

# Melody Maker

SEPTEMBER 21, 1957 World's Largest Sale EVERY FRIDAY 6d.

1957 Poll  
Vote now  
See Page 8



## DIZZY GILLESPIE SAYS 'I'M COMING'

From REN GREVATT

**Spring tour  
of Britain?**

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

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

### Welcome back, Mr. Jackson



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

#### Exchange problem

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

#### Heath again?

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

### TV with Zsa Zsa & Mr. B



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

### SINATRA GOES HOME

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

### Poll stars to record

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

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

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

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

## Harry James will by-pass Britain

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

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

#### \$10,000 fee

The orchestra, which is travelling over on the "Queen Elizabeth," starts its tour in Munich on October 2. It will also take in Paris, Rome, Belgium and Holland.

From Paris, MM correspondent Henry Kahn cables: James will give five concerts at the Alhambra covering October 25, 26 and 27. His fee, I understand, is \$10,000, plus 15 per cent. of the gate money."

### U.S. Police probe 'heroin death'

NEW YORK, Wednesday.—Police are probing drug-taking among musicians following the death here on Monday of Les Brown trumpeter Robert Stiles.

A post-mortem report says that Stiles died after taking heroin.

### STOP PRESS

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

### IT ADDED UP TO A WINNER



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

from pianist Dill Jones, watched by guitarist Ivor Mairants. Now turn to Page 20 for the winners of this week's contest at Leeds and the contestants for next Tuesday's event at Islington Town Hall.

## The SWING to Rudy Mück becomes a SURGE



HUMPHREY  
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# Steele 'luke' on U.S. TV offer

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

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

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

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

**RON GOODWIN**

**To plug disc**

BRITISH leader Ron Goodwin has been set for an appearance on the show on Wednesday, October 2. He will plug his "Swinging Sweethearts" disc.

Others definitely set for the show are Ruby Murray for October 9 and Ruby Murray for November 13.

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

**FRANKIE VAUGHAN**

**No deal yet**

CBS-TV officials said that they have been approached by British bookers to bring Frankie Vaughan here for "The Big Record."

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

**TED HEATH**

**Tour extended**

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

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

Following the Montreal, Toronto and Ottawa dates, the troupe swings South again for engagements in Dayton; Lafayette, Indiana (Purdue University); Cincinnati and Chicago before going North again to Winnipeg.

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

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

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**THE GREATEST ANGLO-AMERICAN JAZZ CONCERT OF THE YEAR**

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

## Because of filming

**DORIS DAY**

**Meets the Press**

DORIS DAY will be feted next week by Columbia Records at Danny's Hide-A-Way. The cocktail party for the Press and disc jockeys is tendered in connection with Miss Day's appearance in the forthcoming pic release "The Pajama Game."

**DICKIE VALENTINE**

**Three TV shows**

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

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

**EDMUNDO ROS**

**Melodie d'Amour**

LONDON Records has released the Edmundo Ros version of the attractive tune, "Melodie d'Amour."

This is now in competition for honours on the tune with a version by the Ames Brothers on RCA Victor, but early reports

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

**CARMEL QUINN**

**Six-week visits**

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

**ELVIS PRESLEY**

**Home-town premiere**

ELVIS PRESLEY's latest flick effort, "Jailhouse Rock," will be unveiled at a gala premiere at Low's State Theatre in his home town of Memphis on October 24. Presley once worked at Low's house as an usher.

Elvis will sing six numbers.

**SAM CLARK**

**Visit to Britain**

ABC - PARAMOUNT Records chief, Sam Clark, leaves New York on October 8 for a three-week tour of England and the Continent. Clark's firm, known here as Am-Par Records, is the one which has America and Britain's number one hit, "Diana," by Paul Anka.

**TED LEWIS**

**Visit to States**

TED LEWIS, top man of British Decca, has arrived in New York for a forthcoming recording tour. Mr. Lewis is headquartered at London Records during his stay here, where he will discuss forthcoming recording plans with executives of the American wing of the firm.

**MARY LOU WILLIAMS**

**Signs her name**

MARY LOU WILLIAMS, jazz pianist and composer who found fame with Andy Kirk in the 'thirties, and has been a consistent contributor to jazz since then, signed on the dotted line this week. She will cut both albums and singles.

Roulette is continuing to dicker with prominent artists, and hopes to have an impressive stable by the first of the year.

**JOE WILLIAMS**

**His own records**

JOE Williams, blues and ballad singing star with the Basie organisation, signed the same time as Basie, and will record

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

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**● RULE 1**

**Start young**

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

**● RULE 2**

**Don't be loused up by technicalities**

Your real allies are those who recognise rock-'n'-roll and skiffle guitars. These people really understand. Listen to the way they answer your first question.

**● RULE 3**

**Find a manager**

And don't call him; he'll call you. Yes, he really will. "How old are you, son? Ever sung professionally? Like to earn some real money?"

**● RULE 4**

**Answer questions—don't ask them**

That's not all of it, naturally. There's that important little word, Faith. You have to believe that Elvis Presley and Bill Haley are The Great Americans.

**● RULE 5**

**Have faith**

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

**● RULE 6**

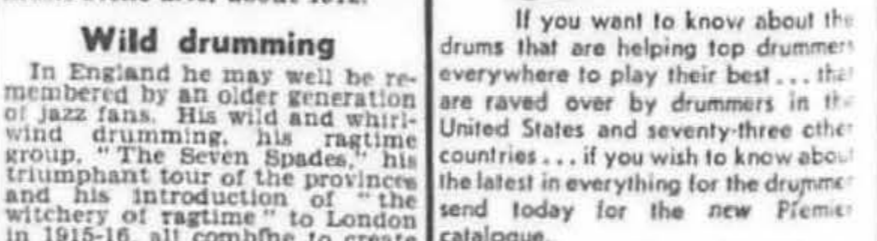
**Never take singing lessons**

I mean, it's self-evident, isn't it? Who taught Elvis Presley? If such a person existed, wouldn't he be advertising like mad?

