

Melody Maker

SEPTEMBER 7, 1957 World's Largest Sale EVERY FRIDAY 6d.

Rushing
on blues

See Page 3

JUDY GARLAND PICKS GERALDO GRYK

Ivy Benson weds today

Stars of Sunday TV



GERALDO has been chosen by Judy Garland to accompany her four-and-a-half-week season at London's Dominion Theatre next month.

Geraldo has not yet fixed the personnel of the accompanying group. A decision will be made next week when he returns to London following his Scottish TV activities.

"Miss Show Business" opens the season on October 16.

Rehearsals

She will arrive in London a week before the opening for rehearsals with the Geraldo Orchestra.

This Sunday, Geraldo conducts for the last of the 1957 "Sunday Night At Blackpool" ATV shows. Starring will be singing star David Hughes and comedienne Hylda Baker.



Bandleader Ivy Benson is to marry USAF Master Sergeant Bradford Callaway today (Friday) at Douglas (IOM) Register Office. The couple are pictured (above) in the grounds of the Villa Marina, where Ivy is playing the summer season.

Now 'Steele Jr.' will rival Tommy

COLIN HICKS—Tommy Steele's 16-year-old brother—is to follow Tommy into show business. Following an audition this week, he has been offered a cabaret season at Churchill's Club W.

Colin is also lined up for a Variety tour in the autumn with another singing discovery—19-year-old Marty Wilde. Wilde, a London Sunday school teacher, opened at Winston's Club on Monday.

On Sunday, Colin arrived in London after a four-month trip to the Persian Gulf as a £3 lbs. a week Merchant Navy cabin boy.

Meanwhile, brother Tommy left London Airport yesterday (Thursday) for his first Continental tour. With him went his Steelemen—Alan Steward (tr), Dennis Price (p), Alan Whale (bass) and Leo Pollini (dr).

Host to Skiffle

Singer-guitarist Bob Cost will host at the tenth "skiffle session" at the Royal Festival Hall, Rectal Room on Tuesday.

TO
EBS

ZACHARIAS



Zacharias made his first Tuesday's "Alan Young" by his British publisher is seen with British pianist, Montemar, Mpp.

CAN TO
Y TOUR

top the bill in a nation-

for a Moss Empires tour September 30. Other dates on weeks at Nottingham (Sept. 7), Leeds (21st) and (28th).

rest of the tour will include: Finbury Park, Edinburgh, Cullwick, Glasgow.

Concerts

the Variety tour, the concerts at Ryde, Isle (September 8), Womb (21st), (22nd), (15th) Sheffield (21st), (22nd), Southampton and Leicester (28th).

the first date—the own the Hearshes, backed the "Alone Home"—will be September.

Hilton has

"Asian 'flu'

Hilton was unable to Sunday at the Pur Glendudo.

REN AND RENDEL

er Phil Seaman has the Don Rendel Sextet in Derek Hoop.

THEATRE MANAGERS OR

ATED LONDON SCRIPTS, LUSH, LONDON, W.12

Contest

following weeks:
AUGUST WEEK
SEPT. WEEK
SEPT. WEEK
SEPT. WEEK
OCT. WEEK

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- WOLVERINE BLUES
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BATTLE OF THE BANDS

FOUR more days to go—and then seven bands will battle for honours in the first of this season's MELODY MAKER National Dance Band Championships.

The contest—the South Britain (Southern) Regional Final—takes place at the Orchid Ballroom, Purley, on Tuesday (10th), from 7.30 to 11.15 p.m.

The selected bands will go forward to the All-Britain Final, to be held at Manchester in November.

The contesting bands are the Dene Trevor Quartet (Witcham), the Paul Hurst Orchestra (Ilford), the Arthur Banks Orchestra and the Fred Hedley Orchestra (South London), Alan Greene and his Music (Guildford), Len Ashdown and his Music (Forthmouth) and Brian Jenner and his Music (Sutton Valence, Kent).

The home band is the Denny Boyce Orchestra.

Admission for the evening is 3s. 6d.

ON YOUR SCREEN

David Hughes tops the bill in this week-end's "Sunday Night At Blackpool" show on ATV.

Singing stars Dickie Valentine and Shirley Bassey take a break during rehearsals for ATV's "Sunday Night At Blackpool" last week-end. Shirley also played two concerts at the Opera House.

More Big T dates

The Jack Teagarden All-Stars will give two shows at the Davis Theatre, Croydon, on September 29, and one at the London Coliseum on October 13.

SWINGING AT THE ASTOR CLUB



This action shot of the Fraser-Hopps Quartet was taken at its opening night on Monday at London's Astor Club. The group—(l-r) Tony Hayes (bass), Kerri Sims (sax), Jimmy Fraser (tr), Nicky Welsh (dr)—plays Manchester Hippodrome next week.

THE DUKE AND THE EARL

TWO members of the Peerage will be playing for patrons when the Café de Paris opens next Thursday (21st).

The Earl of Warnecliffe will be appearing on drums with the Johnny Lennit outfit and the Duke of Bedford will be playing washboard with the Fabulous Four Skiffle Group from Luton.

The Duke sat in with the group when it played at his

Jazz at the Lido

The Jay Lurie Band gives a concert at the Lido, Winchester, next Thursday.



CARLTON DRUMS

DANNY CRAIG
Dill Jones Trio

This is the Carlton Kit televised in B.B.C. "Jazz Session." Look in on Sept. 19th at 10.30 p.m. See and hear Danny Craig "go to town" on Carlton—the drums that really speak for themselves. Make a point of seeing and trying Carlton at your local music shop. You'll find out how really good they are.

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RADIO SHOW AUTOGRAPHS



Jazzmen to review on Network 3

PIANIST Dill Jones and guitarist Ken Sykora are to review jazz records—on the BBC's Network Three. First of the programmes is on October 3.

AND CLEO WILL SING COUPLETS ON THE THIRD

Cleo Laine will be heard singing two couplets from a poem by Christopher Isherwood in the "Third Programme" on October 3.

U.S stage boss is on way to London

Irving Strouse, American show business promoter who created the "Sweetest Music This Side of Heaven," arrives in London this Sunday.

SUMMONED

JAZZ went to jail yesterday (Thursday) when the Dill Jones Trio opened a series of prison concerts with a visit to Holloway.

Bobby Green group to play at nitery

The Bobby Green Trio and To Don's Group will make weekly appearances at the Dolphin Club, which opens in Streatham High Road today (Friday).

Welsh Band begins Continental tour

Alex Welsh and his Dixielanders open a three-week tour of the Continent with concerts tomorrow (Saturday) and Sunday at Rotterdam and Amsterdam.

Seagoing Trio dock at Chilton Chine

Campers at Chilton Chine Holiday Camp, Brighton, are being entertained by a seagoing trio spending a fortnight here.

TV 'SPECIAL' STARS

The Ted Heath Band, Larry Adler, Erye Bowell, Patti Lewis, Dennis Lotie and trumpeter Murray Campbell star in BBC's recorded TV special on September 21.

Parnell postpones Savoy residency

Delay due to TV

THERE is an air of mystery about bandleader Jack Parnell's projected residency at London's Savoy Hotel.

Victor will be featured on piano and vibes. The remainder of the group are Conte Candoli (tp), Frank Rosolino (trb), Bob Cooper (dr), Stan Levey (bs), and Rumsey leading on horns.

VIC FELDMAN TO JOIN RUMSEY

HOLLYWOOD, Wednesday.—British multi-instrumentalist Victor Feldman is to join Howard Rumsey's All-Stars at the Lighthouse here on October 6.

Five men aim for professional rank

The Chris Allen Quartet, resident group at the NAAFI Club, Alersham, may soon turn professional.

Les Garratt ends 30-year link

Bandleader Les Garratt and businessman Johnny Mackie dissolve a 30-year partnership tomorrow (Saturday) when they discontinue jointly dancing at the Tivoli Hall, Bradford.

Back to work

Singer Glenda Gould, who returned recently from a working holiday in Monte Carlo, appeared in ATV's "Face The Music" show on Sunday.

Jazz Couriers make their disc debut

The Jazz Couriers made their recording debut last week with a 12-inch LP for Tempo.

Les Garratt ends 30-year link

Bandleader Les Garratt and businessman Johnny Mackie dissolve a 30-year partnership tomorrow (Saturday) when they discontinue jointly dancing at the Tivoli Hall, Bradford.

'Whispering' Roy Fox turns publisher

ROY FOX—the famous bandleader of the 'thirties whose signature tune, "Whispering" heralded the music that was his own music publishing company in New York.

For Roy's first song, "To Be Alone" is written and published by Powell, who now owns music publishing companies in New York. The number has already been recorded in America.

First song

The Fred Heath Band, Larry Adler, Erye Bowell, Patti Lewis, Dennis Lotie and trumpeter Murray Campbell star in BBC's recorded TV special on September 21.

ROYAL ALBERT HALL—THIS SUNDAY, SEPT. 8th, at 2 p.m. Top 20 Disc Stars Concert

FEATURING THIS GIGANTIC ARRAY OF DISC PERSONALITIES:

- ★ LONNIE DONEGAN and his Skiffle Group
- ★ RUSS HAMILTON (First London Concert Appearance)
- ★ THE KING BROTHERS
- ★ TERRY DENE and his Dene Aces
- ★ "Skiffle Queen's" Solo Debut NANCY WHISKEY
- ★ BOB CORT Skiffle Group
- ★ TV VOCAL PERSONALITY GLEN MASON
- ★ Introducing the JOHN BARRY SEVEN
- ★ PATTI LEWIS (Farewell personal appearance)

Comperes: JOHN FRASER & KEITH FORDYCE (Former ABC Goren Stars) ALL THESE EXCITING STARS AT ONE GREAT SHOW! Reserved Seats: 15/-, 12/6, 10/6, 8/- and 6/- or (Gallery Standing Tickets) 3/6 Obtainable from Royal Albert Hall (KEN. 8212); All leading Theatre ticket Agents—or PAY AT DOORS ON DAY OF CONCERT

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ASTORIAS

THE first songs to become popular among the young skiffers were the American Negro prison songs. There they showed fine taste, because these are the best and most powerful of our folk songs.

Where is it going? ALAN LOMAX

American authority on folk music, concludes his two-part survey

learning to make their own music. I have the greatest confidence in the world that their mastery of their instruments will increase that they will get tired after a while of their monotonous two-beat imitation of Negro rhythm and that, in looking around, they will discover the song-tradition of Great Britain. This tradition, in melodic terms, is probably the richest in Western Europe.

Healthy sign

Now it is noticeable that the skiffers are beginning to show interest in other songs than jailhouse ditties and bad man ballads.

Home-grown

Then they will produce something a bit more home-grown. To my mind, the skiffers have already considerably Anglicised our American versions of British songs.

Danger

The principal danger, I am sure, is that the skiffers will learn too much too fast. If they take over a lot of sophisticated chord-prog riffs from the jazz boys, they'll be lost.

'I'll admit I can listen only so long myself'

They must find their own way and inevitably they will stumble on to the right road, if they remain sincere in their wish to sing rough, hard-hitting songs.



Humph says—

STEVE RACE chides me—rather in the manner of the Archbishop of Canterbury—dealing with Lord Altrincham—If only being unfair to the BBC sound-mixers.

Of course I overstated my case. Sweet reasonableness is no way to penetrate the thick outer skin of an established institution like the BBC. When I said that there is no evidence that anyone in the BBC cares about bad balance, I wasn't thinking about the sound-mixers on the studio floor.

Never was there a more hard-working patient and zealous body of men. But anyone who has seen them in action can observe with the naked eye that they are harassed, hampered and frustrated by insufficient rehearsal time, by shortage of equipment by over-work, by the absence of "sound-consciousness" on the part of those on the visual side.

Higher level It appears, too, that it is BBC policy to balance for the best possible reproduction—i.e. the best equipment. This seems a dubious policy to me since 90 per cent. of the receivers are average sets.

Almost all the other points made on behalf of the sound men were to do with their difficulties. And here, of course, all my suggestions received the same reply: "We should love to do that, but..." Always it was a matter of expense, manpower, etc. etc.

And here's where taking everything into account, I come back to my original point. The BBC-TV and ITV, for that matter—have only one job to do and that is to broadcast television shows. When they say "we haven't enough money, enough staff, enough equipment to make the sound as good as we would like," they imply that there are more important calls upon these facilities.

And as long as this position remains, how can anyone seriously say that they care?

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ASTORIAS American BLEND CIGARETTES

DELANEY SPECTACULAR DUE IN LONDON

Her lucky month



ERIC DELANEY is to stage his own spectacular show for the first time in London. He has been signed by Moss Empires to present the show at Finsbury Park Empire for the week commencing November 25.

Apart from being produced with his band, Eric will produce and direct the entire show. He may use some of the £5,000 worth of props which he had made last year when he presented shows at Sunderland, Glasgow, Liverpool and Cardiff.

Battleship

These include a 16-ft. high elephant for a jungle scene and a battleship, complete with guns that fire, which he used for "Horrible Boogie". For the previous shows, Eric and the band took the stage for the second half of the programme. At Finsbury Park the band will be featured in the opening scene and throughout the revue.

New series

From September 30, the band will be heard every Monday with the "Billy Cotton Band Show" in a 15-week BBC Light Programme series. The Delaney Band is to record the first six transcriptions for the BBC Overseas Service.

MILLS-CRANZ DEAL

Mills Music is now handling the Messrs. Cranz and Company catalogue.

September has started well for singer Pauline Shepherd. For this week she signed a recording contract with the giant EMI concern and on Monday last starred in the BBC's "Midday Music Hall" in two weeks time she celebrates her 10th birthday.

British discs by Jimmy Rushing

DUE in London today (Friday), former Count Basie singer Jimmy Rushing will probably sign at Sheffield tomorrow.

He will be under way for Denis Preston to record the tracks for release in Britain on Parlophone and in the States on Columbia.

Four with Humph

Fiana are for Rushing to record four tracks with the Humphrey Lyttelton Band—which will be touring with him—on Tuesday. "Dankworth" pianist Dickie also and four with the big band—possibly Dankworth.

Reaching himself, he is to record with Dave Lee after hearing him on disc which Preston took with him on his recent trip to New York.

ASSESSED BY BBC

The Pat Hawes Band has passed its BBC audition.

NEW DATES FOR RITA WILLIAMS

Singer Rita Williams starts three new radio and television programmes this month.

On Tuesday she was featured in the "Billy Cotton Band Show" when it returned to BBC-TV.

On Radio Luxembourg, Rita starts a weekly programme tonight (Friday) and begins her third series of "Beak The Band" with Tommy Trinder, on September 26.

Cheaper dancing

Dancing prices have been cut at Brighton's Regent Ballroom. Admission has been dropped by 1s on Saturdays and 6d. the rest of the week.



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Dates with the Stars

Week commencing September 3
BILLIE ANTHONY
Week: Hippodrome, Bristol
Week: Hippodrome, Bristol
Week: Hippodrome, Bristol

Kenny BAKER
Season: Central Pier, Blackpool
Eve BOSWELL
Season: Opera House, Blackpool
Max BYGRAVES
Season: Palladium, W.

Ronnie GARROLL
Season: Palace Theatre, Blackpool
Jim DALE
Sunday: Palace Theatre, Reading
Jill DAY
Week: Hippodrome, Blackpool

Terry DENE
Week: Hippodrome, Derby
FRASER HAYES
Week: Astor Club, W.

FOUR JONNY BOYS
Season: North Pier, Blackpool
Morris FRASERS
Season: North Pier, Blackpool

Nai GONELLA
Week: Empire, Edinburgh
The GOOPERS
Season: Palladium, W.

Charlie GRACIE
Week: Palace, Manchester
Kate HARRIS
Season: Winter Gardens, Blackpool

Ronnie HILTON
Sunday: Opera House, Blackpool
Les HOBEAUX SKIFFE GROUP
Week: Hippodrome, Derby

Olea JAMES
Season: Pavilion, Bournemouth
KENTONES
Season: Empire, Sheffield

KING BRENERS
Season: King's, Southsea
KORBYTES
Sunday: Palace Theatre, Blackpool

Fredy MARSHALL
Week: Palace, Manchester
CHAS. MURPHY SKIFFE GROUP
Thursday: The Skiffle Club, New Ballroom, Goldford

Ruby MURRAY
Season: North Pier, Blackpool
Donald PEERS
Week: Empire, Sheffield

JOHN SAUVAGE
Season: Palladium, W.
Ann SMELTON
Season: Queens, Blackpool

TANNER SISTERS
Season: Queens, Blackpool
THREE DEUCES
Season: Central Pier, Blackpool

THREE KAYE SISTERS
Season: Central Pier, Blackpool
THREE MONARCHS
Season: Palace of Wales, W.

Mel TORME
Week: Empire, Edinburgh
Dickie VALENTINE
Week: Hippodrome, Blackpool

Hedley WARD
Season: Pavilion, Bournemouth
Davis WHITEFIELD
Season: King's, Southsea

YANA
Sunday: Floral Hall, Scarborough
Week commencing September 10
10.10.10 J. J. Hollywell Music
10.10.10 F. Far Jazz Fans
10.10.10 W. Hembrough Glenn Miller

10.10.10 P. 1: Rhythm
10.10.10 T. Repeat of 8.0 p.m.
10.10.10 F. Goodman at Carnegie
10.10.10 V. Jazz Hot
10.10.10 J. D.J. Jazz (nightly)

TUESDAY, SEPTEMBER 10:
8.15-9.30 p.m. K. Jazz
9.45-10.15 p.m. J. Walter, Elington, Jazz, Spenser Baker, Carl Perkins, Gene Baker
10.10.10 F. 2: German Jazz Festival
10.10.10 G. The Real Jazz
10.10.10 a.m. T. Repeat of 8.0 p.m.

WEDNESDAY, SEPTEMBER 11:
6.30-6.55 p.m. F. 1: Modern Jazz '57
8.10-9.10 p.m. (1) J. Dene, Steve, Haywood, (2) Moe Allwin, Handy Brooks, B. & B. 30 Minutes with Miss Davis
9.10-10.10 P. 3: Jazz for Everybody
10.10.10 B. Far Jazz Fans
10.10.10 a.m. T. Repeat of 8.0 p.m.

THURSDAY, SEPTEMBER 12:
8.10-9.10 p.m. T. (1) J. Dene, Steve, Haywood, (2) Moe Allwin, Handy Brooks, B. & B. 30 Minutes with Miss Davis
9.10-10.10 P. 3: Jazz for Everybody
10.10.10 B. Far Jazz Fans
10.10.10 a.m. T. Repeat of 8.0 p.m.

FRIDAY, SEPTEMBER 13:
8.10-9.10 p.m. T. (1) J. Dene, Steve, Haywood, (2) Moe Allwin, Handy Brooks, B. & B. 30 Minutes with Miss Davis
9.10-10.10 P. 3: Jazz for Everybody
10.10.10 B. Far Jazz Fans
10.10.10 a.m. T. Repeat of 8.0 p.m.

SATURDAY, SEPTEMBER 14:
12.30-1.30 p.m. A. 1: King Oliver, Freddie King, J. D.J. Jazz (nightly)
1.45-2.15 p.m. J. D.J. Jazz (nightly)
2.30-3.30 p.m. J. D.J. Jazz (nightly)
3.45-4.45 p.m. J. D.J. Jazz (nightly)
4.55-5.55 p.m. J. D.J. Jazz (nightly)
6.05-7.05 p.m. J. D.J. Jazz (nightly)
7.15-8.15 p.m. J. D.J. Jazz (nightly)
8.25-9.25 p.m. J. D.J. Jazz (nightly)
9.35-10.35 p.m. J. D.J. Jazz (nightly)
10.45-11.45 p.m. J. D.J. Jazz (nightly)
11.55-12.55 p.m. J. D.J. Jazz (nightly)

SUNDAY, SEPTEMBER 15:
10.10.10 J. J. Hollywell Music
10.10.10 F. Far Jazz Fans
10.10.10 W. Hembrough Glenn Miller
10.10.10 P. 1: Rhythm
10.10.10 T. Repeat of 8.0 p.m.
10.10.10 F. Goodman at Carnegie
10.10.10 V. Jazz Hot
10.10.10 J. D.J. Jazz (nightly)

MONDAY, SEPTEMBER 16:
8.15-9.30 p.m. K. Jazz
9.45-10.15 p.m. J. Walter, Elington, Jazz, Spenser Baker, Carl Perkins, Gene Baker
10.10.10 F. 2: German Jazz Festival
10.10.10 G. The Real Jazz
10.10.10 a.m. T. Repeat of 8.0 p.m.

