OCTOBER 12, 1957

World's Largest Sale

EVERY FRIDAY 6d.

Full Poll results See Page 3

BASIE VOTED WORLD'S

UP JAZZN

Their first TV visitor



Michael Holliday was the guest stor last Friday on the first of the Beverley Sisters' BBC-TV series, "Those Beverley Sisters." He is pictured (above) at rehearsals reading one of the many good-luck telegrams sent to the Bevs. LIONEL HAMPTON TIMETABLE FOR 'TREASON' SHOW the Bevs.

MM poll winner

COUNT BASIE is the number one jazzman in the world today!

That is the verdict of MELODY MAKER readers. They have voted him Musician Of The Year in the MM's 1957

And the Count's great swinging crew also carried the day in the Top Band section with over 4,000 more than Duke Ellington and Stan Kenton.

This was the band which de-lighted Britain's musicians, critics and fans on its April

Page 2, Col. 1



Steele Jnr. gets NEW YORK, Wednesday his big chance

OLIN HICKS, 16-year-old brother of Tommy Steele, this week took another step to song stardom. On Monday he signed a two-year recording contract with the

first titles next week.

Colin starts a Variety tour this month in a special "teenage package show."

He will share top billing with 18-year-old singing discovery Marty Wilde, who recently made his recording debut on Philing

Nixa label, and will cut his

NEW YORK, Wednesday,
Cancelled his tour of Britain
—and has also threatened
to break up his band,
He told the MM; "I will
disband on October 28 unless some bookings
materialise."

Dizzy's tour of Europe was planned for the Spring.

RUSS HAMILTON—RECORD MILLIONAIRE



Russ Hamilton received a golden disc on Friday to mark the sale of a million copies of "We Will Make Love";" Rainbow." sale of a million copies of And he was the first artist to receive it on television—from Jack:
Payne in "Off The Record." Guest star Petula Clark is seen
talking to them after the presentation.

Airport Airport. 10.30 a.m. A Press conference at the Chapter House of St. Paul's Cathedral. Presiding will be Canon L. John Collins of St. Paul's—the man who originated the idea of a jazz concert for the South African Treason Trial Fund.

LIONEL HAMPTON will carry out a time-check itinerary

when he arrives in Britain on Tuesday for his "Treason Trial" midnight concert at the Royal Festival Hall.

Hamp's hour-to-hour move-

7.45 a.m. Arrives at London

ments are as follows:

Rehearsals 2 p.m. Hampton rehearses at the Festival Hall with the bands

of Johnny Dankworth and Humphrey Lyttelton. 8.30 p.m. He attends a special

dinner, where Father Trevor Huddleston will be a guest. 11.30 p.m. Takes the stand at the Royal Festival Hall for the concert which lasts until 1.30

Singer Cleo Laine is an additional attraction with the Dankworth Orchestra, and there will be impromptu Jazz spots featuring Hamp with coningents from both bands.

star Eric Delaney and his 14-piece band have been booked for this year's MELODY MAKER All-Britain Dance Band Championship Finals.

Sunday, November 10, is the day when 12 semi-pro, bands will battle for the honour of

winning this nationally covet-ted Championship,
With Delaney will be his singers Cab Kaye and Vicki Anderson, and one of Britain's most sought-after small groups-the Hedley Ward

Trio. And this is only the be-ginning. The MM is negotiat-ing for further top attractions for this mammoth concert at Manchester's King's Hall, King's Manchester's Belle Vue,

Defending their title will be reigning All-Britain cham-pions, Ted Needham and his Quartet, from Sheffield,

competing year's event are 1956 runnersup Ken Stevens and his Orchestra, from Cambridge, and the Jimmy Heyworth and the

orchestra, from Burnley.
Supporters of the bands wishing to obtain tickets for All-Britain Day should write or call without delay to the box office, Belle Vue, Manchester, or to Lewis's Ltd.,

Manchester. Tickets are priced at 3s. 6d., 6s., 7s. 6d., 9s. and 10s. 6d.



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DRECISION engineering plays its part in musical instrument making, but the final answer lies with the craftsmen. Many bench men are skilled performers and have the "feel" of an instrument, necessary for the final adjustments. For fine key work, these men work only in nickel silver, a sympathetic, ductile metal which can be forged, bent or silver soldered. In case of accident, where a link key, for example, has been carelessly damaged, a repair can be effected anywhere if the key is nickel silver, Be sure the clarinet YOU buy has nickel-silver keys and you are certain of a claringt which will stand up to knock-about work. A Console Boehm, 17-key 6-ring with nickel-silver keys, costs only 25 guineas, at all good dealers.

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SUMS UP THE POLL

From Page 1

tour and is due back here in a fortnight to open a new tour on October 24.

Second to Basie as Musician Of The Year is Chico Hamilton, leader of the comparatively new experimental jazz quintet which has been topping Britain's lists of best-selling jazz discs.

The Hamilton group gained second place in the Small Combo department but could only muster half the votes of the all-conquering Modern Jazz Quartet.

'Chamber music'

The MJQ with its lazz-chamber music offerings, is set for its first visit to Britain at the end of November. All four of its members—Milt Jackson (vibes). John Lewis (pno.), Percy Heath (bass) and Connie Kay (drs.) proved popular in the poll.

Two facts stand out from the results—the decidedly modern bas of the poll and the number of British musicians who win places among the world's best. In a country where traditional fare clubs outnumber the modern clubs by at least three to one, it is perhaps surprising to find the traditional favourites ousted by their progressive colleagues.

An exception is, of course, Louis Armstrong, who held off a strong enailenge from Dizzy Gillespie and Miles Davis to once again win the Top Trumpet Clown.

NEXT WEEK-THE BRITISH RESULTS

Apart from Heath and Dank-worth, both making the first six big band placings, Barber and Lyttelton both figured in the yoting for small groups.

Individually. Britain's jazz stars did equally well. The trombone section, for example, includes four local favourites—Don Lusher (9th), Chris Barber (16th, and Keith Christie and George Chisholm, who tied for 18th

place.
Another high placing was won by Dankworth with the seventh spot in the alto section, which also included Bruce Turner and Joe Harriott.

Earole Garner

Some voters were apparently uncertain about the Miscellane-ous Instruments category. Several

ous Instruments category. Several just wrote down piano, vibes or trombone and left it at that.

A favourite among the five working overtime since the form was printed was the gentleman whose favourite planist was "Earole Garner."

Most sections were keenly con-

Most sections were keenly con-tested—Benny Goodman and Jimmy Giuffre chasing the ulti-mate winner Buddy De Franco in the clarinet section all the way. One category which seemed to leave little room for doubt was for the top baritone player— almost a walk-over for Gerry

almost a walk-over for Gerry
Mulligan.
(For the full results see page 3) Hudson—in Newark, New Jersey.

MAX KAMINSK

Trumpet Ace with

TEAGARDEN'S

ALL-STARS

now touring Britain

plays

and recommends

the

ALL THE NEWS FROM AMERICA

ARLIE GRACIE

NEW YORK, Wednesday. Charlie Gracie will make a return trip to England around the first of the year, according to bookers here.

Others to leave here for Eng land within the next several months include Sarah Vaughan, and Ray McKinley with the Glenn Miller band. Miss Vaughan is set to make the trek in January, while definite dates for the McKinley Feb-ruary tour, announced previ-ously, are now being set up.

Hi-Lo's & Heath

GENE PUERLING, arranger and baritone with the Hi-Lo's, who broke his leg a fort-night ago in San Francisco, is

From REN GREVATT

BETTY JOHNSON, whose recent disc of "I Dreamed" was a smash best-seller here, was married on Friday to Charlie Grean, writer of "I Dreamed."

The wedding took place only three hours prior to their saling for Europe. The couple will be in Paris for 10 days and will then fly to London on October 19, where they will spend five days at the Savoy. days at the Savoy.

Still 'No go'

A CCORDING to latest reports, the American Federation of Musicians has turned down flatly

Musicians has turned down flatly the final plea of Ted Heath to appear in a filmed sequence on the Ed Sullivan CBS-TV show on the night of October 20.

The thought was that such a film to be made in England prior to Heath's departure, and under Sullivan's personal supervision, would not set any precedent in view of the Heath band's appearance on a previous Bob Hope network TV show, which was also filmed in its entirety in Britain. The thought was that such a film to be made in England prior to Heath's departure, and under socking office here and well known in booking and music circles in England, recently added 85 people to his staff.

Reason? The heavy volume of booking carried on by the firm for the big Eastern fairs this year. Green returned from a directly killing any chance of co-

operation from the British Union on the matter of Count Basie's appearance on British TV.

No good, Man!

THE Benny Goodman Band has been re-formed and has hit road for a series of one-

three-week tour of the fairs this mighters.

Goodman, however, is staying home on this go-around and the band will be batoned by Urbie Green. believed that Goodman It's

may join the band for specific dates. Some tradesters here have openly speculated on the draw appeal of the band without Goodman up front.

Public speaking

BRITISH maestro Ron Goodwin held a pleasant chat with Patti Page before millions of viewers last Wednesday on the singer's "Big Record" CBS-TV

show.
Following the talk, Goodwin gave the downbeat to the band on his current Capitol record of "Swinging Sweethearts."
Actually, this was for the benefit of the TV audience alone. Union regulations prevented Goodwin from actually conducting the band.

Applause gets louder NEW YORK, Wednesday,for the Duke Encouraged by the

warm reception for his longer, recent works, Duke Ellington is going to record one of his first ambitious compositions, "Black, Brown And Beige," for Columbia

It will be released some time in 1958. This important jazz work has never been recorded

Records.

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in its entirety.

While on loan to Verve for the five-package "Ella Fitzgerald Sings Ellington," Duke has completed a three-move-ment instrumental work entitled Portrait Of Ella.

Sweet notes

From BURT KORALL

Called the "Sugar Hill," it has presented such jazz groups as The Jazz Messengers, Les Jazz Modes and units headed by Horace Silver and Julian "Cannonball" Adderley.

Owner Gil Bloom intends to book the best, and is currently dickering with Chris Connor, Al Cohn-Zoot Sims Quintet, Dave Brubeck and Gerry Mulligan.

5-piece suite

PIANIST - COMPOSER Scott has just completed a jazz suite in five movements titled "The Sharecroppers," for the new Hal McKusick group.

Bop-man back

TRUMPETER Red Rodney, a significant figure of the bop era, has returned to the jazz scene. He has been hired by sammy Davis Jr. to play in the supporting group and on the supporting group and on the supporting group and second processing group group and second processing group sammy Davis Jr. to play in the supporting group and on the sound-track of his forthcoming picture, "The Jazz Train."

This week Rodney signed with the growing independent discery, Signal Records, and will do an album early in November.

Sold on souls

5. follow-up to recently received set "Plenty Plenty Soul," headed up by Milt Jack-Soul," headed up by Milt Jack-son, Atlantic is preparing a package called "Soul Brothers," fashioned along similar lines and spotting Milt Jackson, Ray Charles, Oscar Pettiford, Billy Mitchell (of the Gillespie Band) and Connie Kay.

Jottings

WOODY HERMAN IS forming his band for a tour through the college circuit.

Peter Malam gets La Ronde berth

The Feter Malam Quartet opened on Monday at La Ronde Restaurant, W. Peter, on plane and vocals, leads Roy Banks (bass, vols.), Peter de Meza (drs.) and Danny Jackson (tnr., flute).

YARMOUTH KEEPS TWO OF ITS BANDS

Morris Share and his Star-Notes have had their contract at the Fioral Hall at Gorleston-on-Sea extended to this winter. Neville Bishop and his Band have already been re-signed to appear next summer at the Marina Ballroom, Yarmouth.

recently of the Kai Winding group, has joined the Al Belletto Sextet in St. Louis. . . "The Jazz Makers," a new book edited by Nat Shapiro and Nat Hentoff, due out in November. . . . Bob Reisner and Dick Gehmann, who are preparing a book on Charlie Parker for Oxford University Press in New York, would appre-ciate any first-hand information concerning "The Bird."

Drinks all round!

Moving

MARTHA RAYE threw a big party at Birdland the other night and stole the show by getting up to sing with Dizzy Gillespie's Band. She was so happy about her applause she bought the Village Vanguard.

Dates with

(Week commencing October 13) Billis ANTHONY Week: Hippodrome, Brighton John BARRY Week: Empire, Chiswick

Shirley BASSEY Week: Empire, Sheffield Tony BRENT Week: Royalty, Chester

Terry BURTON Week: Metropolitan, W.

Max BYGRAVES Season: Palladium, W. Ronnie CARROLL Week: New Theatre, Cardiff

DEEP RIVER BOYS Week: Hippodrome, Manchester

Terry DENE Week: King's, Southsen

Kenneth EARLE Week: Empire, Liverpool BILLY ECKSTINE

Week: Empire, Newcastle FRASER HAVES Four Week: New Theatre, Cardiff

Max GELDRAY Week: Empire, Leeds The GOOFERS

Season: Palladium, W. Ronnie HARRIS Week: Palace, Leicester

Les HOBEAUX Week: King's, Southsea Edmund HOCKRIDGE Week; Empire, Leeds

Michael HOLLIDAY Week: Empire, Chiswick

Allan JONES Week: Empire, Edinburgh KING Brothers Week: Hippodrome, Bristol

Desmond LANE Week: Empire, Chiswick Chas. McDEVITT

Monday: Free Trade Hall, Manchester Tuesday: Cecil Cinema, Hull Wednesday: Town Hall, Thursday: City Hall, Shef-

Friday: Victoria Hall, Saturday: King's Hall, Belfast

Janie MARDEN -Week: Empire, Liverpool Penny NICHOLLS

Empire, Pinsbury Park PRINCE Sisters

Week: Pavilion, Glasgow Joan REGAN

Season: Palladium, W. Anne SHELTON Season: Queen's, Blackpool

Jack TEAGARDEN Sunday: London Collseum THREE KAYE Sisters Season: Palladium, W.

THREE MONARCHS Season: Prince of Wales, W. Malcolm VAUGHAN Week: Empire. Liverpool

Nancy WHISKEY Week: Empire, Chiswick David WHITFIELD Week: Hippogrome, Bristol

Jimmy YOUNG Week: Hippodrome, Birmingham

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

germ of an idea into reality.

Came men who saw and listened and said "This we must build". They drew me for on paper and made me in metals,

they put power in my circuits and as they developed me so I grew over 6 long years, improved constantly, until I was

no longer a fractious child but mature ? - and fit to face the outside world. The enthusiasts who dreamed me and those who finalised and built me now say with pride "This is well done".

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# The world's

93

International **Poll Results** 

(Results below 30 not included)

#### Musician of the year

COUNT BASIE CHICO HAMILTON DUKE ELLINGTON Louis Armstrong Gerry Mulligan John Lewis Dave Brubeck Milt Jackson Dizzy Gillespie Stan Kenton Johnny Dankworth Buck Clayton George Lewis Miles Davis Jimmy Giuffre Nelson Riddle 15. 16. Lionel Hampton Shorty Rogers Ted Heath Sidney Bechet

Big band

COUNT BASIE DUKE ELLINGTON 1,131 1,122 STAN KENTON Ted Heath 282 Dizzy Gillespie 264Johnny Dankworth 126 81 78 75 72 60 Les Brown Woody Herman Shorty Rogers Ray Anthony Nelson Riddle Lionel Hampton 48 48 Billy May Benny Goodman

#### Small combination

1. MODERN JAZZ CHICO HAMILTON 1,371 GERRY MULLIGAN 1,269 Dave Brubeck 924 Louis Armstrong 675 George Shearing George Lewis Eddie Condon Jazz Messengers 198 141 99 Vic Dickenson Wilbur De Paris 87 Chris Barber Kid Ory 75 Shorty Rogers Humphrey Lyttelton Oscar Peterson Miles Davis Kai Winding—J. J.

Johnson 33

#### Trumpet

ARMSTRONG DIZZY GILLESPIE MILES DAVIS 1,995 1,596 Chet Baker Shorty Rogers Buck Clayton Ruby Braff



**Duke Ellington** 

Joe Newman Maynard Ferguson Harry Edison 210 Conte Candoli Harry James 159 Roy Eldridge 111 Donald Byrd Ray Anthony Wild Bill Davison 105 96 54 48 Bobby Pratt Humphrey Lyttelton Eddie Calvert 33 33 Charlie Shavers Thad Jones

Trombone J. J. JOHNSON 2,283 JACK TEAGARDEN 1,236 BOB BROOKMEYER 1,206 Kai Winding Vic Dickenson Kid Ory Frank Rosolino Trummy Young Don Lusher 288 153 Carl Fontana 150 Benny Green Bill Harris 129 Milt Bernhardt 126 111 63 54 48 Urbie Green Henry Coker Chris Barber Dickie Wells Keith Christie George Chisholm

#### Clarinet

16.