Those are the six golden rules that could bring you fame—but you have to get one thing straight. You mustn't outstay your welcome. After all, can you imagine anything more pathetic than a creaking skiffle for 30 summers? There can only be plenty of room at the top if the boys who make it learn how to grow old gracefully.

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says HUMPHREY LYTTTELTON

Ray Badham Birmingham, 14.

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# A minstrel show is no joke to us

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

But with respect to those Britons who mean well, the superior feeling is even more pronounced here because for so long we were their slaves. Even though a Negro is highly educated, the social pattern makes the White what he is today—as an ex-Serviceman I have experienced it all.

White men making fun of each other is quite a different thing—each accepts

deserve the title "nigger" that they help to bring to all coloured people. They are a disgrace to the race.

O. A. Roberts London, S.W.10.

**A NEGRO PUTS HIS VIEWS IN THE 'BBC BAD TASTE' DEBATE**

As a joke. For the Negro it is no joke to be asked about his mud hut, the number of white men he eats or the length of his tail.

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

This is not the first time the BBC has staged such shows and employed Negroes to degrade their race.

Some time ago I wrote to the BBC about a similar show, and I repeat now what I wrote then:

Negroes who take part in programmes like this for the sake of a few pounds

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# VAUGHAN TO STAR IN TV SPECIAL

'The Sexigan Bomb'



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

The programme will tie up with a big Boys' Club show at the Festival Hall on October 21, when Frankie stars with Norman Wisdom and Vera Lynn. He will spend the next two days making personal appearances at Boys' Clubs.

### Sunday TV

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

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

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

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

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

## Alma Cogan for New York Plaza

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

### Freddy Randall has 'stretched lung'

Bandleader Freddy Randall is receiving treatment for a "stretched lung."

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

### Dollimore in

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

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

### Gilbert & Sullivan Club stops jazz

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

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

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

### At The Palladium

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

## Dates with the Stars

- Week commencing September 22
- Billie ANTHONY  
Week: New Theatre, Cardiff
  - Kenny BAKER  
Season: Central Pier, Blackpool.
  - Eve BOSWELL  
Sunday: Opera House, Blackpool  
Week: Winter Gardens, Bournemouth
  - Max BYGRAVES  
Season: Palladium, W.
  - Ronnie CARROLL  
Week: Empire, Chiswick
  - Alma COGAN  
Week: New Theatre, Oxford
  - DEEP RIVER BOYS  
Week: Empire, Edinburgh
  - Terry DENE  
Week: Empire, Finsbury
  - Lionie DONEGAN  
Week: Hippodrome, Bristol
  - Robert EARL  
Week: Hippodrome, Norwich
  - Kenneth EARLE  
Week: Royal, Hanley
  - Billy ECKSTINE  
Sunday: Opera House, Blackpool  
Week: Empire, Liverpool
  - FOUR BUDDY'S  
Season: Arcadia Theatre, Scarborough
  - FOUR JONES BOYS  
Season: North Pier, Blackpool
  - FRASER HAYES Four  
Week: Empire, Chiswick
  - Morton FRASER'S Harmonica Gang  
Season: North Pier, Blackpool
  - The GOOFERS  
Season: Palladium, W.
  - Charlie GRADIE  
Week: Hippodrome, Birmingham
  - Karen GREER  
Season: Winter Gardens, Blackpool
  - KING BROTHERS  
Week: Palace, Manchester
  - Janie MARDEN  
Week: Hippodrome, Norwich
  - Fredye MARSHALL  
Week: Hippodrome, Birmingham
  - Chas McDEVITT  
Week: Alhambra, Bradford
  - Ruby MURRAY  
Season: North Pier, Blackpool
  - Joan HEGAN  
Season: Palladium, W.
  - Jimmy RUSHING  
Sunday: London Coliseum  
Wednesday: Regent Hall, Nottingham  
Thursday: City Hall, Hull  
Friday: Town Hall, Middlesbrough  
Saturday: Free Trades, Hall, Manchester
  - Joan SAVAGE  
Season: Winter Gardens, Blackpool
  - Anne SHELTON  
Season: Queen's, Blackpool
  - Tommy STEELE  
Week: Regal, Hull
  - TANNER SISTERS  
Season: Palace, Blackpool
  - Jack TEAGARDEN  
Saturday: Royal Festival Hall
  - THREE DEUCES  
Season: Central Pier, Blackpool
  - THREE KAYE SISTERS  
Season: Palladium, W.
  - THREE MONARCHS  
Season: Prince of Wales, W.
  - Malcolm VAUGHAN  
Week: Royal, Hanley
  - VIPERS  
Week: Empire, Sheffield
  - Nancy WHISKEY  
Week: Metropolitan, W.
  - David WHITFIELD  
Week: Palace, Manchester
  - YANA  
Season: Opera House, Blackpool

### Josef Locke has new arranger

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

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

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

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

## Robin Richmond ends his Celebrite date

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

### JOE LOSS FLIES FROM RIVIERA

Joe Loss flew back from holiday in Nice to appear in ABC-TV's "Bid For Fame" on Sunday.

He returned to the Riviera on Monday and flies back again to England this week-end for Sunday's show.

### TORONTO TELEGRAM

## Duke gets the works

TORONTO, Wednesday.—A civic reception for Duke Ellington was held in Toronto's City Hall before the Canadian premiere of Ellington's 12-part jazz suite "Such Sweet Thunder" at the Stratford Shakespearean Festival.

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

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

In Stratford, a near-capacity house turned out for the performance, which also included excerpts from "A Drum Is A Woman" and a surprise appearance by Billy Strayhorn, who played a piano duet with Duke and soloed on his own "Take The 'A' Train."

### Around Town

HELEN O'CONNELL, here for three days to appear on Dave Garroway's Today Show at the Canadian National Exhibition, told me she has made a new 45 LP called "Green Eyes," a package of songs she used to sing with Jimmy Dorsey's Band. . . . Andy Williams, at the Stage Door this week, is accompanied by Detroit guitarist Kenny Burrell, late of Dizzy Gillespie's Band.  
Helen McNamara

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by JOHN GAVALL

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# MR. JAZZ

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

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

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

Reaction to Pee Wee brooks no half measures, and he is himself perhaps the most uncompromising figure in jazz.