TUESDAY, SEPTEMBER 17:
8.15-9.30 p.m. K. Jazz
9.45-10.15 p.m. J. Walter, Elington, Jazz, Spenser Baker, Carl Perkins, Gene Baker
10.10.10 F. 2: German Jazz Festival
10.10.10 G. The Real Jazz
10.10.10 a.m. T. Repeat of 8.0 p.m.



MAURICE BURMAN ON RADIO

RADIO audiences are diminishing. The average figure for June, '56, was 4.6 million. In June '57, it had dropped to 4.2 million—almost half a million listeners. But when the Light Programme puts on "Two Way Family Favourites" the audience jumps to 11 million and to 81 for Billy Cotton. No other programme, including the Archers and the Pops, approach these figures. Bear these important facts in mind—1 share come back to them in a moment.

The figures above were given by St. Rooney Peletier, Controller Programme Planning (Sound), at a recent Press conference.

In a quite formidable and brilliant speech—so confident that even the ranks of Tuscany, in the shape of the state Police, journalists could scarce forbear to cheer—Rooney's main points, so far as we are concerned, were that a sound drop was inevitable because of TV, radio was still extremely important, buyers of radio sets had increased by 19 per cent, and that the Home and Light between them would cater for everybody.

"Times are changing," he said, and the BBC is keeping up with them. But referring to Family Favourites and its 11 million listeners, he pointed out that any broadcasting company which wanted listeners simply give them this type of programme all day and its problem would be solved.

And I mean more than other programmes, none are as popular yet, which get more air time. Whichever way one looks at it, DJ and record programmes of pop, dance music and jazz are gaining enormously in popularity. This, apparently, the BBC is unable to face quite fully.

It is a question of "needle time"—a condition where the BBC can't play more than 22 hours per week of records—then the position should be reviewed with the Phonographic Performance Ltd. But there is something else. The BBC (sound) maintain that the great drop in listeners is caused entirely by TV. I don't think so, for I believe that some part of that drop, never mind what proportion, is caused by listeners—particularly the younger ones—and remember the Light Programme is supported by the young people's service—are tuning in in great numbers to the "Voice of America" and AFN.

CONTRADICTION

The BBC did not want to cater for everybody, it had to cater for everybody, in its mind at any rate, a contradiction arises. Nobody is suggesting that the BBC gives nothing but Family Favourites, but when they do there is a loss of millions.

So isn't it logical to suggest there should be more FF type programmes than, say, the Archers and Dale? Not all day—but just more.

JAZZ ON THE AIR

SATURDAY, SEPTEMBER 14:
12.30-1.30 p.m. A. 1: King Oliver, Freddie King, J. D.J. Jazz (nightly)
1.45-2.15 p.m. J. D.J. Jazz (nightly)
2.30-3.30 p.m. J. D.J. Jazz (nightly)
3.45-4.45 p.m. J. D.J. Jazz (nightly)
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10.10.10 a.m. T. Repeat of 8.0 p.m.

WEDNESDAY, SEPTEMBER 18:
8.15-9.30 p.m. K. Jazz
9.45-10.15 p.m. J. Walter, Elington, Jazz, Spenser Baker, Carl Perkins, Gene Baker
10.10.10 F. 2: German Jazz Festival
10.10.10 G. The Real Jazz
10.10.10 a.m. T. Repeat of 8.0 p.m.

THURSDAY, SEPTEMBER 19:
8.15-9.30 p.m. K. Jazz
9.45-10.15 p.m. J. Walter, Elington, Jazz, Spenser Baker, Carl Perkins, Gene Baker
10.10.10 F. 2: German Jazz Festival
10.10.10 G. The Real Jazz
10.10.10 a.m. T. Repeat of 8.0 p.m.



GET US MORE LISTENERS

Many of the BBC's younger listeners are switching to the American Forces Network to hear artists like Nat Cole

Jazz, pops

These programmes feature at a time playing nothing but practically all the time jazz, artists like Kenton, Basie, Bechet, Duke, Doodie, Louis, look at "Jazz on the Air," H.L.Os, Ella, P. Newborn, TD, below, and you will find that JD, BG, Big T, Dizzie, Thad drop in listeners is VOYA is on every day for hours Jones, Glenn Miller, Mahalia

Busy Saturday for the 2.19 Skiffers

The 2.19 Skiffle Group made its radio and TV debut last week-end. The group appeared in the Light Programme's "Saturday Skiffle Club" in the morning and at the evening in ATV's "Saturday Spectacular."

JOHN PHIPPS JOINS AVON CITIES BAND

Bassist John Phipps has joined the Avon Cities Jazz Band, succeeding Malcolm Wright, who the band repays its own jazz club for the eighth year at St. Michael's Hall, Bristol, on September 3.

Names make News

The British Automobile Racing Club's fixture at Goodwood last Saturday, arranged - conductor RITA WILSON, started a week on ATV's daily programme "Lunch Box" on Monday. She made her recording debut last month when she waxed "Robert E. Lee" for Parlophone.

DENE ACES WILL START CONCERT SEASON

TERRY DENE with his Dene Aces and Ronnie Aldrich and the Squidettes, open the Sunday concert season at the De la Salle Hall, Bristol, on Sunday.

Changes at Aberdeen in Les Thorpe Band

Les Thorpe, resident at the Beach Ballroom, Aberdeen, for the past eight years, leaves to take up his six-month group contract in French New Caledonia and his wife hopes to settle in Australia. Brian Park (trumpet) has left the band. Newcomer to the Thorpe band is 18-year-old singer, Moira Cowley (soprano). Herb Strunk, son, back with the band after National Service.

Tommy Steele Denies Ban

TOMMY STEELE has denied a local report that he will not play in Brighton again because the audiences were "boisgous". John Kennedy told the NME: "It is most surprising to return some time next year."

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Prisoners in the



Steve Race

"My favourite pit story concerns the pianist at a Shaftesbury Avenue theatre who fell in love with the show"

Welcome "Little Jimmy"

A WELCOME sight in London today will be the ample figure of "Little Jimmy" Rushing, here on his first visit. To us, at any rate, Rushing was the first of the blues singers with a band. His vocals with Bennie Moten and Count Basie helped to make the blues idiom understood.

COLLECTOR'S CORNER
edited by Max Jones and Sinclair Traill

Via such records as "Good Morning Blues," "Boogie Woogie" and "Sent For You Yesterday," he contributed handsomely to the international popularity of blues.

Hey-day

In his first hey-day he made a powerful impression on jazz collectors. Then his reputation declined as little was heard of his voice in this country for several years.

band tomorrow and thereafter for three weeks. To complete the picture, so far as recent issues go, you can hear four songs by Rushing on Parlophone (GEP697 and one on Back Claytons' "All The Cats Join In" (Phillips). Some of his Basie titles were reissued on Columbia and Brunswick EP and LP during 1953, 1954 and 1955.

Seven LPs

In addition to all these, Philips announce another Rushing-Clayton collaboration on their September lists. The title is "Café Meets Chick." Is it not agreeable to see so much activity centred for once around an estimable blues singer?

The new Rushing Philips is

A WEEK or two ago a lady wrote to one of the papers describing her visit to a musical show in London. "I sat in a side box," she wrote, "right on top of the orchestra pit."

"The pianist (who played from memory) first read a sheaf of letters—I hope they were fan mail. Then he read and occasionally pencil-marked a music-score. He couldn't see what was happening on the stage and rarely appeared to look at the conductor, but every so often he carefully put down his papers and joined his fellow musicians, tracing passage on the piano with exceptional skill and charm."

FASCINATING

"I enjoyed his fascinating performance so much that I cannot now remember the name of the play, which, in any case, I could hardly see."

So wrote Mrs. Spurr, of Hampstead, in the 20/8/57 *News Chronicle*. Her experience rings a bell in the mind of anyone who has watched a long-run pit orchestra in action. Some of the best-known musicians' stories concern pit life. There was the pit conductor who nodded off to sleep during a long stretch of dialogue. As the cue for music approached, the lead violinist decided that he ought to wake his boss, so he prodded him gently with his violin bow. Waking with a start, the conductor shot a

glance at the orchestra and started the band down, and started the band down, and started the band down.

"What did you do that for?" he whispered angrily, as he sat down. "I wasn't asleep!"

The same conductor had a full half dozen lines too soon. "What did you do that for?" he whispered angrily, as he sat down. "I wasn't asleep!"

Nothing gave me more pleasure than the swinging drum of Bill Redden, manually supported by bass and tenor. For the last now, drumming has been the preserve of the 'oldies' of home-grown jazz. Bill Redden is the exception to the rule, beautiful but overpowering.

Swinging Couriers It has been my pleasure recently to hear the Jazz Couriers in my opinion the best combination of contemporary British jazz scene.

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WE MUST GO BY RECORDS

HUMPHREY LYTELTON (24/8/57) slams critics for judging jazzman-ship from records. "I can only conclude that a journalistic subject rather than a critic, a pretty entangled one. For it criticises work of jazzmen down the last few decades."

The hard reality is that the major work of jazz has been done. As to jazz being a "privilege," that is probably unnecessary. Douglas Kenner, *Empire News*, writes about Spanker, Tesparian, Bruck, Parker, Quintette, et al.

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don't recognise hot, cool and boogie

These labels don't mean a thing—

"NO, I don't think there'll be any more 'Jay and Kai' sessions. We've split up, though we're still good friends."

This is what J. J. Johnson told me during his quintet's recent Amsterdam appearance.

However, he did not entirely dismiss the possibility, as Kai Winding's interest in multi-trombone ensembles is being perpetuated through his current four horns and rhythm unit.

"I really like that group," said J. J. "They're playing fine music just now, and I wouldn't like to say definitely that Jay and Kai are through as a musical partnership."

A step ahead

Asked about the recordings made with Miles Davis and Jimmy Giuffre under the direction of Gunther Schuller in the Orchestra of the Jazz and Classical Music Society, J. J. said: "We're rather proud of those. The Society was formed to play perhaps three or four times a year and to record occasionally. We hope to move away from the more 'run-of-the-mill' music and feature some interesting and worthwhile developments."

I asked: "Then you think a marriage between jazz and classical forms is possible—even desirable?"

"Not necessarily. Both types of music have extreme validity on their own. I don't say that we are particularly striving for a synthesis. But the history of the evolution of jazz shows that it is necessary for someone to take a step ahead—to try to broaden the jazz outlook. Without this, jazz would have remained many years ago."

In making the Jazz and Classical Society recordings, I asked, "did you find any musical differences between yourself and Jimmy Giuffre through his experience as a principal in the West Coast school?"

J. J. JOHNSON

top modernist trombonist, gave this interview to MIKE HAWKER after a recent Amsterdam concert

"Labels don't mean a thing. I guarantee that if you asked 10 of these experts to define boogie, you'd have 10 different answers."

Labels

J. J. paused. Then he said: "You know, I don't recognise these artificial titles. 'West Coast,' 'East Coast,' 'Hot,' 'Cool'—these are labels which have been stuck on to jazz by non-musicians—the writers, the fans. They haven't been designed by us."



British are better off

I WAS surprised to learn, when I stopped in Jersey to see the new week, that this queen city of the Dominion is not the entertainment capital it once was (writes Ben Green). Only a year ago you could find top music and record performers in practically any direction here. Now the Chez Paree once the mecca for the jazz bands and record stars, is sporting a show consisting of 21 consecutive performers in the so-called line-art of strip-teasing.

Other typical examples of the nearly 100 night clubs no longer have feature line-ups of boy and girl dancers, comics and a chorus line.

Great job

It seems that, in spite of the money here, club operators have become contented to low admission prices, so they can afford to hire top talent. And they can't afford to risk raising prices to meet the cost of a specific act. If they do raise the price of other clubs wanting to grab the business, they are out of the market.

The jockeys here, however, are doing a great job of maintaining and building interest in all branches of music and record sales indicate that standards are always rising. It leaves some feeling that you are not quite getting the result you are after, that you could play just a little better on occasions?" I asked.

den and, to a certain extent, Tommy Dorsey. A number of musicians have recently been quoted as saying to put in that little extra, with the level of their own creations to date. "Do you ever feel that you are not quite getting the result you are after, that you could play just a little better on occasions?" I asked.

Standard

Jay was silent for a moment. "Well, I have always set myself a certain standard and tried to play up to it. But I imagine all musicians unconsciously try to put in that little extra, with the result that standards are always rising. It leaves some feeling that you are not quite getting the result you are after, that you could play just a little better on occasions?" I asked.

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Lytelton Club	LONDON	Thurs. Sept. 12	Town Hall	OXFORD	Thurs. Sept. 19	City Hall	HULL	Thurs. Sept. 26
Town Hall	BIRMINGHAM	Fri. Sept. 13	Colston Hall	BRISTOL	Fri. Sept. 20	Town Hall	MIDDLESBROUGH	Fri. Sept. 27
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Rave reviews

From Helen McNamara in Toronto comes excellent news of Lady Day, whose highly interesting book looks like being the only one that won't come out here.

Writes Helen: "The Capacity crowds are filling the Tavern for Billie Holiday. Following rave reviews for her appearance at the Stratford Music Festival."

"She is the voice, and gets excellent accompaniment from pianist Max Waldron, plus local musicians drummer Archie Clarke and bassist Eric Oswald."

Waldron a pianist and arranger of note. He is in Billings in the near future with a group including Gigi Gryce (alto) and Freddie Sullivan (sax).

There is news, too, about Billie Holiday. She is in Billings in the near future with a group including Gigi Gryce (alto) and Freddie Sullivan (sax).

Brooklyn would like to hear from his friends. They should write to him at 4700 S. Parkway, Chicago.

© Lady Day

16-YEAR-OLD PAUL ANKA JOINS TEENAGE STAR ARMY

PERFORMERS of the old school used to regard child artists as a menace on a par with animal acts. Everything the old stagers could have dreamed has come true.

That doesn't mean that we personally have anything against Paul Anka. It's not that we think he has no talent, either.

Conclusions

It is just that at the age of 16 he joins the growing army of teenage stars. There just doesn't seem any reason why immaturity should bring so many rewards.

Industry, however, logic can be a hindrance. The point about Anka is that he is about the latest to make the top of the Hit Parade over here with "Diana," which sounds very much like a hundred or so other records that have been issued over the past 12 months or more—and perhaps more like the Frankie-Lymon-with-the-Teenagers-chorus than any other.

But a Hit record? Star quality? Star-class talent? Our teenage record buyers apparently think so. And Paul Anka himself thought he had what it takes.



He left his home town of Ottawa to go to New York to break the good news to Don Costa, A and R man at ABC Paramount records. Mr. and Mrs. Anka were brought in to sign the contracts for their son, and you can bet that they beamed proudly.

They knew that he had written both the songs that were going to make him so famous. The other, in case you'd like to know was "Don't Gamble with Love." Parents tend to be uncritical, and the truth is that the lyrics of the songs were about what you'd expect from a bright, confident boy in his early teens.

Driving Force

In "Diana," he rhymes "old" with "told" and "heart" with "part" and one gets the feeling that he'd be ruthless enough to couple "moon" with "June" were it necessary to establish a point. Such is the driving force of ambition.

Metaphorically, the song is the device of rising and falling in semitones and sustaining each melodic move for a phrase or the lyric. This is songwriting.

Nevertheless, Paul Anka hopes to write numbers for Sammy Davis and Sinatra one day, and there may be a chance that he'll get up to that standard.

I HAD always imagined that the developed its stiff conservatism, partly through fear of doing the wrong thing. On matters suspect, one could almost hear the hierarch, in the hush of lofty, spelled tones, commenting: "None of this argie-bargie, old boy. Let's keep the thing a good taste."

Producer George Inns, in preparing his masterpiece for the National Radio show, seems to have abandoned certain conceptions of taste.

Not only was his "The 1957 Television Minstrels" a black-face production; it also included Negro performers. Presumably their presence was a ham-fisted gesture of good will rather than a calculated insult.

Good taste can sometimes be a matter of opinion. But there can surely be no argument that the Nigger Minstrel Concept is an offence to the Negro race. It depicts the African as a shambling, sub-human specimen who is more ridiculous because his skin is dark.

Jokes?

There may be generations of Negroes who haven't learned that back in the good old days when "Uncle Tom's Cabin" was regarded as a classic, we palefaces used to parody them as grotesques.

The white lips worn by the Minstrel serve to depict a large mouth of grinning teeth. Part of the "humour" is the stumbling attempts of the uneducated American Negro to use long words. This is a part of history that liberal Americans would prefer to forget.

Sample line from one of the songs: "It's the same old tale of the palpitating nigger..."

Debased

It doesn't diminish the offence to claim that none was intended. Nor am I moved by pleas that the minstrel tradition is worth preserving. 1957 should be an enlightened year.

No good will can be achieved between dark and white races if Europeans persist in perpetuating the

BLACK THEATRE BBC!

says Tony Brown

folles of their grandfathers. I don't regard any of the Negroes who took part in this minstrel show as broad-minded. In my opinion, they debased themselves by lending their names to it. While applauding the singing of Isabel Lucas, I contended that she is far too thick-skinned to appear in such an unworthy cause.

In short, I accuse every single person who took part in the George Inns production of bad taste—and that includes Norrie Paramor, whom I have hitherto held in some regard.

Mistake

Respect for his age alone prevents me from commenting on the vocal performance of "The original chocolate-coloured coon," G. H. Elliot.

The whole production was a grave mistake that should if there is any justice in the current fashion) be first publicly acknowledged, then forever forgotten.

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Rosalie—offers poured in after one TV date.

ROSALIE REGISTERS

Meet Rosalie Danne. She made her British TV debut on "Music Box" last Friday. One hour later offers started to reach her. They included tours of America and North Africa and TV dates. Rosalie is thinking them over.

HOLLYWOOD HEADLINES

DEAN MARTIN makes his debut as a solo TV star on October 5. He was almost knocked out when Elvis Presley asked over £15,000 for a single appearance on the opening show.

SHORT NOTES... The Billy May Ork is featured on the regular Stan Freberg programme... A Hollywood music store is advertising "Marshmallow mallets for faking vibraphonists (Can be eaten in a pinch)."

THE new weekly Jazz International (Radio) Show, with yours truly as DJ, is heard over 120 radio stations in the USA and Canada. I have a different guest star every week. Guests to date have included Messrs. Brubeck, Gifford, Kenton, Kessel, Manne, Pell, Rogers, Shank and others.

LUNCHEON today with Stan Kenton's manager, Bob Allison. Stan's forthcoming album will be made at the famous Rendezvous Ballroom, in Balboa Beach. Both revealed: "We want to get a new natural live sound, in place of the studio sound."

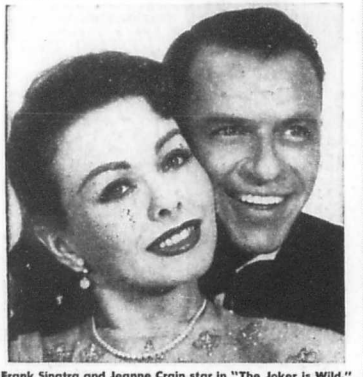
Stan is adding another saxophone making five reeds again. However, we aren't going to bring back the guitar.

The forthcoming two-month tour, the Fall, will be colleges in the mid-west and south.

Howard Danne is back in England next April.

COLENT BASHIE and his band have completed work on the "Raminas Blues Theme" in this movie, which also includes the potential "One of a Kind Jump."

Howard Lucreft



Frank Sinatra and Joanne Crain star in "The Joker is Wild." See Film notes.

Donald Peers show only needs polish

"I AM sure I have got the formula," said Donald Peers after a rather hectic opening night of his new road show at Manchester Hippodrome last Monday.

Considering the short time we had for rehearsal, the show went much better than I had dared to hope, and once we get down to it should quickly settle down to a good show. He had certainly hit on the two keys with the show. It was obviously under-rehearsed and overran, so that the Johnny Frank Quartet, which had its own spot at first, had to be content to appear as accompaniment for Donald with a couple of group numbers thrown in for good measure.

Lack of rehearsal

Even then the lack of rehearsal showed itself in the poor balance between the group and the singer, particularly so far as the amplified guitar and acoustic bass were concerned, and in the comedy interlude between Donald and Tommy Penry.

On the credit side, there was the star's self in very good voice, but a little nervous in this somewhat back effort; the sterling work of the keyboard support of Donald; and the sensitive Penny Nichols who gave an early spot on the supporting bill, was given the suggest

reception of the night. But Donald, too, received what to him must have been a heartwarming welcome. That he had many fans the Monday audience was obvious from the number of requests.

Mature voices

And they were so from examining the teen-agers who were mature voices when called. Give us some of your old songs, Donald, and responded with a variety which included, "Love Letters in The Sand" and "Grace Fields in 'A' Road The World" and a number of tunes associated with him. Briefly, the show lacked polish and slickness, once this is remedied it should be a more than pleasant one-hour entertainment. And it was in mind the talent with which the show abounds, this shouldn't be a surprise.

