan Kenton (Cap); Oscar Pettiford (Vict); David Rose (MCM); Zlegy Elman (MCM); Jimmy
Tyler (Par); Mike McKenzie (Col); Fela Sowande (Dec); Benny Green (Esq); Dave Brubeck (Vict); Dick Hyman (MCM); Hoazy Carmichael (Bruns & HMV); Tommy
Dorsey (HMV); Phillip Green (Par); Jan Garber (Cap); Artic Shaw (HMV); Phillip Green (Par); Jan Garber (Cap); Artic Shaw (HMV); Billy Eckstine (MGM); Jo Stafford (Phi); Louis Armstrona (Phi & Bruns); Lionel Hampton (Phi); Louis Armstrona (Phi & Bruns); Bill McGuffie (Vict); Elchard Malthy (HMV); Phillip Green (Par); Benny Goodman (Phi)
IN MAN Lonnie Donegan Pye-Nira

IPORMATION FOR RECORD (MICH); Popular Michigan (Proposition of the Cap); Macmelodies (Proposition of GAMBLIN' MAN

\* STORES SUPPLYING INFORMATION FOR RECORD CHART LONDON—W. A. Carke, S.W.6; Popular Music Stores, E.6; Leading Lighting, N.1; Imhofs, W.C.1; Rolo For Records, B.10. MANCHESTER—Duwe Wholesale, Ltd., 1; H. J. Carroll, 18. CARDIFF—Boyds, BIRMINGHAM—R. C. Mansell, Ltd., 2; NEWCASTLE—J. G. Windows, Ltd., 1. SOUTH SHIELDS—Saville Brothers, Ltd., TORQUAY—Paich and Co., Ltd. BOLTON—Engineering Service Co. BLACK—WOOD—Glyn Lewis, Ltd., BLOUGH—Hickies, HULL—Sydney Scarborough, Ltd. LIVERPOOL—Nems, Ltd. GLASGOW—McCormack's, Ltd. WORTHING—J. W. Mansfield, Ltd., MIDDLESBROUGH—Syken' Record Shop. EDINBURGH—Bandparts Music Stores, Ltd., 1.

1. (1) LOVE LETTERS IN THE SAND (A) (2/-) (2) FORGOTTEN DREAMS (A) (2/6) ..... Mills Music

(6) TAMMY (A) (2/-) Macmelodies (3) WITH ALL MY HEART (A)

4. (3) WITH ALL MY HEART (A)
(2/-) Bron
5. (6) ISLAND IN THE SUN (A)
(2/6) Peldman
6. (4) DIANA (A) (2/-)
Robert Mellin
7. (5) AROUND THE WORLD (A)
(2/-) Berling
8. (9) WE WILL MAKE LOVE (B)
(2/-) Melcher-Toff
9. (8) LAST TRAIN TO SAN FERNANDO (A) (2/-) Easex
10. (10) PUTTIN' ON THE STYLE
(B) (2/-) Easex
11. (13) IN THE MIDDLE OF AN
ISLAND (A) (2/-) Morris
12. (11) MR. WONDERFUL (A) (2/-)
Chappell
(12) BYE BYE LOVE (A) (2/-)

24. (24) START MOVIN' (A) (2'-) Bradbury Wood

Two titles "tied" for 22nd position. A-American; B-British; P-Others. (All rights reserved.)

## JAWA DISC

B'mingh Glasgow Cardiff Points Week Ended September 21, 1957 Last week Title Label Artist week JAZZ AT OBERLIN (LP) Dave Brubeck Vogue 1 2 A SWINGIN' AFFAIR (LP) Frank Sinaira Capitol CHICO HAMILTON QUINTET IN HI-FI (LP)
MUSIC FROM "SWEET SMELL OF SUCCESS" (EP)
CHICO HAMILTON QUINTET (LP) 3 Vogue 4 Chico Hamilton Vogue 25 5 Vogue JAZZ IMPRESSIONS OF THE USA 6 13 Dave Brubeck Philips 7 CONCERT BY THE SEA (LP) Philips Erroll Garner 17 Ba APRIL IN PARIS LP Coun! Basie Columbia LAST TRAIN TO SAN FERNANDO Johnny Duncan Columbia 80 PUTTIN' ON THE STYLE Lonnie Donegan Pye-Nixa 11 GEORGE LEWIS RAGTIME BAND Tempo BASIE'S BACK IN TOWN (EP) 12 13 Count Basic Columbia Clet 13a CHARLIE PARKER PLAYS COLE Columbia MAINSTREAM OF JAZZ (LP) 13b Gerry Mulligan Emarcy 11 15 GERRY MULLIGAN QUARTET (EP) Vogue TEAGARDEN-JAZZ GREAT (LP) 16 17 Jack Teagarden London 17a 13 DUTCH SWING COLLEGE (EP) Phillips I FREL LIKE A NEW MAN (LP) 176 Joe Newman MUGGSY SPANIER DIXIELAND BAND (LP) SATCH THE TRUMP (EP) 170 Louis Armstrong Philip

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

(Week commencing September 29)

Kenny BALL Jazzmen Bunday: Cooks Ferry Inn. Edmon-Monday: Greyhound, Chadwell

Thursday: Odeon, Chelmsford

Owen BRYCE and Band Wednesday: Maldstone Highfield House,

Johnny DANKWORTH and Orchestra Sunday: Hippodrome, Dudley Thursday: Samson and Hercules Ballroom, Norwich Priday: Spa Royal Hall, Bridling-Saturday: Drill Hall, Grantham

Eric DELANEY and Band Sunday: Pavillon, Scuntherpe Priday: Trocadero Ballroom, Saturday: City Hall, Sheffield KIRCHIN Band

Tuesday: Byron Hotel, Southall Wednesday: Feathers Hotel Feathers Hotel, Thursday: Galety Ballroom, Grimsby Priday: Town Hall, Cleckheaton

Sunday: Cy Laurie Club, W Tuesday: Cy Laurie Club, W Priday: Cy Laurie Club, W Saturday; Rushden

LAURIE and Band

Vio LEWIS and Orchestra Priday: Bavoy, Southers Saturday: Regency Ballroom,

Terry LIGHTFOOT Jazzmen Sunday: Do Montfort Hall, Leloester Tuesday: Assembly Hall, Barnet Wednesday: Market Hall, St. Thursday: Mack's, Oxford St.

Friday: New Arts Theatre, Swan-

Saturday: Town Hall, Reading Freddy RANDALL and Band Saturday: Drill Hall, Walsall

Alex WELSH and Band
Sunday: Jazz Club, Wood Green
Tuesday: Mack's, Oxford St.
Thursday: Jazz Club, Watford Saturday: Guildford.