78 75

72 69

60

57

BUDDY DE FRANCO 1,635 BENNY GOODMAN 1,413 JIMMY GIUFFRE 1,113 Tony Scott 867 Edmond Hall George Lewis Woody Herman Omer Simeon Barney Bigard Jimmy Hamilton 138 Sidney Bechet Buddy Collette Pee Wee Russell



Chico Hamilton

Albert Nicholas Vic Ash Sid Phillips 15. 17. Monty Sunshine Mezz Mezzrow 18. 19. Peanuts Hucko Bob Milbur

Alto PAUL DESMOND JOHNNY HODGES LEE KONITZ 1,365 1,065 Bud Shank 7235. Art Pepper 300 Lennie Nichaus Johnny Dankworth 297 291 Earl Bostic 189 Benny Carter 156 147 Willie Smith Bruce Turner 126114 Sonny Stitt Phil Woods 111Herb Geller 75 63 57 Julian Adderley Woody Herman Charlie Mariano Joe Harriott

Tenor STAN GETZ 2,825 COLEMAN HAWKINS 753 ZOOT SIMS 738 Lester Young Sonny Rollins 614 396 294 Bill Perkins 285 Bob Cooper Frank Wess Bud Freeman Lucky Thompson Frank Foster 219 201 147 132 Don Rendell Flip Phillips 84 Al Cohn Paul Gonsalves Vido Musso

**Baritone** GERRY MULLIGAN 6,696 HARRY CARNEY 537 CHARLIE FOWLKES 201 Lars Gullin Harry Klein Jimmy Giuffre Ronnie Ross 36 Bob Gordon



J. J. Johnson

#### Piano

DAVE BRUBECK 1,875
ERROLL GARNER 1,302
OSCAR PETERSON 1,260
John Lewis 636
Count Basie 402 3. George Shearing Earl Hines 399 321Phineas Newborn, Jnr. 240 Thelonius Monk Teddy Wilson 210 Hampton Hawes Horace Silver 186 153 Sir Charles Thompson 147 Duke Ellington Bud Powell 111 Marian McPartland 16 87 Billy Kyle 17 84 Stan Kenton 63 57 Liberace Hank Jones

#### Guitar

3,012

861

327

291

240

231

198

72

60

48

855

564

414

336

309

147

129

105

1,538

1,316

696

693

645

426

405

336

234

BARNEY KESSEL FREDDIE GREENE TAL FARLOW Jimmy Hall Johnny Smith Big Bill Broonzy Eddie Condon Herb Ellis Laurindo Almeida Sal Salvador Charlie Gracie 11. Les Paul
Billy Bauer
Jimmy Raney
Howard Roberts
Chuck Wayne
Ralph Blaze
Elvis Presley
Bert Weedon 14 15 16. 17. 18. 19. Francis Beecher

#### Bass

PERCY HEATH 1,449 RAY BROWN OSCAR PETTIFORD Red Mitchell Eddie Jones Curtis Counce Johnny Hawksworth Arvell Shaw Walter Page 10 Milt Hinton



Stan Kenton

Eddie Safranski Carson Smith 12 13. Joe' Benjamin 14 Jack Lesberg 15. Charlie Mingus Pops Foster Wendell Marshall Slam Stewart Leroy Vinegar

## Drums

SHELLY MANNE CHICO HAMILTON MAX ROACH Jo Jones Sonny Payne Gene Krupa Kenny Clarke Buddy Rich Art Blakey Louis Belison George Wettling 10. Mel Lewis Cozy Cole



130

471

345

201

192

183

111

96

90

75 57

54 51 42

671

1'60

588

477

399  $\frac{267}{264}$ 

153

144

135

#### Miscellaneous instrument

Bill Le Sage

greatest

1. FRANK WESS, Flute 2,277 2. SIDNEY BECHET, 3. BUD SHANK, Flute John Graas,
French Horn
Fred Katz, Cello
Buddy Collette,
Flute 492 6. 249 7. Stephane Grappelly, Violin Herbie Mann, Flute Shorty Rogers, Flugel Horn Count Basie, Organ Don Elliott, Mellophone Stuff Smith, Violin Larry Adler, Harmonica

#### Male singer FRANK SINATRA 5,619 16.

MEL TORME JIMMY RUSHING Joe Williams Nat "King" Cole Louis Armstrong Billy Eckstine Bing Crosby Big Bill Broonzy Pat Boone 10. Dick Haymes Joe Turner 11 Fats Domino Elvis Presley Dickie Valentine Sammy Davis, Jnr. Johnnie Ray

#### Female singer

ELLA FITZGERALD 5,925 SARAH VAUGHAN JUNE CHRISTY Peggy Lee Julie London 381 360 285 5.6.7.8 Doris Day 273Carmen McRae 144 Billie Holiday 87 72 Rosemary Clooney 69 Cleo Laine 66 11. Lena Horne 60 12. Anita O'Day 42 13. Mahalia Jackson

## Vocal group

HI-LO'S FOUR FRESHMEN 2,313 PLATTERS 465 225 Four Aces 210 Deep River Boys Teenagers Modern Men Mills Brothers

#### Arranger

PETE RUGOLO JOHN LEWIS DUKE ELLINGTON Nelson Riddle 5. Ernie Wilkins Gerry Mulligan Shorty Rogers Stan Kenton Neal Hefti 10. Bill Russo Billy May Johnny Keating Marty Paich



90

81

57

45

Louis Armstrong

#### Composer

DUKE ELLINGTON JOHN LEWIS COLE PORTER 3 513 Gerry Mulligan Shorty Rogers Pete Rugolo 147 Stan Kenton Richard Rodgers Bill Russo Neal Hefti Horace Silver 11. Ernie Wilkins 84 Leroy Anderson 69 Johnny Richards 69 Count Basie 69 Johnny Dankworth 615 17. Dave Brubeck



Paul Desmond

BRITISH POLL

Full results in next week's Melody Maker

# DSULLIVAN

Top American TV man Ed by LAURIE HENSHAW

Sullivan arrived in

Town on Tuesday—and Sullivan coast-to-coast TV promptly announced that he was negotiating for Bri-tain's Sid Millward and his Nitwits to appear on the Ed told the Melody Maker. "I

show.

# **Terry Dene plus** Sheila Bux

SINGER Shella Buxton will be seen in Terry Dene's forthcoming film "The Golden Disc." She recorded two sound-track numbers last week accompanied by the Philip Green Orchestra and on Monday started filming on location at Walton-on-Thames. Other musical personalities appearing in the film include Nancy Whiskey, Dennis Lotis, the Les Hobeaux Skiffle Group, Stewart, and his Skiffle Sonny Stewart and his Skiffle Kings and trumpeter Murray

Campbell. The picture, a Butcher's Film Production, is about a young singer's overnight rise to fame.

#### WE BEG TO DIFFER

Johnny Portley, trombonist-leader of Exeter's Crescent City Stompers, has left the band be-cause of a difference of opinion over the band's style. Drummer Maurice Price also left.

#### Swingtime in the Rockies?

Organist Harry Farmer may emigrate to Canada next March. He has been offered the job of musical director at CFRN, a Canadian TV and radio station.

# SATURDAY NIGHT OUT Saxist Betty Smith makes her first appearance on ATV's "Jack Jackson Show" on Sunday. She will be accompanied by two members of her quintet— bassist Jack Peberdy and guitar-ist Eric Ford.

Tomorrow (Saturday) the Bill Marsden Orchestra starts a six-month season of Saturday night dances at the Jubilee Hall, Leeds. The band made its contest début at the recent Northern Britain Championship at Leeds.

# THE EAGER BEAVERS

BRADFORD bandleader praised last week. Not this time for leading his Modernaires Group but for writing about murder.

Howard—real name Douglas Mason—is a magistrates clerk and he typed the evidence for a three-day murder case. At the end of it, he was praised by Court officials for his efficiency.

He reckons that from 30 witnesses he typed 21,000 words on 93 sheets of foolscap.

Betty gets a date

with Jack Jackson

ONCE again the Beavers from Glasgow, winners of the 1955 title, will represent Scotland in the 1957 MM All-Britain Dance Band Championship.

They gained an easy victory over the Kingpins from Rutherglen at the All-Scotland Regional Final at Glasgow on Tuesday.

'Flu cut down the entry list at the last minute, and also reduced the Bill Gracie Octet to a

THEATRE TOTTENHAM COURT ROAD OPENING WED 16" OCTOBER UNITA BAT IS" NOV. HIGHTLY AT 8.0 p.m. MATINEES WEDS & SATE at LAS IN THE STAGE Incomparable! Delightful. The one and only! MISS SHOW BUSINESS ALL STAR VARIETY SHOW in Person and her own WARNER BROTHERS

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LYTTELTON and his Band

DANKWORTH and his Orchestra

NEW COMEDY STAR

A Special Late Night Charity Concert Tuesday, 15th OCTOBER, 1957-11.30 p.m. A few tickets still available at R.F.H. ROYAL FESTIVAL HALL GENERAL MARAGET:

Get-You-Home-Service. Special Buses on Routes 1,6,11,13,68,76,176,260

Top of the form (1)



Top of the form



MM cameramen covered contests last week at Tottenham and Belle Vue. At Tottenham's Royal Ballroom, the final of The Royal All England Skille Contest was held. Winning leader John Henry is seen receiving his £25 cheque from judges Chas McDevitt and singer Shirley Douglas. Also on the judging panel were Teddy Foster, singer Margaret Bond, guitarist and MM artist Diz Disley and agent Bill Varley.

**Music Masters** 

Pictured (left) is Eric Coward, pianist - leader of Barrow's Music Masters, winners of the MM's North Britain (Western) Regional Final at Belle Vue, Manchester. He is receiving his trophy from Judge Leslie Evans (centre) watched by coadjudicator, pianist - arranger Alan Roper. Alan Roper.

Alan Roper.
Second was Freddie Pottage
and his Music from Liverpool,
who will also appear at the AliBritain. And the outstanding
musician of the evening was
Ronnie Walte, guitarist with the Pottage Band.

The contest was marred by an epidemic of 'flu which cut the original entry list of nine bands

#### THEN THERE WAS ONE

WHEN 'flu knocked out
Barry Hamilton and
Ray Marlow of the Three
Deuces last week, leader
Paul Somerville carried on
with a solo vocal act. They
are appearing in "Let's Have
Fun" on the Central Pier,
Blackpool.
The show ends its
season tomorrow (Saturday).

BRITISH star Vaughan has had his versions of "Chapel Of The Roses" and "What Is My Destiny" released in America on the Capitol label.

Drummer-singer Ginger John-son returned to Mayfair's Club Contemporain last week with a six-piece band.

and 28.

PLUS MISS DESMOND

a Light Programme series on October 20 titled "Mr. Bentley and Mr. Braden."

Singer Lorrae Desmond starts

Newcastle bandleader George Turner takes an eight-piece into the new Melba Ballroom, Glasgow, tonight (Friday).

Peter Collins has joined Robert Earl as his accompanist in place of Cyril Baker, now with a music publishing firm.

Freddy Gordon has opened with a trio at the New Cosmo Club, W. Hampstead's El Toro Club starts weekly trad jazz sessions on Monday. First visitor is the Alec Welsh Band followed by

Sandy Brown (October 21). Vocalists Peter Morton and Ken Kirkham and saxist George Quinn were missing from Ronnie Aldrich's Squadronaires at Eastbourne on Saturday because

of 'flu. Comedian-singer Dave King appears in ATV's "Jack Jackson Show" on Sunday, November 3.

Jimmy Henney, exploitation manager of Chappell's, fractured his wrist and arm while playing football last Sunday.

Joe Loss's Ambassadors Orchestra, the Alex Welsh Band and Michael Holliday will appear to-night (Friday) at Croydon Press Ball, at the Greyhound Hotel.

The Platters vocal group started a three-week season on Wednesday at the Olympia Music Hall, Paris.

Fred Knight, traveller with the Bosworth and Chester music publishing companies, has died as the result of a stroke.

An all-Gershwin concert will be given by planist Shura Cherkaseky and conductor George Byrd with the London Symphony Orchestra at the Royal Albert Hall on Sunday, October 27.

The Deep River Boys, Eddie Calvert, Betty Smith, Terry Wayne and Rita Williams appear in Sunday's "Jack Jackson in Sunday's Show "on ATV.

# BIG T BEATS THAT

SIAN 'flu reached the Jack Teagarden-Earl Hines All-Stars

A SIAN 'flu reached the Jack Teagarden-Earl Hines All-Stars this week. On Friday four of the band went straight to bed after their concert at the St. George's Hall, Bradford, suffering with 'flu. And on the following day Teagarden was a victim. The first concert at Manchester's Free Trade Hall was delayed for 30 minutes while a doctor gave him injections. He struggled through the first concert, played a few solos at the second, and then had to retire. He travelled back to London stretched out on the back seat of the coach and swathed in blankets,

# The Denny Boyce Orchestra leaves Purley's Orchid Ballroom on January 7 after a three-year residency. No replacement has yet been fixed. Denny told the MM: "I have another trip to the States and a tour for British Forces in Germany being lined-up. "I am also negotiating for a London residency." The Boyce Orchestra has Light

The Boyce Orchestra has Light Buddy Featherstonehaugh brings his quintet to the Claren-don Club, Manchester, tomorrow (Saturday)—the first London group to appear there, Jazz planist Joe Palin has taken over leadership of the resi-dent group at the Clarendon, which will now be known as the Joe Palin Quintet. Programme airings on October 21

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MAX KAMINSKY, trumpet with the Jack Teagarden All-Stars, states categorically-

TELL you man, this year everybody had a festival!" The voice came from under a small table in the hotel room. "In fact," it continued as a pair of underpants wriggled into view, "there were so many people organising jazz festivals that I'm surprised there were any damned people left to go to them."

The legs in the underpants straightened up, and Max Kaminsky stood before me. "I just can't find a plug to take this darned thing." He waved an electric razor in my face. "Help me look."

Obligingly, I lay down on the floor and rolled under the bed.

No plug. By the time I came out Max had gone. I heard sounds from the bathroom.

"As I was saying"—the voice boomed and echoed from the bathroom—"the New York jazz scene is a rat-race." Max was under the bath. "Big business has got a hold of it and made it so that it's not what you play

it so that it's not what you play but who you know that counts.

"Mind you. I'm not complaining from personal reasons. I get enough work to be able to say I'm doing all right, and it's work that I entry because I can work that I enjoy because I can play the way I like playing.



#### MILES DAVIS—'a really good modern trumpet'

"I play mostly parties and these choruses the same way college concerts around the East for some time—there isn't any-"I play mostly parties and coast, and although 'Down Beat' and 'Metronome' don't pick me as the greatest of the year, every year I'm happy and I get a lot of time at home.

"Another thing about the big business men, if they decide they don't like you, they go gunning for you. You must have heard about the accusations they've been making about Louis lately. There's four or five of these big guys been Louis lately. There's four or five of these big guys been spreading stories about Louis being 'Uncle Tom' and Louis playing the same two choruses on a number for the last two

years, and so on. "To say these things about a man of Louis's calibre is the grossest stupidity and insult.

Suppose Louis has been playing



body else could make them sound that way, anyhow. It's like calling Tchaikovsky a bum because his piano concerto sounds the same way each time you hear it.

"And I think it was what Louis said that got Ike up off his rear over this Little Rock business. That episode is one hell of a smear over America, and it takes a hell of a lot of guts for Louis to stand up and guts for Louis to stand up and say the things he said. Louis is not an 'Uncle Tom.' He's a great man, apart from the fact that he's the greatest jazz trumpet player that ever lived.

"He and Bix were the only two that ever influenced me. I was lucky enough to be around most of the time when Bix was at his greatest, and let me assure you without any sentimentality that he really was as great as they say. "Often, when I hear a really

good modern trumpet player like Miles Davis—there aren't many—I wonder if Bix would have sounded that way if he'd

"I never knock modern music, but I don't like it much. I play strictly from what I feel, and I guess I never got around to this brain-cruncher style.

#### Shaw

"I think maybe the work I enjoyed most in a long time was just after the war when I had a group in the Pied Piper Club in New York. I had Rod Cless on clarinet and Frank Orchard on trombone, and all the guys used to come and sit in.

"Before that I was in the Navy band. I went into the Navy striking for Admiral First Class and wound up Seaman Second Class. That was with Artie Shaw, and with Artie around you can bet there will only be one Admiral First Class.

"I haven't done a lot of big band work. but I guess the one I enjoyed most was with Tommy Dorsey." "I think maybe the work I

Tommy Dorsey."
The man that Dorsey described as "the little giant of the trumpet" rummaged around in his case and hurled two more dirty shirts into the pile in the corner. "No. I pile in the corner.



# LOUIS IS N HHA

haven't played with Condon, or I should say for Condon, in quite a while." He found a clean

#### Condon

"I guess Eddie and I don't see eye to eye these days. But he's doing very well, and making a lot of money. And all those records!

"I've made a few lately, but there's only the session with Peanuts, Dick Carey and Cutty been issued over here

"I'd like to record with this group. How I came to join was at a concert in Washington when Tea arrived without a trumpet man. He was on the same bill as Louis and Erroll Garner, and he sent over to my home in Westport, Connecticut. He told me after the show that Louis had told him to hang on to me. I reckon that was one of the nicest things that happened to me. I went round to Louis's dressing room to thank him and he just said hell he'd. him, and he just said hell, he'd meant it."