Presley fans relax. Elvis will not now be given a prison strip for his third film, "Jailhouse Rock."

Film notes

"OMAR KHAYYAM," despite great music by the late Victor Young, is rather a square film, but the girls (see picture) are far from square! World premiere for Frank Sinatra's "The Joker is Wild" picture was in Las Vegas. The controversial Ernest Hemingway movie "The Sun Also Rises" has some beautiful Vincente Gomez stuff. Pearl Bailey has a top role with Nat "King" Cole in "St. Louis Blues."

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ON THE BEAT

I WONDER if, even in the heyday of the all-night bottle-parties, the London jazz scene was ever quite so healthy.

When, in the past, has it ever been possible for so many musicians to play exactly the sort of music they liked, in surroundings so far removed from the old "upholstered cellars," where admission fees have been low enough to enable even the most impoverished jazz fan to listen every night of the week?

For traders. AND if the balance seems at present to be slightly on the side of the modernists, there's hope ahead for the trads. I hear that plans are well advanced for a new traditional club within a stone's throw of Piccadilly Circus—with a "name" trad group in residence and a licensed bar.

With, of course, an ample supply of beer and cider.

One fly

ONLY one fly seems to be struggling in this otherwise pleasant ointment. Where are the jam sessions? Where (as in the days of the old bottle-party sessions) does the up-and-coming jazzman find a chance of sitting in with the established performers?

It is no enough to stand, listen and try to remember. Only by sitting in with masters of their instruments can a youngster really discover not only his faults but his capabilities also. Only thus can he gain both confidence and improvisational inspiration.

And in these days of set groups, many of which are experimenting with new sounds, sitting in is, to say the least, discouraged.

Two candles

IT was "many happy returns" to David Piaty and Benny Lee at a celebration party in Tin Pan Alley last Monday.

It is a little belated to welcome the advent of Scottish Independent Television for the amount of work it can provide for artists and musicians. On the other hand, a little too early?

For I hear that the fees being the amount of work it can provide for artists and musicians. On the other hand, a little too early?

Burning his boat?

IT seems that Sidney Bechet has no intention of returning to the States. I hear from Paris that the soprano saxist is one of the attractions at a Communist Festival this week-end.

The limit

HOW far can you go? Latest American LP title to catch my eye is a San Francisco label release: "Bernie Green Plays More Than You Can Stand in Hi-Fi."

Essex Music

Essex Music was celebrating the second anniversary of its formation in 1955. But it's already been many quietly celebrating the acquisition. During these two years, Essex has had no fewer than 15 numbers in the Top Twenty record charts, ranging from Tab Hunter's "Young Love" to Littelton's "Bad Penny Blues" and including six Lonnie Donegan discs.

On the beat. THERE used to be a Melody Maker staffman who did much of his editorial work in



Donald Peers—he was in good voice at the opening of his new show, says Jerry Dawson.

BRAND NEW DECCA 11rr LPs

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WINIFRED ATWELL AND HER PIANO LK 4204

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STANLEY BLACK AND HIS ORCHESTRA Gaviotta; Serenade to Eileen; Siciliano; From here to eternity; Memory; Desire; Starlight serenades; Carnet de bal; Le grisbi; Magic circles; Melody of love; Estrella del sur

LK 4123



FROM HOWARD LUCRAFT

After our last picture together, "The Man With the Golden Arm," I studied singing for a month and still practise a couple of hours a day.

"For my role in 'Jeanne Eagels'."

She is currently working on this assignment with Hita Hayworth and Frank Sinatra.

"Frank, in fact, was the one who encouraged me for a singing role."



Howard Lucreft with "harem girls" from the new film, "Omar Khayyam."

The GREATEST SOUND in CYMBALS!



Meet Rosalie Danne. She made her British TV debut on "Music Box" last Friday. One hour later offers started to reach her. They included tours of America and North Africa and TV dates. Rosalie is thinking them over.

Howard Lucreft with "harem girls" from the new film, "Omar Khayyam."

Form for ordering cymbals with fields for name, address, and dealer.

JOE WILLIAMS

CHET BAKER QUARTET (LP) "Jazz At Ann Arbor"

Line For Lines; Lower Man; My Funny Valentine; Main Street; Stella By Starlight; My Old Flame; Head Line; Russ Hob.

Not as in various other of his best recordings he seldom shows much imagination.

In the ballads Baker is a little more appealing. His tone has a chance to mean more and his improvisations have more sense of flow.

ART FARMER QUINET (LP) Social Call; Capri; Blue Lights; The Infants Song.

Farmer (tp); Glet Grice (alto); Freddie Reed (pno.); Addison Farmer (bass); Art Taylor (dr.).

This is a family affair to the extent that bassist Addison Farmer is Art Farmer's son with brother.

Whether this tripartite recording had produced quite all that it should have is open to question.

All the compositions and arrangements are by Grice, and while the tunes may never reach

of petrusianistic punctuation and other novel ideas—Edgar Jackson.

"ELLINGTON SIDEMEN (LP) Barney Bigard; Pelican Drag (1); Taming of the Shrew (1);

Johnny Hodges; Jitterbug Lullaby; Pyramid (1); Sweet Georgia Pie; The Campus (1); The Rabbit's Foot (1);

Res Stewart; "Fat Stuff" (1); Sarah Lee; San Juan Hill (1); Coote Williams; Have A Heart (1);

Love With Me (1); Mobile Blues (1); Swing Pass Alley (1); (Plus 12 in. BBL7163)

(a)—Coote Williams (tp.); Barney Bigard (cl.); Johnny Hodges (sax.);

(b)—Do. Williams (tp.); Barney Bigard (cl.); Hodges (sax.); (c)—Do. Williams (tp.); Barney Bigard (cl.);

(d)—Do. Williams (tp.); Barney Bigard (cl.); Hodges (sax.); (e)—Do. Williams (tp.); Barney Bigard (cl.);

(f)—Do. Williams (tp.); Barney Bigard (cl.); Hodges (sax.); (g)—Do. Williams (tp.); Barney Bigard (cl.);

(h)—Do. Williams (tp.); Barney Bigard (cl.); Hodges (sax.); (i)—Do. Williams (tp.); Barney Bigard (cl.);

(j)—Do. Williams (tp.); Barney Bigard (cl.); Hodges (sax.); (k)—Do. Williams (tp.); Barney Bigard (cl.);

(l)—Do. Williams (tp.); Barney Bigard (cl.); Hodges (sax.); (m)—Do. Williams (tp.); Barney Bigard (cl.);

(n)—Do. Williams (tp.); Barney Bigard (cl.); Hodges (sax.); (o)—Do. Williams (tp.); Barney Bigard (cl.);

(p)—Do. Williams (tp.); Barney Bigard (cl.); Hodges (sax.); (q)—Do. Williams (tp.); Barney Bigard (cl.);

(r)—Do. Williams (tp.); Barney Bigard (cl.); Hodges (sax.); (s)—Do. Williams (tp.); Barney Bigard (cl.);

(t)—Do. Williams (tp.); Barney Bigard (cl.); Hodges (sax.); (u)—Do. Williams (tp.); Barney Bigard (cl.);

(v)—Do. Williams (tp.); Barney Bigard (cl.); Hodges (sax.); (w)—Do. Williams (tp.); Barney Bigard (cl.);

(x)—Do. Williams (tp.); Barney Bigard (cl.); Hodges (sax.); (y)—Do. Williams (tp.); Barney Bigard (cl.);

(z)—Do. Williams (tp.); Barney Bigard (cl.); Hodges (sax.); (aa)—Do. Williams (tp.); Barney Bigard (cl.);

(ab)—Do. Williams (tp.); Barney Bigard (cl.); Hodges (sax.); (ac)—Do. Williams (tp.); Barney Bigard (cl.);

(ad)—Do. Williams (tp.); Barney Bigard (cl.); Hodges (sax.); (ae)—Do. Williams (tp.); Barney Bigard (cl.);

(af)—Do. Williams (tp.); Barney Bigard (cl.); Hodges (sax.); (ag)—Do. Williams (tp.); Barney Bigard (cl.);

(ah)—Do. Williams (tp.); Barney Bigard (cl.); Hodges (sax.); (ai)—Do. Williams (tp.); Barney Bigard (cl.);

(aj)—Do. Williams (tp.); Barney Bigard (cl.); Hodges (sax.); (ak)—Do. Williams (tp.); Barney Bigard (cl.);

(al)—Do. Williams (tp.); Barney Bigard (cl.); Hodges (sax.); (am)—Do. Williams (tp.); Barney Bigard (cl.);

(an)—Do. Williams (tp.); Barney Bigard (cl.); Hodges (sax.); (ao)—Do. Williams (tp.); Barney Bigard (cl.);

(ap)—Do. Williams (tp.); Barney Bigard (cl.); Hodges (sax.); (aq)—Do. Williams (tp.); Barney Bigard (cl.);

(ar)—Do. Williams (tp.); Barney Bigard (cl.); Hodges (sax.); (as)—Do. Williams (tp.); Barney Bigard (cl.);

(at)—Do. Williams (tp.); Barney Bigard (cl.); Hodges (sax.); (au)—Do. Williams (tp.); Barney Bigard (cl.);

(av)—Do. Williams (tp.); Barney Bigard (cl.); Hodges (sax.); (aw)—Do. Williams (tp.); Barney Bigard (cl.);

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(az)—Do. Williams (tp.); Barney Bigard (cl.); Hodges (sax.); (ba)—Do. Williams (tp.); Barney Bigard (cl.);

(bb)—Do. Williams (tp.); Barney Bigard (cl.); Hodges (sax.); (bc)—Do. Williams (tp.); Barney Bigard (cl.);

(bd)—Do. Williams (tp.); Barney Bigard (cl.); Hodges (sax.); (be)—Do. Williams (tp.); Barney Bigard (cl.);

(bf)—Do. Williams (tp.); Barney Bigard (cl.); Hodges (sax.); (bg)—Do. Williams (tp.); Barney Bigard (cl.);

(bh)—Do. Williams (tp.); Barney Bigard (cl.); Hodges (sax.); (bi)—Do. Williams (tp.); Barney Bigard (cl.);

JOE NEWMAN (LP) "I Feel Like A New Man"

This Time The Dream's On Me (1); Meditation (1); Mideast (1); Sweetie Date (1); East Of The Sun (1); Dignity (1); I Feel Like A New Man (1); King Size (1);

Barney Bigard; "Fat Stuff" (1); Sarah Lee; San Juan Hill (1); Coote Williams; Have A Heart (1);

Love With Me (1); Mobile Blues (1); Swing Pass Alley (1); (Plus 12 in. BBL7163)

(a)—Newman (tp.); Gene Quill (sb.); Frank Foster (tr.); Billy Byrd (p.);

(b)—Newman (tp.); Frank Foster (tr.); Gene Quill (sb.); Billy Byrd (p.);

(c)—Newman (tp.); Frank Foster (tr.); Gene Quill (sb.); Billy Byrd (p.);

(d)—Newman (tp.); Frank Foster (tr.); Gene Quill (sb.); Billy Byrd (p.);

(e)—Newman (tp.); Frank Foster (tr.); Gene Quill (sb.); Billy Byrd (p.);

(f)—Newman (tp.); Frank Foster (tr.); Gene Quill (sb.); Billy Byrd (p.);

(g)—Newman (tp.); Frank Foster (tr.); Gene Quill (sb.); Billy Byrd (p.);

(h)—Newman (tp.); Frank Foster (tr.); Gene Quill (sb.); Billy Byrd (p.);

(i)—Newman (tp.); Frank Foster (tr.); Gene Quill (sb.); Billy Byrd (p.);

(j)—Newman (tp.); Frank Foster (tr.); Gene Quill (sb.); Billy Byrd (p.);

(k)—Newman (tp.); Frank Foster (tr.); Gene Quill (sb.); Billy Byrd (p.);

(l)—Newman (tp.); Frank Foster (tr.); Gene Quill (sb.); Billy Byrd (p.);

(m)—Newman (tp.); Frank Foster (tr.); Gene Quill (sb.); Billy Byrd (p.);

(n)—Newman (tp.); Frank Foster (tr.); Gene Quill (sb.); Billy Byrd (p.);

(o)—Newman (tp.); Frank Foster (tr.); Gene Quill (sb.); Billy Byrd (p.);

(p)—Newman (tp.); Frank Foster (tr.); Gene Quill (sb.); Billy Byrd (p.);

(q)—Newman (tp.); Frank Foster (tr.); Gene Quill (sb.); Billy Byrd (p.);

(r)—Newman (tp.); Frank Foster (tr.); Gene Quill (sb.); Billy Byrd (p.);

(s)—Newman (tp.); Frank Foster (tr.); Gene Quill (sb.); Billy Byrd (p.);

(t)—Newman (tp.); Frank Foster (tr.); Gene Quill (sb.); Billy Byrd (p.);

(u)—Newman (tp.); Frank Foster (tr.); Gene Quill (sb.); Billy Byrd (p.);

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(w)—Newman (tp.); Frank Foster (tr.); Gene Quill (sb.); Billy Byrd (p.);

(x)—Newman (tp.); Frank Foster (tr.); Gene Quill (sb.); Billy Byrd (p.);

(y)—Newman (tp.); Frank Foster (tr.); Gene Quill (sb.); Billy Byrd (p.);

(z)—Newman (tp.); Frank Foster (tr.); Gene Quill (sb.); Billy Byrd (p.);

(aa)—Newman (tp.); Frank Foster (tr.); Gene Quill (sb.); Billy Byrd (p.);

(ab)—Newman (tp.); Frank Foster (tr.); Gene Quill (sb.); Billy Byrd (p.);

(ac)—Newman (tp.); Frank Foster (tr.); Gene Quill (sb.); Billy Byrd (p.);

(ad)—Newman (tp.); Frank Foster (tr.); Gene Quill (sb.); Billy Byrd (p.);

(ae)—Newman (tp.); Frank Foster (tr.); Gene Quill (sb.); Billy Byrd (p.);

Things; Perdido (L); Stardust. (Vogue 12 in. LAE 12614)

Brubeck (pno.); Paul Desmond (alto); Ray Gracie (bass); Lloyd Davis (dr.).

"I hope so because, like this record, all were recorded at one of the college and club dates on which Brubeck was specializing in 1953-4.

Whatever their differences, they all have these two important things in common: Brubeck invariably plays—or did in those days—much better in public than in a studio.

They prove that Brubeck was the most adventurous and complex musician to have arrived in jazz in the present decade.

Brubeck's piano. Then the first "Perpetua" you could come to

are that his touch is too ponderous, his harmonic structures too involved and his conceptions too complicated for his music ever to swing; therefore, it really cannot be classed as jazz.

If those are your opinions, it would be the best to quarrel with them. But there are compensations.

Brubeck's playing may at times seem neurotic, but it is often deeply thoughtful, full of strange and moving emotions, morally stimulating and so revealing of what makes him tick as any instrumentalist's performances ever were.

And if all that sounds somewhat heavy going, there's always obvious models. Jack Jackson, Paul Desmond with the Frenchmen his original and lyrical ideas can bring to such long-remembered tunes as "Stardust" and "The Bird" and the grip he gets on you through his playing.

Look tonight! Heiped out with questions from "Perpetua!"—Edgar Jackson.

REMEMBER those Dave Brubeck LPs "Jazz At Pacific College" on Vogue

and "Jazz At the Phillips Goes To College" (BBL7011) and "Jazz At the Phillips" (BBL7019)?

They show that Brubeck

Quartet invariably plays—or did in those days—much better in public than in a studio.

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Look tonight! Heiped out with questions from "Perpetua!"—Edgar Jackson.

JOE NEWMAN—at his best in "Gee, Baby"

—is good all through this record. Any one who likes music in the Basie manner and particularly Joe Newman, should not miss this LP.

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Williams does some Joe Turner verses on "More Than One" and later tackles two songs long associated with Jimmy Rushing.

"A NIGHT AT COUNT BASIE'S" (LP)

India (1); More Than One For My Baby (1); Two Wonderful For Words (1); Sent For You Yesterday (1); Perdido (1); I Want A Little Girl (1); Please Don't Talk About Me Where I'm Gone (1); Canadian Sunset (1).

(Vanuand 12 in. PPL11055)

(a)—Emmett Berry (tp.); Vic Dickenson (cl.); Marjorie Morris (pno.); Aaron Bell (bass); Bobby Donatone (dr.); Joe Williams (voc.).

(b)—Personnel as for (a) except Bob Henderson (pno.) replaces Bell; Williams (bass) (voc.). Do Do (Dr.).

YOUR opinion of this in-the-bar recording must depend substantially on your reaction to organ music.

Myself, I find its tone wholly uninspiring, and its lack of definition harmful to jazz practice. But if I had to be subjected to organ jazz every night for a week I'd try to see that Marjorie Morris was in the keyboard chair.

Playing "I'd love to be a Little Girl," he does here on piano.

This album, made in Basie's place during a Welton Home show for Joe Williams last year, can claim as its chief attraction a kind of informally sedate caught on jazz records.

John Hammond, the man in charge, says in his notes: "The music is consistently exciting, and the sound accurately catches the acoustics of a bar, not a professional studio of auditorium."

I cannot say that all the music excites me, though it has very

Good—if you like organs

moments—also the spontaneous, finely disorganized character of a night club session played by experienced jazzmen who are not bothering too much about exactitude on this happy occasion.

The nose comes in to you just as it would through small, crowded club premises—even the introductory passages and on most Williams records.

Basie's vocalist is introduced by Leonard Feather, who himself has been introduced by Joe Williams. Does some Joe Turner verses on "More Than One," and later tackles two songs long associated with Jimmy Rushing.

He gives them original, funny treatments, while Berry and Dickenson and the others make suitable instrumental comment.

Basie's piano—though carefully not mentioned on the sleeve—is unmistakable in the two blues and on "Little Girl."

The piano-organ duets on "Girl" are an important part of an entirely admirable performance which I rate as Williams' and the LP's high-point.

There are several notable bits by Berry, in particular, in the remaining tracks, also some chaotic passages and messy drumming.

Joe Dickenson makes an extended appearance on the lengthy "Canadian Sunset," and though I like almost everything he plays, I have often heard him play better than he does here.

Henderson once a favourite pianist of Billie Holiday, makes an impression with his routine, slightly Gershwin-like, supported by powerful grunting.

Morris and Henderson get together well on "Too Marvelous for Words," and the record is unconditionally recommended to organ admirers. But I must complain about the outlandish cover design—Maz Jones.

the Hit Parade, their symmetrical and generally competent compositions which I rate as Williams' and the LP's high-point.

There are several notable bits by Berry, in particular, in the remaining tracks, also some chaotic passages and messy drumming.

Joe Dickenson makes an extended appearance on the lengthy "Canadian Sunset," and though I like almost everything he plays, I have often heard

NEW YORK CALLING . . . From Ren Grevatt

OVERSEAS TOURS HIT DISC SALES

NEW YORK, Wednesday

BILL HALEY, through his manager, "Lord" Jim Ferguson, has explained why his forthcoming European tour will omit England.

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

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

"We made \$60,000 on the tour. But last year we sold seven million discs in England. Later were worth \$152,000."

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

Rock-'n'-roll not dead

IT looks like there's a great deal of continuing trade chatter here and abroad about the inroads of ballads and sweet music on the pop scene.

The big beat may have taken a temporary back seat and there may be a wider group of music types represented in the various pop charts, but rock-'n'-roll producers and bookers are showing extreme optimism here.

Decca signs jazz stars

DECCA RECORDS has announced the signing of the American-Barrow Quartet to an exclusive contract.

The jazz group recently made its debut on the label with an album that was included in the company's Fall release—"Jazz Studio 60."

The group, which is headed by David Amram, French horn, and George Barrow, tenor, was organized in 1956.

Barrow was picked as one of the "New Jazz Stars of 1956" in Jazz 1956, the Metronome year book.

Amram, in addition, has been known as an outstanding pianist as a composer. Among his recent activities in the latter field was the composing of the incidental music for three Shakespeare plays.

Domino safari off

MATIS DOMINOS earlier reported plans to make an Australian tour. They hit a serious snag.

The down-under promoters, though they offered what appeared to be a substantial bit of loot, neglected to make

arrangements for the fat transportation out of \$1,700 per man. Unless this can be ironed out, the tour is off, according to agency reports that both the Foster Agency and the American Airlines officers to get Domino to Britain.

Little Richard due

FINAL arrangements are being wrapped up that will bring the great Little Richard to England along with the famous American disc jockey, Alan Freed.

Visits for both have long been in the talking stage following an off-again, on-again tour of London and the provinces starting October 20.

Freed's agent, Jolly Joyce, is making the arrangements on this side for the tour, which would also include as part of the package, the Moonlight, Jim Ann Campbell and the brilliant new singing star, Teddy Randazzo.