But here a truly unyielding artist's individualism has, for once, paid off. Pee Wee's detractors are clearly in the minority.

Proof? It lies in the fact that, as sideman and star, the lean, nervous, 51-year-old from St. Louis is still in great demand for concerts and record dates.

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

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

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

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

## Pee Wee Russell IS jazz

LEN GUTTRIDGE

writes from Washington

### Bix and Frankie Trumbauer



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

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

At the music store Peck fin-

Bix was 'a very gentle man,' says Pee Wee. The Russell-Biederbecke friendship shines through the gin fumes and uproar of speakeasy jazz as a most profound thing. Death alone ended it.

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

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

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

### Gritty

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

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

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

Bix. The Russell-Biederbecke friendship shines through the gin fumes and uproar of speakeasy jazz as a most profound thing. Death alone ended it.

In New York, Pee Wee's pungent style joined the lustiness of the newly arrived Chicagoans to dominate many Manhattan jam sessions.

### Effete

They were not, as Pee Wee is quick to tell you, called jam sessions. They were not called anything. They just happened.

Fortunately, they often happened in record studios, and the "hot" influence of non-New Yorkers like Pee Wee, Condon, Teagarden and Joe Sullivan on the more effete Manhattan school can be clearly traced.

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

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

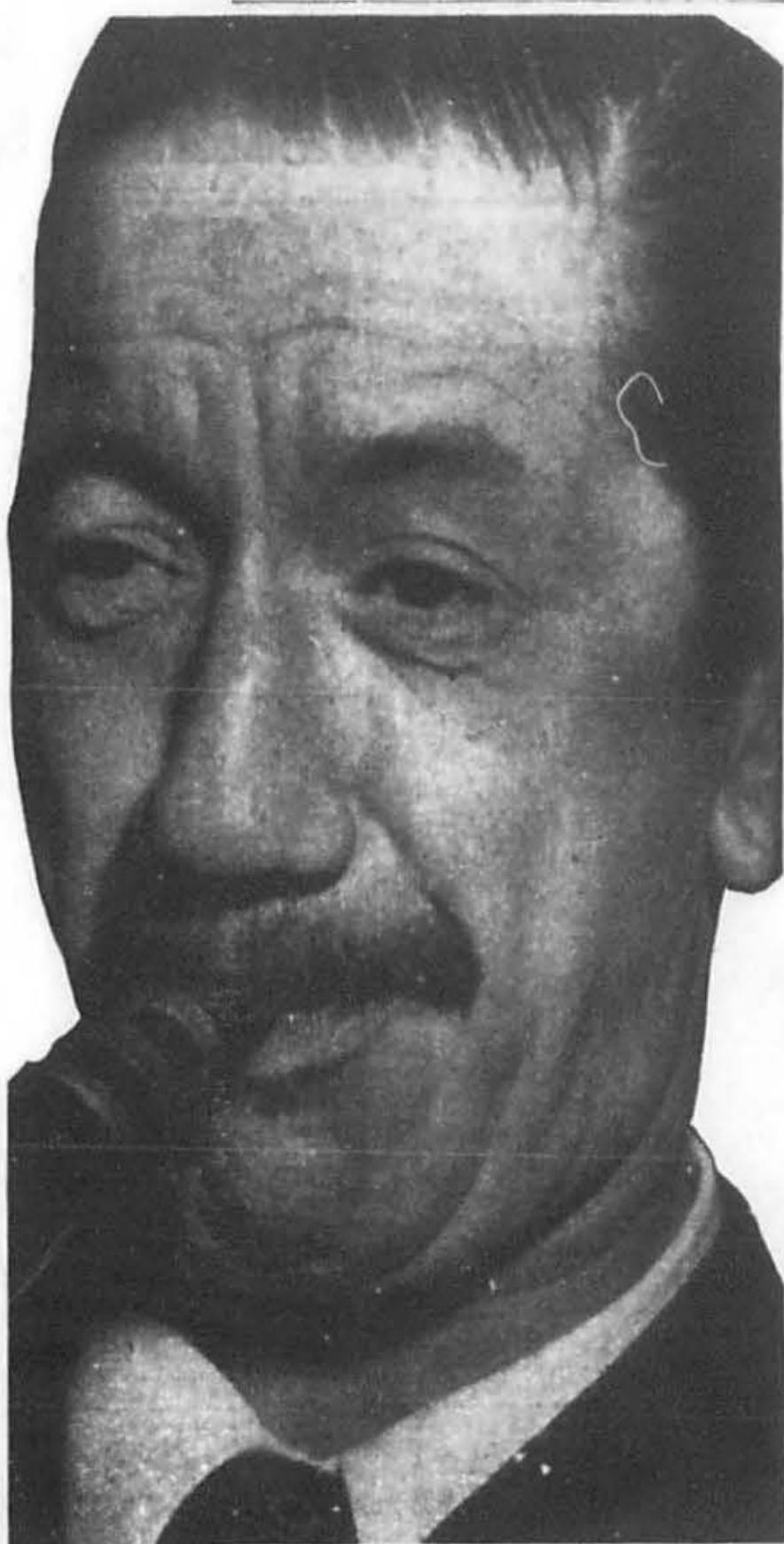
### Informal

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

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

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

Fit again, he returned east to more club appearances, concerts and contributions to his mass of records.



Pee Wee's highly personal approach never alters, but he is tolerant towards current trends and new directions. "I can't get violent on the subject of lops or progressive or whatever the hell it's called," he says.

When Vic Lewis visited America in 1938, he was privileged to cut some sides with

Russell, George Wetting, Condon and others.

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

"Everybody thinks he IS jazz. It was Pee Wee all the time, with his solos drawing nothing but compliments."