# Jazz discs on radio:

STRUMBURED CONTROL OF THE PROPERTY OF THE PROP

NOTICE that Mr. Hum-phrey Lyttelton has now taken up the cudgels in support of Mr. Maurice Burman in his demand for more "canned" music in BBC broadcasting, and, presumably referring to the letters of my colleague, Mr. Arthur Gibson, Acting Secretary of our Central Branch, stated :-

"As usual in matters which concern jazz and our beloved Union, the argument has rapidly moved from reality on to a purely academic plane."

Who is being realistic—and who does friend Humphrey think he is kidding? The matter is one of concern first to British musicians, for whom "our beloved Union" happens to speak and act, and I would venture the argument that the welfare of the British musicians has first priority—yes, even before the propagation of jazz!

#### Publicity discs

'The Musicians' Union welcomes the broadcasting of all forms of music, includ-ing jazz, so long as the broadcasts are "live" or specially recorded under its agreement with the BBC, and if there are elements who keep down the percen-tage of "live" broadcasts of jazz, they will not be en-couraged to increase them if they are now encouraged to increase their use of gramo-

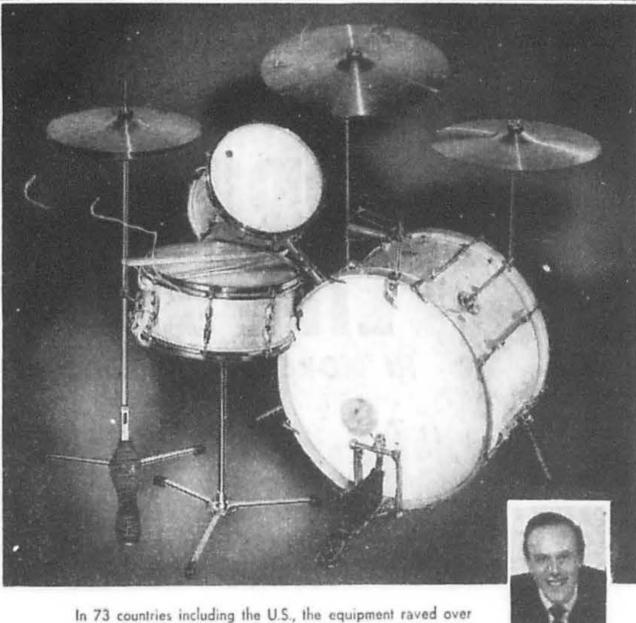
phone records.

It was thoughtful of our distinguished visitor, Mr. Jimmy Rushing, to suggest that our bandleaders should "for publicity purposes" have records specially made

nave records specially made for use by disc-jockeys "like we do in the States."

He might have also men-tioned that "in the States" there are 2.500 radio stations running solely on gramo-phone records, and no musi-cian. including the jazz cian, including the jazz musician, ever sees the in-side of their studios.—Harry Francis, Assistant Secretary, Musicians' Union.

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## Double Date for the Twins



# McDevitt in line

**Chris Barber Band** -without Chris

Chris Barber missed dates at the Royal Pestival Hall and Soutnall on Tuesday and Wed-nesday because of Asian 'flu. His trumpeter, Pat Halcox, fronted the band, and Gordon Blundy depped for him on trom-bone.

Chris expects to be fit for the band's date at Tunbridge Wells tonight (Friday).

EE PLETS

TH - \$100.5

RECPER

KATHADIRSS.

SCREEN SERVE EXECUSIVE EXE

No. you're not seeing double.
It's the wedding of the Mackell Twins, on Saturday at Wimbledon. The twins—
Pat (r.) and June—are seen after the ceremony with husbands gipsy singer Danny Purches (r.) and insurance inspector Trevor Piper.

#### THREE-DAY HALT

Wednesday. - Harry PARIS. James opens for three days at the Alhambra on October 25. A TOP OF THE PAGE NEWSBOX

# NERVES OF

THEY are not putting any more Tommy Steele photographs in the local cinema showcase at Bury (Lanes). Twice in night raids a Tommy Steele fan has deftly prised open the showcase and taken the film "stills" away.

In last week's raid he snatched seven Tommy Steele photographs—but left behind a picture of Humphrey Lyttelton!

BUXTON.—Humphrey Lyttelton, Eric Delaney, Nat Temple, Ivy Benson and Eric Winstone are to appear with their bands at the Pavilion Gardens, Buxton, on succeeding Saturdays in November

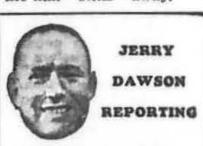
ST. ALBANS.—"The 6.5 Club" opened last week-end with the Blue Tone Skiffle Group, the Johnny Sodeau Jazz Band and the Welwyn Modern Jazz Quartet.

POTTERIES.—After 20 years as resident at Trentham Gardens Ballroom, Norman Jones has handed over leadership to his planist—Ken Jones.

YORKSHIRE.-Guitarist vocalst Johnny Booker was unable to appear for most of the week with the Vipers Skiffle Group at Leeds Empire, last week. He was a victim of 'flu. . . Bradford vocalist Ray Paxton has been offered an airing with the BBC Northern Dance Orchestra.

MIDLANDS.—Jazz leader Ken Rattenbury has recruited drum-mer Alan Westwood. . . The Cy Laurie Band is the attraction at a jazz concert in aid of Birming-ham University's Carnival Fund next Thursday (17th).

SURREY. — Woking saxist-leader Tony Hoadley appears with



his band at Battersea Town Hall tonight (Friday).

EASTBOURNE.—Name bands booked for the Winter Gardens Ballroom include Frank Weir (November 16), Cyril Stapleton (30th), Ken Mackintosh (Decem-ber 14), Nat Temple (28th),

HORSHAM. — Horsham Jazz Club now meets every Friday at the Free Christian Church Hall.

BRISTOL. — Jimmy Young, backed by Ken Mackintosh and his Orchestra, comes to the Colston Hall this Sunday (13th).

SOUTHAMPTON.—Recent vid-tors to the Yellow Dog Jazz Club included the Dill Jones Trio, Nat Gonella and the Eureka Jazz

NORFOLK.—A winter series of bands has been arranged for the first time at the Memorial Hall, Dereham. Booked are Cy Laurie (November 15), Chris Barber (January 29) and Vic Lewis (March 1),

WHITSTABLE.—Charles Web-ster and his New Orleans Band will be resident at the Assembly Rooms every Saturday this winter.

LUTON.—A Sunday dance club has opened at the Cresta Ball-room—music by Don Smith and his Orchestra.

LEICESTER.—Brian Woolley's Jazzmen are resident at Leicester Jazz Club on Mondays and Fri-days at the Bedford Hotel.

# for Hollywood

CHAS McDEVITT may make a return trip to America in the spring to appear on TV and in a Hollywood film.

Negotiations are under way for Chas to make his second trip.

Group.

He told the MM: "On our last American trip I was sounded about the prospects of the group shooting some skiffle scenes for a future American film. I can't say any more until we receive further details."

#### Express post

On Saturday the McDevitt Group appeared in ABC-TV's "Top Of The Bill" Variety show from Manchester and on Monday starts a week of one-night stands in the "Daily Express" "Rhythm With The Stars" show.

SIX semi-pro, dance bands will take part in the South Britain (Western) Regional Final of the Melopy Maker National Dance Band Champion-ship at the Town Hall, Cheltenham, on Tuesday, October 15.

There will be dancing from 8 p.m. until 1 a.m. to the competing bands, and to Bill Hartland and his Music Makers.

The musical line-up for the contest is the Arthur Ward Dance Band (from Portsmouth),

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# How do you tune a washboard?

IN ALL THE YEARS OF TALKING TO MUSICIANS, THE MOMENT WHICH STANDS OUT MOST CLEARLY IN MY MIND WAS THE DAY I SYMPATHISED WITH A GIRL VOCALIST. TIRED OF TOURING IN DISMAL COACHES AND WORSE TRAINS, SHE COMPLAINED OF BOREDOM. "WHY DON'T YOU READ?" I ASKED.
"Oh no!" she said. "I read a book once, but I didn't

like it."

New York, Wednesday.

SEVERAL surprising

"I don't see why Mr. Glaser doesn't remove him from this band. He has done more harm than good.

We suffered

"I won't take back a thing I've said. I've had a beautiful life over 40 years in music, but I feel the downtrodden situation the same as any other Negro. My parents and family suffered through all of that old South, and Tallerie can't make me change what I've said."

voice opinions like that and then appear before segre-gated audiences as Arm-strong has done for many years," he said.

developments · have

Quite apart from the finer pleasures which that young JIM CROW lady missed through her inability to wrestle with a l. book, I suppose she also missed the rich gems to be found in our newspapers Bellboys, Bob Cort, Gerry Mulli-**SQUABBLE** and magazines. Take a recent letter in

Weekend.

"Dear Sir," (it read) "Can you tell me how to tune a washboard for use in a skiffle group? Perhaps some of your readers may have the right idea." Poor reader: someone must have sold him an F sharp wash-

#### New names

Then there was that potted jazz history written by "Valentine's Special Reporter, Hal Langham." In it a startled jazz public read: "This year has seen two more names to go into the history of jazz and jazzmen: rock-'n'-roll and skiffle, with Bill Haley, Elvis Presley, Tommy Steele, Lonnie Donegan, Chas. McDevitt, the When Tallerle told newspapermen that Louis's words were spoken in haste, Louis attacked him as "a funky" and a "menace to the coloured people." He sided: "This man Tallerle—whom I've from Leonard Feather respected for 20 from Leonard Feather respected for 20 from Leonard Feather



respected for 20 frogress, though I've suspected him of being prejudiced, and who has worked with Negro musicians and made his money from them—has proved he hates Negroes.

I don't see why Mr. Norman Granz, angry at Davis

and sympathetic towards
Satchmo wrote a scathing letter
to a Mississippi radio station
suggesting they play only Saminy
Davis records and ban Granz's
entire Verve record catalogue
from their "so-called radio

station."
The station had previously announced that it would no longer broadcast any records by Armstrong, Eartha Kitt or Lena Horne because all three had been critical of Eisenhower's handling of the segregation issue,

#### Delighted

My parents and family suffered through all of that old South, and Tallerie can't make me change what I've make me change what I've good Marshall, much-respected chief legal counsel for the National Association for the National Association for the Spokesman. 'You can't Marshall said Negroes were devoice opinions like that and lighted and amazed when lighted and amazed with Satchmo made his strong state-ment, because "Satchmo is the worst in ment, because "Satchmo is the No. 1 Uncle Tom-the worst in the U.S.!

## Steve Race

has been catching up on his light reading. Here are one or two of the gams he picked up on the way. Gerry Mu'ligan (right) for instance, is, according to one paper, a rock-'n'-roller of the calibre of Bill Haley.

gan and others...." (The italics are mine, and do you blame me?)

Not all the musical paragraphs worth noting are unin-tentionally amusing, of course, I particularly enjoyed the cut-ting from *Time* about a thief in Boston, Mass, who "drew a three-month sentence for theft after he stole a \$300 trumpet, arousing suspicion by trying to peddle it first as a clarinet, then

> weeks later returned to the domestic scene. I was informed by a trusty pro-vincial paper that the Southend justices would in future approve music licences in pubs "only for one piano or piano-accordion, together with one wind or string instrument. Drummers are forbidden to play."

#### Censorship

But wait—this is no laughing matter. When licensing magistrates can ban drummers from pubs it is not outside the bounds of possibility that some still higher judicial authority will one day enter the field of musical censorship in a big way. Many louder things happen inside and outside pubs than drummers. Why not ban sing-ing, shouting, or even conversa-

In summer, when windows are open, one might place a ban on the home use of radios. sets and record-players. Perhaps it would be best to outlaw music altogether, except between sunrise and sunset, from October to May.

If that were to happen I'm sure the Acting Secretary of the MU London Branch and Maurice Burman would find something to agree about at

#### Little by little

ET'S go all technical for a moment, and consider the sleeve notes to that interesting London LP, " Giuffre Clarinet." "The

Of Giuffre, W. G. Pargo writes: "His style has become almost unique. He plays entirely in the lower registers and gets a thick, soft, nightish sound. . . . This is more pleasing to him than the upper register in which, he says, frankly, he doesn't as yet feel technically at home. He moves up, however, a quarter tone every couple of months." (My italics

This painful procedure must surely place a great strain upon Mr. Giuffre: much more than on any other player, who would probably "move up" tone at a time, or not at all.

Something tells me that Mr.

Fargo has got his fractions
wrong. Failing that, the Giuffre neighbours must go through it more than some-

#### Ten more years

But I almost forgot to mention the most interesting point of all. Turn to Feather's "Encyclopedia of Jazz" (page 143) and you'll discover that Jimmy Giuffre "Started on clarinet at nine."

Since he was born in 1921, that means he's been playing the thing intermittently for 27 years-and still he's stuck in

that lower register. At the rate of a quarter-tone in two months, I'd give him about another 10 years to become a proper clarinet play " allowing for holidays, haircuts

and old age. Poor Jimmy Gluffre: no wonder he is "a rebel... troubled by the limitations of his form." Anyone as limited as that may even deserve to be



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# MY BIGGEST THRILL



## HUMPH says:

I count the three weeks spent with Jimmy Rushing as the very best thing that has happened to me and to the band in 10 years of thrills and excitements

behind him a memory of one of the friendliest, most lovable characters and one of the hardest workers to come to us from the States.

When circumstances were right, Jimmy wanted to go on singing all night, as many a harassed theatre manager with a strict timeclause in his licence will testify.

When were circumstances right? In the course of the tour we played under all conditions—on vast football-field stages in cinemas and theatres, on town hall concert-platforms just deep enough to accommonist just deep enough to accommodate the drum kit and Jimmy Rushing in line astern, and tightly packed on jazz club

Come on in here, fellast . . ." And we'd all have to move in and bunch round him, blowing riffs right in his ear.

#### Swamped

In some places where the amplification was weak, this meant the band tended to swamp Jimmy in the build-up choruses.

But if there were complaints, he was unrepentant. "I like a shoutin' band." he would tell them. "Remember, I'm used to havin' the whole Basie band blowin' in my ear."

Sure enough, he was happiest in the cramped jazz club set-up, when the front-line were prac-

when the front-line were practically perched on his shoulders and the vibration from the bass drum set his coat-tails flapping. It's difficult to give any accurate details about Jimmy's repertoire. In one night at the

JIMMY RUSHING has jazz club, he sang two extended blues numbers which, between blues numbers which, between them, incorporated lyrics from "Goin' to Chicago," "Good Morning Blues," "Baby, Don't Tell On Me," "Don't You Miss Your Baby," "I Left My Baby." "Take Me Back, Baby," "Undecided Blues," "Evil Blues," "You Can't Run Around," "Roll 'Em, Pete," "Goin' Away Blues," "I'm Gonna Move To The Outskirts Of Town" and several verses which I could not at the time identify. at the time identify.

He reintroduces some of these lyrics on his fast "Sent For You Yesterday" and "Boogie Woogie" which were inter-



Bessie Smith

changeable after the introductory verses. Among the most popular of

his numbers here were the three slow ballads: "If I Could Be With You," "Gee, Baby, Ain't I Good To You" and "I Want A Little Girl."

He sang these quite differently each time—I know, because every time I had an

because every time I had an accompanying phrase set, he would alter his line and pull the

carpet away from under me.
Indeed, this has been the
most surprising thing about Rushing to anyone brought up on the somewhat repetitive and

on the somewhat repetitive and stereotyped singing on the old Basie records. Rushing improvises like a horn.

On a number like "St. Louis Blues" he uses his voice instrumentally, subordinating the words to achieve a rhythmic effect, as Bessie Smith used to do. And he varies his singing to cut across whatever riff the band is playing.

#### Counterpoint

He always insisted on the need for building up a sort of

the steady four-in-a-bar of the rhythm section, the riffs of the front-line and his own voice.

There's much more to be said about Rushing and no doubt, in view of his great personal success over here, there will be a future opportunity to say it.

I count the three weeks spent with him as the very best thing that has happened to me and to

that has happened to me and to the band in ten years of thrills and excitements.

## 'Making the most of skiffle'

IF, as Bob Cort seems to believe, there is still anyone wondering "how good a musician do I have to be to form a skiffle group" or merely "how do I form a group," then his "Making the Most of Skiffle" (published at 2s, 6d, by Felix McGlennon, Ltd.) is the book for them.

There are two main groups in skiffle: those who reject technique as leading to insincerity and those who believe that if your main aim is to make music it's a good

lieve that if your main aim is to make music it's a good idea to learn to play.

Cort belongs to the second group and to that end takes the reader with commendable economy through the usual elementary guitar steps, even landing him with six string chords. He adds notes on the other instruments, on presentation and includes five skiffle pops.

Cort believes skiffle pops.

Cort believes skiffle is a healthy sign in this age of radio and television and potted amusements. Which, to me, is adequate reason for this book.

The only trouble is, practically every time I switch on the radio I get a skiffle group.—J. N. S.