Russ Hamilton tops

BRITAIN'S great new teenage star, Russ Hamilton, whose Oriole disc of "Rainbow," is in the top ten of all the important trade charts here, will be rushed to New York to appear on Patti Page's "The Record" show on Wednesday, October 9.

Original plans for the star to appear on an earlier show of the series in September had to be cancelled due to extremely heavy personal appearance schedules for England.

Hamilton's visit this time is likely to be short—probably only four or five days according to Dick Cabbe of Gabbe, Katz, Heller and Loeb, who handle Hamilton here, but later visits are a strong likelihood in view of the tremendous popularity already achieved by the singer.

Mantovani, too

MANTOVANI is one of a select circle of a half dozen artists whose records new appear on both best-selling album and best-selling single-record charts here. Through the mid-summer months his single of "Around The World" has stayed in the top-selling lists and now shows gathering sales momentum and disc jockey activity.

All the disc excitement on the British maestro will key perfectly into his forthcoming big-concert tour for the United States and Canada, to start next January.

New jazz book

A NEW book, "Giant of A Jazz," reached the book stores this week. It traces the history of jazz from King Oliver to Dizzy Gillespie via slightly fictionalized portraits of a dozen of jazzdom's most significant contributors.

Top Hit Ballroom, Dunleagh, and is forming his own band to open at the Four Provinces Ballroom at the end of the month.

Singer Mary Casney, one-time vocalist with the late Paul Murrah, opens at the Arcadia Ballroom, Cork, this week after a three-year spell in America.

Patricia Ballroom, Ballymunn, is having its summer season at the Pat Johnson has left Paul Johnson's Music Makers, resident at the Casino Ballroom, Huxton, (Newark), to rejoin the Air Force.

MANCHESTER—The Jazz Club at Binny's Cafe reopened last Monday with the Eric Battis Jazz Aces and the Milroy Skiffle Group.

The Dallas Jazz Band will be resident each Friday and Saturday at the Club Creole at Winslow, starting next Monday.

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

MIDLANDS—Tony Peers (drum) has taken over from Ralph Patterson in the Bev Pally Quintet finale in last year's MM All Stars.

BRIGHTON—London trumpet leader Burt Brantley is giving every Friday with the Glynis and the Glynis Quartet.

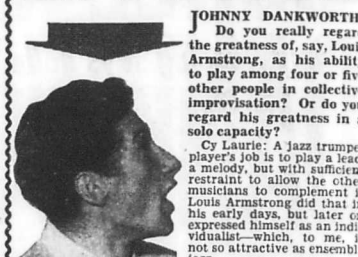
CAUDE SADER, ex-band leader and leader of the Ben Eason Club, is now pianist entertainer at "The Club" night club in Joburg, South Africa.

BEXHILL—Bexhill Modern Jazz Society opens at the Alexandra Hotel, Bexhill, on Monday, September 24. Line-up: Ken Webster (sax), Bill Errington (drum), Geoff Betts (trumpet), Pat Nelson (piano, rpt).

DYMCHURCH—The Michael C. Band, resident at the Holiday Camp, makes its MM debut at the Huxton Hotel, on September 24. Line-up: Ken Webster (sax), Bill Errington (drum), Geoff Betts (trumpet), Pat Nelson (piano, rpt).

ISLE OF WIGHT—Graham Morris (piano), M. HAVING, Fuller's Quartet, as Sanderson's band, will be in the band on the Island line from 10:30 p.m. to 1:30 a.m. next Wednesday (18th).

LAURIE



JOHNNY DANKWORTH

Do you really regard the greatness of, say, Louis Armstrong, as his ability to play among four or five other people in collective improvisation? Or do you regard his greatness in a solo capacity?

Dodds

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

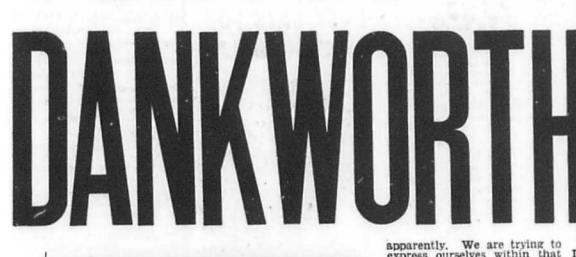
Tricks

J. D.: You don't like the way the current Armstrong All-Stars play? You don't think that is good collective improvisation? C. L.: No.

Fire

C. L.: No, but they are missing the rhythmic content of collective improvisation, the fire of spontaneity. J. D.: We are all influenced by our daily lives and environ-

WERSHOP



DRANKWORTH

Here is Jazz Forum—a new venture in jazz journalism. It is designed to bring together, from time to time, leaders of different jazz schools to argue their points of view.

Skiffle

B. D.: Do you think rock-'n'-roll and skiffle are likely to attract the fans to jazz? J. D.: I don't think so. C. L.: I think they have—skiffle in particular, because of its early connections with jazz.

Stunts

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

All forms

C. L.: A point I would like to make is that I like all forms of music and all forms of jazz, but that doesn't mean I want to play them or that I fully understand them. In my opinion, most of the so-called differences between traditional and modern jazz musicians have been manufactured by the musical Press.

We play the music of London 1957

C. L.: I think it is a good thing to take jazz to a wider audience. It is done by playing up and, if necessary, dressing the fool, it doesn't matter as long as the music itself is not distorted in any way. Any means of putting it to a wider field is a good means.

Ensemble

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

Agree

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

UNCAN



JOHNNY

(Last Train to San Fernando)

UNCAN

with the Blue Grass Boys

JIG ALONG HOME

COUPLING

BLUE BLUE HEARTACHE

COLUMBIA RECORDS

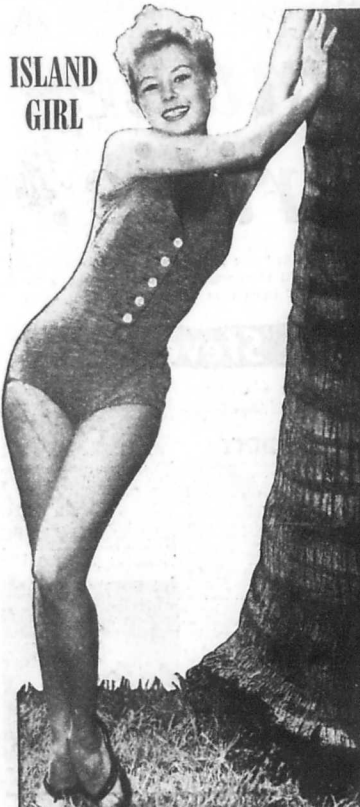
Advertisement for Besson Clarinets, featuring a list of models and prices, and a photograph of a clarinet.

Advertisement for Truvox Limited, featuring a testimonial about a record and a list of products.

Advertisement for B.M.B. Sapphire Needle, featuring a testimonial about a record and a list of products.

Advertisement for Johnny Uncan, featuring a testimonial about a record and a list of products.

ISLAND GIRL



Mizzi Gaynor—she fainted in Hawaii. See Hollywood Headlines.

Hollywood headlines

CURRENTLY, there's a long screed every day in all the papers here, about the filming, in the Hawaiian Islands, of Rodgers and Hammerstein's "South Pacific." Twentieth Century-Fox has given newsmen a free vacation at the film site.

Mizzi Gaynor plays, Nellie Forbush, the Mary Martin stage role. Mizzi sings all her own songs, they say. The other day Mizzi passed out while they were doing a reflection scene by a patio pool. To get the effect, they were instructed to put extra candles on. Poor Mizzi just fainted away with the heat.

DORSEY BAND

NITERY NEWS... The Dorsey Brothers Orchestra, led by Lee Castle, was at the Hollywood Palladium... Effervescent Louis Prima and his sugar-wife Keely Smith are at the swank Mocambo...



by Howard Lucraft

BING

WHILE on a fishing trip, off the Canadian coast, Bing Crosby heard, via ship's radio, that it was imperative for him to speak to his sponsor about his forthcoming TV show. He put in at the shore's town, Goose Bay, to telephone.

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

Nineteen-year-old Lindsay Crosby, the youngest, makes his TV debut on the show along with guests Frank Sinatra, Rosemary Clooney and Louis Armstrong. Lindsay is in the army, but has special permission from the Defense Department to sing with his dad.

PEGGY LEE

FILM CLIPS... "Johnny Trouble" has a title song by Peggy Lee and a score by Frank Volpe... Judy Holiday stars in the film version of the smash Broadway musical "Bells Are Ringing."

Special MM report

JIMMY RUSHING HITS THE TOP OF HIS FORM



Rushing sings, the Lyttelton band sings.

AFTER more than 20 years of listening to Jimmy Rushing's voice on records, it was high enjoyment to see and hear this penetrating singer.

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

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

Clayton arrangements

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

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

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

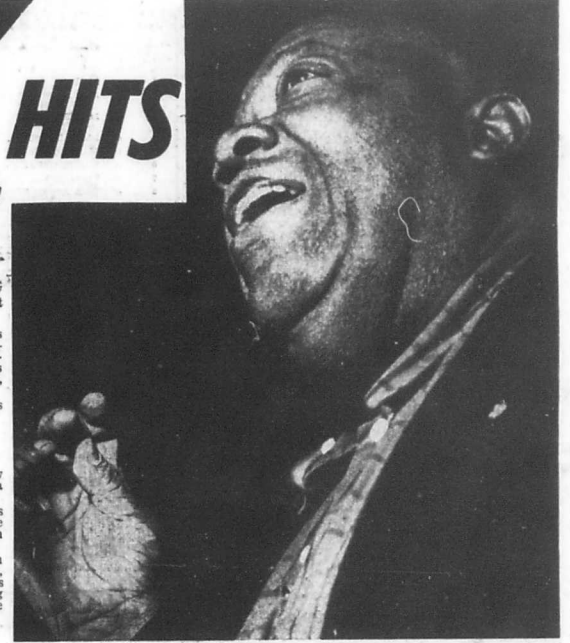
Real worker

Rushing proved that besides being a top-notch jazz singer he is a real worker. At Sheffield he was on the stage for more than an hour, his second-half program running about 40 minutes.

In the matter of hard facts he was introduced by Humphrey Lyttelton when the band conducted "Buckey's Got A Hole In It," a number which he introduced with a trilling, exuberant "Blue Skies" well accompanied by muted trumpet and a Jimmy Skidmore solo.

Then it was straight into low blues gear with a superb version of "How Long," followed by Jimmy's conception of "Every Day" (a very exciting climax), and the faster "Sent For You Yesterday" which, he said, he had the pleasure of composing.

After the interval the band reheated the fairly large and cordial audience before Rushing reappeared to do another of his favourite blues, "Goin' To Chicago." This one slips into "Outskirts Of Town" before it ends, and is vintage Rushing—betting out high and bold with



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Pretty alto

"Sunny Side Of The Street," with pretty alto backing, brought a change of style to remind us that Rushing is more than a blues singer. "I Want A Little Girl," outstandingly well sung, incorporated a Louis phrase. And "Good Morning Blues" must have brought back memories of the "thirties to anyone whose blues education, like mine, virtually began with such tunes as "Santa Claus."

—Max Jones

ON THE BEAT

MEETING up again with Jimmy Rushing this week recalled for both of us the last time we met. It was a Sunday evening in Times Square. I had an hour to spare. And as I passed Child's Ballroom, a poster on the doors caught my eye. It announced (modestly) a "Jazz Session."

I entered. And among those on the stand I found: Bobby Hackett, Jimmy McPartland and Ruby Braff sharing trumpet duties. Coleman Hawkins on tenor. Armstrong on piano. Sonny Greer on drums. And Jimmy Rushing giving out with the sort of blues that I can listen to all night. All night? I will only say that it was close on three in the morning when Columbia Records' Nat Shapiro dropped me off at my hotel...

peared, they would personally see to it that the proceedings were broken up before he could play a note.

Why did he agree to appear in the first place? "Because," he said, "I was invited to play at the school." It was lunch-time at the Cannon School of Music. The top table (stacked with such eminent classical personalities as BBC Chorus Master Leslie Woodgate, the school's Director of Music, Noel Hale, and conductors Boyd Neal and Charles Groves) was in a flutter. The "Hallelujah Chorus" was due to be played in the final programme of the Summer Course. And nobody knew how to spell "Hallelujah."

outside the 2 1/2 Coffee Bar in Soho last week:

"No, he doesn't really use a woman as a drum," he said. "I was invited to play at the school." It was lunch-time at the Cannon School of Music. The top table (stacked with such eminent classical personalities as BBC Chorus Master Leslie Woodgate, the school's Director of Music, Noel Hale, and conductors Boyd Neal and Charles Groves) was in a flutter. The "Hallelujah Chorus" was due to be played in the final programme of the Summer Course. And nobody knew how to spell "Hallelujah."

mans number from "Hit The Deck"?)

The first of the 1957 season of Minton's Modern National Dance Band Contests took place on Tuesday. And it reminded Northern Sir, King Stanley North of the day he won the first-ever MM North of England Contest—way back in 1925. His band won the contest, and he himself won a £1 voucher as "outstanding drummer."

Memento

The main impression gained after two days' touring with Jimmy Rushing is that he is, first and foremost, a musician. Some singers, especially in the blues field, tend to detach themselves from the instrumental side except when it directly affects them. He does not. He acts like a musician, talks shop like a musician, hums riffs to himself in restaurants and railway carriages like a musician and shares the musician's tastes and aspirations.

Humph says—

Jimmy is a MUSICIAN

programme from France. Buck, Walter Page, Ed Hall, Vic Dickenson—it must have made him feel a twinge of homesickness. When they put on a James P. Johnson record, he started the cordial, but essentially non-hip, company with a roar of delight.

My man?

"Well, how about that—they're playin' my man! Thereafter we crouched at a table like shameless jazz fans, identifying the players through the rustling atmosphere. Jimmy is the antithesis of the prima is. When his luggage went astray on the first night, he took it quite placidly. "That's nothin' new for a musician—everything that happened to me before now!"

Covered?

This is not a purely personal maxim—it spreads to those who work with him. The first thing he said to me, when we were preparing to go on the first night—the minutes' notice, was "Tell your boys to play just the way they want. Don't pay me no mind—I've got plenty covered."

Clear idea

Always the musician he had a clear idea of how the music should go, and took it through the arrangement, imitating the various instruments.

Advertisement for Grafton Mark II saxophone. Features a large image of the saxophone and text: 'ITS NEW MARK II GRAFTON', 'GUARANTEED 10 YEARS', 'ITS SUPERB', 'All instruments now fitted with VANDOREN MOUTHPIECES', 'Really durable stoved gold lacquer keywork', 'Adjustable thumb rest', 'Constant pressure springing', 'Stainless Steel spindles', 'Reinforced Guards', '60 H.P. TERMS GNS. AVAILABLE', 'Your dealer stocks and recommends Grafton', 'Send coupon below NOW', 'Dallas Building Clifton Street London E.C.2', 'FREE! Art brochure of Grafton Mark II', 'Name', 'Address', 'DALLAS BUILDING CLIFTON STREET LONDON E.C.2', 'M.M. 148/57'

Brevity

ONLY a night or two before this I'd come down to Club Basie at the invitation of John Hammond, of Vanguard Records. A "Welcome Home" party was being staged for the Count Basie Band on its return from its European tour. I'd last seen the Count in Sweden, on that memorable occasion of its opening concert in a Park at Gavle early in September. This was October. I leaned on the bar chatting to Joe Williams. The door opened. In came Basie. He glanced at me. Nodded. And, with that commendable brevity which also applies to his piano playing, said: "Small world, isn't it?"

Foreign

THE outcome of that party is the LP, "A Night At Count Basie's," a record which has a "foreign" accent among the background noises—it's mine!

Second thoughts

SO Bechet did not, after all, appear at that Communist Garden Party in Paris last week-end. He was deterred, not by political considerations, but by a group of his fans. Who called at his home on Thursday and politely but firmly, told him that, if he ap-



with Pat Boone

TOMMY STEELE HERE COMES FATS

vol. 1: I'm walkin'; Bo weevil; I'm in the mood for love; Don't blame it on me

TED HEATH AND HIS MUSIC, No. 3

The faithful hussar; Armen's theme; Siboney; Malaguena DFE 6403

HERE COMES FATS

vol. 1: I'm walkin'; Bo weevil; I'm in the mood for love; Don't blame it on me

PAT BOONE SINGS THE HITS, No. 2

Don't forbid me; Anastasia; Friendly persuasion; Why, baby why RED 1086

ROBERTA SHERWOOD SHOW STOPPERS

A woman ages quicker than a man; You're nobody till somebody loves you; After you've gone; Marianna OE 6538

ALBERT AMMONS and his RHYTHM KINGS

Boogie woogie stomp; Nagasaki; Early mornin' blues; Mile-or-Mo bird rag OE 6525



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The SWING to Rudy Mueck becomes a SURGE

Advertisement for Rudy Mueck trumpet. Features a photo of Rudy Mueck playing the trumpet and text: 'FRANK THORNTON featured in the STANLEY BLACK concert orchestra of TV and film fame plays Rudy Mueck TRUMPET (Model 7m)', 'The complete range for every brassman—Trumpets, Trombones, Mutes and Mouthpieces.', 'STOCKED AND RECOMMENDED BY EVERY DEALER OF NOTE', 'Dallas Building Clifton Street London E.C.2', 'FREE! Art colour brochure of the complete ranges of Rudy Mueck Brass, Mouthpieces and Mutes.', 'Name', 'Address', 'DALLAS BUILDING, CLIFTON ST. LONDON, E.C.2', 'M.M. 148/57'

JIM CROW U.S. JAZZ TOUR

Rushing on star bill

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

SONG STARS WITH STAPLETON



Cyril Stapleton and the Show Band were showcased in a 60-minute *Play-It!* spot on Friday from the Earl Court Radio Show. Seen at rehearsal with Cyril are singing stars Ronnie Hilton (L) and Alma Cogan, who were among the guests. Cyril introduced on the programme.

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N.J.F. Members are already booking for the Modern Jazz Quartet Concerts. Don't be left out in the cold. Send for a membership application form today, to "Members Secretary, N.J.F., 37 Soho Square, London, W.1, enclosing 2d. stamp for reply.

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(Moonlight Bay - When You're Smiling - Etc.)
ALBUM OF SOLOS arr. CYRIL DE VEKEY ... 2/6 By Post 2/9
(Avalon - Margie - Dinah - Etc.)
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McDevitt signs singer



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

newspapers and TV newscasts all over the country showed pictures of the white hoodlums who threw eggs and stones, jeered and spat at Negro youngsters attempting to enter school.

'Humiliation'

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

BRITISH DATES FIXED FOR MJQ

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

Ilford band wins first MM Contest

WINNING honours in the first of this season's Modern Jazz Dance Band Contests have gone to a band from Ilford—Paul Hurst and his Orchettes.

Leeds Contest

SIX bands will take part in the fourth British National Regional Finals in the Melody Maker National Dance Band Championship at the Capitol Ballroom, Leeds, on Tuesday, September 17.

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Melody Maker

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Spring tour of Britain?

Welcome back, Mr. Jackson



It was "Jack Jackson" time again on ATV last Sunday night, and here Jack's welcome Max Bygraves and Joan Regan to the first programme of the new series.

Harry James will by-pass Britain

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

\$10,000 fee

The orchestra, which is travelling over on the "Queen Elizabeth," starts its tour in Munich on October 1. It will also take in Paris, Rome, Belgium and Holland.

U.S. Police probe 'heroin death'

NEW YORK, Wednesday.—Police are probing drug-taking among musicians following the death here on Monday of Les Brown trumpeter Robert Siles. A post-mortem report says that Siles died after taking heroin.

DIZZY GILLESPIE SAYS 'I'M COMING'

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

The agency has had discussions with Harold Davison in London and it is rumoured that Dizzy may make the trip next spring. The tour would involve numerous concerts in Western Europe as well as England.

Exchange problem

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

Heath again?

One possibility is that the exchange might be worked on the basis of another Ted Heath tour of America next spring. In London, agent Harold Davison agreed that there had been discussions—"But nothing will happen until next Spring."

Poll stars to record

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

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

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

It is up to readers to select these stars. A Voting Coupon and full details are on page 8.

1957 Poll Vote now See Page 8

TV with Zsa Zsa & Mr. B



Billy Eckstine had glamorous film actress Zsa Zsa Gabor as his co-star on ATV's "Saturday Spectacular" last week-end. Billy opened his fourth British tour on Monday at Glasgow. (See review on page 18)

SINATRA GOES HOME

Frank Sinatra has stopped work on the film "Kings Go South" to fly to New York for TV shows.