Johnny Dankworth -Midlands and North

## AMERICA

As listed by "Variety"—lasue dated September 25, 1957

1. (1) TAMMY .. Debbie Reynolds 2. (2) HONEYCOMB

Jimmy Rodgera 3. (4) THAT'LL BE THE DAY

4, (3) DIANA ..... Paul Anka (5) WHOLE LOT OF SHAKIN' GOIN' ON, Jerry Lee Lewis

6. (7) FASCINATION, Jane Morgan (6) RAINBOW .. Russ Hamilton 8. (8) CHANCES ARE

Johnny Mathia 9. (-) HAPPY, HAPPY BIRTHDAY, BABY ..... Tune Weavers 18. (20) MIDDLE OF THE ISLAND

Tony Bennett 11. (-) WAKE UP LITTLE SUSSIE Everly Brothers

(9) IT'S NOT FOR ME TO SAY Johnny Mathia 13. (-) HULA LOVE .. Buddy Knox 14. (-) BLACK SLACKS

15. (12) GONNA SIT RIGHT DOWN

(-) REMEMBER YOU'RE MINE Pat Boone (33) MR. LEE ..... Bobestes 18. (15) AND THAT REMINDS ME

Della Reest (11) AROUND THE WORLD

20. (17) AROUND THE WORLD

Two records " tied " for 11th and 18th positions. Three records " tied " for 15th position. Reprinted by permission of "Variety."

# Perfect— but she palls

PATTI PAGE with Jack Rael and his Orchestra: "Page 1"—Don't Blame Me; I Don't Stand A Ghost Of A Chance; I Only Have Eyes For You; Every Day; Stars Fell On Alabama; I'll String Along With You Stay As Sweet As You Are; Hed Sails In The Sunset; Nobody's Darlin' But Mine; East Of The Sun; I Wished On The Moon; It's Been So Long (Mercury MPL6524).

Patti Page sings like a ven-inioquist's doll—devoid of feel-ing but mechanically perfect. A novel point, and to a degree apposite. I must admit that Patti palls after extensive listen-

ratti palls after extensive listening—but the same is true of so
many of today's pop singers.

Usually, though, interest is
sustained by the accompaniments they often get from
imaginative MDs. That is why,
ay, LPs by June Christy (with
Pete Rugolo) and Frank Sinatra
with Nelson Riddle) are always
accoptable.

acceptable.
Unfortunately, the tracks on this Page LP tend towards a sameness that sets the attention

wandering.

The exceptions are "Stay As Sweet As You Are" and "I Wished On The Moon," in which that cool tenor (probably the same man as heard on Pattl's memorable "Come Rain Or Come Shine") is again featured to commanding effect.

SARAH VAUGHAN: Please Mr. Brown/Band Of Angels (Mercury MT176).

PLEASE, MR. BROWN" is an engaging novelty tango in which Sarah implores her dance partners to behave themselves.

This is an unusual song for Sarah but she makes the most of it. Well worth a hearing.

The backing is not. This is one of those pop songs whose religious allegory I find distasteful. The treatment carries the motif through to the bitter end. Yet Sarah sings with her usual command and integrity.

FRANKIE BRENT: Be My Girl/Rang Dang Doo (Nixa N15103).

PRANKIE BRENT. an member of the Bellboys. in the groove with these titles— both made in Britain. But it is a groove that will send only those greying cats who favoured rock—

## CAPSULE REVIEWS

Fascinating Rhythm; Minor (Columbia-Clef SEB10076)

1 953 GETZ, musicianly as ever, playing with more verve than in many of his carlier records, especially on the unfinished "Pascinating Rhythm" (is this a cut short track from some LP?) but bardly what you call but hardly what you call

Bob Brookmeyer, with his deadpan valve-tmb. tone, makes dull listening. Best performance comes from performance comes from pianist Johnny Williams.—

PETE DAILY AND HIS CHICAGOANS (EP)
There's A Quaker In Quaker
Town; Just A Closer Walk
With Thee; Swanee River;
Tin Roof Blues. (Tempo EXA60).

MEDIUM - GRADE Dixieland, well led by Daily's cornet and relieved by occasional flashes of solo clarinet or trombone.—M. J.

VERY SPECIAL OLD JAZZ (EP) Dick Heckstall-Smith Quintet; Fish Man; Monochroms. Al Pretty Mama: Last Minute Blues. (Nixa NJE1037.)

HECKSTALL - SMITH'S
soprano and Sandy
Brown's clarinet team well
on the first pair, and they
are exceptionally well supported by a section which
has Major Holley at the bass.
Despite Holley again, and
sood work by Brown and
Fairweather, the Bextet
titles lack spirit.—M. J.

#### Reissues

WARDELL GRAY (as featured in TEDDY CHARLES'S WEST COASTERS) — Lavonne/Paul's Cause So Long Broadway/The Man I Love. (Prev. Inc. Esquire 12 in LP 32-616, re 25/4 57.) Now also EP145. revd.

LOUIS ARMSTRONG AND HIS ORCHESTRA Perdido Street Blues/2.19 Blues (Prey Bruns-Blues Down In Honky Tonk Town. (Do 03165.) Now all also EP OE9287.



(Pts. 1, 2 and 3) — Trees; Eweet Slumber/Do Nothin' Till You Hear From Me; The Very Thought Of You (Bruns. OE9331) — On A Slow Boat To China; Because Of You/What Would People Say7; Just A Kid Named Joe (Bruns. OE9332) — I Hadn't Anyone Till You; I'll Get Along Somehow/It's Been A Long, Long Time: The Town Crier (Bruns. OE9333).

(Bruns. OE8333). PULLING out all the stops—
like a slap-happy Wurlitzer player—sleeve-writer Mort Goode eulogises: [Hibbler's] "purely personal pattern of expression distinguishes him. He is intrepid, intrinsic, intense. Make no mistake about it . . . the man is immense."

Quite a boy!

Quite a boy!
Quite a singer, too, of course.
But one whose highly cultivated
style must have a specialist
appeal. If you like Hibbler, then
these EPs are for you.

But I personally wish the accompaniments by Jack Piels showed more style and imagination. Hibbler's planist, John Malachi, is heard to good effect in "Do Nothin' Till You Hear From Me."

JOHNNY MADARA: Be My Girl/Love-sick (HMY 45-POP380).

OHNNY stems from the Presley school. Will some-one please show a little origin-ality for a change? JIMMY DORSEY ORCHESTRA: June

Night/Jay-Dee's (HMV 45-POP383). Boogie

"JUNE NIGHT" is said to be following up the popularity of Jimmy Dorsey's "So Rare."

It puzzles me. This dated treatment, with its corny alto (by Dick Stabile) and jumpy vocal group, has little to con-mend it to any particular pop-faction.

"Jay-Dee's Boogie Woogie" is

pop discs by LAURIE

> no match for brother Tommy'smade many years previously.

RICKY NELSON: You're My One And Only Love BARNEY KESSEL ORCHESTRA: Honey Rock (HMV

45-POP390). RICKY NELSON, a 17-year-old, is another of those tortured

teenagers.

JATP guitarist Barney Kessel was responsible for the rock number on the reverse. If Nor-man Granz was around at the time he should be ashamed of himself!

TOMMY SANDS: Let Me Be Loved (Cap. 45-OL14781).

THIS is a decidedly mournful song based on the theme from "The James Dean Story." Should register strongly with the Dean cultists. Backing unavailable at press

THE FOUR DOLLS: Three On A Date / Proud Of You (Cap. 45-GL14778).

THE Four Dolls are a group of 12-year-olds who made a demonstration disc for a music publisher—the father of one of

We will pass over the incongruity of such youngsters singing a song like "Three On A Date" and merely say that these efforts sound as amateurish as the story

This is not to decry amateurs. Some find their efforts engaging. Personally, I do not.

IDO-MARTIN and his Latin Band: Cha Cha Cha Tres Fire Down Below (Melodise 1432).