COLLECTORS' CORNER

edited by Max Jones and Sinclair Traill

WHEN the night ferry from J. Marshall of Notting-pulled out of Victoria ham. He says: on Monday night it hauled away a very good man in James Rushing, Esq.

In the fair number of years that we have edited this column we cannot remember a jazz visitor who made fewer enemies than Rushing. Everybody who heard him admired his singing; everyone who met him liked him.

On concerts or at jazz clubs he was the personification of consistent form. The only aspect of his singing that could be faulted, if anyone wished to do that, was the occasional super huskiness which caused his voice to break or fluff a note before he had properly warmed up.

After nearly three decades of singing he retains enormous enthusiasm. And he has acquired no "big time" un-pleasantness. A lot of people will look forward to his return.

The "Discophile" magazine included a "name" Rushing discography in its August issue, and for those interested Rushing gave us some corrections.

ing gave us some corrections.

The first session, on Excelsior, took place in Los Angeles. The missing personnel, for Gotham, was (he said): Buddy Tate, Rudy Powell, Emmett Berry, Vic Dickenson, Jo Jones, Walter Page, Bill Doggett. This was recorded in Philadelphia, but the 1953 date is not certain and Rushing thought the session might have preceded the September 1952 King date.

#### **PSEUDONYMS**

READERS dutifully continue to supply information on Blues Pseudonyms and even upon Cousin Emmy. This week we must thank Frank Dutton for these comments:—
"Two additions to the blues

names: Maude Jones is Lillyn Brown, and Georgia Peach is Sister Clara Hudman. Then a correction: Bessie Jones is really Flossie Brown, not the other way round.

" And one query: Is May Alix, who sang on Armstrong's Okeh 'Big Butter' and 'Sunset Cafe,' the same person as the May Alex whom you listed as being Alberta Hunter? I see that 'Jazz Directory' gives May Alix as Alberta Hunter."

It looks like a tangled web. Can we hear from an enlightened researcher please?

"The eight titles on the EPs plus two more, namely 'Ruby' and 'The Broken Hearted One' . . . ' were first issued in the USA about seven years ago in a 78 rpm album. The singer, who used to broadcast from station WWVA is accompanied by her husband on guitar."

Tony Walsh, of Horsham, writes: "According to Ben Gray Lumpkin's 'Folksongs On Records,' Emmy's name is Jo May Carver.

May Carver.
"When I queried this with
Kenneth Goldstein, who has edited many folk music albums, he told me that Carver was her maiden name. Her name is now Joy May Creasy, as given on the records, and she comes from Kentucky."

#### 'SATCHMO'

SOMEBODY is always writ-ing about Louis, and the next letter—from Alan D. Barry, of Isleworth—takes up the case of Armstrong's "Satchmo" book and whether

it was, in fact, taped.
"Your review, in common with others and, indeed, with the blurb, stated that the book was 'taped in Louis' own words' prior to being edited," says

"During his ten days at Empress Hall, Louis answered some questions I asked about this, He agreed that the final production was somewhat different from the original, but insisted that he had typed the manuscript himself—and he went through the motions of typing as he said it.

"He added that the publishers used only about half the material he gave them and had

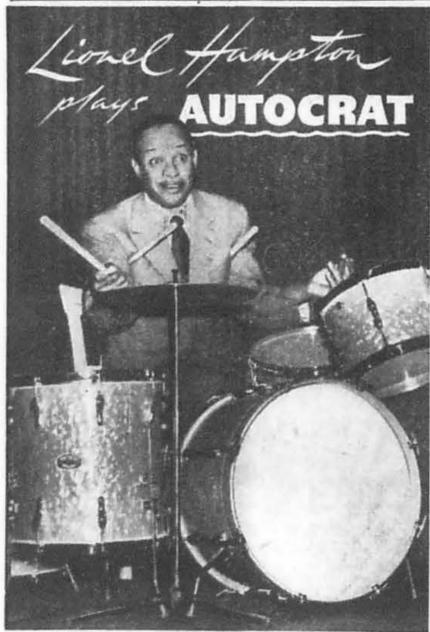
material he gave them and had sufficient for a second volume. He stressed that he would like to finish the story, but found that he just did not have the time between the shows to do

#### Seemed resigned

"Louis seemed quite resigned to the fact that other people would be able to do almost as they wished with his material."
Whichever way the book was

done, we have been told that a lot of "controversial" matter lot of "controversial" matter was removed from it before the

publishers set eyes on it. And from our reading of the present situation in the U.S. jazz world, this could have been necessary in order to prevent Louis from supplying his "critics" with fresh ammuni-tion. They are already employ-He always insisted on the contemporary raised by Fred Dallas ing some extraordinary weapons thythmic counterpoint between here recently, we hear first to attack him with.



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# BBC's 'Fourth Quarter' makes a good start Last week saw the introduction of the BBC's of which were given in last week's mm.

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20-12 45 DL: Pee Wee Hunt.
69-4:10 C 2: Ger van Leeuwen
Combo.
415-4.45 Z: Swing Serenade.
53-7:9 DL: Just Jazz: Steve Race.
540-7:9 F 2: MJQ.
73-9-8 T: (1) Elia, Tatum, Garner, May. (2) Rogers-Gliuffre, Christy-Rugolo, Waller, Seoti, Bechet-Spanier, Mole. Newborn, Brunis, etc.
8.9-8-9-3 J: Hollywood Views.
9-9-9-3 J: Hollywood Views.
9-9-9-3 J: Glaude Luter,
17.0 p.m.
9 Music.

17.0 p.m.
9 Music.

spanier, Mole. Newborn, Bruns, etc.

8-8-25 J; Basin Street Jazz (last).

9-9-30 J; Hollywood Views.

9-19-9-55 F 1; Carlos de Radzitzky.

9-38-19 9 W; Jazz Time.

9-38-9-55 F 3; Claude Luter,

10-11-9; 11-5-12-0 O; Dance and Jazz.

10-11-0 J; America's Pop Music.

10-10-10 J; America's Pop Music.

10-10-10 J; America's Pop Music.

10-10-10 W; Glenn Miller.

11-10-12 O Q; Trombone Jazz: Peggy

Lee Sings, Sinatra Conducts.

12-10 a.m. E-Q; Dr. Jazz's Library.

15-10 a.m. E-Q; Dr. Jazz's Library.

15-10 A.M. E-Q; Hollywood-New York.

SUNDAY, OCTOBER 13:
4.45-5.30 p.m. A 1 2: Charlie Parker.
7.0-9.0 T. (1) Pop. and Dance Music.
(2) Herman, Shaw, Stan Rubin.
Albam. Shank-Perkins, Laurindo
Almeida, Wilbur de Paris, Scobey.

etc. 8.46-9.15 O: Swing Serenade.

8.46-9 15 O: Swing Serenade,
9.10-9.50 S: Jazz Requests.
10.10-10.55 F 1: Sunday Night Jazz.
10.0-10.50 F 1: Sunday Night Jazz.
10.0-10.0 T: Repeat of 7.0 p.m.
MONDAY, OCTOBER 14:
7.0-9.0 p.m. T: (1) Shaw, Herman,
de Franco, Scobey, T. D. Miller.
(2) Kenton Favourites, Waller,
Willie Smith. Hot 5, Perkins.
9.10-9.50 S: For Jazz Fans. Willie Smith, No.
9:10-9:50 S: For Jazz Fans.
9:30 app K: Jam Session.
10:0-12:0 T: Repeat of 7.0 p.m.
10:5-10:15 Z: Australian Jazz Quartet
10:5-10:15 A: 2: Jazz Sequence.
10:5-10:15 A: D-J Shows (nightly).

TUESDAY, OCTOBER 15: 4.30-5.0 p.m. C 2: Miles Davis

Quintet. (1) Donahue, Miller, 7.0-9.0 T Ella, etc. (2) Bechet-Luter, Herman, Hamp, Quincy Jones, George Russell, Tony Scott, Basic. 9.10-9.50 S: For Jazz Fans. 9.15-9.45 B-258m: The Real Jazz.

9 33-10 15 1: German Amateur Jazz. 9 45-10 3 J: Swing Along. 16.0-12 0 T: Repeat of 7.0 p.m. WEDNESDAY, OCTOBER 16:

5 30.5 55 p m F 1: Modern Jazz '57. 5.50.6 0 C 2: Tatum plays Gershwin, 7.0-2 0 T: (1) de Franco, T. D. No. 20 T: (1) de Franco, T. D., Krupa, Big T, etc. (2) Parker-Louis, Sims, Chaloff, Mildred Bailey, Guffre, Rogers, etc.

8.15-8.30 F 2: MJQ. 8.30-9.30 F 3: Jazz For Everyone. 9 10-9 50 S: For Jazz Fans. Jazz Review: Hamp. New Peterson and MJQ. 9.20-10 0 Q: 10.0-11 0 I: Rhythm Rendezvous. 10.0-11.0 O: Jazz Journal, 10.0-12.0 T: Repeat of 7 p.m. 11.10-12.0 I: German Amateur Jazz.

THURSDAY, OCTOBER 17: 11.45-12.15 p m A 1: Champs-Elysées

Jazz.
630-7.0 DE. Jazz Session.
7.1-9-3 T (1) 5-F. Louis, Ella, T. D.,
Krupa. (2) B. G., Wardell Gray.
Rozers, Harris, Peterson, La Rogers, Harris, Peterson, La Porta, Parker, Davis, Hines, Ellington. 8.30-20 F :: White Notes . . . Black

Musicians. 9 0-9 30 F 3: Jam Session. 9 10-9 50 S: For Jazz Fans. 9 30-19-9 F 4 Jazz

Orchestras 1932 36.

9.45-10.0 J. B For Blues 9 45-10.) W: Dixie Discs. 0 P. Wild Bill Davidson and his German Dixieland All-Stars.

19 0-12 0 T: Repeat of 7.0 p.m. 19 49-11.15 DL: Jazz Club. FRIDAY, OCTOBER 18: 2:15-2:45 p.m. I: Sims-Cohn. 3:30-3:55 Z: Jazz in England. 4:0-4:30 K: Jazz.

4 25-4 55 L: Jazz. 7.0-9 ) T. (1) Dankworth, James, Newborn, Ella. (2) Mary Lou. Dizzy, Bill Evans, Brookmeyer, Sims. Graffre.

Sims. Graffre.
9.9-9.25 J Stars Of Jazz.
9.11-9.45 P 2: The Living Jazz.
9.30-9.50 S: For Jazz Fans.
10.0-12.9 T. Repent of T p.m.
10.15-11.0 C 1: Jazz From Holland.
10.40-11.15 DL: Baker's Dozen.

KEY TO STATIONS AND A: RTF Par.s-Inter: 1-1829, 48:39 B: RTF Parisien: 280, 218, 318, 359 OF WHICH WERE GIVEN IN LAST WEEK'S MM.

ON THE WHOLE THE FIRST DAY SHOWED UP WELL. Ronnie Aldrich opened with a programme of honest, straightforward dance music. Main criticism: names of vocalists and titles of songs should be given before and after each

Dill Jones set for three

broadcasts on the first day of the 'Fourth Quarter' found himself down with 'flu. His cleverly-planned

programme of new records

RADIO Maurice

Rose mary Squires.
Colin Prince, the Alan
Moorhouse Singers,
the Roy Marsh Trio,
the Dennis Walton
Saxophone Quintet
and a string section—
gave us sweet, pleasant, unpretentious
music with a slight
"light - m'u sic - y"
flavour. flavour.

NETWORK 3— JAZZ SESSION DIII Jones 6.30 p.m. 3.10.57

Poor old Dill. All set for "Piano Play Time," this new programme and Jazz Club when-flu!

I spoke to him on the phone and his normal poetic, lilting Welsh voice was torn and cranky, However, it was his script and his choice delivered of records, most competently by Jimmy Kingsbury.

Dill chose a cleverlyplanned programme of new records, including a thrilling "preacher and congregation" jazzing and praying-ondown, from Capitol's "History Of Jazz." Laurie Gray depu-

Laurie Gray deputised at a moment's notice for Dill's "Piano Play Time."

N. Street

279 445, 498.

D: Hilversum: 1-402 2-298

D: BBC: E-464. L-1530, 247

E: NDR WDR: 309, 189, 49.28

F: Belgian Radio: 1-484

1-267 4-198.

RIAS Berlin: 303. SWF B-Baden: 295, 353, 195, 41 29 AFN: 344, 271, 547, SBC Stockholm: 1571, 255, 245

396, 596, 49 band. L: NR Oslo: 1376, 337, 228, 477, 19, 25

or 31 bands.
M: Copenhagen: 1224, 283 210
O: BR Munich: 375, 187, 48.7.
P: SDR Stuttgart: 523, 49.75
Q: HR Frankfurt: 596.

band

Europe I: 1622. VOA: 41, 31 and 19 bands 11.0-12.9 p.m. Programme (2) only: 1734. W: Luxembourg: 203. Y: SBC Lugano: 568.6 Z: SBC Geneva Lausanne 393 3:

Play Time.' JAZZ CLUB 10.40 p.m. 3.10.57 THE Jazz Couriers-Ronnie Scott and Tubby Hayes, plus Don Rendell's Jazz Six — started this new live show off. A promising beginning, with out-standing work from Rendell's tenor and Tubby's vibes. BURMAN'S BAUBLE ... to Cab Kaye for the most stylish British singing for many a day. 

was put over by Jimmy Kingsbury. Burman Kaye and Vickie Anderson, turned out some very good, swingy music interspersed with humour. GRAMOPHONE Exclusive to Nestlé's THE CREAM OF k chocolate Yes, it's a record offer! Enjoy creamy, melt-in-the-mouth Nestle's Milk Chocolate and save the wrappers from 6d. blocks. They will help you to get smash-hit recordings of skiffle, calypso, swing and ballad by Britain's newest stars, all exclusive to Nestle's. It's the musical hit of the year, so get in the groove now with Nestle's New Stars! Here's how to get each NEW STARS RECORD Collect three 6d. wrappers from Nestle's Milk Chocolate, fill in the coupon and send it with a postal order for 1/6d., the price of the record, and your three wrappers. You may order as many records as you like on this coupon but for each record you must send three wrappers and 1/6d. P.O., crossed, payable to the Nestle Co. Ltd. 2-324

> Franklyn Boyd NR.01 BYE, BYE LOVE George Dorce NR.02 ROCKIN' SHOES NR. 03 IN THE MIDDLE of an ISLAND Margaret Rose NR. 04 PB GIVE YOU THE WORLD Roy Edwards Franklyn Boyd NR.OS TEDDY BEAR Tin Pan Skille Group NR.O 6 POOR HOWARD

| Cut alon     | g dotted line and s | end      | to: NESTLÉ RECORD OFFE<br>P.O. Box 14, 1 | R,<br>HAYES, MIDDX.                     |
|--------------|---------------------|----------|------------------------------------------|-----------------------------------------|
| LOVE         | Franklyn Boyd       | <b>1</b> | Please send me<br>NEW STARS RECORD(S)    | No                                      |
| HOES         | George Darce        | thick    |                                          |                                         |
| OLE of an IS | LAND Margaret Rose  | a ligh   | Name(BLOCK LETTERS)                      |                                         |
| OU THE WO    | RLD Roy Edwards     | ufts, u  | Address                                  | · · · · · · · · · · · · · · · · · · ·   |
| AR ·         | Franklyn Boyd       | at ra    |                                          | *************************************** |
| VARD 7       | in Pan Skille Group | Forb     | M sc                                     | 61                                      |

# Debbie may film

# with Elvis Presley



Dizzy Reece



The Four Grads

DEBBIE REYNOLDS and Elvis Presley in the same picture" may be next. Suggested story concerns a Boston cutie and a lad from Tennessee attending the same school.

Quartet from Canada

THE "Four Grads" vocal group is starting to hit big here. They've just recorded Joe Lubin's title song in the picture "The Green Eyed Blonde." This quartet is from Canada. They recorded their first LP in England, for World Records, with musical backgrounds by Geoff Love. They've just completed a second LP for Liberty Records here.

Songwriters

FILM CLIPS. . . . Julie London and Bobble Troup wrote the melody and lyrics respectively for the title tune of "No Power On Earth." . . . Singer

Howard

Lucraft

reports from

Molly Bee, girl friend of Tommy 

Big ego

SAID 23-year-old new star Claire Kelly, to a Hollywood reporter: "I've dated Frank Sinatra. Hasn't everyone? He's small man with a big ego,
"Elvis—I've never met him. But he strikes me as being a

Van Doren film

POSTSCRIPT.... Singer Betty
Bennett was granted a
divorce, last week, from MGM
pianist conductor Andre Previn,
after she testified he said he'd
"be better off dead" than married to her.... Nelson Riddle
is writing and conducting the
score, also composing original score, also composing original material, for "St. Louis Blues." . Command Performance film, Cole Porter's "Les Girls," is being pre-viewed this week by

race, at the Monaco Palace. . . . Mamie Van Doren is

Five songs YEBORAH KERR

Remember." Apart from the title song, she offers "Continue," "You Make It Easy To Be True," Jimmy Gann, "Happy Little outstanding, morrowland." n "An Affair To Remember." Apart

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SNARES

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NEW CATALOGUE

DALLAS BUILDING

CLIFTON STREET . E.C.2

Piano style

JAZZ JOTTINGS . . . . Quoth Pete Jolly, makng a stage announcement My plano was styled after well-known swimming ... Peggy Lee has een signed to appear on no fewer than three Sinatra TV shows. . . . "Dizzy Reece was he most original jazz voice heard in England," says Richard Bock, president of World Pacific (Pacific Jazz) Records, . . . Mort Sahl, our local jazz comedian, com-ments: "Governor Faubus is hardly the type you'd want to marry your sister." . . .