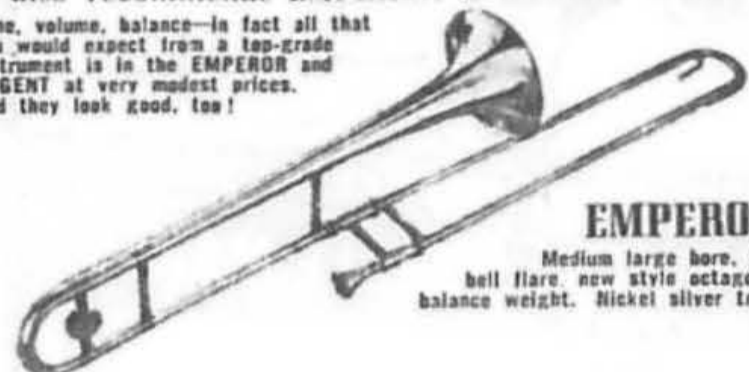


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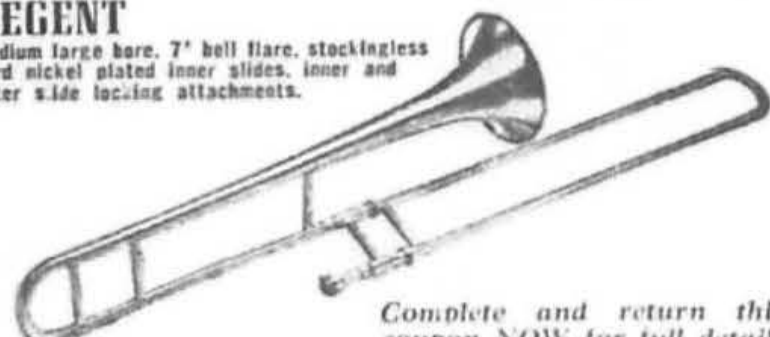


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**Tops in jazz**

# JAZZ CLUB BANDS HAD IT ALL TAPED



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

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

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

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

Second and third to the victorious Charlesworth group were the Marylanders Jazzband and the Leo Gray Jazzmen respectively.

## RONNIE CARROLL SIGNS SANDERS

PIANIST Geoff Sanders is now accompanying Ronnie Carroll in Variety.

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

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

## MM winner moves

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

## Recording test

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

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

## A year old

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

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

## ELECTIONS STOP BARBER TOUR OF GERMANY

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

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

Chris will, however, be making a month's concert tour of Germany next February. The band last Thursday recorded a new LP for Pye-Nixa.

## Fifteen-year-old goes on record

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

The disc will be released today (Friday)—four days prior to his 16th birthday.

He appears on the BBC-TV's "Six-Five Special" on October 5.

## FREDYE ON HMV LABEL

Singer Fredye Marshall is to record for HMV.

## NEW YORK DIARY Aid for addicts

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

## Louis award

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

## Back to Hollywood

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

## Law and Order

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

Leonard Feather

## Donegan all set for TV and tour

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

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

He completes his tour with weeks at Birmingham, Leeds and Newcastle.

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

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

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

## CHRISTMAS CARD

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



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

## News in Brief

AN all-star bill has been fixed for a "Jazz Band Ball" on Monday at the Lyceum Ballroom, Strand.

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

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

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

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

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

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

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

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

Besson and Co., Ltd., on Monday move their retail and service departments to 156, Shaftesbury Avenue, W.

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

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

Côte d'Azur bandleader Ido-Martin has his first disc out today (Friday). It is a Melodisc recording of "Fire Down Below," backed by his own composition, "Cha-cha-cha Tres."

The Alex Welsh Dixielanders have been offered a further tour of Germany and Italy in the Spring.

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



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# One of the boys



**MERTON GRINSLEY** shook his head.

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

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

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

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

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

"When did you form your first band?"

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

"How did you do that?"

"I married her."

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

"Well, one day I had a 'phone call from Lady Cleveside. She wanted me for the Cleveside Hunt Ball, and I was just going to tell her that we were working that night at the Ballroom when I remembered the rival bandleader. So I quoted her 100 quid, rang off, and offered him 35 to take a band out to Cleveside Manor. On the day of the Hunt Ball I let my 1st alto front the band at the Ballroom, and went off myself to conduct the Merton Grinsley Strict-Tempo Society Dance Orchestra on its first gig."

"How did it go?"

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

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

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

## The motto

"And now you run a flourishing band agency?" I said.

"Yes," Merton Grinsley lit a foot-long cigar. "Last Saturday I had five bands out: Merton Grinsley and his Orchestra, Merton Grinsley and his Strict-Tempo Society Dance Orchestra, the Merton Grinsley Quartet, Merton Grinsley's Bopset and the Grinsleytown Skiffle Group. I've got a fine pool of musicians now, all good boys upholding the great Grinsley motto."

"What is that?"

"Clean shirts and no liberties."

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

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

## Two bands

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

"Did you play an instrument?"

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

"Did you enjoy conducting?"

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

## The Hi-Lo's take the prize

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

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

"Botcha Me,"

"Come On-a My House" a n d

"Mambo Italiano."

The novelties she delivers with verve, and the ballads with delicacy and tenderness.

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

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

## Precision

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

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

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

## STEVE RACE interviews a 'band contractor'

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



Little Abner

## WAS IT REALLY KING OLIVER ON 'FRISCO TRAIN'?

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

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

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

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

### 'Work Ox Blues'

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

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

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

The blues men's pseudonyms occupied us, in a vague sort of way, for a couple of years, and we are neither prepared nor qualified to attempt anything similar in the hillbilly field.

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

"Yes, it is definitely Oliver

## COLLECTORS' CORNER edited by Max Jones and Sinclair Trail

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

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

He mentioned some out of the way pseudonyms—most of them used by the Gennett group of labels—and these should now be added:

- Berenice Duke—Elsadie Robinson
- Eloise Bennett—Violet Jackson
- Frank Johnson—Frank Palmes
- Jim Foster—Sam Collins
- Julia Jones—Trislie Williams
- Flossie Smith—Jane Lucas
- Lucy Ross—Alura Maek.

Next, Paul Oliver sends what he calls "some afterthoughts." The first are: "I cannot agree that Ed Bell is Barefoot Bill. And I believe that a few Lead Belly records were issued under the name Southern Blues

Singer, as well as the McClare items."