The SWING to Rudy Mueck becomes a SURGE



HUMPHREY LYTTTELTON
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STOP PRESS

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

Steele 'like war' on U.S. TV offer

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

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

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

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

RON GOODWIN

To plug disc
BRITISH leader Ron Goodwin has been set for an appearance on the show on Wednesday, October 2. He will plug his "Swimming Sweethearts" disc. Others definitely set for the show are Russ Hamilton for October 9 and Ruby Murray for November 13.

Reports that Eve Boswell would also appear have been discounted. Bookers say that no deal has yet been signed.

FRANKIE VAUGHAN

No deal yet
CBS-TV officials said that they have been approached by British bookers to bring Frankie Vaughan here for "The Big Record."

However, there is no definite deal yet in the works. It is pointed out that Vaughan is virtually an unknown here due to the lack of any records in current release.

TED HEATH

Tour extended
THE upcoming Ted Heath tour of Canada and the States has been considerably expanded in the past few days.

Originally set to open in Montreal on October 22, the trek will get under way one day earlier in Buffalo and end in New York on the Canadian side.

Following the Montreal, Toronto and Ottawa dates, the troupe strikes out for engagements in Dayton, Lafayette, Indian, (Mississippi), Cincinnati and Chicago before going North again to Winnipeg.

Following this and the balance include Pasadena, Oceanide and San Diego, all California; Bloomington, Indiana and winding up in Rochester and Syracuse on November 9 and 10.

An attempt is being made to set up dates in El Paso, Dallas and Houston, Texas, during the move back east from the west coast.

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Stamped addressed envelopes, please. Tickets available at the ROYAL FESTIVAL HALL and Usual Agents from October 1st

Because of filming

DORIS DAY

Meets the Press
DORIS DAY will be feted next week by Columbia Records at New York on Sunday for a cocktail party for the Press and disc jockeys is tendered in connection with Miss Day's appearance in the forthcoming picture release "The Pajama Game."

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

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

EDMUNDO ROS

Melodie d'Amour
LONDON Records has released the EDMUNDO ROS version of the Melodie d'Amour. This is now in competition for honors on the tune with a version by the Ames Brothers on the RCA Victor, but early reports

indicate that Eve Boswell would also appear have been discounted. Bookers say that no deal has yet been signed.

FRANKIE VAUGHAN

No deal yet
CBS-TV officials said that they have been approached by British bookers to bring Frankie Vaughan here for "The Big Record."

However, there is no definite deal yet in the works. It is pointed out that Vaughan is virtually an unknown here due to the lack of any records in current release.

TED HEATH

Tour extended
THE upcoming Ted Heath tour of Canada and the States has been considerably expanded in the past few days.

Originally set to open in Montreal on October 22, the trek will get under way one day earlier in Buffalo and end in New York on the Canadian side.

Following the Montreal, Toronto and Ottawa dates, the troupe strikes out for engagements in Dayton, Lafayette, Indian, (Mississippi), Cincinnati and Chicago before going North again to Winnipeg.

Following this and the balance include Pasadena, Oceanide and San Diego, all California; Bloomington, Indiana and winding up in Rochester and Syracuse on November 9 and 10.

An attempt is being made to set up dates in El Paso, Dallas and Houston, Texas, during the move back east from the west coast.

VISITING ORCHESTRAS APPRECIATION SOCIETY PRESENTS
(In Association with Christian Action)

THE GREATEST ANGLO-AMERICAN JAZZ CONCERT OF THE YEAR
HUMPHREY LYTTLETON and his Band **JOHNNY DANKWORTH and his Orchestra**

LIONEL HAMPTON
A Special Late Night Charity Concert
Tuesday, 15th OCTOBER, 1957—11.30 p.m.
ROYAL FESTIVAL HALL
General Manager: T. E. BEAN

TICKETS: 10/- 15/- 20/- 25/- 30/- 40/-
ADVANCED BOOKINGS:
V.O.A. Society, 15 New Road, Crouch End, London, N.8
Stamped addressed envelopes, please. Tickets available at the ROYAL FESTIVAL HALL and Usual Agents from October 1st

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

CARMEL QUINN

Six-week visits
IRISH through Carmel Quinn is reported to have done so well on a recent appearance on Val Parnell's "Saturday Spectacular" that she has been asked to return every six weeks to do the Carmel Quinn Show on RTA. The show is currently appearing at the Beverly Hills Country Club, Newport, Kentucky.

ELVIS PRESLEY

Home-town premiere
ELVIS PRESLEY's latest flick "A Hard Day's Night" will be unveiled at a gala premiere at Low's Silhouette in his home town of Memphis on October 24. Presley once worked at the pic house as an usher in addition to his other gigs. Elvis will sing six numbers.

SAM CLARK

Visit to Britain
ABC-PARAMOUNT Records New York chief, Sam Clark, leaves New York on Sunday for a three-week tour of England and Scotland. Clark's firm, known here as Am-Par Records, is the one which has America's and Britain's number one hit, "I Wanna Be Like You."

TED LEWIS

Visit to States
TED LEWIS, top man of British Decca, has arrived in New York for an extensive tour. He is headquartered at London Records during the "Nutcracker Suite" and will discuss forthcoming recording plans with executives of the firm.

So you want to be a pop singer? To get to the top fast? Well, why not? Here, in six easy lessons, TONY BROWN tells you how

QUIT BASE WITH ROULETTE

with the band and on his own. Julius Watkins, French horn... Swedish band-leader Harry James... Miller Lawrence has recorded the "Nutcracker Suite" with woodwinds and a rhythm section. People who were at the date said it was done with a jazz feel. It'll be on Vix Records.

MARY LOU WILLIAMS

Signs her name
MARY LOU WILLIAMS, jazz pianist, has signed a contract with Atlantic Records. She will continue to dicker with prominent artists, and hopes to have an impressive stable by the first of the year.

JOHNIES

NEWSBOY
NEWSBOY has been recorded for RCA Victor the tunes from the set of the forthcoming Lena Horne Broadway farce, "Jamaica," with large orchestral support. A jazz package of Mulligan, Chico Hamilton, and George Shearing (with their groups, of course) is being cut on a three-week cross-country tour... Les Miles, a jazz group that caused some talk as a result of their "Swing" album, has been signed by Atlantic. Group features

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NEVER LET ANYONE TELL YOU THAT IT IS TOUGH BECOMING A STAR VOCALIST. NOT ANY MORE. FIRST STEPS TO STARDOM ARE SO EASY THAT THEY ARE HARD TO BELIEVE. YOU HAVE TO START EARLY, OF COURSE—BUT THERE IS NONE OF THAT CORNY OLD JIVE ABOUT STARTING ON THE BOTTOM RUNG OF THE LADDER. WHAT IS WONDERFUL ABOUT THE WHOLE SITUATION TODAY IS THAT YOU CAN START OUT AS A TOP-FLIGHT PROFESSIONAL ENTERTAINER STRAIGHT FROM SCHOOL.

RULE 1

Start young
You need a guitar, of course, and a word of caution here. Ignore the man who speaks of Spanish Hawaiian or pictorial guitar. He would blind you with science, deflect you from your course.

RULE 2

Don't be loused up by technicalities
Your real allies are those who recognize rock'n'roll and skiffle guitars. These people really understand. Listen to the way they answer your first question.

RULE 3

Find a manager
And don't call him, he'll call you. Yes, he really will. "How old are you, son? Ever sung professionally? Like to earn some real money?" Answer Under Twenty-one. No, Yes—in that order—and you're in. He'll get you that TV date, recording, and a Variety tour. You'll read about your huge earnings in the papers and wonder.

RULE 4

Answer questions—don't ask them
That's not all of it, naturally. There's that important little word, Faith. You have to believe that you're going to make it. You've got to look after people you know. Now will you let me worry about the money?

RULE 5

Have faith
Mind you, it wasn't always this easy. In the old days there was a lot of treacly talk about correct intonation and phrasing and diaphragmatic breathing.

RULE 6

Never take singing lessons
I mean it's self-evident. Isn't it? Who taught Elvis Presley? If such a person existed, he'd be advertising like mad?

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DRUMMERS!

you need this book

If you want to know about the drums that are helping top drummers everywhere to play their best... the latest news from the United States and seventy-three other countries... if you wish to know about the latest in drumming... send today for the new Pfiemaster catalogue.

TO ORDER: 67 Regent St., London, W.1

1 envelope 6d. stamps. Send new catalogue here.

NAME

ADDRESS

MY DEALER IS

Rushing four is a great thrill

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

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

NEW NUMBERS

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

IN ADDITION

"Confessin'," "I Want A Little Girl," "I Could Be With You," and "Deed I Do." And "Gee, Baby, Ain't I Good To You" is one of the new numbers on the assembly line for the London Coliseum concert this Sunday.

ONE NIGHT WE HAD A JAM

One night we had a jam session in a club up North. As soon as I saw the two-hour show for the customers and they paid full whack for food and drink right down to a nine-penny bottle of lime cordial. I don't feel inclined to throw in free advertising as well!

HERE JIMMY

Here Jimmy plays some piano—simple blues stuff with touches of Yancy and surprise bits of Jelly Roll. He could play—I travelled around on that guy's car (tells?). You mustn't be misled by his monologues, "Tricks Ain't Walkin' No More," and came up with a vocal on almost every number this Sunday.

IT'S A VERY SPECIAL LOCAL JAZZ

It's a very special local jazz scene doesn't provide more opportunity for him to be heard in these informal surroundings. It's a great experience.

WRITE FOR ILLUSTRATED BROCHURE TO—

JOHN GREY & SONS (London) LTD., 79-85 Paul Street, London E.C.2

A minstrel show is no joke to us

As a Negro I agree with Tony Brown one hundred per cent. (Bad Taste, BBC, pp. 10-11, 7/9/57). Millions of white people in every social sphere, all over the world, feel they are superior to Negroes.

But with respect to those Britons who mean well, the superior feeling is even more pronounced here because for so long we were their slaves. Even though a Negro is highly educated, the social pattern makes the White what he is today—as an ex-Serviceman I have experienced it all. White men making fun of each other help to bring to all coloured people is quite a different thing—each deserves the title "nigger" that they help to bring to all coloured people. They are a disgrace to the race.

O. A. Roberts

London, S.W.10.

DELIGHTFUL

I REGARD myself as an average viewer and listener and in my 40 years I have seen many things, both English and American. I cannot recall a single show in which white and coloured folk have not combined. Indeed, certain characters are by tradition, white or imitation-black. The actual production had many faults, I agree, and Mr. Brown's complaint that some artists were used too sparingly would be justified but for the fact that it was an extraordinary show, really for the benefit of the exhibition patrons.

ON SUCH OCCASIONS

the home viewer should be a little tolerant to some of the more obvious faults. But your critic seems to regard the show as an insult; I fail to see why. More of an insult was the series just ended on TV where Richard Murdoch and his fellow comedians (who made puerile efforts to buy one of the backbones of British show business—the summer seaside concert party. That was in my opinion the worst minstrel show.

RAY RADHAM

Birmingham 14.

America's finest drummers—

Lionel Hampton
George Wettling
Sonny Payne

choose Britain's finest drums
AUTOCRA

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VAUGHAN TO STARR IN TV SPECIAL

'The Sexigan Bomb'



FRANKIE VAUGHAN will star with sporting and theatrical personalities in a Boy's Club edition of BBC-TV's "Six-Five Special" on October 19.

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

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

Sunday TV

Frankie returns from holiday to appear in ATV's "Sunday Night at the Palladium" this week-end.

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

Alma Cogan for New York Plaza

SONG star Alma Cogan is definitely fixed to appear in the Persian Room of New York's exclusive Plaza Hotel in December. She will be there for a three-week season commencing on December 11.

Freddy Randall has 'stretched lung'

Band leader Freddy Randall is receiving treatment for a "stretched lung".

Although ordered to rest, he insisted on playing in a Light Programme "Rhythm And Blues" last Friday and two concerts at the Empire Theatre, Finsbury Park, on Sunday.

Freddy and the Aids: "I am hopeful that the treatment will not interfere with my playing."

Robin Richmond ends his Celebrite date

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

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Around Town
HELEN O'CONNELL, here for three days to appear on Dave Garrows's "Dance-Time" at the Canadian National Exhibition, told me she has met a new LP called "Green Eyes," a package of songs recorded with Jimmy Horsey's band at the Stage Door this week. Her compositions in Detroit guitarist Kenny Burdette's album of Dixie Gillespie's band.

Dates with the Stars

Week commencing September 22
Billie ANTHONY
Week: New Theatre, Cardiff
Kenny BAKER
Season: Central Pier, Blackpool.

Eve BOSWELL
Season: Opera House, Blackpool
Week: Winter Gardens, Bournemouth
Max BYGRAVE
Season: Palladium, W.

Ronnie CARROLL
Week: Empire, Chiswick
Alma COGAN
Week: New Theatre, Oxford
DEEP RIVER BOYS
Week: Empire, Edinburgh

Terry DINE
Week: Empire, Finsbury
Laurie DOUGLAS
Week: Hippodrome, Bristol
Robert GIBSON
Week: Hippodrome, Norwich

Kenneth EARLE
Week: Royal, Hanley
Billy ECKSTEIN
Sunday: Opera House, Blackpool
Week: Empire, Liverpool

FOUR JONES BOYS
Season: North Pier, Blackpool
FRASER HAYES Four
Week: Hippodrome, Chiswick
Merton FRASER's Harmonica Gang
Season: North Pier, Blackpool

THE COFFERS
Season: Palladium, W.
CHAS GRACE
Week: Hippodrome, Birmingham
Karen GREER
Season: Winter Gardens, Blackpool

KING BROTHERS
Week: Palace, Manchester
Janie MARCH
Week: Hippodrome, Norwich
Freddie MARSHALL
Week: Hippodrome, Birmingham

Chas MADEVITT
Week: Alhambra, Bradford
RUBY MURRAY
Season: North Pier, Blackpool
JOHN HEGAN
Week: Palladium, W.

Jimmy RUSHING
Sunday: London Coliseum
Wednesday: Regent Hall, Nottingham
Thursday: City Hall, Hull
Friday: Town Hall, Middlesbrough
Saturday: Free Trade, Hull, Manchester

JOHN SAVAGE
Season: Winter Gardens, Blackpool
Anns SHELTON
Season: Queen's, Blackpool
Tommy STEELE
Week: Regal, Hull
TANNER SISTERS
Season: Palace, Blackpool

JACK TEAGARDEN
Season: Royal Festival Hall
THREE DEUCES
Season: Central Pier, Blackpool
THREE RAYE SISTERS
Season: Palladium, W.

THREE MONARCHS
Season: Theatre of Wales, W.
MATELOM VAUGHAN
Week: Royal, Hanley
VIPERS
Week: Empire, Sheffield
Nancy WHISKEY
Week: Metropolitan, W.

YAMA
Week: Palace, Manchester
Season: Opera House, Blackpool

MR. JAZZ

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

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

Or else you blithely accept them all, fully convinced that, as well as a unique jazzman, here is a poet.

Reaction to Pee Wee brooks to half measures, and he is himself perhaps the most uncompromising figure in jazz.

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

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

"A record date never meant any more to me than just a few bucks," Pee Wee said afterwards. "But this one I did with Ruby—I never had a happier date. We all blew our brains out."

Pee Wee's first studio date occurred 30 years ago this coming August with a Miff Mole-Red Nichols assembly. Quite possibly he made some earlier sides while employed with Herbert Berger's orchestra in St. Louis.

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

Jack Teagarden was another of Peck's Bad Boys and the two met Pee Wee at Houston station. They blinked at this brand new suit, slick spats, derby hat.

Pee Wee greeted them with an uncertain smile. They drove in silence to a friendly music store, Peck plainly disturbed by the newcomer's fancy finery.

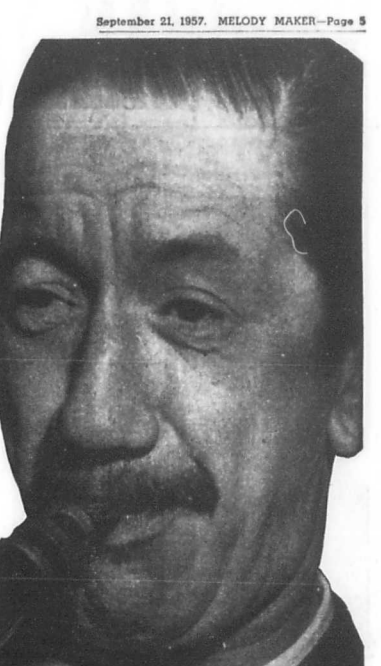
At the music store Peck informed them that, as sideman and star, the lean, nervous, 51-year-old from St. Louis is still in great demand for concerts and record dates.

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

The Russell-Biederbecker friendship shines through the gin fumes and uproar of speak-easy jazz as a most profound thing. Death alone ended it.

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

In the 1930-40 decade, the depression of the first half and the swing boom of the second dealt harshly with jazz non-conformists. Starve or submit to popular demands. These were the alternatives.



Pee Wee Russell IS jazz

LEN GUTTRIDGE writes from Washington

Jack Teagarden joined in on trombone. Pee Wee's heart fell. These boys were good, he told himself. He'd never match them and what the hell was he doing away from St. Louis, anyway?

Pee Wee was edging towards the door when Peck ordered him to play. At once he tossed aside the derby, got out his clarinet and bit into a blues.

The sound was rueful, reedy, agitated, a rare reflection of the musician's own personality. Kelley's eyes widened. Then he smiled his approval.

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

And from Pee Wee's clarinet emerged wry choruses, grittily voiced, as if he hadn't shaken all the sand out.

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In the 1930-40 decade, the depression of the first half and the swing boom of the second dealt harshly with jazz non-conformists. Starve or submit to popular demands. These were the alternatives.

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

Pee Wee's unselfconscious independence of spirit has kept him out of even jazz-flavoured big bands. He did appear for a while with Bobby Hackett's big band in 1938, but soon returned to the less formal atmosphere of the 52nd Street grooves and, when they vanished to Niagara.

Throughout the forties, here was forged the free-wheeling blend of New Orleans and Chicago fashions, commonly referred to today as New York Distinct. Pee Wee Russell, while maintaining his almost eccentric individualism, was a leading figure in this development.

Near-fatal illness in 1951 left him penniless. The esteem in which he is held by almost every jazz musician over 35 was reflected in the star-studded San Francisco benefit concert. Fit again, he returned east to more club appearances, concerts and contributions to his mass of records.

Josef Locke has new arranger

TRIGHT tenor Josef Locke has named Freddie Platt as arranger-accompanist.

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

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

Teach Yourself to PLAY THE GUITAR

A SELF TUTOR by JOHN GAVALL

Price - 7/6 (Plus 6d. Postage)

Write for complete catalogue, to: MILLS MUSIC LTD., MILLS HOUSE, DENMARK ST., LONDON, W.C.2

The ORCHESTRAS THE STARS PREFER

"THANKS for the wonderful music," say famous champions Alf Davies and Julie Reaby. If it's Dance-Time it's Cliff Deeley Time and we guarantee you music that's not only easy on the ear but in stride tempo. May we send you our new brochures?

CLIFF DEELEY ORCHESTRAS 230 COLLESLHILL ROAD, BIRMINGHAM, 34

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VIC ASH HAS AN 'ALL TYPE' BAND

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

He leads Harry South (pno.), Leslie Denis (tr.)—Maurice Salvat (bass), Cyril Sherman (dr.) and Judy Johnson (vols.). The group next week records a transcription for the BBC's Overseas Service which goes out on October 7.

Alma Cogan for New York Plaza

SONG star Alma Cogan is definitely fixed to appear in the Persian Room of New York's exclusive Plaza Hotel in December. She will be there for a three-week season commencing on December 11.

Freddy Randall has 'stretched lung'

Band leader Freddy Randall is receiving treatment for a "stretched lung".

Although ordered to rest, he insisted on playing in a Light Programme "Rhythm And Blues" last Friday and two concerts at the Empire Theatre, Finsbury Park, on Sunday.

Freddy and the Aids: "I am hopeful that the treatment will not interfere with my playing."

Robin Richmond ends his Celebrite date

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

He is currently heard on three Highgate Green programmes—"Opportunity and Double Your Money"—both on Luxembourg—and the latter show also on ABC-TV. He starts a new 15-week BBC Sunday series on September 29 (10.30 to 10.35 a.m., L.). He has just completed his own 26-week Luxembourg delay series.

Bix and Frankie Trumbauer

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

And from Pee Wee's clarinet emerged wry choruses, grittily voiced, as if he hadn't shaken all the sand out.

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

The Russell-Biederbecker friendship shines through the gin fumes and uproar of speak-easy jazz as a most profound thing. Death alone ended it.

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

In the 1930-40 decade, the depression of the first half and the swing boom of the second dealt harshly with jazz non-conformists. Starve or submit to popular demands. These were the alternatives.