I ONDON'S Côte d'Azur bandleader Ido-Martin makes his
disc bow with these titles—both
styled—as the labelling indicates
—in the L-A idiom.

"Cha Cha Cha Tres" swings
at a relaxed, easy beat ideal for
dancing. And leader Ido-Martin's
trumpet reveals that he has a
strong sense of jazz phrasing.
Less successful is "Fire."
Singer Beryl Wayne has a pleasant voice, but her intonation
could be truer.

#### Rushing shares triumph

JIMMY RUSHING'S London concert debut at the Coliseum on Sunday was a triumph both for the singer and the accompany-ing Humphrey Lyttelton Band.

Band.

In his review of Rushing's opening night at Sheffield, Max Jones wrote that he was singing as well as ever and was "the authentic thing in Jazz vocalists".

There is little I can add to that except to comment on the original sound of his broad voice and the versatility with which he handles beat numbers and ballads with equal mastery.

beat numbers and ballads with equal mastery.

On such songs as "If I Could Be With You One Hour Tonight" and "I Want A Little Gir!." Rushing sticks very close to the melody and yet it is jazz singing at its best.

The Lyttelton Band was excellent. This is not only the most musicianly group Humph has ever had but the most swinging, most original

Humph has ever had but the most swinging, most original and most exciting.

Stand-out soloist was undoubtedly Tony Coe, whose alto was a revelation. What he will be like in a year or two's time is a thought to make any jazz minded mouth water.

I liked the way the group as a whole as well as the

I liked the way the group as a whole as well as the individual soloists built their contributions to exciting climaxes. Humph's backing to the singer on "How Long Blues" was a gem.

The band's only fault was one of volume. Occasionally Rushing's efforts were swamped by the accompaniment.

#### Nancy Whiskey

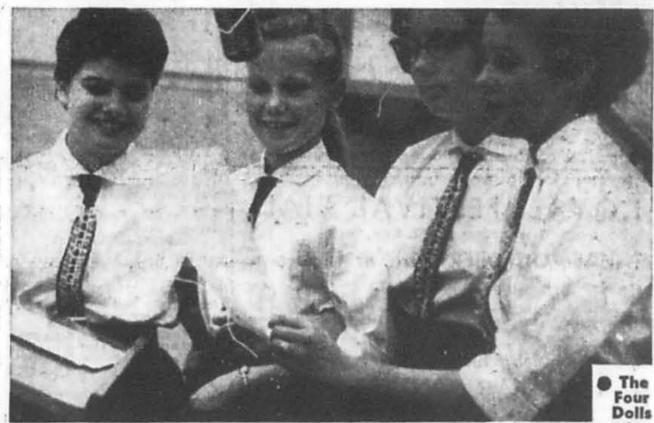
ONE of the few good things skiffle has brought to light is Miss Nancy Whiskey.

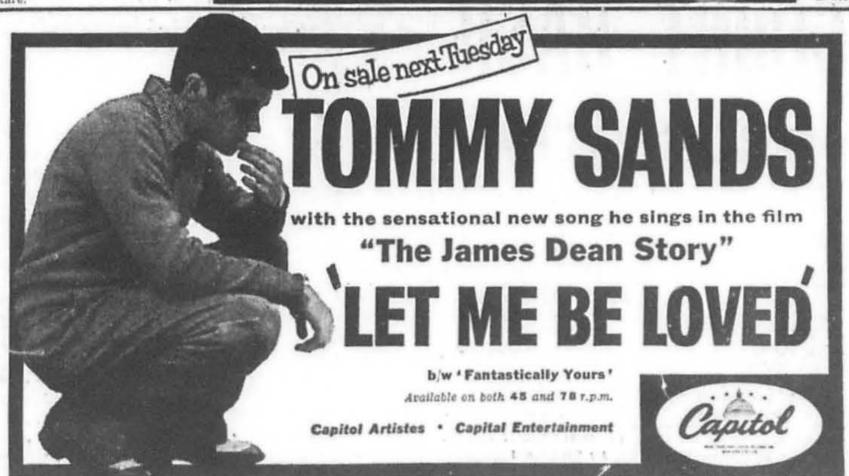
Topping the bill at the Metropolitan, Edgware Road, this week she shows off her unique voice in a highly satisfying mixture of skiffle, jazz and folk songs.

She has a strong personality which comes across the footlights well and a commendable Northern bluntness in announcements—"Now's the time for me to flog my records."

The sight, and sound, of guitarist Diz Disley singing and whistling is also something to be treasured. His guitar playing fits the act remarkably well.

Bob Dawbarn





#### HILL NA REBUILD A LYTTHELITON CLUB

Mack's, 100 Oxford St., W.1 presents as a special attraction, two evenings with FRI.

#### JIMMY RUSHING

HUMPHREY LYTTELTON

AND HIS BAND

Wed., Oct. 2nd & Sat., Oct. 5th Weekly Programmes

Fri. 27 Sept. Sandy Brown's Jazz Band Sat. 28 .. Alex. Welsh and his Band Sun. 29 .. Sandy Brown's Jazz Band Mon. 30 .. Chris Barber's Jazz Band Tues, 1 Oct. Alex. Welsh and his Band Ned. 2 .. (as above)

Thur. 3 .. Terry Lightfoot's Jazzmen Sessions com. 7.30 p.m. Suns. 7.15 p.m.

BOOK NOW for the next Conway Hall Concert by the LYTTELTON BAND, Thursday, October 10th, at 7.30 p.m. TICKETS from Office or Club. 4/-th.L.C. Members, 3/-)

Details of Club and Sessions from H.L.C. Office, 8 Great Chapel Street, W.1. Gerrard 7494

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At Studio '51, 10 / 11 St. Newport St., Leicester Square (Tube) Open at 7.30 every

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KEN COLYER'S JAZZMEN SUNDAY (7.15)

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WEDNESDAY MIKE PETERS JAZZMEN

Apply NOW for membership 3/- per annum-

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Membership Fee 1/87.30-10,30 p.m.

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TIDDY LAYTON'S JAZZ BAND (Featuring Trever Williams) MINE PITERS & HIS BAND (Featuring Johnny Mortimer) are Bonds booked for your pleasure.



# 

Rik Gunnell and Tony Harris present the best in laza at Club "M." at the Mapleton Restaurant, Coventry Street. W.L.

Jazz fans' night out! Joe Harriott with the Alian Gan-ley Trio, Tommy Whittle Quartet, Guesta: Bobby Orr, Harry Klein.

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SUN., 7.30-11: "Back "Back from the West Coast." Buddy Featherston-haugh Quintet featuring Bobby Wellins, Kenny Wheeler, Plus Britain's best quariet: Allan Ganley Trio with Joe Harriott Coast." with Joe Harriott,

GLUB Rock-'n'-roll at the luxurious HALEY Mapleton, with 'Lo Don and THURS, the Ravin' Rockers and 8-11 Sunday afternoon, 3-8 p.m. EUROPE'S HOUSE OF SOUNDS-

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Jeff Kruger's

"JAZZ AT THE FLAMINGO."

33-37, Wardour Street, W.1.