Paul adds these to the listing: Peppermint Harris—Harrison Nelson

Blazer Boy—James Locks

H-Bomb Ferguson—Robert Ferguson

Miss Sharecropper—LaVerne Baker

Professor Longhair—Roy Byrd

Pettie's Boy—Robert Lee McCoy

C. K. Lee, of Didsbury, Manchester, says that as we included such performers as Wynonie Harris we should also include Little Abner (see picture above), Chuck Berry, Little Richard, Pats Domino, etc.

We are happy to include Domino (real name, Antoine Domino) and Little Richard (Richard Penniman), less happy about Abner—a singing piano player who toured here earlier this year. Little Abner can be heard on Orlole. His name is Abner Kenon.

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

## TEXAS TEA PARTY



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



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

# HERE'S YOUR CHANCE



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

**ALSO HEARD**

... last week's "Rhythm and Blues"—the swifty, robust Freddy Randall and polished skiffler Chas. McDevitt, with promising Shirley Douglas.

**JAZZ FOR MODERNS**  
Charlie Parker All-Stars  
The Joe Bushkin Quartet  
12.40 p.m. 11/9/57

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

yet been heard over here and I put the idea to them that as they have so much jazz material might it not help them in their choice if MM readers wrote in either for requests or for the type of music and artists they would like to hear?

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

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

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

**EARLY** this year, more or less as an experiment and without any fuss, the BBC (sound) set up an entirely new section—the "Recorded Programmes Production Unit."

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

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

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

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

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

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

The boys have many hundreds of VOA discs, each lasting 30 minutes and covering jazz of all types from 1945 to 1957.

Much of this music has not



● Milt Jackson (Saturday)

## jazz on the air

(Times: BST CET)

**SATURDAY, SEPTEMBER 21:**  
10.0-10.30 a.m. D.L. Skiffle Club.  
11.45-12.0 D.L. Tristano, Tatum.  
12.30-1.0 p.m. A 1: Jazz Oscars, 1957.  
12.45-1.15 D.E. Jazz Band Be'l.  
1.0-1.15 p.m. A 1: 3: Spiritus.  
2.45-3.45 Z: (1) Champs-Elysées Jazz. (2) For Trads.  
5.15-5.45 Z: Swing Serenade.  
6.25-6.45 C 2: Dutch Swing College.  
6.30-7.0 D.L. W.O.J: Any Other Instrument. . . .  
8.0-10.0 T: (1) Gorme, Sinatra, Hackett, Marterie, etc. (2) Herman, Ronnie Lang, Vinnie Burke, Newman, Bob Cats, Fagerquist, etc.  
8.15-8.45 P 2: MJQ, Milt Jackson 5.  
9.0-9.25 J: Basin Street Jazz.  
9.0-10.0 Z: Jazz Everywhere! with Benny Waters.  
9.30-10.0 W: Jazz Time.  
10.0-10.30 J: Hollywood Views.  
10.40-12.0: 12.10-2.0 a.m. T: Jazz and Pops.  
11.0-11.55 P 1: Jazz Party.  
11.0-1.0 T: Repeat of 8.0 p.m.  
11.5-12.0 J: America's Pop Music  
11.10-11.30 Y: Jazz, 1957.  
12.5-1.0 J: D-J Shows.  
1.0-2.0 E-Q: Saturday Night Club.  
2.3-3.0 H-Q: Hollywood/New York.

**SUNDAY, SEPTEMBER 22:**  
8.0-10.0 p.m. T: (1) Christy, Brown, Heywood, etc. (2) Pete Jolly, Hamp, Daily, Louis, Herman, etc.  
10.10-10.40 B: Sammy Price.  
10.10-11.55 S: For Jazz Fans.  
11.0-11.55 P 1: Jazz For Sunday Night.  
11.0-1.0 a.m. T: Repeat of 8.6 a.m.

**MONDAY, SEPTEMBER 23:**  
4.15-4.30 p.m. R: Jazz Album.  
5.15-5.50 C 1: Josh White.  
8.0-10.0 T: (1) Ellington, May, Herman, T.D., Ella, Miller,  
Garner, Big T, James. (2) Mulligan 10. Sims with Chubby Jackson's Ork, S.G.T. Dank-worth's It, of an Ork, Peterson Trio, Basie '38, Louis.  
10.10-11.0 S: For Jazz Fans.  
10.30-11.55 D.L. Band Wagon.  
10.30 app. K: Jazz Panorama.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.  
11.5-11.25 A 1: 2: Ferguson, MJQ, Duke.  
11.5-1.0 J: D-J Shows (nightly).  
11.15-11.45 C 1: Ella sings Cole Porter.

**TUESDAY, SEPTEMBER 24:**  
8.0-10.0 p.m. T: (1) Hefti, Hi-Lo's, Miller, etc. (2) Bochet, Jasper, Peterson Trio, Herman, Louis '27 and '58, Gillespie, Basie.  
10.10-11.0 S: For Jazz Fans.  
10.15-10.45 U-33am: The Real Jazz.  
10.15-10.57 B-230m, 318m: Improvisation.  
11.0-1.0 a.m. T: Repeat of 8 p.m.

**WEDNESDAY, SEPTEMBER 25:**  
6.30-6.55 p.m. P 1: Modern Jazz '57.  
8.0-10.0 T: (1) Anthony, Shaw, T.D., James, Berigan, 5 by Miller. (2) A Survey of the Jazz Scene.  
9.30-10.30 P 1: Jazz For Everyone.  
10.10-11.0 S: For Jazz Fans.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.  
11.5-12.0 O: Jazz Singing Groups.  
12.10-1.0 T: Russ Garcia, Williams, Basie, Newborn, Shank-Cooper.

**THURSDAY, SEPTEMBER 26:**  
8.0-10.0 p.m. T: (1) Erskine Hawkins, T.D., Miller, etc. (2) Barnet, Brubeck, Quincy Jones Stars, Bix, Bochet, Spanier, etc.  
10.10-11.0 S: For Jazz Fans.  
10.15-11.0 M: Disc Chronicle.  
10.30-11.0 I: Polish Jazz Festival, 1957.  
10.45-11.0 J: B for Blues.