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

Pee Wee's unselfconscious independence of spirit has kept him out of even jazz-flavoured big bands. He did appear for a while with Bobby Hackett's big band in 1938, but soon returned to the less formal atmosphere of the 52nd Street grooves and, when they vanished to Niagara.

Throughout the forties, here was forged the free-wheeling blend of New Orleans and Chicago fashions, commonly referred to today as New York Distinct. Pee Wee Russell, while maintaining his almost eccentric individualism, was a leading figure in this development.

Near-fatal illness in 1951 left him penniless. The esteem in which he is held by almost every jazz musician over 35 was reflected in the star-studded San Francisco benefit concert. Fit again, he returned east to more club appearances, concerts and contributions to his mass of records.

At The Palladium

Lew Smith, formerly lead alto with the Denby Boyce Band, has joined Cyril Grundle's London Palladium Orchestra. He succeeds Peter Hughes—now with Cyril Stapleton.

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Gilbert & Sullivan Club stops jazz

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

A day before the second meeting was scheduled the Society withdrew permission to use their hall.

Said a Society official: "This is no unfair discrimination between one kind of music and another. After all, even Arthur Sullivan wrote some of his music."

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George Chisholm

LEADING JAZZ STAR and BRITAIN'S FAVOURITE TROMBONIST

Like most other professional artists plays an IMPERIAL trombone.

He also recommends EMPEROR & REGENT trombones

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For the Greatest Cymbal playing

FREE! This 12-page booklet, a mine of information on Cymbals and cymbal playing.

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Here's the tape recorder for YOU!

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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 record band recordings? Get Walter yourself and start recording up your own records—voices, music, sound effects—your Walter 303 will bring them back to life.

Simple! Only two controls. Superb Quality! Frequency response 40-10,000 cycles

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Tops in jazz

JAZZ CLUB DANCES IT ALL TAPED



Chairman of the judges, MM editor Pat Brand, congratulates Dick Charlesworth, centre, of the winning group. Right is John Barclay, editor of the "Kentish Mercury," which sponsored the contest.

SOME 1,200 jazz fans packed Lewisham Town Hall on Friday to cheer the selection of Dick Charlesworth's Jazzband as the number one traditional group in South London. And his six-piece group earned the unanimous decision of the judges—MM Editor Pat Brand, Melodisc Records A and R manager Siggy Jackson, and Kentish Mercury record critic, Neil Brent.

RONNIE CARROLL SIGNS SANDERS

PIANIST Geoff Sanders is now accompanying Ronnie Carroll in Variety. Geoff has been accompanying Marlon Ryan since July, and left last week when she completed a nine-week Variety tour.

MM winner moves

Brian Dobbins, winner of the last Macew's Search for a Singer Contest, who has been singing with Johnny Williamson at the Macew Ballroom, Leeds, leaves on September 29.

Recording test

The winners were presented with a silver trophy, £25 and will receive a recording test by Melodisc who taped the whole of the concert. In addition the Charlesworth Jazzmen will be booked at the South London Jazz Club's two clubs—Chislehurst, Cuxes, on Saturdays, and at the Tiger's Head, Catford, on Wednesdays.

A year old

The band was formed last October and is resident at the South London Jazz Club, Cuxes (Wednesdays), East Sheen Jazz Club (Sundays) and Wandsworth Town Hall (Mondays and Tuesdays). Dick Charlesworth, Robert Masters (tp.), Brian Cotton (tuba), Colin Peckitt (bass) and Tony Wright (drums) and Ron Darby (dr.).



Seating nine bands to win the South London Jazz Band Contest, the Dick Charlesworth Band is pictured in action at Lewisham Town Hall on Friday. Pictured (l-r) are Brian Cotton, Tony Wright, Dick Charlesworth, Ron Darby and Colin Peckitt.

Donegan all set for TV and tour

LONNIE DONEGAN on Monday embarks on a seven-week Variety tour of the Provinces, starting at Bristol. He will next play Gloucester, Lincoln, Carlisle, Stockton, Hull and Southampton before returning to London to appear at Pinner Park Empire and in Val Parnell's "Saturday Spectacular."

At Christmas Lonnie will be "Whine Whine" in Aintree at Chislewick Empire—complete with his own band. Tomorrow (Saturday) Donegan heads the bill for the first of ABC-TV's fortnightly autumn variety shows. The shows will alternate with "Saturday Spectacular" and will be titled "Top Of The Bill."

CHRISTMAS CARD

The first LP by singer Rosemary Clooney, "Love Is A Wanderer," is to be released at Christmas.



WHAT A DIFFERENCE A NEW NEEDLE MAKES. If your ears are assailed by noise and distortion don't blame the record—it's probably the needle.

B-M-B Sapphire NEEDLE advertisement. Includes text about the quality of the needle and a list of B-M-B products like Quad II Amplifier, Truvox Radio Jack, and BJ Standard Pick-Up Arm.

ELECTIONS STOP BARBER TOUR OF GERMANY

THE Chris Barber Band had an unexpected holiday last week when its concert tour of Germany was cancelled. Reason for the tour being put off was the German elections which led to the cancellation of the concert hall bookings.

Fifteen-year-old goes on record

Singer-guitarist Terry Wayne last week made his recording debut when he waxed "Matchbox Blues" for Parlophone. The single will be released today (Friday)—four days prior to his 15th birthday.

FREDYE ON HMV LABEL

Singer Fredye Marshall is to record for HMV.

NEW YORK DIARY Aid for addicts

NEW YORK, Wednesday.—Directors of the Newport Jazz Festival voted to give \$5,000 towards establishment of a free psychiatric clinic in New York City for the treatment of jazz musicians addicted to narcotics.

Louis award

At the same Newport Jazz Festival, it was agreed that the Newport Jazz Festival's \$1,000 scholarship in honour of Louis Armstrong be given to the school of jazz in Le Mans, Mass. Prof. Marshall steers the award to a young jazz student, who is scheduled to supervise a Liberty record date for singer Julie London.

Back to Hollywood

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

Law and Order

ACCORDING to reports, Sals Dominis's scheduled September 8 appearance at Washington's Griffith Stadium, where he is to perform with District Commissioners on the "Law and Order" show, would require "just about every policeman in town."

Leonard Feather

WAS IT REALLY KING OLIVER ON 'FRISCO TRAIN'?

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

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

Can you identify for me "Cousin Emmy," the Kentucky singer on the two EPs of Kentucky Mountain Ballads issued by Brunswick Okeh and 8207? Is she the Joy May Creasey who is credited with having written the track on "Pony Blues"?

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

He mentioned some out of the way pseudonyms—most of them used by the Gennett group of labels—and these should now be added: Berries Dale—Eddie Robinson; Elsie Bennett—Violet Jackson; Frank Johnson—Frank Palmes; Jim Foster—Sam Collins; Julia Jones—Tris Williams; Flossie Smith—Jane Lucas; Lucy Ross—Alma Mack.

Next, Paul Oliver sends what he calls "some afterthoughts." The first are: "I cannot agree that Ed Bell is Harrold Bell. Ed Bell records for Blue Bell records were issued under the name Southern Blues."

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

I found two fulsome if I send another bouquet for the reviews of the two recent Topex LPs (George and Gibbon). This is the sort of thing the skiffers need to hear.

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

The blues music business is now occupied us, in a vague sort of way, for a couple of years, and we are neither prepared nor qualified to attempt anything similar in the field.

Inquiries about "Cousin Emmy" have produced nothing concrete. Can readers help? To the Tex Alexander query, a firm answer was obtained from Brian Rust (whose King Oliver book was mentioned last week).

Yes, it is a genuine Oliver.

STEVE RACE interviews a 'band contractor'

"I'VE GOT THE SORT OF FIGURE THAT LOOKS GOOD IN A DRESS SUIT"



Little Abner

COLLECTORS' CORNER edited by Max Jones and Sinclair Traill

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

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Two hands

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

"Did you play an instrument?" "Good heavens, no. Do me a favour! I used to conduct. I gave the first lot 7s. 6d. a week extra to tell me when each number was going to finish."

"Did you enjoy conducting?" "Yes. Standing up there it gave me an opportunity to count how many customers there were. The girl on the drop my aitches, and we played from eight at night till six the following morning. I gave the boys an extra quid each and opened an office in High Street out of the proceeds."

"How did the Merton Grinsley Quartet come into existence?" "Oh, that was about a year later. We were playing at the hospital dance and the boys wanted a break, so I replaced rhythm section on the stand and announced them as the Merton in a tail suit."

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box office was a bit light-hearted in those days. Later on I gave her an interest in the place.

"How did you do that?" "I married her."

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

"Well, one day I had a phone call from Lady Cleveland. She wanted me to take a band out to the Hunt Ball, and I was just going to tell her that we were working that night at the Ballroom when I remembered the rival bandleader. So I quoted her 100 quid, rang off, and offered him 35 to take a band out to the Hunt Ball. I let my last alto from the band at the Ballroom, and went off myself to conduct the Merton Grinsley Quartet. Merton Grinsley's Orchestra on its first gig."

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

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The Hi-Lo's take the prize

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

The first in the new ITV series, demonstrated this, I think, admirably. Rosemary did a medley of the numbers that made her famous: "Bohcha Me," "Gone With The Wind," "Mambo," and "Mambo."

The novelists she delivers with verve, and the ballads with delicacy and tenderness. Accompanied by Joe Pempfer, came in the role of composer, but he's not making any of the comparisons without allowing for the fact that this American show is canned and that we may be seeing the best of several takes. Practically every British TV musical goes out for better or worse. (Are you with me Steve Race?)

Paintful as I find it to refer back to the radio scene, we laughingly call Summer, I must spare a word for the Eric Winstone one for years. What can be added to the raves that the Hi-Lo's have already received? (I have been reminded that they sing like musicians.)

At the risk of being unkind, there are quite a few brass and reed sections I've heard which could learn something from the Hi-Lo's in the matter of precision and dynamics.

It is a pity to see lead singer with the Hi-Lo's at one end and the greatest trumpet player in the world at the other. His strength and their greatest weakness—in my ears, anyway—seems to be that the lead and falsetto lacks the bite and edge

The motto

"And now you run a flourishing band agency. I save the boys an extra quid each and opened an office in High Street out of the proceeds."

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TEXAS TEA PARTY advertisement. Includes text about the impending visit of Jack Yagarden and a list of performers: Tony Shand (piano), Sidney Aaron (clarinet), Charlie Cordille (sax), and Amos Ayala (drums). Picture from Len Cuttridge.

EVERYTHING in HI-FI advertisement. Lists various audio equipment including Quad II Amplifier, Truvox Radio Jack, BJ Standard Pick-Up Arm, and Quad II Control Unit.

B-M-B (Saba) Ltd advertisement. Lists various audio equipment including Quad II Amplifier, Truvox Radio Jack, BJ Standard Pick-Up Arm, and Quad II Control Unit.

Tough job for Mr. B

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

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

Beguine

The rhythm changed to beguine and he filled into "With A Song In My Heart." Here was an example of a musician with a wonderful singing voice swinging gently on the crest of a pit orchestra, caubled along by an irresistible rhythmic section.

Change of tempo, a colouring of the mood, and Eckstine sang "If I Can Help Somebody."

Straight

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

I was glad to hear the refreshing relief of "Zing Went The Strings Of My Heart"—Eckstine the Jazzman in his element.

A production number in which he gives an impression of "Satchmo" closes his show.

Bob Russell



SALUTE THE D-I WHO STARRED IT ALL

CHRISTOPHER STONE was 75 yesterday, and everyone in Britain who has written, produced or composed a gramophone programme on the air should breathe a prayer, or (if it is more in accord with his temperament) raise a glass in salute to the man who was the founder of his trade. His influence is acknowledged by every jockey who spins a disc.

'Can't be done'

Christopher Stone is the master of the casual, companionable man-to-man, man-to-woman approach. "You can't make a radio programme just by playing a few gramophone records."

That's what the know-alls said when he first strolled into a BBC studio in 1927—just 30 years ago—round about the time broadcasting was growing out of long clothes and into knee-pants.

No script

Of the tens of thousands of prophecies that have misfired in show business, that one was wider of the mark than most.

With his discs tucked underneath his arm, Christopher Stone nonchalantly wandered into Savoy Hill, put the records on the turntable, released the catch and rambled on to his heart's content. "Never worked with a script," he says.

Stone was one of the few broadcasters who was allowed to say what he liked in the reign of Johannes Reith the First, when the commas had to be scripted, let alone the words.

Now and again, Christopher carried his casual approach to the hard way—and looks like hitting the highspots hard as a result—is young (23) Italian-born Toni Galli.

Consider his story. Arrived from Italy five years ago for a short holiday; liked the country; decided to stay; enrolled as a coal-miner.

Sang around various clubs and eventually won an audition to represent Sheffield in the BBC's "Top Tunes" series.

He mostly disclaims the title of First Disc Jockey, but he says, in the prerogative of his distinguished brother-in-law, Sir Compton Mackenzie.

"More" who ran "The Gramophone" with Christmas as his London Editor, broadcast new records to the BBC, but this was a difficult chore for a coal-miner.

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

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

I spoke to some of our leading composers of record programmes and they agreed unanimously: this is what they had to say—

JACK PAVANE: "The great quality which put Christopher Stone head and shoulders above other broadcasters—especially in his pioneer days—was that it never occurred to him to be anyone but himself. He was completely unselfish, completely natural. No fault is easier to detect on the air than insincerity—but Christopher's technique was so perfect that such accessories as a gramophone or needles exist."

KAMON ANDREWS: "My lasting impression of Christopher Stone is of a man who appears to be playing gramophone records without a gramophone. In other words, his personality comes over with such charm that you concentrate on the record of his choice and think that such accessories as a gramophone or needles exist."

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

GALE PEDRICK

tribute to the man who, thirty years ago, put some records on a turntable and to his astonishment became a star

the point of announcing one side of a record and putting on the other. This was as disarming as it was disconcerting, but with his dry and gentle humour he retrieved every situation.

In name at all, he became, to his intense and lasting admiration one of the stars of radio. There are pointers in plenty—most of them become dated. This is where Stone is unique. His conversational, microphone manner has never been improved upon. He was—and is—the radio "mixer" par excellence.

Helped others

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ON THE BEAT

THE two-way traffic grows space. Bands and artists are passing each other in mid-air or mid-ocean in ever increasing numbers as the Anglo-American link becomes more strongly forged.

Now the two great bug-bears to these otherwise lucrative exchanges—high taxes, transportation costs—are being overcome.

A new firm, Howard-Wilcox Enterprises, has been formed, designed to save money for performers travelling between the two countries. It comprises Phil Bernard, of

General All-Stars, in New York, and Herbert Wilcox, of International Productions, in London.

Under their wing, a performer will bank three-quarters of his end of an overseas booking.

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drawing the remainder for expenses when out of his own country.

Jinx goes out

THIS will eliminate exchange-rate losses, save on taxes, and is guaranteed by the home side of the merger.

The firm also claims to have killed the high cost-of-transportation jinx, which always faces performers. It has come to an arrangement with four airlines and eight shipping companies for performances by an artist in return for a one-way fare.

Out of the blue

MARIAN McPARTLAND was excited when she rang me this week. Out of the blue came news that Ray Anthony has recorded her number, "With You In Mind."

It's on his new LP, But Capitol want to rush a release out here on 78.

"I've written dozens of things," said Marian. "But I'd never bothered to do anything with them until I included three on my last LP. Ray heard this particular number, and insisted on recording it himself."

"Now I hear that my next album is going to be given this title—'With You In Mind.'"

Sharing it

SOME people get flowers. Some get boxes of cigars. Not me.

The other day I received a card (from Shirley Bassey). This I received a lettuce. From Nixa.

All nicely done up in the sort of Colophon package that normally houses an omelet. To remind me that "Share My Lettuce" moves from the Lyric, Hammersmith, to the Comedy Theatre, W. End, next week. And that Nixa issue the record of this highly successful revue.

Thank you, Brenda Slatery. It tasted much better than an omelet would have done. (Or even a cigar.)

Coming up

ELSEWHERE in this issue, E. Tony Brown tells you how to become an overnight singing sensation. (And don't be too sure he's kidding!)

A boy who tackled the job

with **Pat Brand**

... the hard way

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

Was head of a Sheffield cinema manager, who phoned London and persuaded a 20th Century-Fox executive to come and hear him. Executive brought him to London.

Sang for kicks at Club de la Côte d'Azur, impressed club owner, Michael Julian, who got him into the Embassy Club.

Heard there by Max Bygraves, who phoned agent Jack Jacobsen—who placed him in Granada TV's "Songs At Six" last Tuesday. Booked as a result into tomorrow's (Saturday) BBC's "Autumn Follies."

If ballads are really coming back, this boy operatically trained in Italy looks like riding in on the crest of the wave. And he's done it the hard way.

Privileged

WHEN television was in its infancy, there was great talk about it "bringing the stars into your own home."

But I had to wait for commercial TV before I could hang back in my armchair last Saturday and watch Pat Brand having a bath.

First Disc Jockey

Christopher Stone—he was the first to master the casual, companionable man-to-man, man-to-woman approach, says Gale Pedrick.

Jazz on EPS

THE ALAN CLARE TRIO with BOB BURNS

Sometimes I'm happy; Easy living; It's easy to remember; How long has this been going on? **DFE 6391**

PERSONALITY ON LPS

LENA HORNE at the Waldorf Astoria

Today I love everybody; Let me love you; Come runnin'; Cole Porter medley; Mooki indigo; I'm beginning to see the light; How you say it; Honey, saddle race; Day in—day out; New fangled tango; I love to love; From this moment on **RD-2121**

GISELE MacKENZIE

These foolish things; You're my everything; Swingin' down the lane; On top of the world, alone; Don't worry 'bout me; Tip-toe through the tulips; Every time we say goodbye; Do you ever think of me?; Between the devil and the deep blue sea; La Mer; You are my lucky star; At sundown **RD-2153**

LOUIS ARMSTRONG New Orleans to New York

Vol 1: When the Saints go marching in; Bye and bye West End blues; Mahogany hall stomp **OE 5189**

Vol 2: Dippermouth blues; Sav it, pretty mama; You rascal you; When it's sleepy time down South **OE 5190**

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DALLAS LONDON

DANNY CRAIG
Dill Jones Trio

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WRITE FOR THIS NEW CATALOGUE

Dallas

DALLAS BUILDING CLIFTON STREET LONDON, E.C.3

MM 219/57

HOLLYWOOD HEADLINES

LEOPOLD STOKOWSKI went to the Crescendo, the other night, to hear Kenton. He sat down right in front and made poor Stan quite nervous.

"The orchestra plays so softly," Stokowski told Capitol Records' executive George Russell (and George swears he wasn't kidding).

And, as he left, Stokowski confided to George: "I enjoyed the Kenton music very much."

Brubeck cancels

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

Johnny scores

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

Baby dolls

DISC DATA . . . Latest teenage recording vocal group is "The Four Dolls"—four girls each 17 years old. . . . A new Mode jazz LP features the vibes (together) of Terry Gibbs, Victor Feldman and Larry Bunker. . . . It's rumored that Billie Holiday, Anita O'Day and Buddy De France are following Count Basie and leaving Norman Granz. . . .

Ink Spots

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

Film notes

THE Helen Morgan Story, the poignant bio film of the tragic singer, "Variety" says: "Any resemblance between the pic and the facts is purely coincidental." Ann Dvorak, who sang with singing voice only supplied by Digi Grant.

NICK TODD, Dot recording artist, who is Peck Boone's brother may star in the new "Trail Of The Lone Star Pine." It's said that singer Peggy Connolly, one of Sinatra's ex-lambs, will play the part of the "matchmaker" in "The Matchmaker." The cast of "St. Louis Blues" is re-treating in Las Vegas while Nat Cole is visiting there. Harry Belafonte is recovering satisfactorily from his eye operation. . . .

ELVIS PRESLEY'S next movie is "The Singing Rodeo." Elvis has a forthcoming Yule Log which includes "Blue Christmas."

THE big success of the "Tammy" film due to the record by the same name is being turned into a big screen to bring back the record. The picture featured Debbie Reynolds, who'll remember, and starred Frank Sinatra. Debbie's next movie is "For Love or Money," with John Daxton.

ORSON WELLES bowed out of "The Singing Idol" because he would have been killed by the young Tommy Sands, who makes his film debut in this movie. Harry Belafonte and Dorothy Dandridge are together in "Bright Road." Cal Cowley, Count Basie and Mahalia Jackson are now in St. Louis.