\*TONIGHT (FRIDAY) at 7.30:

dizzy reece quintet
tony kinsey quintel
dizzy reece quintel
tony kinsey quintel
dizzy reece quintel
dizzy reece quintel
#SUNDAY (29th) at 7.30:

"the jazz couriers"
don rendel! sextet

don rendell sextet

weenessel (2nd) at 7.30:
don rendell sextet
teny kinsey quintet
comperes: tony hall, bix curtis
COMBINED Flamingo Florida membership: either 5/- till end of 1957.
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Harrow, Middx. Saves you 7/6 weekly. ANOTHER SENSATIONAL SESSION

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FLORIDA CLUB.
Cafe Anglais, Leicester Square.
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"THE JAZZ COURIERS"
DON RENDELL SEXTET.
Emcced by Tony Hall.
Stay in that "come-early" groove!

. FRIDAY (TONIGHT) . ABOUT \$38: PETER BURMAN presents the DILL JONES TRIO with TUBBY HAYES. — El Toro Club (1 min. Finchley Road Station).

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OCTOBER 4! Phenomenal FLEET
STREET LUNCHTIME JAZZ by
MULLIGAN-MELLY! Ask your friends
about fantastic FLEET STREET
LUNCHTIME JAZZ CLUB now!

A BRUCE TURNER JAZZ COCK-TAIL, at Mac's 41, Gt. Windmill Street, 12:30-2 pm. ABSOLUTE RIOT to hear the new DAVE CAREY JAZZBAND, STREAT-HAM PARK HOTEL, Mitcham Lane. Nearest Underground: Tooting Broadway.—See also Monday.

A JAZZ DANCE at PUTNEY BALL-ROOM, Lacey Road, Putney High Street, with THE GROVE JAZZ-BAND, Next week: The Littlejohns

ALAN JENKINS' JAZZMEN, at Oxhey Golf Club Pavilion, Carpenders Park, 7.45.

ALL CHEAM memberships valid.
THAMES HOTEL. Hampton Court:
MIKE DANIELS DELTA JAZZMEN.
Listen. Jive Licensed. 8-11 p.m.
AT THE SKIFFLE DELLAR, 46.
Greek Street, 7.30-11 p.m.: THE
SUPERB OLD TIMERS featuring Alex
Whitehouse, Denny Carter, John Paul
and Little Joey, together with the
Boweevils Skiffle and THE ALBERTS.

BIRDLAND,
Denglow Studios. Chadwell Heath,
every Friday, 7.30-11.30. Licensed bar
This week: ROY WILLOX.

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General Manager: T. E. BEAN, Esq.

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SPECIAL LATE NIGHT MATINEE AND PREMIERE

## ORCHESTRA

TICKETS: 5/-, 7/6, 10/-, 15/-, £1. Obtainable from HAROLD DAVISON, LTD., Eros House, 29-31 Regent Street, London, S.W.1 (Enc. S.A.E.), or from Royal Festival Hall Box Office.

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Every Thursday and Saturday at 7.30 p.m. THURSDAY, OCTOBER 3

SATURDAY, SEPTEMBER 28 "THE BATTLE OF THE SAXES" featuring

BRUCE TURNER and BETTY SMITH DILL JONES TRIO BETTY SMITH QUINTET

**EDDIE THOMPSON QUARTET** with DIZZY REECE, MALCOLM CECIL,

DANNY CRAIG BETTY SMITH AND HER QUINTET

Admission: Thure. 4/-, Sat. 5/-, No Membership Fee.

Comperes MAURICE BURMAN Air Conditioned

DORIC BALLROOMS, BREWER STREET, LONDON, W.I.

FRIDAY-contd. CIVID HALL, CROYDON:
KEN COLYER'S JAZZMEN.
BOB KELLY, SKIFFLE GROUP.
Seats 5/-, 4/-, 3/-. Book now, Civic
Hall (Cro. 3338) or at box office.

CROYDON JAZZ CLUB, Star Hotel, London Road: TEDDY LAYTON'S JAZZMEN, plus MAD HATTERS Skiffle Group.

CY LAURIE Jazz Club: BRIAN TAYLOR HOT SEVEN, 7.15-10.45. DARTFORD: EXCEL JAZZMEN. -

EALING: The famous SOUTHERN STOMPERS. Quest: CYRIL DAVIES.

"Fox and Goose" (near Hanger Lane Station).

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

KENSINGTON, 45. High Street, -11: JAZZI The Just Pour Jazz Group.

KINGSTON JAZZ Club (over Burtons): Dixieland and swing is MAIN-STREAM with BRUCE TURNER'S Jump Band, 8-11. SWAN, Mill Street, Kingston, to-night: Great resident group, Teddy Potter Quintet, Females naif-price before nine.

VIADUCT, HANWELLI Roscoe-Heimer Septet, plus W 5 Skiffle,

SATURDAY ADDLESTONE, Weymanns Hall: DNNY MORRIS JAZZMEN, plus SONNY MO Skille Group

ALL NIGHT JAMMING AT CLUB BOHEMIA: BRUCE TURNER, BILLY RICHARDS BOHEMIA MAIN-STREAMERS, etc. Thanks, Gerry Moore. — 49, Greek Street, 11.30 onwards

AT THE SKIFFLE CELLAR, 49.
Greek Street, 7.30-11 p.m.: THE
FABULOUS CITY RAMBLERS and
the Six Beat Skiffle, also DUTCH

CHISLEHURST CAVES
(next to Chislehurst Station), 7:30
WE ARE PROUD TO PRESENT.
MAKING A WELCOME RETURN
FROM LEICESTER,
BRIAN WOOLLEY'S JAZZMEN
BRIAN WOOLLEY'S JAZZMEN
BRIAN WOOLLEY'S JAZZMEN
BRIAN WOOLLEY'S JAZZMEN
BRIAN GOLLIEY'S JAZZMEN
BRIAN WOOLLEY'S JAZZMEN

CLARION JAZZ CLUB: PAUL CAR-ROLL JAZZMEN, Metropolitan Skiffle Group.—730. Wealdstone Labour Hail.

COOK'S FERRY INNI ACKER BILK'S PARAMOUNT JAZZBAND, Skille King JIMMY JACKSON.

CY LAURIE Jazz Club, Ot. Windmili Street (opposite Windmill Theatre). 7.15-10.45: GRAHAM STEWART SEVEN with ALAN ELSDON, plus COTTON PICKERS SKIFFLE GROUP.

HARRINGAY JAZZ CLUB: BOUR-ON STREET RAMBLERS. -See BON STR Wednesday.

JAZZ AT THE DORIG: BRUCE TURNER, DILL JONES TRIO, BETTY SMITH QUINTET, Maurice Burman, 7.30. 5/-.—Doric Ballrooms, Brewer Street, W.1.

OLD TIMERS Skille Group (Max Wall TV Show), plus Porcupine Carz-men.—Thames Hotel, Hampton Court. RAILWAY HOTEL, Epsom, 7.3011.45: MILLSTONE JAZZMEN,
CLIMAX JAZZMEN, the BOLLWEEVILS Skille.

REOPENING TONIGHT, 8 p.m.,
BECKENHAM JAZZ CLUB:
DICK CHARLESWORTH'S BAND,
S. Londen Jazzband Champions.
Harvey Hall, Fairfield Road
(off High St.), Beckenham.