**FRIDAY, SEPTEMBER 27:**  
4.0-4.30 p.m. I: Pepper, Shank, Geller.  
5.5-5.30 C 1: Pete Schliperoort 4.  
8.0-10.0 T: (1) Garner, Riddle, Ella, T.D., etc. (2) Kenton, K and J. Parker, Hi-Lo's, Carl Perkins, Basie with Lester, etc.  
10.10-11.0 S: For Jazz Fans.  
10.20-11.0 Q: Jazz Club: Blues.  
10.20-11.0 D.L. Rhythm and Blues.

**KEY TO STATIONS AND WAVELENGTHS**

A: RTP Paris-Inter: 1-1829m, 4839m 2-193m.  
B: RTP Parisien: 260m, 218m, 238m, 318m, 359m, 445m, 379m, 493m.  
C: Hilversum: 1-402m, 2-198m.  
D: BBC: E-464m, 30, 25, 19m bands. L-1500m, 247m.  
E: NDR WDR: 309m, 180m, 49.38m.  
F: Be'van Radio: 1-484m, 2-324m, 3-267m.  
H: R.A.S. Berlin: 1-303m, 2-407m, 49.94m.  
I: SWF Baden-Baden: 295m, 363m, 185m, 41.29m.  
J: AFN: 244m, 271m, 547m.  
K: SBC Stockholm: 1571m, 255m, 215m, 306m, 506m, 49m, band.  
L: NR Oslo: 1376m, 337m, 228m, 477m, 19, 25 or 31m, bands.  
M: Copenhagen: 283m, 210m.  
O: BR Munich: 375m, 187m, 48.7m.  
Q: HR Frankfurt: 506m.  
R: RAI Rome: 355m, 290m, 269m, 41.31m.  
S: Europe I: 1622m.  
T: VOA: 41, 31, 19m bands, 12.0-1.0 a.m. Programme (2) only: 1734m.  
W: Luxembourg: 208m, 49.26m.  
Y: SBC Lugano: 568.6m.  
Z: SBC Geneva/Lausanne: 392m, 31m band.

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CHAPPELL  
**AROUND THE WORLD**

ACUFF-ROSE  
**BYE BYE LOVE**

MADDOX  
Billy Williams' Sensational  
**I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER**

MORRIS  
**IN THE MIDDLE OF AN ISLAND**

FRANK  
**I LIKE YOUR KIND OF LOVE**

MADDOX  
Johnnie Ray's Smash Hit  
**BUILD YOUR LOVE**  
★ IN PRESS ★

VALANDO  
**MR. WONDERFUL**  
NEW WORLD  
**WHEN I FALL IN LOVE**

CHAPPELL  
**ROCKIN' SHOES**



# Tough job for Mr. B

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

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

### Beguine

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

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

### Straight

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

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

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

Bob Russell



# SALUTE THE D- WHO STARTED IT ALL

## IT ALL

### GALE PEDRICK

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

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

### 'Can't be done'

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

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

### No script

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

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

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

Now and again, Christopher carried his casual approach to

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

In no time at all, he became, to his intense and lasting amazement, one of the stars of radio. There are plagues in plenty; most of them become "dated." This is where Stone is unique. His conversational, microphone manner has never been improved upon. He was—and is—the radio "mixer" par excellence.

### Helped others

He modestly disclaims the title of First Disc Jockey. This, he says, is the prerogative of his distinguished brother-in-law, Sir Compton Mackenzie. "Men" who ran "The Gramophone" with Christopher as his London Editor, broadcast new records for the BBC, but this was a difficult chore for a cultured dweller-upon-islands, and when a replacement was urgently required, Christopher was the one who was chosen.

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

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

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

### Natural

I spoke to some of our leading composers of record programmes about Christopher's Anniversary; this is what they had to say—

JACK PAYNE: The great quality which put Christopher Stone head and shoulders above other broadcasters—especially in his pioneer days—was that it never occurred to him to be anyone but himself. He was completely and absolutely natural. No fault is easier to detect on the air than insincerity—but Christopher's technique was faultless, and the modern disc-jockey can still learn a lesson from it.

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

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



## FIRST DISC JOCKEY

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

# ON THE BEAT

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

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

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

It comprises Phil Bernard, of

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

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

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

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

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

Now and again, Christopher carried his casual approach to

the hard way—and looks like hitting the highspots hard as a result—is young (23) Italian-born Toni Galli.

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

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

Now and again, Christopher carried his casual approach to



## with Pat Brand

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

### Jinx goes out

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

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

### Out of the blue

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

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

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

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

### Sharing it

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

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

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

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

### Coming up

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

**CARLTON DRUMS**  
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MM 219/57

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

**JAZZ ON EPS**

**THE ALAN CLARE TRIO with BOB BURNS**

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

**TONY ALMERIGO'S DIXIELAND JAMBOREE ALL-STARS**

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

**LOUIS ARMSTRONG New Orleans to New York**

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

Vol 2: Dippermouth blues; Save it, pretty mama; You rascal you; When it's sleepy time down South **OE 9190**

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**PERSONALITY ON LPS**

**LENA HORNE at the Waldorf Astoria**

Today I love everybody; Let me love you; Come runnin'; Cole Porter medley; Mood indigo; I'm beginning to see the light; How you say it; Honeysuckle rose; Day in—day out; New fangled tango; I love to love; From this moment on **RD-27021**

**GISELE MacKENZIE**

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

DECCA RCA LONDON BRUNSWICK

# HOLLYWOOD HEADLINES

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

"The orchestra plays so softly," Stokowski told Capitol Records' executive George Russell (and George swears he wasn't kidding). And, as he left, Stokowski confided to George: "I enjoyed the Kenton music very much."

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

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

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

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

**Film notes**  
THE Helen Morgan Story is a poignant tale of a tragic singer. "Variety" says: "Any resemblance between the pic and the facts is purely coincidental!" Ann Byth plays the title role with singing voice ably supplied by Gogi Grant.