Heavy mail

THEY SAY THAT Lawrence Welk ordered 100,000 cards for Christmas. . . Next year's Newport Festival to have a complete Duke Ellington night. . . .

Another Crosby

N BRIEF . . . Ray Anthony's band and show got nearly £9,000 for last week, at the Corn Festival in Mitchell, South Dakota. . . . Another Crosby-Bing's nephew Larry, entered the TV scene as compere of "Sports Car Review show. . . . Liberace is booked in Australia, opening Novem-ber 18th. . . . Nat "King" Cole s truly a merry old soul for his TV show has been sold to a slew of different local wine and beer

\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\* Pat Brand has been indisposed. x His "On The Beat" column will be

resumed next week.

XXXXXXXXXXXXXXXXXX



# **British TV** organised

SAYS Zsa Zsa Gabor: "In London I was on two TV shows -one the Palladium programme, the other a spec with Edgar Bergen.

"TV is not the same in London; it's not organised there, it's just beginning. Where we take ten days of rehearsal they take one afternoon. TV there is not to be compared with TV in this country."

Herman pulls 'em in

THE Woody Herman orchestra drew a record crowd at the Hollywood Palladium. The band had new scarlet jackets and new Gene Roland arrangements. Bassist Jimmy Gannon, drummer Karl Kiffie and Bill Harris were

New Rushing album

DISC DATA . . . The "Zoot Sims Plays Four Altos" LP has gained great acclaim here among musicians. "Hampton Hawes Quartet" LP, with guitarist Jim Hall, has now been released. . . . "If This Ain't The Blues" is the title of the

striking new album by mmy Rushing. . . .



The Doctor

was wrong

Joyce Parsons from

Her stage name is

appeared in "The Tommy

The most vital

Brasiliana's statistics is

Bad fall

she suffered a bad fall

from a cliff in Jamaica.

For three months she

that she would be crip-

the fact that he was

Incidentally, Joyce is

We can vouch for

foresaw

could not walk.

The doctor

When she was twelve.

Jamaica

Cameron.



Namie Van Doren NO GMANICKS FROM ME-JAYS JUDY A FEW years ago, when Judy Garland re-GARLAND to the Palace."

opened the classic "two a day" vaudeville routine at New York's fabled Palace Theatre, Walter Winchell summed it all up quite simply. "A Queen has come back

Today, without a hit record, with virtually no television exposure and a complete lack of

interest in rock-'n'-roll. Judy Garland still reigns as queen of her own particular niche in the showbusiness spectrum . . . the school that says, make 'em laugh, make em cry and belt those songs right from the heart, without benefit of echo chambers, muffled guitars or any other gimmicks.

Great lady

You,' has done a wonderful The great lady of the new song for me called 'I'm vaudeville school admitted Glad To Be Back.' I think my o many of her own tastes, likes and dislikes in an ex- I sing it," said Judy, clusive interview with me at "And our dear friend, Gorher Hotel Pierre suite here don Jenkins, has cancelled n New York the night some important engagements before sailing for Britain. so he can come to England and

been waitvears for he chance go back England I haven't een England since 1950 when I first opened my

career after there. Playing in England was on my English record session. periences in my life."

Favourites

Included in the entourage for Europe are Sid Luft, her husband, manager and producer as well as daughter Lorna (4½), and paby Joe (2), and their nurse.

When opening night at the Dominion Theatre arrives, the customers will not see a new or n any way a revamped Judy They will see the Judy, with the same surefire ingredients of showmanship they saw seven years ago. There aren't too many voca imbers, but it's basically the but the Hi-Lo's, when

man was Johnny Duncan.

Be Back,' for Capitol." A performer's own tastes

same type of act. Roger Edens

who wrote 'You Made Me Love

REN

GREVATT

sends this exclu-

sive interview

from New York

flection of his or her own style and approach. So it is with Judy who likes singers who simply sing without needing

Eydie Gorme and Gogi Grant

"Frank Sinatra and Peggy Lee are two of the best around "Sure I'll have some new groups that I particularly like

Duncan's hot pace

EIGHT months ago, a comparatively unknown out-of-

This week Johnny is topping the bill at the same theatre with his Blue Grass Boys.

work guitarist had an SOS to stand-in for a sick

Lonnie Donegan at a Nottingham Variety show. That

In reference to the Little Rock one of the most wonderful ex- when I'll record 'I'm Glad To situation and all its implications Judy's sentiments were simple and to the point-"I the great tradition set by these think anybody who tries to performers, that she holds her always make an interesting reown with the best of them and

rightfully deserves the title she declared



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TEA TOPS

The Boys-they form

Duncan doesn't let the pace lag for one second and pumps all the variety he can into his numbers, whether they be folk song, skiffle or pop. His lithe frame is thrown about the

stage and his audience are soon caught up with the exuberance of his playing.—

themselves gasping.

Gerald Beaseley.

igh-powered quartet-leave e audience breathless and

HE best Teagarden-Hines seen and heard so far was the 5 p.m. show at the London Collseum last Sunday The man chiefly responsible was blues singer Jimmy Rushing. He topped the band's excellent performance with an outstanding vocal set which included "Goin' To Chicago," "Gee Baby Ain't I Good To You." and " Boogle Woogle."

Tea suffering from 'flu played even better than had previously heard him His "Hundred Years From Today " was a knock-out.

Hines was also sparkling with such offerings as "Monday Date," "Fine And Dandy" and "Moonlight In Vermont."—Jack Hutton.

don't get too over-arranged, are future are definite. She'll play England for five weeks and then may take a short tour of the Continent. On jazz, Judy is equally defifriends over there will like it Or and I'll mean every word when nite

JUDY GARLAND-definite views on racial integration

"Maybe I'm dated, even a square, but my favourites have always been the Tommy Dorseys, the Benny Goodmans and the Glenn Millers. I'm not much for this progressive stuff. I used to like some of the things the Sauter-Finegan band did. But bands like Stan Kenton's sound like an awful lot of brass

"Rock-'n'-roll? I'm not a very good judge, because I really don't understand it very well. I suppose some of it is

An idiot

One of the burning questions many years in the movies," she conduct the theatre orchestra in the States today is the probtold me. "I have missed being for me. Gordon may also work lem of integration in the south.

hold integration back is an The next six weeks of Judy's

"We'll be there till the first of December. When we come back I'd like to take a rest, and maybe even do a play. Nobody knows about this but me, but I'd love to do one again after so many years. And next

A rest

spring, I'll probably do another movie, although the details aren't definite yet." Judy is devoted to the classic performers of the old school.

"Jolson was the greatest," she said, "And I'm still doing 'Rock A Bye Your Baby' in my act. But Fannie Brice and Helen Morgan were great too." Judy's British friends at the Dominion will hear the proof land girl holds the top spot in

One of my greatest favourites is Ella Fitzgerald. And that cute-looking girl, Jaye P. Morgan. I like her, too. Anita O'day is a smart singer. And



of course!

# Songsheet

# by Hubert W. David

IT is usually possible to classify successful songs into their different groups, and this I try to do from time to time to show you how to docket your own manuscripts under different headings.

But these days it is not quite so simple, for the record hit parade often greatly differs from the sheet music frame. In the past we have assessed our songs in five main groups, and I am going to set these out in detail compare their respective merits and explain to you the present set-up.

Group 1—all-important, for it comprises all those melodies which come to us via films, television serials and radio plays—is the Musical Theme. There is nearly always one of these numbers reigning, both in the record and sheet music parades.

#### The really big song

GROUP 2 I have always termed the Solid Commercial. And this is where we have to be a little careful for many a good commercial song today can be a fast seller in sheet form but a poor seller on the record. Yet if you get the right appeal, these are the really big songs. Such numbers as "Love Letters In The Sand," "We Will Make Love," "Mr. Wonderful" and "With All My Heart" carry all before them.

No. 3 group is the Jingle song. "How Much Is That Doggie In The Window?" "Twenty Tiny Fingers" and "Truly Truly Fair" are typical examples. But we must now expand the contents of this group to include rock-'n'-roll and skiffle. This type of song is chiefly only a record seller.

Now a songwriter does not much mind how his money comes to him, but the publisher of the song is in quite a different position. Naturally he will welcome a really big sale for a rock-'n-roll disc, but you must realise that he only gets a very small royalty on each record, and this has to be split 50/50 with the writers of the song. this is where we have to be a little careful for many a good

the writers of the song.

#### They keep on trying

IF the record is a real buster and sells 500,000, the publisher If the record is a real buster and sells 500,000, the publisher will net about £2,250 in royalties, and with half of this for writer's dues, he is left with £1,125. Despite the serious decline in sheet music sales, if he only sells 75,000 sheet copies at 2s., his profit is considerable. By the time all is finished, he will receive about 1s, 2d, a copy for his labours, and you will find that he shows a profit of £2,800 when printing costs and writer's royalties have been accounted. So, while a terrific amount of glamour attaches to rock-'n'-roll and skiffle, you can see why publishers persevere with the really good commercial songs.

The other noticeable factor in this analysis is in Group 4

The other noticeable factor in this analysis is in Group 4, which always comprised the Corny Waltz. It seems at long last that the really corny ones are fading. In their place is a modern type of waltz, typified by "True Love" and "Around The World." Our fifth group, the "Novelty" number, stays as before.

You will notice I have made no mention of the calypso. This is purely a passing phase and does not merit a group of its own.

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## AIN'S TOP DISCS and TUNES

| A infor                                   | Last                                                                           | supplied by 18 leading record stores                                                                                                                                                                                             | *                                                                          | delive item                                                                   | THIS copyright list of the 24 best-<br>selling songs for the week ended<br>October 5, 1967, is supplied by the<br>Popular Publishers' Committee of the |
|-------------------------------------------|--------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------|-------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------|
| week                                      | week                                                                           | Title                                                                                                                                                                                                                            | Artist                                                                     | Label                                                                         | Music Publishers' Association, Ltd.                                                                                                                    |
| 1                                         | a                                                                              | DEANA                                                                                                                                                                                                                            | Paul Anka                                                                  | Coi ambia                                                                     | (Last week's placings in parentheses.)                                                                                                                 |
| 2                                         | (6)                                                                            | Richard Hayman (Mer);<br>(HMV); Dennis Lotts (Co                                                                                                                                                                                 | Debbie Reynolds<br>Pat Kirby (Bruns)<br>ii ; Ames Brothers                 | Vogue-Coral<br>; Kathle Kay<br>(RCA).                                         | 2. (3) DIANA (A) (2'-)                                                                                                                                 |
| 8                                         | (3)                                                                            | LOVE LETTERS IN THE SAND<br>Joan Savage (Col); Gary                                                                                                                                                                              |                                                                            | Lonion                                                                        | 3. (4) FORGOTTEN DREAMS (A) (2/6) Mills Music                                                                                                          |
| 4                                         | (0)                                                                            | WANDERIN' EYES<br>Frankie Vaughan (Phi).                                                                                                                                                                                         | Charlie Gracie                                                             | London                                                                        | 4. (2) LOVE LETTERS IN THE<br>SAND (A) (2/-)<br>Francis Day                                                                                            |
| 8                                         | (20)                                                                           | LAST TRAIN TO SAN FERNANDO<br>Ray Lang (Bruns).                                                                                                                                                                                  | Johnny Duncan                                                              | Columbia                                                                      | 5. (5) WITH ALL MY HEART (A)                                                                                                                           |
| 6                                         | (8)                                                                            | ALL SHOOK UP                                                                                                                                                                                                                     | Elvis Presley                                                              | HMV                                                                           | 6. (6) ISLAND IN THE SUN (A)                                                                                                                           |
| 7                                         | (5)                                                                            | ISLAND IN THE SUN                                                                                                                                                                                                                | Harry Belafonte                                                            | RCA                                                                           | 7. (7) AROUND THE WORLD (A)                                                                                                                            |
|                                           | ()                                                                             | PARTY                                                                                                                                                                                                                            | Elvis Preslay                                                              | RCA                                                                           | 8. (10) IN THE MIDDLE OF AN<br>ISLAND (A) (2-) Morris                                                                                                  |
| 9                                         | (9)                                                                            | HANDFUL OF SONGS                                                                                                                                                                                                                 | Tommy Steels                                                               | Decca                                                                         | 9. (9) LAST TRAIN TO SAN FER-                                                                                                                          |
| 10                                        | (13)                                                                           | THAT'LL BE THE DAY                                                                                                                                                                                                               | Crickets                                                                   | Vogue-Coral                                                                   | NANDO (A) (2-) Essex<br>10. (11) PUTTIN' ON THE STYLE                                                                                                  |
| 11                                        | (11)                                                                           | PARALYSEO                                                                                                                                                                                                                        | Elvis Presley                                                              | HMV                                                                           | 11. (8) WE WILL MAKE LOVE (B)                                                                                                                          |
| 12                                        | (10)                                                                           | WATER, WATER                                                                                                                                                                                                                     | Tommy Steele                                                               | Decox                                                                         | 12. (13) HANDFUL OF SONGS (B)                                                                                                                          |
| 13                                        | (7)                                                                            | WITH ALL MY HEART<br>Dave King (Dec); Eve B<br>Jodi Sanda (Lon); Jud<br>(Lon).                                                                                                                                                   | Petula Clark<br>oswell (Par); Joan<br>r Scott (Bruns);                     | Pye-Nira<br>Savare (Col) ;<br>Buddy Greco                                     | 13. (12) BYE BYE LOVE (A) (2-)                                                                                                                         |
|                                           | (17)                                                                           | WHOLE LOT OF SHAKIN' GOIN'                                                                                                                                                                                                       | Jerry Lee Lewis                                                            | London                                                                        | 15. (17) SCARLET RIBBONS (A)                                                                                                                           |
| -                                         | 10215                                                                          | Deep River Boys (HMV).                                                                                                                                                                                                           |                                                                            | ner.                                                                          | (14) WHEN I FALL IN LOVE (A)                                                                                                                           |
| 15                                        | (14)                                                                           | TEDDY BEAR                                                                                                                                                                                                                       | Elvis Presley                                                              | RCA                                                                           | 17. (20) I'D GIVE YOU THE WORLD                                                                                                                        |
|                                           | (16)                                                                           | BYE BYE LOVE<br>Horr Blackwell (Par);<br>Pierce (Bruns); Chuck Mi                                                                                                                                                                | Everly Brothers<br>Beverley Sisters<br>lier (Mer); Dence B                 | (Dec); Webb<br>ors (HMV).                                                     | 18. (19) ALL SHOOK UP (A) (2/-)<br>Belinda Musto                                                                                                       |
| 17                                        | (18)                                                                           | JENNY, JENNY                                                                                                                                                                                                                     | Little Richard                                                             | London                                                                        | 19. (15) MR, WONDERFUL (A) (2/-)<br>Chappell                                                                                                           |
| 18                                        | (20)                                                                           | SHORT FAT FANNY                                                                                                                                                                                                                  | Larry Williams                                                             | London                                                                        | 20. () A MAN ON FIRE (A) (2/-)<br>Robbins                                                                                                              |
| 19                                        | ()                                                                             | REMEMBER YOU'RE MINE                                                                                                                                                                                                             | Pat Boone                                                                  | London                                                                        | (23) I'M GONNA SIT RIGHT<br>DOWN AND WRITE MY-                                                                                                         |
|                                           | ()                                                                             | MY DIXIE DARLING<br>Carter Family (Bruns).                                                                                                                                                                                       | Lonnie Donegan                                                             | Pye-Nixa                                                                      | SELF A LETTER (A) (2/-) Maddox                                                                                                                         |
|                                           | Tw                                                                             | o records " tied " for 7th, 13th, 15th                                                                                                                                                                                           | and 19th position                                                          | s.                                                                            | 22. (16) WONDERFUL, WONDERFUL                                                                                                                          |
| LONDON<br>Music St<br>LIVERPO<br>Hickies. | SUPPL<br>-W. A<br>ores, E<br>OOL -N<br>EDINI<br>rothers,<br>oo Co.<br>dansell, | YING INFORMATION FOR RECORD Clarke, S.W.6; Imhofs, W.C.1; I.S. MANCHESTER—Duwe Wholesems, I.td., 4. MIDDLESBROUGH-BURGH—Bandparts Music Stores, I.td. NEWCASTLE—J. G. Window BLACKWOOD—Gira Lewis, CARILLA, Z. GLASGOW—McCornaci | to CHART tolo For Records, ale, Ltd., 1; HSyken' Record Shi Ltd., 1. SOUTH | E.10 ; Popular<br>J. Carroll, 18.<br>op. SLOUGH—<br>H SHIELDS—<br>ON—Engineer | 23. (—) WHITE SILVER SANDS (A) (2-) Southern 24. (21) DARK MOON (A) (2'-) Prancis Day Two titles "tied" for 15th and 20th                              |