RICKMANSWORTH: The famous SOUTHERN STOMPERS.—Oddfellows

RICHMOND: TEDDY LAYTON'S JAZZBAND. —Community Centre. WEST LONDON JAZZBAND, W.5 Skiffle, Denham Village Hall, hear Uxbridge, 7.30-10.30.

WHITTINGTON HOTEL Cannon Lane, PINNER (buses 209-181: Tube Bouth Harrow or Pinner): MIKE DANIELS DELTA JAZZMEN. 8-11 p.m. Licensed bar. WOOD GREEN: SANDY BROWN'S

SUNDAY

AFTERMOON SESSIONS, CLUB CON-TEMPORAIN, 5. Whitehorse Street, Mayfair, presents its first weekly ALL JAZZ programme, with 808 PARKER'S Kansas City Group and Dick MECKSTALL-SMITH Quintet-2.30-5 p.m. Nearest tube: Green Park. 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 2/6.

AT THE SKIFFLE CELLAR, 49. Greek Street, 7.30-11 p.m.: THE FABULOUS CITY RAMBLERS and the BLACK SHADOWS. Quests include STEVE BENBOW and American folk singer RALPH RINZLER.

CLUB OCTAVE: Modern jazz.— Hambrough Tavern, Southall, 7-10.15 p.m. Bus 607.

COOK'S FERRY INN:
Here again—at your request!
KENNY BALL JAZZMEN
KENNY BALL JAZZMEN
KENNY BALL JAZZMEN
Skime King Jimmy JACKSON. CY LAURIE Jazz Club: CY LAURIE BAND, 7.15-10.45.

band. Derby Arms. E. Sheen. HOT CLUB OF LONDON, 7 p.m.:

GRAHAM STEWART SEVEN.—
Shakespeare Hotel. Powis Street.

KINGSTON: NEW HAWLEANS Skille.- "Swan," Mill Street. MITZ MITTON'S New Orleans Jazz

men, every Sunday, 7,30, Hanwell. ORANGE TREE (opposite Richmond Station); Just Jazz Quintet,

PARK LANE JAZZ Club, Crovdon; SETH MARSH JAZZBAND, NOMADS COUNTRY WESTERN GROUP, 7.30 Admission 3/4

QUEEN VICTORIA, North Cheam: MIKE DANIELS DELTA JAZZMEN. Listen. Jive. Licensed, 7-10 p.m. STAINES! ALAN LITTLEJOHNS' JAZZMEN.—Boleyn Hotel, 7.30. WOOD GREEN: ALEX. WELSH

e MONDAY CY LAURIE Jazz Club: BRIAN TAYLOR HOT SEVEN, 7 13-10-45

MONDAY-contd. A BISHOPSGATE INSTITUTE
LUNCHTIME JAZZ CONCERT, NEXT
MONDAY, OCTOBER 7, 12.45-1.45
p.m. Opposite Liverpool Street
Station. BISHOPSGATE, we proudly
present the ALEX, WELSH DIXIELANDERS.

AT THE SKIFFLE CELLAR, 49, Greek Street, 7.30-11 p.m.: THE BRYAN NEWEY GROUP and Jeff Prost's Satisfiles.

"BLUE CIRCLE" RUISLIP: Don RENDELL, Eddle THOMPSON, Tony McKane Group, 8-11 p.m. New floor. DICK CHARLESWORTH'S Jazz-band, Wandsworth Town Hail

DAVE CAREY JAZZBAND, Pestival Hall, Monday, October 14. Tickets from 2/6, from Hall and usual agents. 1.C.A., 17. Dover Street, W.1: Vic Bellerby—Records in Retrospect; CLEO LAINE—Jazz Singing Admis-sion 2/6.

KINGSBURY BATHSI MORRIS JAZZMEN. SONNY

NEW DOWNBEAT

Manor House (opposite Tube). N4:
The ALLAN GANLEY Quartet with
JOE HARRIOTT plus JACKIE
SHARPE SEXTET. 7.30-11, Licensed
bar.

PORCUPINE JAZZMEN, plus two Old Timers.—Thames Hotel, Hampton Court,

SOUTH ESSEX RHYTHM CLUB "Greyhound." Chadwell Heath KENNY BALL CHICAGOANS. Heath:

TONIGHT at 8 p.m., HORNSEY TOWN HALL A JAZZ CONCERT with TERRY LIGHTFOOT Jazzmen, the GRAHAM STEWART Seven and NEVA RAPHAELLO. Reserve seats: 3/-, 4/-, 5/-, from JOHN TRAPP, Crouch End Broadway, N.S. OR AT DOOR ON NIGHT.

TUESDAY AT SOUTHALL, " WHITE HART "

AT THE SKIFFLE CELLAR, 49, Greek Street, 7.30-11 p.m.: THE COTTON PICKERS and the Dave Duggan Group.

BARNET JAZZ CLUB. Assembly Hall. Union Street (High Barnet Underground): TERRY LIGHTFOOT JAZZMEN.

BROMLEY, KENT, "White Hart"; Graham Stewart Seven, 7,30-10.30 CROYDON JAZZ CLUB: Skime cession, PETE CURTIS QUARTET, plus SAINTS and ANNACONDAS Groups.

GY LAURIE Jazz Club; GY LAURIE BAND, 7:15-10:45 EASTCOTE, CLAY PIGEON. Field End Road: ALAN DALE'S JAZZIN' BABIES, also Skiffle.

HARROW JAZZ CLUB, British Legion Hall, Northolt Road, South Harrow: MICK MULLIGAN JAZZ-BAND with GEORGE MELLY.

MODERN JAZZ, Thurlow Arms West Norwood, 8 p.m. Girls half Girls half

WHITE HART, ACTON: Swinging Dixie Mainstream with PRELUDE SIX, Wayfarers Skille. 2/6. WOOD GREEN: JOHNNY PARKER AND HIS BAND.

WEDNESDAY ABOUT EIGHT tonight, ALAN LITTLEJOHNS' Band will set the welkin ringing again.—"White Lion." Putney Bridge.

AT THE SKIFFLE CELLAR, 49.
Greek Street, 7:30-11 p.m.: THE
PEYE CURTIS FOUR and the
Nomads. Guests include Jim Macgregor and Shirley Bland, also Steve
Murray.

AT THE "TIGER'S HEAD," BROMLEY ROAD, CATFORD, 8 p.m.: DICK CHARLESWORTH'S BAND. All 8 Londen Jazz Club memberships valid.

CHRIS BARBER'S JAZZBAND "White Hart," Southall. Buses 105, 83, 120, 232, 607.

CY LAURIE Jazz Club: GRAHAM STEWART SEVEN with ALAN ELS-DON, 7.15-10.45.

DAGENHAM JAZZ CLUB. Royal Oak Hotel, Green Lane: MICK MUL-LIGAN JAZZBAND with GEORGE MELLY.

HARRINGAY JAZZ CLUB presents the wonderful KEN COLYER JAZZ-MEN, Skime Group and Bob Kelly at "Walls Academy," Willingdon Road, off Westbury Avenue, Turnpike Lane, N.22. Buses 217, 231, 144, pass the club. Alight at "Westbury" pub. 7.30-10.30 p.m. EVERYBODY WEL-COME. 376.

MODERN JAZZ at Club Perdidn Fox and Hounds," Kirkdale " Fox an Sydenham.