NICK TODD, Dot recording artist, who is Pat Boone's brother, may star in the "Trail of the Lone some Pine"... It's said that singer Peggy Connolly, one of Sinatra's ex-flames, wears "only a few black feathers" in "The Matchmaker"... The cast of "St. Louis Blues" is rehearsing in Las Vegas while Nat Cole is waiting there.

Harry Belafonte is recovering satisfactorily from his eye operation...

ELVIS PRESLEY's next movie is titled "Rodeo." Elvis has a forthcoming "Tule LP" which includes "Blue Christmas."

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

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

—Howard Lucraft



Dorothy Dandridge—see Howard Lucraft's Film Notes.

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MM 219/57

# SONGSHEET

by Hubert W. David

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

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

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

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

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

## Menace being removed

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

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

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

## Proceed with caution

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

For example, it may be very nice to have a private recording of your song. A demonstration record is certainly an asset these days, but the fact that you have such a record does not necessarily further publication in any way.

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

In these circumstances they would be entitled to a percentage fee on the results. But I suggest you proceed with caution.

# Britain's TOP TWENTY



Player's Please

# BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended September 14, derived from information supplied by 23 leading record stores\*

This week	Last week	Title	Artist	Label
1	(1)	DIANA	Paul Anka	Columbia
2	(2)	LOVE LETTERS IN THE SAND	Pat Boone	London
3	(3)	LAST TRAIN TO SAN FERNANDO	Johnny Duncan	Columbia
4	(4)	ISLAND IN THE SUN	Harry Belafonte	RCA
5	(5)	ALL SHOOK UP	Elvis Presley	HMV
6	(6)	WATER, WATER	Tommy Steele	Decca
7	(8)	WITH ALL MY HEART	Patricia Clark	Pye-Nixa
8	(7)	PARALYSED	Elvis Presley	HMV
9	(10)	WANDERIN' EYES	Charlie Gracie	London
10	(11)	TAMMY	Debbie Reynolds	Vogue-Coral
11	(13)	HANDFUL OF SONGS	Tommy Steele	Decca
12	(9)	BYE BYE LOVE	Everly Brothers	London
13	(12)	TEDDY BEAR	Elvis Presley	RCA
14	(14)	FABULOUS	Charlie Gracie	Parlophone
15	(—)	THESE DANGEROUS YEARS	Frankie Vaughan	Phillips
16	(15)	LITTLE DARLIN'	Diamonds	Mercury
17	(—)	PUTTIN' ON THE STYLE	Lionel Richie	Pye-Nixa
18	(—)	LUCILLE	Little Richard	London
19	(15)	WE WILL MAKE LOVE	Russ Hamilton	Oriole
20	(—)	JENNY, JENNY	Little Richard	London

\* STORES SUPPLYING INFORMATION FOR RECORD CHART

LONDON—Popular Music Stores, E.6; A. R. Tople, S.E.15; Leading Lighting, N.1; Rolo For Records, R.10; Imhofs, W.C.1; A. V. Ebbelwhite, E.C.3; W. A. Clarke, S.W.6. MANCHESTER—Druce Wholesale, Ltd., 1; H. J. Carroll, 18. GLASGOW—McCormack's, Ltd., C.2. BOLTON—Engineering Service Co., CARDIFF—Boyd's. BIRMINGHAM—R. C. Mansell, Ltd., 2. BLACKWOOD—Glyn Lewis, Ltd., HULL—Sydney Scarborough, Ltd., SOUTH SHIELDS—Saville Brothers, Ltd., LIVERPOOL—New, Ltd., 4. MIDDLESBROUGH—Sykes' Record Shop, NEWCASTLE—J. G. Windows, Ltd., 1. WORTHING—J. W. Mansfield, Ltd., EDINBURGH—Bandpart Music Stores, Ltd., 1. SLOUGH—Hickins. TORQUAY—Palsh and Co., Ltd.

THIS copyright list of the 24 best-selling songs for the week ended September 14, 1957, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

1.	(1)	LOVE LETTERS IN THE SAND (A) (2/-)	Francis Day
2.	(2)	FORGOTTEN DREAMS (A) (2/6)	Mills Music
3.	(5)	WITH ALL MY HEART (A) (2/-)	Bron
4.	(5)	DIANA (A) (2/-)	Robert McElin
5.	(3)	AROUND THE WORLD (A) (2/-)	Sterling
6.	(4)	ISLAND IN THE SUN (A) (2/5)	Feldman
7.	(8)	TAMMY (A) (2/-)	MacMelodies
8.	(9)	LAST TRAIN TO SAN FERNANDO (A) (2/-)	Essex
9.	(7)	WE WILL MAKE LOVE (B) (2/-)	Melcher-Toff
10.	(10)	PUTTIN' ON THE STYLE (B) (2/-)	Essex
11.	(11)	MR. WONDERFUL (A) (2/-)	Chappell
12.	(14)	BYE BYE LOVE (A) (2/-)	Acuff-Rose
13.	(16)	IN THE MIDDLE OF AN ISLAND (A) (2/-)	Morris
14.	(13)	WONDERFUL, WONDERFUL (A) (2/-)	Leeds
15.	(15)	ALL SHOOK UP (A) (2/-)	Belinda Music
16.	(12)	WHEN I FALL IN LOVE (A) (2/-)	New World
17.	(19)	SCARLET RIBBONS (A) (2/-)	Mills Music
18.	(18)	I'D GIVE YOU THE WORLD (F) (2/-)	Macmelodies
19.	(23)	HANDFUL OF SONGS (B) (2/-)	Peter Maurice
20.	(20)	DARK MOON (A) (2/-)	Francis Day
21.	(17)	A WHITE SPORT COAT (A) (2/-)	Frank
22.	(—)	WANDERIN' EYES (B) (2/-)	Bron
23.	(22)	FIRE DOWN BELOW (A) (2/-)	Dash
24.	(21)	START MOVIN' (A) (2/-)	Bradbury Wood
(—)	(—)	MANDOLIN SERENADE (B) (2/-)	Bourne

Two titles "tied" for 9th and 24th positions. (All rights reserved.) A—American; B—British; F—Others.