| TOP JAZZ DISCS Week ended October 5, 1957 |      |                                                                   |                        |                       |        |         | Belfast | M'nchester | B'mingh'm | Newcastle | ardiff |     | SINE     |
|-------------------------------------------|------|-------------------------------------------------------------------|------------------------|-----------------------|--------|---------|---------|------------|-----------|-----------|--------|-----|----------|
| This week                                 | Last | Title                                                             | Artis                  | Label                 | London | Glasgow | Bel     | NI.E       | B'n       | Ne        | Car    |     | Po       |
| 1                                         | 1    | JAZZ AT OBERLIN (LP)                                              | Dave Brubeck           | Vogue                 | 2      | 1       | 1       | 7          | -         | -         | 2      | *** | 42       |
| 2<br>\$                                   | 13   | A SWINGIN' AFFAIR (LP)<br>LOUIS ARMSTRONG PLAYS THE<br>BLUES (EP) | Frank Sinatra          | Capitol<br>Parlophone | 3      | _3      | 9       | 2          | Ξ         | Ξ         | 5      | ::: | 25<br>27 |
| 4                                         | 8    | CHICO HAMILTON QUINTET IN                                         |                        | Vogue                 | -      | 2       | 3       | -          | 4         | -         | 10     | *** | 25       |
| 5                                         | A    | MUSIC FROM "SWEET SMELL<br>OF SUCCESS" (EP)                       | Chico Hamilton         | Vogus                 | -      | 4       | 5       | -          | 3         | -         | -      | *** | 21       |
| 6                                         | 4    | CONCERT BY THE SEA (LP)                                           | Erroll Garner          | Philips               | 5      |         | 7       | 4          | -         | -         | -      | *** | 20       |
| 7a                                        |      | CHICO HAMILTON QUINTET (LP)                                       |                        | Vogue                 | 4      |         | -       | -          | 5         | -         | -      | *** | 18       |
| 76                                        | 8    | LAST TRAIN TO SAN FERNANDO                                        | Johnny Duncan          | Columbia              | 6      | -       | 6       | 3          | -         | -         | -      | *** | 18       |
| 9                                         | -    | NEW ORLEANS JAZZ-VOL. I (EP)                                      | Louis Armstrong        | Brunswick             | 8      | -       | -       | 5          | -         | -         | 9      |     | 11       |
| 10a                                       | -    | THIRD FESTIVAL OF BRITISH<br>JAZZ (EP)                            | Alan Clare             | Decca                 | -      | -       | -       | -          | -         | 1         | -      | *** | 10       |
| 106                                       | 18   | GEORGE LEWIS RAGTIME BAND                                         |                        | Tempo                 | -      | -       | -       | -          | -         | -         | 1      | *** | 10       |
| 10e                                       | -    | COLLECTORS ITEMS (LP)                                             | Miles Davis            | Esquire               | -      | -       | -       | -          | 1         | -         | -      | *** | 10       |
| 13a                                       | -    | CONCORDE (EP)                                                     | Modern Jazz<br>Quartet | Esquire               | -      | -       | -       | -          | 2         | -         | -      | *** | 9        |
| 18b                                       | -    | CHRIS BARBER PLAYS—VOL. II                                        |                        | Pye-Nixa              | -      | -       | -       | -          | -         | 2         | -      | *** | 9        |
| 15a                                       | -    | APRIL IN PARIS (LP)                                               | Count Basie            | Columbia-<br>Clef     | -      | 5       | -       | -          | 9         | -         | -      | *** | 8        |
| 15b                                       | 9    | PUTTOR ON THE STYLE                                               | Lonnie Donegan         | Pye-Nixa              | -      | -       | 4       | 10         | -         | -         | -      | *** | 8        |
| 15a                                       | 10   | BASIE'S BACK IN TOWN (EP)                                         | Count Basie            | Columbia-<br>Clef     | -      | -       | 8       | 6          | -         | -         | -      | *** | 8        |
| 154                                       | -    | DUTCH SWING COLLEGE (EP)                                          |                        | Tempo                 | -      | -       | -       | -          | -         | 3         | -      | *** | 8        |
| 15e                                       | 18   | CHANGES (LP)                                                      | Miles Davis            | Capitol               | -      | _       | -       | -          | -         | _         | 3      | *** | 8        |
| 20a                                       | -    | THIS IS TEAGARDEN (LP)                                            | Jack Teagarden         | Capitol               | -      | -       | _       | 1997       | -         | 4         | -      | *** | 7        |
| 20b                                       | -    | THE HAPPY WANDERERS (LP)                                          |                        | Esquire               | -      | -       | _       | -          | -         | _         | 4      | *** | 7        |

## SHIDIDI

(Week commencing October 13)

Ronnie ALDRICH and Squadronaires Friday: Winter Gardens, Malvern Saturday: Windmill Club, Rushden

Kenny BALL Jazzmen

Blough

Monday: Bishopsgate (Lunchtime) Monday: Greyhound, Chadwell Heath Wednesday: Carlton Bailroom,

Thursday: Briggsport, Romford

Ivy BENSON and Orchestra Sunday: Dorchester Hotel, W. Priday: Winter Gardens, Blackpool Saturday: Beachley Camp. Chepstow

Johnny DANKWORTH and Orchestra Sunday: Palace Theatre, Reading Thursday: Gaiety Ballroom, Grimsby

Friday: Drill Hall, Bury Scarborough Ballroom.

Eric DELANEY and Band Priday: City Hall, Cardiff Saturday: Bristol

KIRCHIN Band

Monday: Oresta Ballroom, Luton Tuesday: Orchid Ballroom, Purley Wednesday: Byron Hotel, Southall Priday: Rex Ballroom, Cambridge Saturday: Drill Hall, Grantham

Cy LAURIS and Band

Sundayi Cy Laurie Club, W. Mondayi Boyal Albert Hall Tuesdayi Oy Laurie Club, W. Thursdayi Birmingham Pridayi Widnes Saturday: Oy Laurie Club, W.

Vie LEWIS and Orchestra Saturday: Town Hall, Longton Terry LIGHTFOOT Jacrmin Sunday: Jazz Club, Woolwich

Tuesday: Jazz Club, Harrow Wednesday: Jazz Club, Dagenham Thursday: Mack's, Oxford St, Friday: Jazz Club, Croydon

Saturday: Jazz Club, Wood Green Johnny PARKER and Band Sunday: The Cavern, Liverpool Monday: Chester Wednesday: La Fiesta, Hendon Saturday: Ecl Pie Island, Saturday

Twickenham

Freddy RANDALL and Band Sunday: Jack Teagarden Club, Hendon Tuesday: Public Hall, Llanelly Brangwyn Swansea Thursday: Memorial Hall, Barry

Saturday: Overton Hills Eric SILK and Southern Jarzhand Thursday: Jazz Club, Watford Friday: Jazz Club, Leytonstone

Alex WELSH and Band Monday: El Toro, Finchley Tuesday: Mack's, Oxford St. Banham Norfolk

#### ongwriters

This coupon entitles you to anna advice on any one or lyric you may have written, or an answer to a songwriting query.

M5 must bear name and address of the sender, and must be accompanied by s.a.e. Post to Songwriters' Advice Bureau, "Melody Maker," 189, High Holborn, London, W.C.1,

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# AMERICA'S

As listed by "Variety"-Issue dated October 9, 1957.

1. (2) HONEYCOMB

Jimmy Rodgers 2. (1) TAMMY .. Debble Reynolds

3. (4) CHANCES ARE Johnny Mathia

4. (6) FASCINATION Jane Morgan

5. (8) WAKE UP LITTLE SUZY

6. (I) DIANA ...... Paul Auga

7. (5) THAT'LL BE THE DAY

8. (-) JAILHOUSE ROCK

Elvis Preview 9. (9) RAINBOW .. Russ Hamilton

10. (10) MR. LEE ...... Bobettes

11. (7) WHOLE LOT OF SHAKIN GOIN' ON Jerry Lee Lewis

12. (13) AND THAT REMINDS 17. Della Reese

13. (10) HAPPY, HAPPY BIRTHDAY,

BABY ...., Tune Weavers

14, (15) BEBOP BABY Ricky Nelson

15. (12) MIDDLE OF THE ISLAND Tony Bennett

(19) KEEP A KNOCKING

Little Richard

17. (16) AFFAIR TO REMEMBER

Vic Damone 18. (19) AROUND THE WORLD

Mantovani (14) HULA LOVE .. Buddy Knox

20. (16) BLACK SLACKS Sparkletones

Two records " tied " for 15th and 18th posttions.

Reprinted by permission of " Variety."

Artistry, humour,

PIARL BAILEY - "A Broad": Bill Earley, Won't You Please Come Heme; Non Dimenticar; South America; Take It Away; Shein Vi Di L'Vone; C'est Magnifique; Loch Lomond; That's What I Like About The North; You Came A Long Way From St. Louis; Mambo, Tango, Samba, Calypso, Rhumba Blues; Any Place I Hang My Hat Is Home; Ballin' The Jack; There's A Boat Dat's Leavin' Soon For New York Columbia 335 X 1065).

ISS BAILEY'S brand of night club blues singing is one
my favourite noises. Poor
aterial prevents this from
the the best example of her
ark but her artistry turns it
to a highly commendable

Apart from her vocal charms, ari's sense of humour shines rough her performance of the hackneyed lyrics, and her hase of timing is something to

Backing the Bailey larynx is interesting group of jazzmen and by the veteran Don Redman and featuring some slick trumpet from Charlie Shavers.

A trombonist solos well in Loch Lomond," though the estrument is not included in the personnel on the record sleeve.

HE FEMININE TOUCH—PEGGY
LEE: Ooh That Kiss; How Bitter,
My Sweet. CARMEN Meraer,
Come Down To Earth. Mr. Smith;
Come On, Come In. PAT KIRBY:
Happiness Is A Thing Called Joe;
The Boy With The Greensleeves.
JERI SOUTHERN: An Occasional
Man; What Do You See In Her.
JOANNE GILBERT: Sweet Georgia
Brown; Breezin' Along With The
Breeze. GLORIA DE HAYEN: I
See A Million People; I Like To Do
Things For You (Brunswick
LAT 8205). Things For LAT 8205).

WO tracks aplece from six top thrushes makes an easyto the expressive Miss Lee who ngs a bright cha-cha-cha num-er and a breathy ballad. She is in close by the honey-voiced as McRae.

Only one of the six below form Jerl Southern, whose conver-

The backings are all good, specially those behind Carmen and Joanne by Jack Pleis, and hoice of numbers gives plenty arriety to a worthwhile buy.

OMMY SANDS: Let Me Be Loved/ Foolish (Capitol Fantastically 45-CL 14781).

COMBINATION of teenage idol Tommy Sands and the eme song from "The James an Story" ("Let Me Be ved") could hardly fall to sell



With bongoes to the fore.
Tommy gives the rather Freudian
lyrics a straight treatment and
shows he has a pleasant voice.
The reverse has him back with
all his old tricks in the familiar
rock-'n'-roll formula—off beat,
stuttering delivery, the lot.

JOHNNY DUNCAN and the BLUE GRASS BOYS: Blue Blue Heart-ache/Jig Along Home (Columbia 45-DB 3996).

With his "Last Train To San Fernando" challenging for top place in the Hit Parade, Johnny's latest could repeat his

His own "Heartache" has typical Country and Western flavour while the backing is Johnny's version of a Woody Guthrie number, complete with frantic fiddler.

Personally I still find the remarkable resemblance between Duncan and Donegan a difficult hurdle to take.

hurdle to take.

ARTIE SHAW ORCHESTRA — "Did Someone Say 'A Party.'": They Can't Take That Away From Me; My Funny Valentine; September Song; I'll Be Seeing You; Long Ago

(And Far Away); All The Things You Are it Could Happen To You; These Foolish Things (Remind Me Of You); I hemember You; That Old Black Magic; More Than You Know; In The Still Of The Night (Brunswick LAT 8204).

TWELVE fine pops get the Shaw treatment—complete with large string section, the leader's smooth but soulless clarinet and slightly dated

arrangements.

A good planist and listenable guitarist make occasional brief appearances. One for the older pop fans.

PAT BOONE: Remember You're Mine There's A Gold Mine In The Sky (London 45-HL-D 8479).

BEST of the younger generanicely rounded versions of un-distinguished numbers. "Remem-ber" has a rock backing while "Gold Mine" shows a Western

influence. No tricks from Boone, just good singing.

DOROTHY COLLINS and RAYMOND SCOTT: Dedicatory Piece To The Crew And Passengers Of The First Experimental Rocket Express To The Moon: Tiger Rag: Bird Life In The Bronx; Dinah; Ectoplasm A Street Corner In Paris; Tico-Tico: Sometimes I'm Happy: Snake Woman; Singin' In The Rain (Vogue Coral L'A 9058).

As a glance at the titles will weird. Vocals from the sweet but confident Dorothy Collins are alternated with odd instru-

mentals from a quintet led by her husband, Raymond Scott.

Mr. Scott would seem to be the "pop" equivalent of the "far out boys in jazz. Some of his ideas here come off and make attractive listening, others do not and are likely to scare the cat if it is sitting too near the record player.

VERA LYNN: cellent trombone and fine high-walk Hand in note trumpet work. Hand: The Hand: The Faithful Hussar/

reviewed by

Who Are We?; By The Foun-tains Of Rome (Decca DFE

ROLL may

come and calypso may go but Britain's sweetheart

on

Herewe have four of Vera's most re-

Moonglow And

Foolish Things: Love Comes But

Once In A While: Wrap While; Troubles Your Troubles In Dreams; There Was A

Time: Sentimen-

tat Journey; To

Can't Run Away From It; Save

Exactly Like You; Wanna Go Back To You; Our Thems And

Counter Theme: Prisoner Of

Awhile Dear Love; Dream Me; Dear; Manhattan

Romance; Sweet

YOU.

Your

Last

(Brunswick LAT 8177).

DIANO and rhythm section

BRITISH recording group

These

Sweet-

Sorrow

Night

6397).

goes

RUSS MILLER: Wait For Me, My Love/I Sit In My Window (HMV 45-POP 391),

DUSS MILLER has an attrac-At tive voice and uses it to advantage on "Wait"-a march ing song with Frebergian anare drummer and heavenly choir.
"I Sit in My Window" is in a lower class with its rock tinge, bleating vocal group and echo chamber.

KENYON HOPKINS and his ORCHESTRA: Music from the soundtrack of the Columbia film "End As A Man" (Vogue Coral LVA 9063). KENYON

MORRIS STOLOFF and his remember their cinema visits but Moonglow And

LITA ROZA: Five Oranges, Four Apples: Tonight My Heart She Is Crying A Woman's Intuition; It Could Happen To You (Decca DFE

LiTA proves once again that she is in the top class of British singers. A mixed bag of songs includes the Calypso-styled "Tonight" Tonight.

Lita is well supported by the Roland Shaw Orchestra on all four tracks.

THE CRICKETS: That'll Be The Day/
I'm Lookin' For Someone To Leve
(Vogue Coral 45-Q 72278).

THESE rock-'n'-rollers are
neither better nor worse
than a hundred similar vocal
groups. The songs are ditto.
The strongly-featured guitarist
is ditto.

DE JOHN SISTERS: What Am 17/ Where Would I Be? (Mercury MT 174).

R ESISTING the impulse to be titles' questions, I report the Sisters as a pleasant vocal act alternates with silken strings in charmingly presented versions of fine old tunes.

The pianist is excellent, with a fine sense of the dramatic and plenty of swing. Good arrangements give added lustre. who unaccountably sound like the Teenagers on "Where." The orchestral backing swings.

ELVIS PRESLEY: I Need You So; Have I Told You Lately That I Love You/Blueberry Hill; Don't Leave Me Now (RCA RCX-164).

ONY CSBORNE ORCHESTRA: Jumpin The Groove The Scamp (Nixa N.15097). THE Pelvis confuses his imitators by copying Fats Domino on Blueberry Hills, even to the accompaniment.

with a tremendous beat rocks through two hard swinging numbers hampered on "Scamp" by a below-average vocal group. "Jumpin'" features some ex-On the other three tracks, Eivis emotes in typical hiccupping style to a background of sympathetic (?) noises from the Jordanaires.

## 2/mmmanaaaaaaaaaaaaaaaaa Thanks, D

This letter comes from F. H. Bean, of Reading, Berks, a semi-pro. drummer,

AM a semi-pro. drummer. Recently I sent two drum skins to L. W. Hunt, Ltd., Archer Street, to be "relapped." Owing to a mis-understanding they were scrapped and two new ones sent COD—£4 10s. to be paid—which my wife took

Naturally I was very annoyed and phoned the Doc telling him just what I thought. He said something about having been away on holiday. He did not know anything about the matter.

the skins and asking for a cash refund. I said too, that if my own skins had been scrapped I wanted com-

pensation.