—Howard Lucraft

"Scandalli"

The Artists' Choice ITALY'S FINEST ACCORDION

MARTIN LUKINS

Britain's foremost Radio, Television and Recording Accordion Star

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

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SANDY BROWN'S JAZZ BAND
 SUNDAY (Closed) at 1.30
 25th September
ALEX WELSH AND HIS BAND
 Sunday, 25th September
ACKER BILK'S PARLOUR JAZZ BAND
 Monday, 23rd September
TERRY LIGHTFOOT'S JAZZMEN
 Tuesday, 24th September
ALEX WELSH AND HIS BAND
 Wednesday, 25th September
MICK MULLIGAN'S BAND
 Thursday, 26th September
TERRY LIGHTFOOT'S JAZZMEN
 Sessions comm. 7.30 p.m. Sun. 7.15 p.m.

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 Apply NOW for membership till
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JIMMY RUSHING
HUMPHREY LYTELTON & HIS BAND
 Seats: 6/-, 5/-, 4/-, 3/-. New Booking. Tel. ROMFORD 300

JAZZ CLUB CALENDAR

FRIDAY—contd.
 AT THE SKIFFLE CELLAR, 49
 GUY'S CLIFF, 7.30 p.m. THE
 SKIFFLE GROUP and THE RICK
 RICHMOND

BIRDLAND
 Donkey Island, Chislehurst, 7.30 p.m.
 This week: HICK MORRIS.

CLUB MEMPHIS (North London)
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AS A TV sound technician

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

No better man could have
 risen to our defence than Steve
 Race, who, apart from being an
 accomplished journalist, is one
 of the few top musicians who
 takes a real interest in the technical
 problems of sound reproduction.

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

Careful choice of microphones
 and their positions (after argu-
 ment) is essential. Further
 cluttering up his pictures can
 only be detrimental. Further
 it leaves much to be desired
 in the "radio" attitude of his
 studio standards where musicians
 can be spaced or screened as
 they wish.

The audible tone range is
 progressively narrowed further
 as the volume is lowered due to
 the characteristics of the human
 ear and is distorted by the
 use of a low control knob or by
 not listening in the direct range
 of the loudspeaker.

In other words, Mr. Lyttelton
 is blaming the wrong end of
 the stick. For the "dumb, muffled"
 sound most people hear
 cannot agree with the BBC
 that most of the difficulties in
 TV sound are due to the lack of
 money, time, staff or equipment
 to do the job properly.

They stem mainly from
 inherent problems of the medium
 and are not what Steve Race has
 so rightly described as the "all
 but impossible" TV medium.

Sound technicians are
 constantly working on these
 problems and will not doubt find
 the answers eventually, but
 present no one is to blame—
 E. R. PUGH, *Potters Bar, Middlesex.*

Unco-operative

The musicians themselves are
 often far from co-operative.
 Bruce Scobie has written a
 letter twice as long as the
 rehearsal, will leap up on trans-
 mitters and end up with several
 microphones in the bell of his
 instrument.

Careful listeners soon develop
 quick reactions to counteract
 the "radio" effect. A good sound
 balance is never solely a case of
 money (and it is not during
 rehearsals, but only when the
 microphone is in the bell of his
 instrument).

The problems in TV sound
 are not what Steve Race has
 so rightly described as the "all
 but impossible" TV medium.

Sound technicians are
 constantly working on these
 problems and will not doubt find
 the answers eventually, but
 present no one is to blame—
 E. R. PUGH, *Potters Bar, Middlesex.*

Needle time

I WAS surprised that your
 contributor and our member
 thought that our original bait
 him up to his present
 empanna, but far more loyal
 and just.

All and all because his present
 stage effect is a new and
 older fan-following. A little
 wider perspective than the adoring
 teenagers who originally built
 him up to his present
 empanna, but far more loyal
 and just.

And all because his present
 stage effect is a new and
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 and just.

LETTERS TO THE EDITOR

Replies Maurice Burman: Ever
 since I have been radio critic
 for the MM, my aim has been
 to secure more live dance
 music and more of the British
 jazz scene. I have been
 successful in this. I have
 said in a number of places
 that the Acting Secretary
 of my Union has been
 successful in this.

The question of whether a
 broadcasting company should
 "needle time" will be the
 far more prevalent "to-do"
 of the constant controversy
 which is really no controversy at
 all. It is a "to-do" which
 is really no controversy at
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The question of whether a
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 "needle time" will be the

BASIE ASKS TO LIFT TV BAN

'Special' treatment



COUNT BASIE and his 16-piece Orchestra may be the first American band to appear on British TV.

An approach has already been made to the Musicians' Union to lift their "no-TV" ruling and allow Basie to be screened.

A reciprocal TV date for Ted Heath and his Music in New York has already been pencilled in for October 20—the day the Heath band starts its third American tour.

Skiffle Spot



Dickie Bishop and his Sidewalks were the star attraction of the South London Jazz Band Championships presented at Lewisham Town Hall on Friday, Dickie, in action during the group's debut at the Metropolitan, Edgware Road. (See review, page 17.)

'CASH BOX' VISITOR

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

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

It's that MANN again

FOR the third time in four years Jack Mann and his Music has won the North British Regional Final of the MELODY MAKER National Dance Band Championship.

At the Capitol Ballroom, Leeds, on Tuesday, Jack and his Music has won the North British Regional Final of the MELODY MAKER National Dance Band Championship.

Meet the Bands
Lou Praeger and Ronnie Aldrich will be featured in the first two programmes of a new Light Programme series titled "Meet the Bands," which starts on October 3.

Frank Horrox is leaving Heath

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

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

LITA ROZA GOES INTO HOSPITAL

SONG star Lita Roza had to be taken out of the Harold Pinter Theatre last Sunday owing to an infection of the throat.

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

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FEATURING
JACK TEAGARDEN
EARL 'FATHA' HINES
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MAX KAMINSKY • 'PEANUTS' HUCKO • JACK LESBERG
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Melody Maker

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Teagarden All Stars See Pages 2 & 3

TOMMY STEELE PLANS WORLD TOUR

Marriage & 'promotion'

STATES FOR FRANKIE



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

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 five-week season.

The coming of Spring may find him in America. Bookers of big American TV programmes are already trying to persuade the 26-year-old wonder boy from Bermuda to appear on their shows.

Next summer, Tommy opens a further Variety tour, then



Ed Sullivan wants Frankie Vaughan

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

Ed Ekkert, 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.

His reaction? "Terrific."

Film visit
An appearance on the Sullivan 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 Canada.

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 (tp), Peanuts Hucko (cl), Jack Lesberg (bass) and Cozy Cole (drs).

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

Singer Jimmy Rushing, currently touring with the Humphrey Lyttelton Band, is to appear with Teagarden at the London Coliseum on October 6, an exclusively forecast in the MELODY MAKER.

Lovebird Jill Day

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

GUITARIST Ken Skyrna and of his bride, 26-year-old Helen Grant—who has been lead singer at Murray's Cabaret Club, W—will 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" broadcasts will be "promoted" from Mondays to Saturdays on the BBC's Light Programme from October 1.

The programme is produced by Johnny Robinson.

Ronnie Ronalde's THE ALPINE POLKA
COLUMBIA DB 1003
Frank Chacksfield's Costa Brava Wedding March
DECCA F 1092B
Bon Goodwin's ELIZABETHAN SERENADE
PARLOPHONE R 1272
They're ASCHERBERG'S

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I'VE FOUND A NEW BABY
WHEN THE MIDNIGHT CHOO-CHOO
Also—
SHANTY IN OLD SMANTY TOWN
TOMMY YOU BELONG TO ME
WHEN MY DREAMBOAT COMES HOME
INDIANA CALIFORNIA
CHICAGO WHO'S SORRY NOW
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IS HARRY JAMES OLD FASHIONED?

HOLLYWOOD, Wednesday.—Is Harry James too "old-fashioned" for British jazz fans?

The Hollywood Palladium this week, Harry told the MM's Howard Luerat: "Our European promoters said they didn't want us in England because we're too old-fashioned. However, I do hope that some of the English fans will come to hear us in Paris."

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

Tanner Sisters in Palladium TV show

Immediately after the end of their 16-week season at the Palace Theatre, Blackpool, tomorrow (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.

WANTED—VIBES FOR LONEL HAMPTON

WANTED—a set of vibes for Lionel Hampton!
The American jazz star will not be bringing his own instrument from New York for the midnight matinee at the Royal Festival Hall on October 15 and so far attempts to hire or borrow a satisfactory replacement have failed.

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★ ALLAN GANLEY
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★ HAYDN JACKSON
—and of course
★ JACK PARNELL

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- SUN. SEP. 29 · CROYDON, Davis Theatre 5 & 8 p.m.
- MON. SEP. 30 · GLASGOW, St. Andrew's Hall 7.30 p.m.
- TUES. OCT. 1 · NEWCASTLE, City Hall 7.30 p.m.
- WED. OCT. 2 · LIVERPOOL, Philharmonic Hall 7.30 p.m.
- THUR. OCT. 3 · LEICESTER, De Montfort Hall 7.30 p.m.
- FRI. OCT. 4 · BRADFORD, St. George's Hall 7.30 p.m.
- SAT. OCT. 5 · MANCHESTER, Free Trade Hall 5 & 8 p.m.
- SUN. OCT. 6 · LONDON, Coliseum Theatre 5 & 8 p.m.
- MON. OCT. 7 · BRISTOL, Colston Hall 7.30 p.m.
- TUES. OCT. 8 · BIRMINGHAM, City Hall 7.30 p.m.
- WED. OCT. 9 · BIRMINGHAM, City Hall 7.30 p.m.
- THUR. OCT. 10 · SHEFFIELD, City Hall 7.30 p.m.
- FRI. 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.

ROYAL FESTIVAL HALL

General Manager: T. E. BEAN

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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 Courtney, Eddie Harvey, etc.
Comperes: Jack Higgins

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

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

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

Tuesday, October 29 at 7.45 p.m.
MODERN JAZZ WORKSHOP No. 33
The Jazz Couplers & Guests · Comperes: Tony Hall
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Send now for full details of membership—only costs you 5/- a year—to Members' Secretary, National Jazz Federation, 27, Scho Sq., London, W.1. Please enclose a 2/6d. stamp for reply.

THIS IS



Earl Hines

Teagarden's All Stars

JACK TEAGARDEN, born in Texas, 1905, is the greatest single influence on the jazz trombone field. First job with Peck's Bad Boys in 1921, who included Pee Wee 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 influencing all the trombonists who had been coming from Chicago. Influenced himself by Fletcher Henderson's Negro trombonist, Jimmy Harrison.

New York recorded with Red Nichols and 1929-32 with Ben Pollack. In 1931 cut first records under his own name with brother Charlie and the trumpet, Paul Webster and Tommy Dorsey. Two years later joined then signed with Whiteman and stayed from 1932 to 1936. In 1940 formed his own big band and after the war led the Armstrong All-Stars.

Max Kaminsky
PROBABLY one of the Chicago school of trumpet players. Has often played and recorded with Teagarden and was notable on the magnificent 1940 session in Bud Freeman's Famous Chicagoans with Tee and Pee Wee Russell. Has played with George Wettling, Red Nichols, Leo Reisman, Tommy Dorsey and the Chocolate Dandies, Artie Shaw, Bud Freeman, Summa Cum Laude Band, and Tony Pastor.

Peanuts Hucko
LONG an associate of the Condon school, called England with Glenn Miller's AEP Band. An accomplished section leader, sax player, he is noted for his inspired clarinet playing. Was with Maxie, a member of Teagarden's first post-war group.

Earl Hines
HAS exerted considerable influence on piano style. Was always years ahead of his time. Went to Chicago in 1924, where his style matured. He modeled on Louis Armstrong, worked with Armstrong, Dickerson, Armstrong, in the same group. Took part with him when he left for New York in 1927, and recorded with Noone, then formed his own group. During the war his

COUNT BASIE and Billy Eckstine have both told me of the tremendous enthusiasm for jazz in Britain. It's a gross understatement to say that I'm excited about our forthcoming tour.

I was in England only once before. We flew over to London for two hours, from Paris, the time I was with Louis Armstrong at the World Jamboree. I met two great guys from the MELODY MAKER, in Paris—Sinclair Traill and Stanley Dance. We've been corresponding ever since.

I'll have quite a reunion in England. Jack Hyton is another personal friend of mine. I met Jack in Chicago on his world tour—quite a few years ago! Around 1921 or 1922 Reginald Forsythe was travelling America with vocalist Walter Richardson. He had a car accident and stayed at my house in Chicago for seven or eight months. He wrote several tunes for me and of course we collaborated on my theme "Deep Forest." We haven't kept in touch, though. He seems to move around quite a bit.

I want to hear as many British bands as I can. I hear there's so great. The only records I've heard are those of Ted Heath and Les Elgart (sic).

I like all good jazz—including today's modern sounds. I always like to feel that, 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, Charlie, Diz and the others would always be practicing 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

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A WONDERFUL CHANCE



Cozy Cole

as fast with the punch and attack that they had later. However, it was "bop" music in its early stages. You know, as musicians, we can't be choosy about this rock-'n-roll thing today. At my show at the club, I play everything in my "Evolution of Jazz" presentation. Even though we may not like rock-'n-roll musically the kids have definitely found something they like and want to hang on to. I play my two Laces, 14 and 15, a lot of pretty Gibson things but they still like rock-'n-roll.

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

TEAGARDEN talks to Burt Korall
"WE haven't been home to California since April but it's impossible to exist financially 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 should be taken directly to its audience all over the world."

This commentary was made by a rather tired Jack Teagarden who had been in New York 36 hours in order to record. It was his first day off and he had to be a cack at work in Detroit later in the day.

"I don't want to sound like a missionary or anything, but I think more people that learn to like jazz the easier it'll be on our minds. From all reports, the English are strong jazz supporters and quite appreciative. Wonderful Tea..... by Disley

A WONDERFUL CHANCE

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 Trummy Young, Lou McGarity and Cutty Cutshall. They all show 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 up."

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 with—all men of stature on their respective instruments who I'm certain the audiences over there will enjoy."

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 pleasing audiences regardless how they feel about jazz. He has a way of making contact with his sound and infectious beat that is his alone."

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 cold and mathematical. Not many of them have the true individuality that sets a musician apart from his brethren."

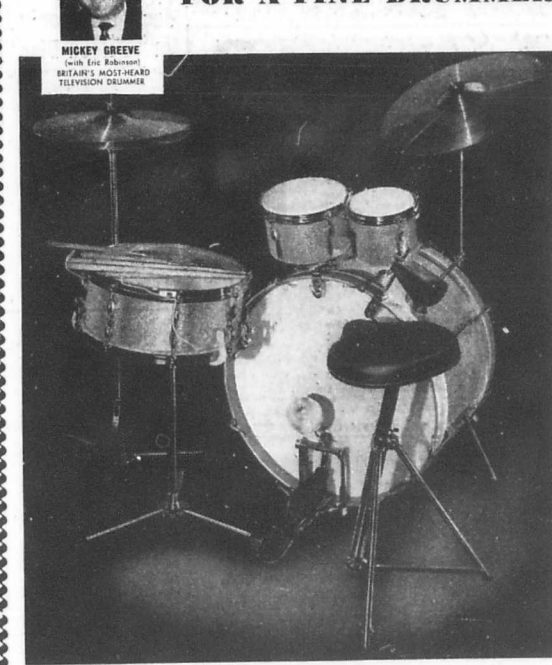
...and Getz
"Of course, there are exceptions. I like Stan Getz very much—he was in my band when he was 16. Stan plays with feeling and knows his horn. Knowing your horn is most important."



Max Kaminsky

"I don't want to cut anybody"

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HOMESICK MELODY MAKER REFUSES FILM

Celebrity party



A HOMESICK Mel Tormé returns to the States next week. Tormé had the offer of a feature role 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 Maker*.

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

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

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

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

The songs on the disc are British, and Mel was backed by the Wally Byrd Orchestra.

Mel was taken ill with flu last Thursday, but recovered in time for the recording.

CHICAGO CALLING

A relay of stars to aid Pearl

From **Bernie Asbell**

CHICAGO, Wednesday.—Hours before Pearl Bailey's opening night at the Chicago Civic Opera House, she was unable to perform.

So Hildebrand who had just closed at the Empire Room in Chicago, and his orchestra, rushed in to take the place of the original performers for the evening.

Key tapping
THIS town has been waiting for years to get a look at Andre Previn and his orchestra.

The young pianist with the touch of a tap-dancer, unquestionably 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.

Sarah & Mr. B
THE offices of Mercury Records (Chicago's only major record company) are a twitter over the prospect of a new album by "The Best of Bettye Martin."

Leslie Weeks Four move to Hampstead
The Leslie Weeks Quartet has opened at the "Moulin Rouge" in Hampstead.

SID PHILLIPS BAND AT 'PLUGGERS' BALL
The Sid Phillips and Al Leslie bands will again provide music for the Pan Alley Ball.

Johnny Parker Group Starts its tour
The new band led by pianist Humphrey Lyttelton (former Johnnie Parker) makes its provincial debut today.

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But Louis doesn't swing

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

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

Integrity
So let me make my position clear once again. I think the Revival was the wrong idea that has yet happened to jazz.

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.

Long live the VOA
I SUPPOSE it has been said before but, at an average disc of modern jazz, I must give a big thumbs up to the Voice of America.

Unforgettable
I HAVE returned to Dublin after a month's stay in London during which I had the pleasure of hearing a great many very fine jazz groups.

MA BLAG
use of records at public dances. Perhaps Maurice will attend and try to convince his fellow advertisers of the virtual impossibility of the employment possibilities for live performers.

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LOUIS - he doesn't play jazz, suggested one of the diehards Humpf met on his tour.

with Jolly Roll? Does he like progressive jazz? Having received favourable answers here, the Pelicans become more adventuresome.

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.

And what about the King Pelican who suggested to Jimmy that no one plays jazz any more—Louis? Louis broke into a trot.

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Compiled by **F. W. STREET**

KEY TO STATIONS AND WAVELENGTHS

RTT Paris-Lille: 1425m, 49.3m, 2130m	RTT Paris-Lille: 1425m, 49.3m, 2130m
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Celebrities came to the 16th birthday party of the new Columbia singer Terry Webb on Wednesday. The party was staged at Columbia's London HQ, and seen with Terry (a) blowing out some candles on the birthday cake; (b) surrounded by her friends; (c) and (d) with her band.

DANCERS HELPED TWO MU MEN
A DANCE was held last Thursday by the East London Branch of the MU to aid two members who are local band leaders Dave Roberts and Old-Terry. The party was held at the Royal Albert Hall.

Cashing in
Russ Hamilton's Orkide recording of "I Still Belong to You" has been rated as "Disc of the Week" by American magazine "Cash Box." The disc made its state-wide bow last week on the radio.

"Be Selmerwise... play better"
The Les Hobeaux Skiffle Group will make an appearance in the new TV series "The Golden Disc."

Stars help charity
Frankie Vaughan and the Three Kayas stars will be among stars appearing on October 18 at the Royal Albert Hall.

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Talent spotting over dinner

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

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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.

Leslie Weeks Four move to Hampstead
The Leslie Weeks Quartet has opened at the "Moulin Rouge" in Hampstead.

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FOR THE FIRST TIME EVER HERE - THE GIULIETTI

WITH BUILT - IN MICROPHONE!

Presented Exclusively By **BELL ACCORDIONS**



This instrument, new to British accordions, was designed by the craftsman player Giulietti, and made to his rigorous specification in Italy. Giulietti has embodied in this accordion all the latest advances in accordion construction as demanded by the American professional players today.

Eventually all Giulietti models will be obtainable fitted with built-in microphone and special accents back, but at the moment only two are available. These are model F74, as illustrated, with 41 piano keys, 3 voice, 120 bass, 74 registers, £129.10.0d., inclusive of case, purchase tax, shoulder straps, etc. etc. in 15 model, 41 piano keys, 4 voice, 120 bass, 10 registers with master coupler, 5 bass registers, priced at £179.10.0d., inclusive of case, purchase tax, shoulder straps, etc. etc. Either of these instruments can be had on easy terms by one-third deposit of the purchase price, and balance over 12, 18 or 24 months.

Call and see this model or ask for Free Catalogue and Lists. **BELL ACCORDIONS LTD.** (Dept. M.H.13) Ewell Road, SURBITON, Surrey. Callers welcome - Open all day Saturday

OLYMPIC SKIFFLE OUTFIT
Write or phone for details and terms! **LEW CROSS LIMITED** 134 CHARING CROSS ROAD, W.C.2 Telephone: 751949, 941 8162

Brilliant and Personalized THE REED WITH A HEART
From Dealers Everywhere R. M. & Co. LTD., LONDON

CAMPBELL'S KINGDOM
Principal Cities from SEPT 29th N.W. LONDON N.E. LONDON SOUTH LONDON from OCT 6th from OCT 13th from OCT 20th

Long live the VOA
I SUPPOSE it has been said before but, at an average disc of modern jazz, I must give a big thumbs up to the Voice of America.