NEW CLUB. Wednesday, "Fighting Cocks," Kingston: Perdido Jazzband Membership is., entrance is. 6d. ST. ALBANS JAZZ CLUB, Market Hall, St. Peter's Street: TERRY LIGHTFOOT JAZZMEN. TEDDY LAYTON'S Jazzband Pur

THURSDAY ANOTHER GRAND SESSION, to night, "WHITE HART," Southail GREYHOUND SKIFFLE, plus WEST GOTT SKIFFLE.

AT THE CROWN, Twickenham

Just Jazz Quintet RAND 7 16-10 46

THURSDAY-contd. AT LASTI BRIAN TAYLOR HOT SEVEN (from CY LAURIE CLUB), at SOUTHLAND JAZZ CLUB, October 1. St. Stephen's Hall, ENFIELD.

AT THE SKIFFLE CELLAR, 49
Greek Street, 7.30-11 p.m.: THE
FABULOUS CITY RAMBLERS and
THE BLACK SHADOWS. Guesta:
RED SULLIVAN AND JOHN HASTED.
CHELMSFORD JAZZ CLUB. Odeon
Bailroom. GRAND OPENING. KENNY
BALL Jazzmen. 8-11. Licensed bar.

FOLLOW THE CROWD and dig TIM GARNER'S JAZZMEN.—"For and Hounds," Sydenham.

JAZZ AT THE DORIC: EDDIE THOMPSON QUARTET with DIZZY REECE, Malcolm Cecil, Danny Craig: BETTY SMITH QUINTET; Maurice Burman. 7.30. 4.—Doric Ballrooms, Brewer Street, W.1.

KINGSTON (over Burtons): SONNY MORRIS JAZZMEN.

ROUNDHOUSE, WARDOUR STREET: BLUES and BARRELHOUSE featuring Alex Korner, Cyril Davice and guests.

SWINGING MR. Joe Harriott, Kenny Barker Group.—"Swinghouse, Lavender Gardens, Clapham Junction "VIADUCT," HANWELL: Colto Kingwell's Jazz Bandits, 8-10-30 WATFORD JAZZ CLUB, United Ex-Servicemen's Club, St Albana Road: ALEX. WELSH DIXIE-LANDERS.

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MODERN MUSIC CLUB 5 GERRARD ST., W.1. GER 3270

PAUL CARROLL JAZZMEN SAT., SEPT. 28, 4/-, Traditional Ju-BILLY DENTON'S JAZZMEN SUN., SEPT. 29. 4/-, Traditional/Skiffle. CRESCENT CITY JAZZMEN CRESCENT CITY JAZZ BAND

2.19 SKIFFLE GROUP PETE BATTEN SESSION ROSCOE-HEIMER SEPTET

GROVE JAZZ BAND THURS., OCT. 3. 3/+ Jam Sens MAINSTREAM SCRAMBLE:
All sit-in. Use our base and drums,
Members and Players 3/-, Guests 4/-, Nightly 7.30-11. Membership 1/- qtr.

Band Bookers ring CHI 5541

# & HIS JAZZMEN

Going Places - October BARNET, Assembly Hall ... Tues. 1
ST. ALBANS, Market Hall ... Wed. 2
LONDON, Lyttelton Club ... Thur. 3
SWANSEA, New Arts Theatre Fri. 4
READING, Town Hall ... Sat. 5
LEEDS, Town Hall ... Sun. 6
SLOUGH, Carlton Ballroom ... Wed. 9
LONDON, Lyttelton Club ... Thur. 10
MORECAMBE, Winter Gdns. Fri. 11
PETERBOROUGH, Palais ... Sat. 12
WOOLWICH, Shakespeare H. Sun. 13
LEWISHAM Town Hall ... Mon. 14
HARROW, Brit. Legion Hall ... Tues. 15 HARROW, Brit. Legion Hall ... Tues. 15 DAGENHAM, Royal Oak H.... Wed. 16 LONDON, Lyttelton Club ... Thur. 17 CROYDON, Star Hotel ... Fri. 18 CROYDON, Star Hotel Fri. 18
WOOD GREEN, Fishmongers Sat. 19
LONDON, Lyttelton Club Son. 20
SUNDERLAND, Seaburn Hall Tuest, 22
NOTTINGHAM, to be fixed Wed, 23
HULL, City Hall Thur. 24
LEEDS, University Dance Fri. 25
SLEAFORD, Corn Exchange Sat. 26
PONTEFRACT, Crescent Sun. 27
BARNET, Assembly Hall Tuest, 29 BARNET, Assembly Hall ... Tues. 29 ST. ALBANS, Market Hall ... Wed. 30 LONDON, Lyttelton Club ... Thur. 31 See Club Calendar for fuller details. Jazz for Today -

#### BRIAN TAYLOR AND HIS HOT SEVEN

Founded on Tradition

WILL BE PLAYING THESE DATES IN OCTOBER

OCTOBER

Thur. 3—Southland Jazz Club, Enfield.
Tues. 8—Cy Laurie Club, W.I.
Wed. 9—Southland Jazz Club, Enfield.
Tues. 15—Cy Laurie Club, W.I.
Thur. 17—Cy Laurie Club, W.I.
Fri. 18—N.P.J.C.
Sat. 19—Co-op Hall, Tooting.
Thur, 24—Cy Laurie Club, W.I.
Sat. 26—Abbingdon Jazz Club.
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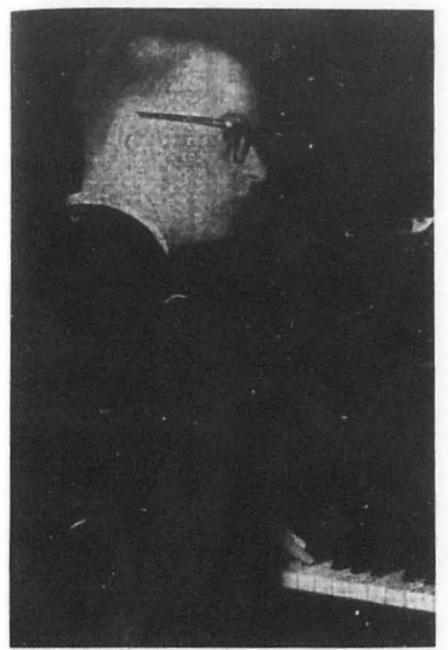
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English pianist Ronnie Ball is with Warne Marsh on "Jazz Of Two Cities." He has improved out of all recognition.

WARNE MARSH QUINTET (LP)

"Jazz Of Two Cities"

Smog Eyes; Ear Conditioning;
Lover Man; Quintessence; Jazz
Of Two Cities; Dixle's Difemma;
Tchalkovsky's Opus 42, No. 3; I Never Knew

(London 12 in. LTZ-P15080)

Marsh, Ted Brown (inrs.); Ronnie Ball (pho.); Ben Tucker (base); Jeff Morton (drs.). Probably mid 1956. Hollywood. (Am. Imperial.)

TUTLE of this one, "Jazz Of Two Cities," scems to have come from the fact that four of the five members of this quintet worked in New York before moving West to Los Angeles.

More to the point is that these four studied with and became disciples of Lennie Tristano, whose influence shows strongly throughout.

But don't let that mislead you

But don't let that mislead you into thinking that this is music rhythmically too "cool" to swing or harmonically too advanced to be melodious.