Almost immediately I received a new skin and a cheque for £4 10s, with a letter explaining the petion fully and the reason.

I was pleased with this gesture and, thinking the Doc was too generous, sent back £2.

back £2,

I was surprised when, a day or two later, I received another parcel containing a pair of sticks, a pair of wire brushes and a note thanking me for sending the cash. It seems with this firm it does not matter if you are a top-liner or a country bumpkin—you get a square deal. It is a pity a few more businesses are not the same.

holiday. He did not know anything about the matter. It seems with this firm it does not matter if you are a slammed down the receiver.

I then wrote a letter say-bumpkin—you get a square bumpkin—you get a square deal. It is a pity a few more time sending back one of businesses are not the same.

# Capsule reviews

LIONEL HAMPTON QUARTET (LP) "Lionel Hampton Plays Love Songs"

Love For Sale; Stardust; I Can't Get Started; Willow Weep For Me. (HMV 12 in, CLP1136).

WITH just Oscar Peterson, Ray Brown and the—on this occasion—tastefully swinging Buddy Rich, Hampton was in good company. But while he is as nimble as ever, the record tends to pall. Perhaps it is too much slow ballad bromide (only "Love" goes at a brisk pace) bestowed on too lew titles that get too dragged out—E. J.

PREACHER ROLLO AND THE Dixteland Doin's

Rag: Blues My Sensation Naughty Sweetle Gives To Me: Pralines; Bill Bailey, Won't You Please Come Won't You Home? (M (MGM EP606.)

DRUMMER Rollo Laylan's six-plecer plays vigor-ous Dixieland, undistingu-lished except for Tony ished except for Tony Parenti's clarinet work. "Pralines" and "Blues My Naughty Sweetle," which also feature Marie Marcus's plano, have the best moments.—M.J.

#### Keissues

OUIS ARMSTRONG ALL STARS—I'm Crazy 'Bout My Baby Keepin' Out Of Mischief LOUIS Now. (Prev. inc. in Philips 12 in LP BBL 7064.) Muskrat Ramble Royal Garden Blues (Prev. incl. in BBL7091, revd. 15 9-1956.) Now also EP BBE12124.

CHRIS BARBER JAZZ BAND— Bourbon St. Parade/Mood Indigo / Panama / When The Indige / Panama / When The Saints Go Marching In. (Prev. inc. in Nixa 12 in. LP NJL6.) Now also EP NJE1040. DUKE ELLINGTON ORCHES-TRA—Jeep's Blues (Prev. inc. in Philips 12 in. LP BBL7133. revd. 13 4 1957.) I Got It Bad/