In the News



HEADLINE No. 1.—Britain's newest rock-'n'-roll singer—16-year-old Terry Dene—pictured making his recording debut this week with a mating of "Honeycomb" and "Willie" (his own composition) for Philips.

...with the tour... Little Richard, Teddy Randazzo, the Moonjongs 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 Johnny Joyce. The same complement will still go in January, but additional stars will make the trip.

Group or solo? THE Everly Brothers and Paul Anka now on tour with the week began recording for his forthcoming album, "The Golden Circle" is currently topping the bill at the Finsbury Park Empire.



HEADLINE No. 3.—Singer Don Fox was told this week that his first Decca recording, "Be My Girl"/"You'll Never Go To Heaven," has sold 30,000 since it was issued last month.



...a scream in the night? Don't shut your ears—just change the needle. Perfectly good discs are being "murdered" every day by the use of worn and distorted needles. Did you know that even the hardest jewel needle becomes blunted after constant use? Bring your disc back to life! Fit a new

Anka, Everly's Little Richard may tour Britain

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 question.

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 Moonjongs 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 Johnny Joyce. The same complement will still go in January, but additional stars will make the trip.

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The real sound A NOTHER great professional is honored this week as Eddie Cantor has just out his first record album for Vix Records, and initial reaction has been great.

Currently the talk of the jazz world and likely to remain so for many weeks, is the angry and completely unexpected ouster of Louis Armstrong in his refusal to take his band on a Government-sponsored tour to Russia because "the way they are treating my people in the South, the Government can go to hell."

No guts! Louis, often criticized in the past by fellow musicians as a man of exceptional caution in airing his political views, said that President Eisenhower has "no guts," described Arkansas Governor

Home for bands

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

NEWSBOX YORKSHIRE—CMA's Majestic Ballroom, Bradford, will open on October 25 with the 15-discs at "Patsy's Hit Band..."

MANCHESTER.—The Hector Quintet will be Monday's group led by pianist Brian Fitzpatrick at the Casino Club.

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

NORFOLK.—Sixty 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, Freddie Vaughan has promised to pay a lightning one-night visit to five boys' clubs,

Dates with the Stars

- (Week commencing September 29) KENNY BAKER Season: Central Pier, Blackpool. Shirley BASSEY Week: Empire, Manchester. Max BYGRAVES Season: Palladium, W. Murray CAMPBELL Week: Empire, Finsbury Park. Ronnie CARROLL Week: Palace, Leicester. Alma COGAN Week: Palace, Blackpool. Jim DALY Week: Empire, Leeds. DEEP RIVER BOYS Week: Empire, Glasgow. Terry DENE Week: Empire, Chatham. Lonnie DONEGAN Week: Regal, Gloucester. Johnny HODGSON Week: Empire, Newcastle. ROBERT EARL Week: Alhambra, Bradford. Billy EKSTINE Week: Hippodrome, Birmingham. FOUR JAZZ BOYS Week: Regal, Blackpool. Don FERGUSON Week: Empire, Finsbury Park. Morton PARKER'S Harmonica Gang Week: North Pier, Blackpool. Nat JENKINS Week: Alhambra, Bradford. THE GODFREYS Week: Palladium, W. Charlie CRADIE Week: Granada, Walthamstow. KARL STREIBER Season: Winter Gardens, Epsom. FRANK HOLDER Week: Empire, Newcastle. KING ARTHUR'S Week: Empire, Liverpool. KENNY BAKER Week: Empire, Nottingham. Jane MARDEN Week: Alhambra, Bradford. MICKY MORGAN Week: Regal, W. W. Fantasy, Skelton, W. Hubert HARRIS Week: North Pier, Blackpool. Larry PARKS Week: Empire, Sheffield. BOB WOODS Week: Empire, Nottingham. PRINCE JAMES Week: New Royal Theatre, Birmingham. Joan REGAN Season: Palladium, W. Jimmy RUSHING Monday: Odson, Romford. Joan SAVAGE Season: Winter Gardens, Epsom. Anne SHELTON Season: Queen's, Blackpool. JACK TEAGARDEN Sunday: Davis Theatre, Creighton. Monday: St. Andrew's Hall, Glasgow. Tuesday: City Hall, Newcastle. Wednesday: Philharmonic Hall, Liverpool. Thursday: De Montfort Hall, Leicester. Friday: St. George's Hall, Bradford. Saturday: Free Trade Hall, Manchester. THREE KAYE SISTERS Week: Central Pier, Blackpool. THREE KATE PIERS Week: Regal, Blackpool. THREE MONARCHS Season: Prince of Wales, W. VERA VERNON Week: Empire, Leeds. DANIEL FRIEDLAND Sunday: Winter Gardens, Merceam. Season: Empire, Liverpool. YANA Season: Opera House, Blackpool. Jimmy YOUNG Week: Empire, Chitwick.

Retiring Doris

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

Possible hits

DECCA Records here has issued original cast recording rights to three important forthcoming Broadway musicals. These include "Comper and Brown" which features Robert Taylor and Nancy Walker. "Run, Run, Run" which features Eddie Foy, Jr., and "Carolee" which features Susan Johnson, Jack Carter and Melville Cooper.

Discs to watch

A LL-STAR record line-up this week shows an unusual heavy number of potential hits. Looking likely is Billy Williams (Corral) with "Got A Date With An Angel" (Parlophone). "Tell Me That You Love Me" Perry Como (Victor). "My Rose" and "I Love You" Little Richard (Atlantic). "Milkshake" and "Treat Me Nice" Tommy Sands (Capitol). "Man, Like You" and "A Swamin' Man" Billie Holiday (Columbia). "Kappi" with "Till" and "Big Town."

LEONARD FEATHER REPORTING...

SATCHMO BLITZES GOVERNOR FAUBUS NEW YORK, Wednesday.—Louis Armstrong's refusal to take his band on a Government-sponsored tour to Russia because "the way they are treating my people in the South, the Government can go to hell."

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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 1946 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 jazzophile ever since the sang "Ain't Gonna Get Yours" in 1929. Len Guttridge, the British jazz writer, now in Washington, has just finished a book on Teagarden, tells us that, in his view, Jack is a better form, vocally and instrumentally, than at any time in the past 12 years.

'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 October issue of Earl's Fantasy LP, "Father Plays Fats." Guttridge writes of Teagarden's weakness for steam engines, and says: "I've seen him on his harp 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." Ernie Anderson, lately returned from the USA, says that when the Armstrong and Teagarden band split the bill in Wals in its recent re-union, Louis heard Earl's "Soulful" in time in some while and was powerfully impressed by the "soul" in his playing.

Collectors' Corner—edited by Max Jones & Sinclair Trail

Teagarden's opening concert tomorrow should be memorable. So should the October 10th at Coliseum. If "Count Me With You" and "I Want A Little Girl."

BUISSON PARIS BOHEM SYSTEM CLARINET

- Perfection of bore. Responsive/resonant tone. Easy response in all registers. Tested by one of London's leading teachers and soloists, CHIC MILNE. B-flat, 17 keys, 6 rings. in ebony or ebonite. 25 Gns. Also supplied as outfit complete in modern style case, oil, cleaner and 3 reeds: £28 N.P. TERMS AVAILABLE.

Now available for ROUND OR CELLO TYPES

New you can buy the super sensitive Hohner magnetic pick-up for your guitar. Converts your instrument to electric. Independent pick-up for each string. Standard model £3.15 With volume control £3.5. Specially made or round sound hole with engraving. All orders to Dallas Building Clifton Street London, E.C.2.

WAIT MORE

by Maurice Burman

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 music. The US bands that do come here are not allowed to broadcast, so I have to ask for their recorded music. Not only do I want this for our readers but for our musicians as well. But then another factor

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 jazz. 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 interested, too, in British musicians. Indeed, recently I wrote that the BBC should devote a special series solely to records of top British 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 percentage of a "knock-kneed" music. The union will simply want them to play so well and with such originality that we can possibly cut down on records. There is a programme for jazz fanatics every Thursday at 8.30, starting in October 4. Stalwart Jack Dabbs of "World of Jazz" fame, is in charge. 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 to write to Jazz Section, Network 3, BBC, London, W. 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 Embrow.

More light on the brass

"CAN I have some more light, please?" asked the Music Director. The Studio Electrician sucked in his cheeks. "Well I don't know," he said. "What time is the band called?" "Four-thirty," said the M.D. "And when they come the brass won't be able to see their music." "How do you know that?" "Because the brass never can," replied the M.D. "TV orchestras don't change much. When they arrive the brass will complain of the lights, the woodwinds 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."



Three new Truvoice Amplifiers

White hot "How about the rhythm section? Don't they have any 'colours'?" Yes, plenty. Bassists are very conscious of what everyone else is playing, and they suffer a lot of pain at the time during vicious glances at the brass for dragging. Guitarists have ampsters that get white hot and gnarl of burning rubber and pianists try to cover up for them by enveloping the band in clouds of pipe-smoke.

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

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

TV 12 AC/DC, 200/250 volts. 10" speaker. Two high impedance inputs. Treble tone control. 30 gns.

Leaflet R.S.16 on request from Selmer 114 CHARING CROSS ROAD, LONDON, W.C.2

BONGUITO

Edmundo Ros Outstanding value £6.12.6 tax paid PERFECT FOR HANDS OR STICKS



'It's a gasser,' says Frank Sinatra

"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 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 Mark (Eddie Albert) and another friend (Jackie Coogan) finally discover him acting in a cheap burlesque house and drinking his way. They arrange to put him in a big benefit show. He returns to the stage, but his legs kill the customers. Next evening, too, the famous old Van Housen sings. "At Sundown," if it can be with you, and many others. Bing Crosby is heard, but not seen. "Joe is in the show, Martha."

ON THE BEAT

I SEE to my horror that Paul Anka's "Diana" has topped the million sale in America and continues to sell around a quarter of a million copies per week. But much as most of us 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.

Three reasons
THREE things contribute to this: The LP—because it is designed to last and cannot usually afford to rely upon momentary gimmick-hits; The musical film—which again is generally designed to

Film Notes and Hollywood Headlines from HOWARD LUCRAFT
Joe then marries Martha. However, it doesn't work. Sinatra does a magnificent job in the title role. Next evening, too, the famous old Van Housen sings. "At Sundown," if it can be with you, and many others. Bing Crosby is heard, but not seen. "Joe is in the show, Martha."

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-TV's "Tonight."

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 tune. And every Monday, anyway, Ted is in ITV's "Studio Of 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!

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

P.P.S.—Nice singer guesting at the B. of M. on Wednesday, Dorothy Edmund. **His Best** I REPORTED last week that a scheme had been set up by Bernard Wilcox Enterprises in New York to save tax and transportation costs for British artists working in America and American performers playing Britain. Further investigation shows that Herbert Wilcox is better known to us as Bert Wilcox, formerly with offices in Earlsam Street, W.C.

Heart-cry 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 totalling 219,644 dollars more than his 483,666 dollars purse. Me and Sugar Ray... the comment of a well-known recording and variety vocalist when I told him this.

One-man-band HE plays trumpet, piano, bass, drums, vibraphone, Latin-American percussion, congas and arranges. Is that all? No. He also plays clarinet and violin, but confesses he's a little out of practice on these. Just out—a Melodic recording of "Fire Down Below" backed by his own composition, "Cha-Cha-Cha-Tres" (because it was written shortly in the morning), which has been bought by Southern Music.

This man of many talents is Ido-Martin, over whose eight-piece at the Cite d'Azur I have previously enthused. Born in Singapore, son of a band leader, he has led his own groups at the Capitol and Hammers there, toured the Far East, and even taken a group to Iceland.

Music, music, music I 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 Muz over the Figalle Restaurant in Piccadilly.

CRUISING DOWN THE AR-TV RIVER!

JOHN McMILLAN, Programme Controller of Associated-Rediffusion, threw a fantastic midnight party last Thursday to celebrate the second anniversary of ITV. His gimmick? The whole affair was on a boat actually steaming down the Thames.

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 magnums like distant gunfire; from all sides bare shoulders and expensive scent turned newly brilliant heads. Just after midnight, we were off. I went below.

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." Queuing for hot roast chicken legs and fresh Scotch salmon were Dickie Valentine and Gerald. Dennis Lotis was already tackling his grub; Pete Murray was dancing on a "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.

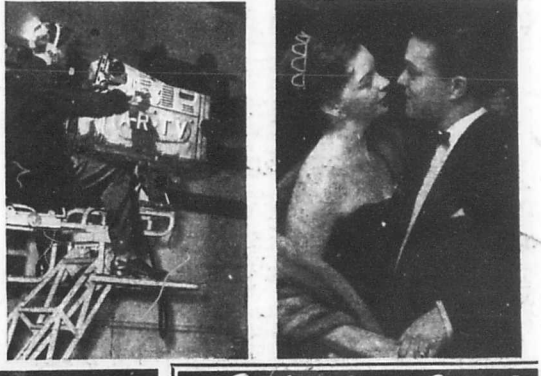
Guest-list
According to the guest-list, Ted Heath, Steve Race, Lou Preager and Norrie Paramor were there too, but it was impossible to see everyone in a crush that included Michael Redgrave, Margaret Lockwood, Mr. and Mrs. Laurence Harvey (Margaret Leighton that is), Jack Hawkins, Norman Wisdom, Hughie Green, Robert Beatty, Richard Hearne, Peter Sellers, Susan Younger, Jo Jones, Walter Page, Freddie Green and a few more established stars.

Criticism
There has been criticism that says a preponderance of modernists results in, for example, Giuseppe pointing 45 for "greatest ever" and Armstrong scoring 30 to Younger's 20 and Dickerson's five. Parker voting 18 to Rodgers and I know that if I had disapproved the balance on my fairest basis, the balance would have been significantly different. For me, however, the importance of the findings, but it cannot make them less than encouraging.

MAX JONES reviewed the U.S. punting (MM, 23/2/57), remarked on several leading results—such as, Mulligan voting for himself as "greatest ever" and Parker voting for Rodgers and I know that if I had disapproved the balance on my fairest basis, the balance would have been significantly different. For me, however, the importance of the findings, but it cannot make them less than encouraging.



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. Dickie Valentine dance on deck.



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YEARBOOK OF JAZZ

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Meat The real meat, for anyone who has jazz reference 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.

MAX JONES reviewed the U.S. punting (MM, 23/2/57), remarked on several leading results—such as, Mulligan voting for himself as "greatest ever" and Parker voting for Rodgers and I know that if I had disapproved the balance on my fairest basis, the balance would have been significantly different. For me, however, the importance of the findings, but it cannot make them less than encouraging.

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CIVIC HALL, CROYDON: BOB KELLY, SKIFFLE GROUP. 8.15-10.15 p.m.

FRIDAY: Jazz fans night out at Joe Croft's Jazz Club, 100, Regent Hotel, 17th, Tommy White of Harry Klein.

SAT. 12-7 a.m. ALL-NIGHT SESSION with ALAN GANLEY Trio and Harry Harriott.

SUN. 11-11.30: "Clubs from the West" including Buddy Featherstonhaugh Quartet featuring Bob Kelly, Alan GANLEY Trio and Harry Harriott.

CLUB: Non-7 a.m. at the baroque HALEY Magdalen, with 10 Don and TRAVIS, the Bawls' Road and 8-11 Sunday afternoon, 5-6 p.m.

EUROPEAN HOUSE OF SOULS—7.30 p.m. Every other week: "The Stream" with BRUCE TURNER's Jazzmen.

"JAZZ AT THE FLAMINGO," 100, Regent Hotel, 17th.

*TONIGHT (FRIDAY) at 7.30: "The Jazz Quartet" featuring Tony Kinsey quintet.

*SATURDAY (SAT) at 7.30: "The Jazz Quartet" featuring Tony Kinsey quintet.

*SUNDAY (SUN) at 7.30: "The Jazz Quartet" featuring Tony Kinsey quintet.

*WEDNESDAY (WED) at 7.30: "The Jazz Quartet" featuring Tony Kinsey quintet.

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ALL-NIGHT JAMMING at CLUB DOMINANT, BRUCE TURNER, BILLY HUGHES and BOB KELLY.

STREAMERS, 100, Regent Hotel, 17th.

AT THE SKIFFLE CELLAR, 49, Great Street, 17th.

CHICKENBURG DAVES (next to the cinema station), 7.30: WE ARE PROUD TO PRESENT MAKING A WELSHMAN FROM LEICESTER.

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JAZZ AT THE DORIC, BRUCE TURNER, 100, Regent Hotel, 17th.

OLD TIMERS Skills Group (Max Taylor), 100, Regent Hotel, 17th.

WINDMILL JAZZMEN, 100, Regent Hotel, 17th.

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MONDAY—contd.

A BISHOPSGATE INSTITUTE LUNCHTIME JAZZ CONCERT, MONDAY, OCTOBER 7, 12.15-2.15 p.m. Bookings: BRUCE TURNER, 100, Regent Hotel, 17th.

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THE BRYAN NEWBY JAZZ CLUB, 100, Regent Hotel, 17th.

FOLLOW THE CROWD and dig THE GARDENERS' JAZZMEN, "For and Bounds," 17th.

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● ALAN SDON



● KEN COLYER



● CHRIS BARBER

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Jo Searle to guest on Ted Heath trip

TED HEATH is to take singer Jo Searle with his band to the International 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 Bonano, has died in New Orleans.

bands from all over Europe. Meanwhile, Ted is still hopeful that the Musicians' Union and American Federation of Musicians will agree to the band's appearance on TV in New York. In exchange the Count Basie Band would appear on TV here.

'Prestige value'

After contacting the MU this week, Ted told the "MIM" 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.

"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, pitched a British band playing British music could be heard on a coast-to-coast TV show."

Asked to comment, MU assistant secretary Harry Francis said: "The matter is being considered."

Dickie Valentine refuses CBS-TV

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

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 present none has been set. According to Tom Martin, of the General Artists' Corporation.

After delay visits, Dickie and his wife visit Hollywood and Las Vegas.

DATES FOR DANKWORTH

The Dankworth Band appears tomorrow (Saturday) at the Town Hall, Peterborough, and on Sunday in a concert at the Dudley Hippodrome.

MELODY MAKER

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Annual subscription 3s.

...A VISITOR

JIMMY 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 jazz shows "Jazz Band Ball," featuring the groups of Chris Barber, Ken Colyer, Mick Mulligan, Graham Stark, Dickie Bishop and Mike Peters, with singers Otilie Patterson, Neva Raphaello and George Melly.

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

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

NANCY WHISKEY MAY GO ABROAD

BRITAIN'S "Queen of Skiffle," Nancy Whiskey, is in line for tours of Europe and America.

Plans are under way for Nancy to make her first tour of the Continent in November and she will probably go to America early next year.

MM WINNER



WORTHING semi-pro, Frank Peter Roscoe weekly (above) gives a victory smile as he holds the cup won by his orchestra in the South British Regional Final of the MENA All-Britain Dance Band contest.

Co-star Holiday

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

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

Today (Friday), Nancy is recording two new titles for Oriole Records and next Friday appears in the first of her new Jack Payne "Of The Record Stars" on BBC-TV.

STEEL TOUR

From Page 1

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

Debbie Reynolds has been rumored to be in the picture, but no confirmation could be obtained at press time.

Tommie's South African tour takes in Durban, Cape Town and Johannesburg. Smaller tours may also be visited.

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

Meanwhile, this week Tommie Stacey is playing his last Variety date at the Regal (Rai) before starting work on his second film, "The Duke Was Dead."

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

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Keyboard made from ductile nickel silver enables the craftsman to assemble a cabinet with a "vibrant" feel. Keyboard made in this way stands up to rough usage and can, if carelessly damaged, be bent, forged, or silver-plated. A 17 Key 6 Ring Console is built in this way costs only 25 guineas.

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Arthur Kimball presents Top Singing Star—

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ERIC WINSTONE, HIS ORCHESTRA & ARTISTES

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OCTOBER 5, 1957

HAMILTON

BIG T BREAKS RECORD

RUSS HAMILTON will be presented with a golden disc in Jack Payne's BBC-TV programme "Of The Record" tonight (Friday). It will mark the sale of a million copies of his Oriole record, "We Will Make Love" and "Rainbow." He wrote both tunes under his own name, Ronnie Hulme.

Immediately after his appearance Singer Karen Greer is likely to visit the States for the first time next month. She will then go to Belgium, where she appeared 18 months ago. Karen opens for two weeks at London's Society Restaurant on October 14.

Some 5,000 fans packed the Hall to hear the two jazz greats and their all-star—Fessuta Hurko (tpt.), Max Kaminsky (tp.), Jack Les-

berg (piano) and (dr.)... The group was... Mick Mulligan... Brown... Lonron Alpran... and... Roy... (More pictures of... centre of...)