True, you couldn't call it hot and the harmonic texture is "modern." But it swings much more than most jazz of its kind and the modern touch is enough to give it a spicy touch, though never to make it untuneful, even to ears unused to this kind of thing.

The two tenors are excellentsolo and as a duo. They blend well and somehow manage to escape making mere two-part harmony sound empty.

English emigrant Ronnie Ball, a good planist before he left us, has improved out of all recognition. Dig those solos, especially the emotional but still relaxed "Lover Man."

Bass and drums might have

Bass and drums might have kloked a little more, but both are clean and generally helpful. In fact, I've only two grouses— In fact, I've only two grouses—
two tenors and no other frontline horn tend to become monotonous. And the sleeve note fails
to give the one thing most
needed: a chart showing when it
is Marsh and when it is Ted
Brown who is playing.
They couldn't play more slike
if they were twins, and without
some sid to identification it is
often difficult to decide which is
which.—Edgar Jackson.



Few living bassists could equal Ray Brown on his "Bass Hit." He is a phenomenal performer.

# records

Summertime (a); Laura (b); I Can't Get Started (V) (c); My Funny Valentine (d); Everything But You (V) (e); Frustration (f); Cotton Tail (g); Day Dream (h); Deep Purple (i); Indian Summer (j); Blues (k).

(London 12 In. LTZ-N15078)

(London 12 In. LTZ-N15078)

Ellington (pno.) (c, k); Jimmy
Hamilton (clt., tnr.) (clt. in d, i);
Inr. in k); Johnny Hodges (h, k).
Russell Precope (j), (altes); Paul
Gonealves (tnr.) (b, g k); Harry
Carney (bar, bass-c.t.) (bar in f);
Cat Anderson (a. g, k), Willie Cook,
Clark Terry (k) (lpts.); Ray Nance
(tpt., vlm., voc.) (tpt. in d, k; vin.,
voc.) (n c); Quontin Jackson (d)
John Sanders, Britt Woodman (k)
(tmbe.); Jimmy Woode (bass); Sam
Woodyard (drs.) (k); Dan Grissom
(voc.) (e). 8/2/56, Ch.cago. (Am.
Bechlehem.)
(Letters in parentheses indicate

in parentheses indicate in which the musician is

HERE "Duke Ellington
Presents as soloists
the members of his orchestra—
that is all except the inexplicably ignored brass men Willie
Cook and John Sanders and
bassist Jimmy Woode. Who is
featured in what is indicated in
the foregoing personnel listing.
Taken by and large, the disc
is not the Duke at his best—
certainly not so good as his other
Bethlehem LP, "Historically
Speaking—The Duke."
All the soloists play well, some
e n t r a n c ingly,
others brilliantly.
But with standard
ballads predominating, and so much
solo work and so
little by the band
except as backgrounds, the pervading atmosphere
is hardly Ellington.
Or at best it too

Big beat from

two-tenor

SINCE 31-year-old Ray Brown joined the Norman Granz stable some six years ago, not

only has he been a member of JATP and the Oscar Peterson Trio, he has played on innumerable Granz jazz recordings.

But this is the first LP to feature him in the leading rôle. It is, too, his first record with a biggish band since his 1940 days with Dizzy Gillespie.

The sleeve note quotes Ray

with Dizzy Gillespie.

The sleeve note quotes Ray Brown as saying: "First of all. I wanted to make a record that would be worth hearing, musically... after that I wanted to prove that the bass can produce interesting music on its own... but I didn't want the bass hogging the scene either."

To what extent you will think these laudable aims have been achieved is likely to depend on how much you may happen to like the string-bass.

Marty Paich's arrangements are ideally suited for showing it off. When the solos are not supported by just drums, they are either punctuated by ensemble chord interjections or allowed to float on flowing figurations by plush-tones reeds.

Further variety is provided by

voice of all the instruments normally featured in jazz, and neither the ingenuity of Marty Paich nor the artistry of Rav Brown prevent it from eventually becoming a little

becoming a little

is not helped by six of the eight items being in

But make no mistake. R a y Brown is a pheno-menal performer. The fact that he is even better as a

even better as a

rhythm section member than as a soloist doesn't prevent him from giving here a dis-play that few

living bassiess could equal, and probably none clipse.—E d g a r

DUKE ELLINGTON ORCHESTRA (LF)

"Duke Ellington

Presents . .

Jackson,

And the Interest

tedlous.

items beingslow tempo.

01

Or at best it too

The line of an illustrated fellington doing a cocktail party date at which he didn't quite know how far he dared let his hair down.

Tracks most little Toe (b); Alone Tegether (b); My Foelish Heart (a); Blues For Lorraine (a).

(Columbia-Ciet 33C8037)

(a)—Brown (bass); Jack Du Long, of Geller (altos); Jimmy Guiffer or, ck.), Bill Holman (int.); Harry son, Conrad Gozzo, Ray Linn

ton.

Or at best it too often savours of Ellington doing a lecture on jazz is nothing new, of course. Rex Harris and Mick Mulligan's band did something like this on Tempo years ago and similar discussions have been broadcast here and in the States.

Much of this stuff has been said before—some of it over and over again. That is inevitable, I suppose, since the discourse is directed at those who know practically nothing about jazz.

But Bernstein makes his points clearly and forcefully. He plays the omnibus "Blues"—which is from scraps of Mozart to an unfront street Marry (in the long-familiar and lovely vehicle for Hodges. "Day Dream"; the mostly ensemble tear up of "Ootton Tafi." and the omnibus "Blues"—which is from scraps of Mozart to an unfront street. (Columbia-Clef 33C9037)

(a)—Brown (bass); Jack Du Long,
Herb Geller (altos); Jimmy Giuffre
(thr., ck.), Bill Holman (thr.); Harry
Edison, Conrad Gozzo, Ray Linn
(tpts.); Herbie Harper (tmb.); Jimmy
Rowles (pno.); Herb Ellis (gtr.); Met
Lewis (drs.); Marty Paich (arr., conductor). Circa January 1957. USA.
(Norman Granz.)

(h)—Same personnel, except Pete
Candoli (tpt.) replaces Cozzo; Alvin
Stoller (drs.) replaces Lewis. Circa
Pebruary 1957. Do. (Do.).

hardly surprising, because these are all Ellington for part Ellington) compositions.—E d g a r Jackson

> LEONARD BERNSTEIN (LP) What Is Jazz? (Philips 12 in. BBL7149)

Barnatein (lecturer); various musicians recorded "live," including: Buster Bailey (cit); Coteman Hawkins, Teo Macero, Romeo Penque (thria.); Buck Clayton, Miles Davis (tpts.); Lawrence Brown (tmb.); Bob Prince (vib.); Bernstein, Nat Pierce ipno : Freddie Greene (gtr.); Eddie Janes (bass); Gus Johnson (drs.); Sherry Ostrus (voc.); excerpts from various recordings.

In the USA Leonard Bernstein is very well known. Composer, conductor, pianist and highly regarded teacher, he made a splash on American TV in 1945 with some music lectures, including one on the world of

He is a "highbrow" musician with a long-standing interest in lazz and folk-music. He wrote "Prelude, Fugue And Riffs" for Woody Herman, and, I believe, had something to do with the "St. Louis Blues" which Armstrong performed with a symphony orchestra. phony orchestra, His recorded talk on jazz is

His recorded talk on jazz is presumably much the same as the triumphant TV production. But here we have the benefit of "live" demonstrations by a Clayton band (Lawrence Brown, Buster Bailey and Coleman Hawkins in the front line and Freddie Greene, Eddie Jones and Gits Johnson at the rear), a Miles Davis Quintet and record extracts by Louis, Duke, Lead Belly, etc.