Sephisticated Lady/Take The "A" Train. (Prev. inc. in BBL7152, revd. 27/7/1957.)
Now also EP BBE12129.

~~~~~~



EMI RECORDS LTD (CONTROLLED BY ELECTRIC & MUSICAL INDUSTRIES LTD) 8-11 CREAT CASTLE STREET, LONDON WI



(a)-Garner (pno.); John Simmons

tass); Shadow Wilson (drs.), 7 10 50.

(e), (d)-Garner (pno.); Wyatt

Previous issues (#deleted): (b)

PB2501. BBR\$048.

(Am. Columbia.)

BBL 7078

Plenty of spirit

but nothing new

bounce

of the rumbustious Garner, proving how well he deserves his

Heyne's recent waltz success

does nothing to lessen its punch.

with an easy nonchalence that

MM Poll (see page 3).

BUDDY DE FRANCO WAILERS (LP) Cheek To Cheek; Let's Call The Whole Thing Off; Moonlight On The Ganges; Angel Eyes; A Fine Romance; Perfidia; How Long Has This Been Going On?; I Won't Dance: Sweet Blues.

(Columbia Clef 12 in. 33CX10091.) De Franco (cit.); Harry Edison (tpt.); Jimmy Rowles (pno.); Barney Kersel (gtr.); Bob Stone (bass); Bobby White (drs.), Late 1956, USA. (Norman Granz.)

BUDDY DE PRANCO gets his nearest yet to making a good record. For that he can thank Norman Granz, who put Buddy with a group that turned out not far short of ideal for

Generous solo space is allowed guitarist Barney Kessel, planist immy Rowles and second fronttrumpet man Harry Edison. so much on his own shoulders and the result is more variety than in most De Franco small Ruther (bass); Eugene M. "Fats Heard (drs.). 30/3/55. Do. (Do.)

that any of this has enabled Buddy to prove himself Quite the great jazz soloist he is often cracked up to be. He plays with plenty of spirit. Quite a lot of the time he really swings. But he produces no new ideas.

Best solotsts are Harry Edison

What an inspiring trumpet he'd be to have on a dance to know where George Shearing seems to prefer for everything

date: Kessel, without Barney anything really startling some how reminds one of the later Charlie Christian — and recommenda-tion for any guitarist; and pianist Rowles, nice works fit the generally relaxed atmosphere that is features of this record. — Edgar Jackson.

DIZZY GILLES PIE BIG BAND

Pile Driver: Goel Eyes: Cenfusion; Heb Nail Special.

(Columbia Clet SEB10075) Gillespie (tpt.F; Hitton Jefferson, Dorney Hank George (milton) Lu-a, Thompson (tnrs). Danny Bank (Dat.): Quincey Jones

Jim Nottingham, Ernie Royal (tpts.); Leon Cormenge, J. J. Johnson, George Matthews (tmbs.); Wade Legge Matthews (tmbs.): Wade (pno.): Lewis Hackney Charlie Persip (drs.). La USA. (Norman Granz.) Late 1954

DIZZY GILLESPIE here heads what appears to have been band recruited purely for recording.

All the tunes and arrange-ments are by Diz and Buster Harding jointly. In his earlier days Harding scored for Teddy Wilson. Gene Krupa, Roy Eldridge. Cab Calloway and Artie Shaw. Recently he has been writing for Basic.

Soloists, besides Diz, tenorist Lucky Thompson, trom-bonist J. J. Johnson and planist Wade Legge. None produces Wade Legge. None produces anything very startling but all keep themselves reasonably in check.

Which is more than can be said for the ensemble. It is rough and aggressive, with rough and aggressive, with rough its allotted time. Doubt less exciting for lovers of previous Gillespie big band records, but not the thing for tender

No division separates the two titles on either side of the disc -if you want to find where each second one starts you guess and hope.—Edgar Jackson.

ERROLL GARNER (EP)

"Wizard Of The Ivories" The Petite Waltr Bounce (La Petite Valse) int Love Me Or Leave Me



except the more sentimental (pno.); W. Disley (gtr., bjo.); Timballads—and at which he usually Mahn (bass); Graham Burbidg, produces his most exciting (drs.), 5/3/57, London, (Pyc-Nix) produces his most excit Carnerisms.—Edgar Jackson.

BILLIE HOLIDAY (LP)

"Lady Sings The Blues" Lady Sings The Blues; Trav'lin' Light; I Must Have That Man; Other Spring: Strange Fruit: No Good Man; God Bless The Child; Good Morning Heartache (all a); Love Me Or Leave Me (b); Stormy Blues (b); Too Marvellous For Words (b); Willow Weep For Me (b); I Thought About You (c).

(Columbia Clef 12 In. 33CX10092.) Billie Holiday (voc.) acc. by: (a)-Tony Scott (clt., director, arr.); Paul Quinichette (tnr.); Charlie Shavers (tpt.); Wynton Kelly (pno.); Kenny Burrell (gtr.); Aaron Bell (bass); Lennie McBrowne (drs.). Summer, 1936. USA, (Am. Norman

(b)—Willie Smith (alto); Harry Writers.

Edison (tpt.); Bobby Tucker (pno.); In this case I think the band gets away with its "McJazz-Red Callender (bass); Chico Hamilton (drs.). September, 1954. (Do.). programme handsomely, though the inclusion of some better the inclusion of (c)-Tucker (pno.); (bass), Do. Do. (Do.)

THIS is far from top-class for Billie Holiday.

Some of the singing is very

stirring, and all is unique in the sense one phrase of it could have issued from any other throat.

But Billie was not in full voice for either session and the last five titles were made on a bad off-day.

The first eight, technically better, are handicapped by some rather tentative

(b). St. Louis Blues (c); Lullaby got his inspiration for the chords of his "Lullaby," listen (Philips BBE12984.)

The other two titles are more these eight songs.

Manner and voice have altered with the years, and it would be scarcely profitable to compare these present-day Holidays with interpretations of the

newly won position of top of the pianists' class in the latest "Down Beat" poll—and, incidentally, his second place in the MM Poll (see page 2). He rocks his way through his feeling and sense of beat, ounce version of Johnny They are good enough at considerable They are good enough examples of moody Holiday. But they lose value for me because I already have two more striking versions of Billie's "Strange Fruit" and —on her "Holiday At JATP" LP (reviewed 3/11/56)—an intensely

> Some Other Spring," an exceptional number superbly sung on an earlier collection, will easily stand repetition stand repetition. Billie's own "God Bless The a bit too much echo on some of Child," also heard on a 1950 recording included on Brunswick OE9251, has bitter lyrics, and this singer is singularly well this singer is singularly well equipped to "get inside" them. It is a relief to hear the song without the vocal assistance The (b) and (c) titles, except for "Marvellous," have been reas the accompaniment provides a spark, Bille's contribution sags to a point at which the dispirited voice fails sometimes to com-

municate properly,
Still, there are traces of the inimitable phrasing on "Love Me"; "Stormy Blues" has an undentably tortured quality; and "Willow Weep For Me"—all snags notwithstanding—is as soulful as anything on the re-cord.—Max Jones.

SANDY BROWN'S JAZZ BAND (LP) " McJazz "

Ghana; Scales; The Card: Monochrome; Those Blues; Wild Life; Blues From Black Bock; Doctor Blues, 1 Presume; liya; Saved By The Blues (Nixa Jazz Today NJL9) Brown (clt.) Al Fairweather (tpt.) Jeremy French (tmb.); Ian Armit-

CANDY BROWN, in partnership with Al Fairweather, made a determined attempt something different yet trade tional.

He already has several out-of the-ordinary records to hi credit, and this latest-contain ing ten Brown or Fairweather compositions—makes an inter-esting successor to the "Sandy Sidemen" LP.

There are different reaction band's use of so mu special material. Some listeners approve of its unorthodox approach and find the origins proach and find the originatunes a relief from the norma

complain of Sandy "mock-African experiments and regret the absence of im-

developed arrangements would "Go Ghana," which lives up to its name by introducing a ife theme and also by going it is

first to last. The familiar Brown "Africa tinge" also freshens up "Will Life," "The Card" and "Ogi-liya"—the last a Fairweather piece inspired by the "Canad Song from the "Sanders Of The

River " film.

Brown plays excellently in "Ghana," "Black Rock " and the slow "Saved By The Blues," and he is typically enterprising most of the others.

One of his most fundamenta solos occurs in "Scales" and accompaniment. And contrasts sharply with the description of there is the fact that ative guitar playing which pre-Billie has previously cedes it. Some tuning fault recorded seven of crop up on "Monochrome."

Fairweather gives a good account of himself on "Ghana, "Scales," "Black Rock," "Ogno-liya" and "Those Blues," and the whole band engages in tough blowing evocative of Hot Fit methods on the last-named trace -which even features banjo.

Ian Armit emerges effective here and there, and the majorit; of the numbers are well swung in all departments. The trombone, less convincing in solos, adds a healthy sound to the

This is a record with sufficient content to keep the ears attentive for many Mayings. Some of the numbers, like "Scales" and "Black Rock," are very likeable. Brown must be congratulated on being able to embrace say, a Basic influence while keep-ing his own ideas going. One thing wrong: isn't then



e Erroll Garner



Dizzy Gillespie. Admirer is Stan Getz.

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Begin The Beguine; This Can't Be

(Columbia Clef LB10069.) Tatum (pno.). May 1954, USA. Norman Grang.)

ART TATUM TRIO (LP) Just One Of Those Things; Isn't It Romantie?: Love For Sale: I Guess I'll Have To Change My Plan: I'll Never Be The Same; Blue Lou; More Than You Know. (Columbia Clef 33C9039.)

Tatum (pno.); Red Callender 8A. (Am. Norman Granz.)

T has been said that Tatum is a decorative rather than an eventive planist." Certainly Tatum is decorative so decorative that some whose perience of piano jazz has been ned mainly from less orna-ental players often claim that much embellishment preventa music from swinging, or even

In the state of the series of ly he might be improvising. They may also find that those lliant and original ideas which ound throughout every Tatum cord could hardly have emany more than they could have ich even those who least imire Tatum have never denied

possessed. The new LP has further im ortant features. One is that it omes from one of the last sions undertaken by the most totally blind Tatum fore he died in November last

Another is that it is one of e comparatively few "solo" ords on which he uses a thm section. my mind such backing is her superfluous. But it must conceded that Red Callender d Jo Jones immaculately carry t what must have been a most acting job.-Edgar Jackson. EORGE LEWIS AND HIS RAGTIME

Red Wing; Down By The Riverside; My Old Kentucky Home; Panama; Ice Cream

BAND (LP)

(Esquire 20-086)

@ George

Lewis

Joe Watkins (drs.), 16.6/53, USA. (Am. Disc Jockey.)

FITHIS LP is another mixed bag from George Lewis which Bigard (clt.); Fred Washington follows the same pattern of the (pno.), 30/6/44. Los Angeles. (Do.) previous three volumes. In (c)—Ledbetter (pno., voc.) 27/10/general the same comments 44. Hollywood. (Do.) previous

through "Red Wing" I could tune in the upper register and still keep on playing. It was so bad I decided the disc must be condemned out of hand. Yet by the end of "Ice Cream" I was once more captivated by the amazing spirit of this bunch of by Danieletimers. old-timers. know all the arguments

every groove when the boys get Orleans. (Do.)
going—authentic jazz feeling. (h)—Terry Saunders (harmonica)

Joe Watkins is a fine drummer with an engaging singing voice, Robinson, though extremely limited, can make his trombone sing. Howard can be exciting Bonano (cornet); Cantobie (clt.); though his vibrato is at times suncomfortably exaggerated, and Lewis can swing like mad and also execute some delicate (drs.) 25 6.52. New Orleans. (Do.) also execute some delicate (drs.).
figures. But I wish he would do (k)—
something about his tuning— voc.; Jack Hutton.

"HISTORY OF JAZZ" (LP) "Vol. 1-N'Orleans Origins"
Sonny Terry; Whoopin' The Blues Mount Zion Church Chair: He's The Lily Of The Valley (1)
Huddie "Lead Belly " Ledbetter:
Eagle Rock Rag (c)
Zutty Singleton's Trio: Lulu's Mood

Eddie Miller's Quartet: Cajun Love Bugle Sam De Kemel: Runnin' Wild (V) (k) Armand Hug's Louisianans: A Dixie

Lewis (Cit.); Avery " Kid " Howard (a)—Manone (tpt.); Matty Matlock (cit.); Jim Robinson (tmb.); Alton (cit.); Jack Flores, Abe Lincoln, urnell (pno); Lawrence Marrero Floyd O'Brien (tmbs.); Stan Wrights-(F.); Slow Drag Pavageau (bass); man (pno.); Nappy Lamare (gir.);

Phil Stephens (bass): Zutty Singleton (drs.), 7/3/44. Hollywood. (Am. (drs.). 7/3/44. H Capitel.) (b) — Singleton

(d)-Miller (cit.); Stan Wrightsman (pno.); Nappy Lamare (gtr.); could hardly believe that any Bud Hatch (bass); Ray Baudue (Grs.); clarinettist could get so out of Irving Verret (voc.), 27-1-45. Holly-Irving Verret (voc.), 27 1 45. Hollywood. (Do.)
(e) Personnel as for (d).

Manone (tpt.); Bud Hatch Verret plays tmb. Do. Do. (1)-Blue Lou Barker (voc.) acc. Danny Barker (gtr.); unidentified

cit., saxes, tpt., tmb., pno., bass, drs. Possibly circa 1947. USA. (Do.) about this music being primitive pre-jazz, lacking finesse, technique, dynamics, any real harmony and so on. But it has something that jumps out of Charlie Duke (drs.), 27/10/49. New

I defy anyone who professes an interest in jazz to play "Ice circe early 1950s. USA. (Do.) Cream" and "Panama" and not sense it. Both numbers are real swingers.

Of the men on the session, Sense (bass); Fred King (drs.) Possibly (interest in jazz to play "Ice circe early 1950s. USA. (Do.) (i)—Hug (pno.); Leonard "Bujie", sense it. Both numbers are real (tpt.); Santo Pesera (tmb.); John Of the men on the session, Sense (bass); Fred King (drs.) Possibly (interest in jazz to play "Ice circe early 1950s. USA. (Do.)

(k) Matthew De Kemet (bug) (c(t.); Bonane Delaney (tmb.); cornet: Jack Mendelson (pno.); Loyacano (bass)

Albert Brunies (drs.), Possibly circa 1952, USA. (Do.) (I)—Rev. R. A. Daniels (voc.); Dave Cavanaugh (pnc.), with singing by members of the church congregation Date untraced. Santa Monica, Cali fornia, during an actual religious service. (Do.)

Lizzie Miles: Bill Bailey, Won't You DAVE DEXTER'S "History Of Please Come Home? (j) Jazz." of which this album is Eddie Miller's Quartet: Caiun Love the first part, is a tolerable comendium, which suggests some volume One does not live up Jam Session (i) to its sub-title, either. It begins Blue Lou Barker: Trombone Man at the "privaltive" stage, naturand creates an impression

Blues if Sharkey And His Band: That Da of historical authenticity with Da Strain (g) Sonny Terry's wild "Whoopin' The Blues."

Tailgate Ramble (V) (a) Terry's vocal and harmonical High Society (e) Terry's vocal and harmonical beat, and this track is a fine sample of country blues. Those especially inspired by it can hear something similar on "Hootin' to be the sample of country blues. Those especially inspired by it can hear something similar on "Hootin' to be the sample of country blues. Those especially inspired by it can hear something similar on "Hootin' to be the sample of country blues. Those especially inspired by it can hear something similar on "Hootin' to be the sample of country blues. Those especially inspired by it can hear something similar on "Hootin' to be the sample of country blues." something similar on Blues (Parlo, R3598).

Then, keeping faith with the "Origins" promise, the album switches from jumping blues to jumping church music. The Mount Zion choir's swinging "Lily Of The Valley," with its hot plano and fresh-voiced congregation, was released here on a Capitol "single" and understandably well received by collectors.

After this, the Lead Belly "Rock Island Line," or a powerful Lead Belly blues, would have fitted in well.

I should explain that this
"History" series is a 12-in. LP
version t"augmented, edited and

revamped with new hi-n masters") of the 10-in, four-part set issued here some years ago. Then, the first volume.— The Solid South "—began with" Island Line," credited as Adapt. H. Ledbetter " (I mer this for the benefit of any reader, who supposed the song to be contemporary skiffle creation; and continued with "Eagle Rock Rag" hammered out by Huddle on plane with some singing and

dance instructions. Now, Capitol curiously leav out the better and more popular song in favour of the rag-blue-piece. I admire "Eagle Rock " aan example of abandoned play dance music, but it does: quality as genuine ragitme.

For the rest of Side One
Zutty trio's "Lulu's Mood
nice, unhurried blues feat Bigard at his warmest; Miles's amusing "Bill was recently out on the Nin Old New Orleans"
"Cajun Love Song" ple
because of Eddle Miller's clars
Irv Verret's Cajun vocal, and easy atmosphere which prevails
So far so fair; it is a reasonable
picture considering that Capito
have no ancient recordings to fail

But Sharkey again the accompanies Bugle Sam and Lizzle Miles). Armand Hug's group.



Dixieland picture as before.
Only Blue Lou Barker takes us into a different groove, and hers is not a formidable blues per-formance, though it is quite attractive. A big weakness of the volume is its neglect of the real New Orleans jazz still being played in the fortles by men like Noone, Ory, Lewis, Parenti, Allen, Nicholas and Howard. — Max

LOUIS ARMSTRONG AND HIS HOT FIVE (LP) "The Louis Armstrong Story-

Muskrat Ramble (b); Heebie Jeebies
(V) (c); Gut Bucket Blues (V)
(a); Skid Dat De Dat (V) (d);
Yes, I'm In The Barrel (a); Cornet Chop Sucy (d); Struttin' With Some Barbecue (h); I'm Not Rough (V) (j); The Last Time (V) (g); Got No Blues (i); Hotter Than That (k); Ory's Greole Trombone (Ory) (f)

(Philips 12 in. BBL7134)

(a) to (i) incl., (k), (l)-Armstrong (cornet, tpt., voc.); Johnny
Dodds (cit.); Kid Ory
(tmb., voc.); Lil Armstrons
(nee Hardin) (pno.);
Johnny St. Gyr (bjo.).
(j) — Same personnel,
plus Lonnie Johnson (gtr.). 12/27. Do. (Do.). IT would be late in

the day to start drawing attention to these recorded masterpieces made some 30
years ago by Armstrong's Hot Pive in
what the sleeve desleeve describes as "modified New Orleans style." But most of them have been available for cars, and this exact compilation has already

appeared here.

Louis has numerous LPs of his music on sale. But how ever many of them you own, you will need to add this if you intend to have a representative collection of classics on leave the sale. long-play,-Max Jones.



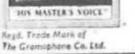
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AND HIS BAND Thursday, 17th October TERRY LIGHTFOOT'S JAZZMEN

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A BISHOPSCATE INSTITUTE 12.45, opposite Liverpay attention KENNY BALL CHICAGOANS in an extra STAR GUEST. All of Sirest Jarr Clab memberships taked at Boshapeepite, as come to talled at Budlapsgate, as come the City's latest unenamenal page

ABOUT 8 p.m.: Peter Burman pre-sents GEORGE CHISHOLM, ALEX. WELSH Band El Pete Clad (1 min Publics Base Station)

AT THE SKIFFLE CELLAR. BRYAN NEWEY GROUP, Sign the Riverside Stille and TALENT SPOT-TING HOUR, 7 to 4 p.m. ALL SKIFFLERS WELCOME.

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"THE GROWN," MORDEN copposite
Morden Tube Station): TEDDY LAYTON'S JAZZBAND featuring Trevor

HARROW JAZZ CLUS, British Legion Hall, Northolt Road, South Harrow, TERRY, LIGHTFOOT'S

SONNY MORRIS Jazzmen, plus uests. "White Hart." Cranford. WOOD GREEN: STEVE LANE'S SOUTHERN STOMPERS. WEDNESDAY

ABANDON HOPE at the Putney jazzers. We won't be at the "White Lian" on Wednesdays any mera-ALAN LITTLEJOHNS. Watch this

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COTTON PICKERS, plus the RICK
RICHARDS GROUP,

AT THE "TIGER'S HEAD," BROMLEY ROAD, CATFORD, 8 p.m.: South London Jazz Club presents NEVA RAPHAELLO. PAT HAWES, TEDDY LAYTON'S JAZZBAND.

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DICK BISHOP Skiffle Group with Ian Bell's Jazzmen, "White Hart," Southall.

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BOB CORT

匤藻疾목 The 'Pelicans' are right

"BUT Louis doesn't swing" read a recent MM headline. Forgive me but the "joke" eludes me. Does he even play?

As an American musician who has played plano and irranged for half a dozen or name bands, including Krupa, Auld and Barnet, I and it difficult to get with his British super-adulation

this British super-adulation of Mr. Armstrong.

No doubt Louis is quite a humorous character who can relate funny little anecdotes concerning his origin in a "foundling" home and convey certain stories about himself and Buddy Bolden—which he no doubt believes, by this time. But what in heaven's name has this to do with music?

Union scale

What is so awe-inspiring about blowing on a "funeral gig" in New Orleans? From what I've heard of Louis, you can bet he was paid union scale for the job

can bet he was paid union scale for the job.

Since arriving in England three months ago, I've often been tempted to start a "Louis Armstrong Ain't God Society."

But I feel sure Mr. Lyttelton would oppose me with a club called "Louis Armstrong Is Too God" and outstrip my membership a thousand to one.

Before leaving the States I found that, except for an occasional appearance in movies, Louis and his bleatings were inconspicuously absent

inconspicuously from the music scene.

Sentiment

Louis doesni SWING

CHRIS NELMS

American pianist and arranger now working in this country, can't understand British adulation of Louis Armstrong. "What has

Louis done for music?" he asks

Before Louis' "all star"

Before Louis' "all star"

group his bands were second in mediocrity to only Lionel Hampton's noise makers.

Because my father had told me so much about Louis Armstrong and because I'm not without a healthy streak of sentimentality, I went one might in the late '40's to hear Louis' band in a little town was standing at the piano talking to a friend of mine named Marty Napoleon who was also stand and I'm quite willing to bet that not more than ten of them could read "Come To Jesus" in big, fat whole notes.

There was the "Grand Ole Marty replied; "What key, sentimentality, I went one Man" up front with his Selmer. Pops?" and the "Grand Ole

Man" retorted, "I don't know man, but it starts on my first valve."

As a little tale that might look cute in Louis' or Mezz

Mezzrow's me-

Nothing new

If Louis had had his way he would have halted progress in jazz 30 years ago, so his feeble

moirs, but twhat in the hell does it have to do with being a musician? Especially one who has gained the public stature of Louis.

Just what is Louis Armstrong? What has he done for music? Has he opened new avenues of music for the trad." He condemned "bop" as noise without giving thought to the fact younger generation to explore? horn could have remained voguish

He has made it a rule to ridicule any musician who deserted "the sphere of the trad." He condemned "bop" as noise without giving thought to the fact that a few idiots respected his musical opinions and in turn would turn a deaf ear towards any experimentation in our art.

Did Louis ever give it a thought that if older, respected musicians do not give youth a guiding, en-

give youth a guiding, en-couraging hand—who will?

More loot

So what is Louis really?

A living legend? A devoted and respected fighter for his race (as he

often pretends)? Mr. Armstrong is a little man who blows a tin horn with a pressure em-bouchure. He is an incur-able "publicity hound" who will join any conceivable controversy to get his name in the periodicals and thereby "sock away" a little more loot for one Mr. Louis Armstrong.

On page five Max Kaminsky, trumpet with the Teagarden Allstars, puts another view on Louis Armstrong in an interview with Steve Voce

music is catching

MOOD music is all the soprano singing just one or two rage in America. In the of the more poignant lyrics land of tranquilisers and here or there." nerve tonics, its soothing, tranquilising effect is said to be as restful as a yellow pine interior of a skyscraper penthouse.

To find how this phenomenon is catching on in Bri-tain, I spoke to conductor, composer, and Columbia record executive Norrie Faramor,

music? mood Norrie, who asked as in the middle of one of those frantic moments which prende a recording

With his customary courtesy Love." has already sold 40.000 he sat back. "It's very difficult over there. to define," he reflected. "I imagine it's meant to entertain without being obstructive, to put you in an easy frame of mind. In other words, perhaps it is music to be heard, but not necessarily listened to.

"Victor Silvester's Ballroom Orchestra played gently as a background to a cocktail party could be classed as mood music.

"In the States LPs retail at background to a cocktail party could be classed as mood music.

could be classed as mood music. Though when you turn the volume control up, it becomes music for dancing.

Pop singers, Norrie believes, don't provide mood music beause to appreciate a vocalist ou must hear the words.

Low level

For example, if at a party our gramophone played a rank Sinatra LP, obviously a atural inclination would be to secrease the volume as the Not so with mood music, which could be maintained at a low level and constantly provide a pleasing atmosphere.

"I don't want to mention my
own records," Norrie went on
apologetically, "but I'd regard
The Zodiac Suite' as typical
mood music, Also 'The Very
Thought Of You' and 'Holiday in New York.'

Standards

"Apart from 'The Zodiac Suite,' which has 12 original unes, six of which I composed byself to illustrate the various igns of the Zodiac, the recordings consist of romantic old tandards played by a large tring aggregation with a girl

There is unquestionably a market over here for mood music, though it is not as pronounced as in the States.

says Norrie

Paramor

in this

interview

with

Wilfred

Altman

As Norrie pointed out, LP sales are increasing all the time, includ-ing those of mood music, "It is easier to interest America with our orchestral sounds than to entertain them with our singers, and they certainly go for our mood music."

The U.S. edition Norrie's The Very Thought Of You," released on You," released on Capitol and called "In London In

\$3.98 (about £1 9s.) despite the higher cost of living there. On this basis, our price shouldn't be more than about 12s. That would please everyone in the record business and every music lover.

Big gamble

"Purchase tax is the curse that sends the price of LPs scaring, though another factor restricting sales is the heavy cost of LP players, even when bought on HP. bought on HP,

"It's an enormous problem," Norrie told me Every time we contemplate making a new LP we take a terrific gamble.

Galling

"Talent costs per record can come to £1,000 before we start. Production costs are stupendous. Covers are another heavy item, depending on the number of colours we use.

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It's a galling situation for



Norrie Paramor

anyone in the LP record business today. Single pop song records are played and plugged en radio and TV, and sell like hot cakes.

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BAND-AND A





Judy Garland MDs -MU to decide

RAVE ABOUT EVE BOSWELL

STOCKHOLM, Wednesday, —
Sweden has gone overboard
bout Britain's Eve Boswell.
Eve started a month's residucy at Berns Restaurant here
Mat week.
These are some of the reports
from the Swedish Press:
"Eve dominates the audience
in a very clever and charming
way."—Svenska Dagbladet.
"She has the glitter and movement of a circus ball in her
voice."—Stockholm Tidningen.
"Eve Boswell's many-sided
repertoire is performed with
temperament and good taste."—
Morgon Tidningen.
"One of the best programmes
in the two years' history of
Berns."—Expressen.

STOP PRESS

David Whitfield signed by George and Alfred Black to star in summer show at Blackpool next year—David's third season at Blackpool.

SWEDISH CRITICS May be Gordon Jenkins

musical directors-one British, one American-conducting for Judy Garland was in the balance at presstime.

The Judy Garland Show opens at London's Dominion Theatre next Wednesday. Signed to conduct is Bobby Howell, who was at the London Hippodrome for the Dave King Show.

Half and half

Judy is also bringing Gordon Jenkins—American composer-pianist of recording fame. She told MM Stateside corre-spondent Ren Grevatt: "Gordon Jenkins has cancelled some important engagements so he can come to England and conduct the theatre orchestra for me." (See page 11.)

The doubt

The MM understands that Gor-don Jenkins is in line to conduct the second half of the show. But at the time of closing for press, the Musicians' Union had not revealed whether it—and

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and please enclose a 3d. stamp for reply.

today to:-Members' Secretary,

PLAN to have two | the Ministry of Labour-

the Ministry of Labour—was prepared to sanction Jenkins's appearance in a conducting rôle.

The 25-piece orchestra for the Garland Show was hand-picked by Geraldo.

Gerry told the MM: "I was unable to conduct owing to my many commitments. I could not have tied myself down for the run of the show.

"I had hoped to do the opening performance, but unfortunately this was not possible."

Gala welcome

Gala welcome

"Miss Show Business" was due to arrive in the "United States" on Wednesday afternoon but the

on Wednesday afternoon but the boat was delayed by fog.

A V.I.P. Gala Première has been planned for Wednesday. Scores of world entertainment personalities will attend the opening.

Today (Friday), Judy will visit the EMI studios at St. John's Wood to record a song specially written for her by Roger Eden—"It's Lovely To Be Back In London," the opening number of her show,

A NEW band and a new Jazz
club started in London
last week.
THE NEW BAND is the Vic Ash
Quintet and THE NEW CLUB
the City Jazz Society's lunch-

S. AFRICA BOUND



The Tanner Sisters-Frances The Tanner Sisters—Frances
(I.) and Stella—pictured
arriving at London Airport
on Saturday, They were on
their way to South Africa
for an eight-week tour in
"You Lucky People" with
Tommy Trinder.

Brigitte Bardot

HOLLYWOOD is bidding for Britain's Frankle Vaughan. The singer "with muscles in his voice" is in line to make his first American film—for Warner Brothers—next Spring.

It will be a big-scale musical and may be based on his life-

MELODY MAKER

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Annual subscription 37s.

The front-line of the Alex Welsh Band is seen (above) at the opening on Monday of the City Jazz Club. Flanking Alex (tpt.) are trom-bonist Roy Crimmins and clarinettist Archie Semple. **HEATH BAND** FLIES TO

GERMAN TED HEATH and his Music were due to fly to Germany yesterday (Thursday) for radio

and concert appearances.
Today (Friday) the band records two broadcasts at the studios of West Deutscher Rundfunk in Cologne, then on Saturday plays a concert engagement in Munich.

in Munich.

The concert, presented under the banner of "music knows no frontiers," will feature the Heath band in three 15-minute spots.

Ted is due back on Sunday Next Friday, he appears with the band in Jack Payne's "Off The Record" show for BBC-TV. The same night he leaves for his tour of the States.

.. and Hawksworth tops, says U.S

Ted Heath bass player Johnny Hawksworth has been voted
"One of the outstanding jazz
soloists of the year" by America's
"Playboy" magazine.
He was presented with the cer-

tificate by Ted Heath at the bandleader's West End offices on Tuesday.

The award was made by a panel comprising top jazz critics and recording representatives.

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The feminine lead? Says Frankie: "We are looking for someone like Brigitte Bardot." Radio biog.

Meanwhile, the BBC is broad-casting a biographical feature on Frankle in the Home Service on October 28. This will be pre-recorded, as he leaves for Gibral-tar on October 25 for location shots on his second picture for Anna Neagle.

Last week Frankle teamed up with the Kaye Sisters for a Philips recording entitled "You've Got To Have Something In The Bank." Proceeds will go to boys' clubs.

States trip

After work on his new film, Frankie plans to visit America around Christmas for the State-bide première of "These Dangerous Years."

His four-week show at London's Palace Theatre has been but back. Date of opening is now January 20.

PIANO

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