The talk itself is same and friendly, never pompous, some-

friendly, never pompous, some-times mildly humorous. It covers

syncopated accompaniment to Sherry Ostrus's "dead straight" interpretation of "Empty Bed Blues," and sits in with Clayton's band.

he gives some engaging illustrations of syncopation, talks sensibly about jazz colouration, and even roars out an African Swahili song the says) in order to demonstrate a quarter tone.

All this is pretty good, despite a few questionable sentences.

"Africa is the cradle of jazz" sounds a bit misleading to me as a guide for beginners; there is a dublous remark about bop and boogle woogle, and his point about "the jazz scale" being modified three different ways needs amplification.

But Bernstein's record is neces-

But Bernstein's record is necessarily a feat of compression. A lot of music between Dixleland and modern jazz has been left out and the "bop" examples are

out and the "bop" examples are not very encouraging.
Still, he tackles the subject without bias and suggests that in the new lazz may be the real beginning of serious American music. And he accepts that "the line between serious music and lazz grows less and less clear."

I know that 15 years ago I would have found a record like this invaluable. If anybody asks you today what jazz is about you can recommend Bernstein's ex-

can recommend Bernstein's ex-planation with a certain amount of confidence.—Max Jones.



Coleman Hawkins

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## JAZZ BALL



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# TIMMY RUSHING was one

of the 1,000-odd people who cheered on six top London traditional bands at the Lyceum Ballroom, Strand, W.C., on Monday.

The American blues singer was a surprise guest at Jazzshows' "Jazz Band Ball," featuring the groups of Chris Barber, Ken Colyer, Mick Muiligan, Graham Stewart,

Dickie Bishop and Mike Peters, with singers Ottilie Patterson, Neva Raphaelio and George Melly.

Rushing told the MM that he enjoyed all the groups, but singled out the Multigan Band and singer George Melly for special praise.

"A great group—and that Melly is a fine entertainer," he said.

BRITAIN'S "Queen Of Skiffle," Nancy Whiskey, is in line for tours of Europe and America. Plans are under way for Nanc

#### MM WINNER



WORTHING semi-pro. frumpeter Ronnie Smith (above) gives a Victory smile as he holds the cup won by his orchestra in the South Britain Regional Final of the MM's All-Britain Dance Band contest. Leslie Evans and Maurice Burman, who judged the contest at Islington Town Hall on Tuesday, placed the Smith Orchestra first with the Harry Purdy Band, from Highgate, second, and the Mole Simmonds Four, from Bognor, third.

to make her first tour of the Con-tinent in November and she will probably go to America early next year.

Currently topping the bill for a week at the Metropolitan. Edg-ware Road, Nancy starts a Variety tour in "The Big Beat" at Chas-ter on October 7.

#### Co-star Holliday

Her eo-stars will be Michael Holliday and the John Barry Seven rock-'n'-roll group.

Also in the show will be Bob Kelly, blues ainger and pianist who has left Ken Colyer to join

Today (Friday). Nancy is re-cording two new titles for Oriole Records and next Friday appears in the first of the new Jack Payne "Off The Record Series" on BBC-TV.

#### STEELE TOUR

From Page 1

starts work on his third film— which may co-star two famous American personalities.

Debbie Reynolds has been rumoured in this connection. but no confirmation could be obtained at presstime.

Tommy's South African tour takes in Durban. Cape Town and Johannesburg. Smaller towns may also be visited.

The Australian offer came as a result of the success "down under" of "The Tommy Steele Story film.

Meanwhile, this week Tommy Steele is playing his last Variety date (at the Regal, Hull) before starting work on his second film, "The Duke Wore Jeans."

This Sunday, he stars in

This Sunday, he stars in ATV's "Jack Jackson Show."

SOLOS arr. EDDIE CALVERT

AVALON . SEPTEMBER IN THE RAIN

WHIN DAY IS DONE . THAT'S MY DESIRE

# Jo Searle to guest

TED HEATH is to take bands from all over Europe. Meanwhile, Ted is still hopeband to the International ful that the Musicians' Union Music Festival in Cologne on October 11 and 12,

The Festival will feature

JAZZ SIDEMAN DIES

Jazz trombonist Julian Laine, who played with Louis Prima. George Hartman and Sharkey Bonana, has died in New Orleans.

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After contacting the MU this week. Ted told the MM: "I pointed out in the strongest possible manner the enormous prestige value of my band appearing on TV from New York.

"It would be prestige not only for me and the band but for Britain and British bands in general. MORE BANDS FOR

and American Federation of Musicians will agree to the band's appearance on TV in New York. In exchange the Court Basie Band would appear

'Prestige value

on TV here.

JAZZ JAMBOREE The Oscar Rabin Band, Don Rendell Sextet and the Coronets vocal group have been added to the list of attractions for the "Jazz Jamboree" at the Gau-mont State, Kilburn, on Octo-ber 27

ber 27.
Tickets, priced from 5s. to £1.
can be obtained from the Musicians' Social and Bisevolent
Council, Suite 5, 116, Shaftesbury
Avenue, London, W.1.

#### Bells ring in for Manchester trial

The American musical "The Bells Are Ringing" opens on October 25 at Manchester's Opera House. After a two-week "work-out" in Manchester the show moves to the London Colliseum. Stars of the production will be actress-singer Janet Biair, singer George Gaynes and dancer Allyn McLerie. Musical director is Reginald Burston. Reginald Burston.

#### FRASER HAYES FOUR FOR 6.5 SPECIAL

And on Sunday they play a return date in a Harold Fielding concert at Blackpool's Opera House.

## The Fraser Hayes Four have been booked for BBC-TV's "Six-Five Special" tomorrow (Satur-

DE MONTFORT HALL · LEICESTER SUNDAY, OCTOBER 13th, 5.40 p.m. & 8 p.m. Arthur Kimbrell presents Top Singing Star-

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## refuses CBS-TV

"On top of all this, the Queen will be in America at that time, What a boost it could be if-

with American interest in Britain at its highest pitch—a British band playing British music could be heard on a coast-to-coast TV network."

Asked to comment, MU assist-ant secretary Harry Francis said: "The matter is being con-sidered."

Dickie Valentine

network

NEW YORK Wednesday.—
Britain's Dickle Valentine—
who arrived on Sunday—has
turned down an offer to appear
on Ed Sullivan's famous CBS-TV

Reason? He felt the customary

Reason? He felt the customary three-minute song spot would not give himself enough time to sell himself and his act.

Attempts are still being made to find a suitable TV spot for him, but at presstime none had been set up, according to Tom Martin, of the General Artists' Corporation. Corporation.
After deejay visits, Dickie and

his wife visit Hollywood and Las Vegas.

#### DATES FOR DANKWORTH

The Dankworth Band appears tomorrow (Saturday) at the Town Hall, Petersfield, and on Sunday in a concert at the Dud-ley Hypodray ley Hippodrome.

#### MELODY MAKER

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