# TOP JAZZ DISCS

Week Ended September 14, 1957

This week	Last week	Title	Artist	Label	London	Glasgow	Belfast	Manchester	Birmingham	Newcastle	Liverpool	Cardiff	Points
1	3	JAZZ AT OBERLIN (LP)	Dave Brubeck	Vogue	8	2	—	1	2	—	4	1	48
2	1	CHICO HAMILTON QUINTET IN HI-FI (LP)	Chico Hamilton	Vogue	—	3	2	10	1	—	1	—	38
3	2	A SWINGIN' AFFAIR (LP)	Frank Sinatra	Capitol	—	1	1	—	—	1	—	—	28
4	11	MUSIC FROM "SWEET SMELL OF SUCCESS" (EP)	Count Basie	Columbia-Clef	—	6	—	—	7	—	5	3	23
5	9	APRIL IN PARIS (LP)	Count Basie	Columbia-Clef	1	5	—	7	—	—	—	—	20
6	5	CHICO HAMILTON QUINTET (LP)	Chico Hamilton	Vogue	—	7	—	—	5	—	2	—	19
7	8	LAST TRAIN TO SAN FERNANDO	Johnny Duncan	Columbia	—	—	3	2	—	—	—	—	17
8	6	CONCERT BY THE SEA (LP)	Erroll Garner	Phillips	10	—	10	4	—	—	7	—	13
9	14	PUTTIN' ON THE STYLE	Lionel Richie	Pye-Nixa	—	—	4	6	—	—	—	—	12
10a	19	CHARLIE PARKER PLAYS COLE PORTER (LP)	Charlie Parker	Columbia-Clef	7	—	7	—	—	—	8	—	11
10b	20	SWEETS (LP)	Harry Edison	Columbia-Clef	—	—	—	5	—	—	—	—	11
12	—	DIXIELAND CLASSICS (EP)	Fee Wee Hunt	Capitol	—	—	—	—	1	—	—	—	10
13a	—	JAZZ IMPRESSIONS OF THE USA (LP)	Dave Brubeck	Phillips	2	—	—	—	—	—	—	—	9
13b	—	BASIE'S BACK IN TOWN (EP)	Count Basie	Columbia-Clef	—	—	—	3	—	10	—	—	9
13c	—	DUTCH SWING COLLEGE (EP)	Count Basie	Phillips	—	—	—	—	2	—	—	—	9
13d	14	GEORGE LEWIS RAGTIME BAND (LP)	George Lewis	Tempo	—	—	—	—	—	—	—	—	9
17a	—	DOCTOR JAZZ (LP)	Freddy Randall	Parlophone	3	—	—	—	—	—	—	—	8
17b	4	MADSTREAM OF JAZZ (LP)	Gerry Mulligan	Emarcy	—	4	—	—	—	—	10	—	8
17c	—	MUGGY SPANIER DIXIELAND BAND (LP)	Muggy Spanier	Mercury	—	—	—	9	—	5	—	—	8
17d	—	TONIGHT'S JAZZ TODAY (LP)	Bob Brookmeyer and Zoot Sims	Vogue	—	—	—	—	3	—	—	—	8
17e	—	TEAGARDEN—JAZZ GREAT (LP)	Jack Teagarden	London	—	—	—	—	—	3	—	—	8

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART

LONDON—Rolo For Records, E.10; GLASGOW—McCormack's, Ltd., C.2; BELFAST—The Gramophone Shop; MANCHESTER—Hime and Addison, Ltd., and Record Rendezvous; BIRMINGHAM—The Diskery, 5; NEWCASTLE—J. G. Windows, Ltd., 1; LIVERPOOL—Beaver Radio, Ltd., 1; CARDIFF—City Radio (Cardiff), Ltd.

# CALL SHEET

(Week commencing September 22)

**Ronnie ALDRICH and Squadrinaires**  
 Sunday: Pavilion, Bournemouth  
 Thursday: Stafford  
 Saturday: Corn Exchange, Wisbech

**Kenny BALL Jazzmen**  
 Monday: Greyhound, Chadwell Heath  
 Wednesday: Grosvenor Ballroom, Aylesbury  
 Thursday: Alfred's Head, Hainault

**Chris BARBER**  
 Sunday: South Parade Pier, Southsea  
 Monday: Town Hall, Lewisham  
 Tuesday: Royal Festival Hall  
 Wednesday: Town Hall Watford  
 Thursday: Coronation Ballroom, Ramsgate  
 Friday: Eplanade Theatre, Bognor  
 Saturday: Mack's Oxford St.

**Ivy BENSON and Orchestra**  
 Sunday: Arcadia Ballroom, Bray  
 Monday: Palladium Ballroom, Portrush  
 Tuesday: Borderland Ballroom, Muff  
 Wednesday: Eldorado Ballroom, Oldcastle  
 Thursday: County Ballroom, Cashel  
 Saturday: U.S. Base, Upper Heyford

**Acker BILK Paramount Jazz Band**  
 Sunday: Mack's, Oxford St.  
 Monday: White Hart, Acton  
 Tuesday: Jazz Club, Barnet  
 Wednesday: Jazz Club, Calford  
 Thursday: Jazz Club, Feltham

**Owen BRYCE and Band**  
 Wednesday: Highfield House, Maidstone

**Johnny DANKWORTH and Orchestra**  
 Monday: Palais, Hammersmith  
 Friday: Kursaal, Southend  
 Saturday: Town Hall, Petersfield

**Eric DELANEY and Band**  
 Thursday: Prestatyn Holiday Camp, Nr. Rhyl  
 Friday: Queens Rink Ballroom, West Hartlepool  
 Saturday: City Hall, Newcastle

**KIRCHIN Band**  
 Tuesday: Locarno Ballroom, Swindon  
 Thursday: Casino Ballroom, Warrington  
 Friday: Town Hall, Kendal  
 Saturday: Civic Hall, Nantwich

**Cy LAURIE and Band**  
 Sunday-Friday: Atherfield Bay Holiday Camp, IoW  
 Saturday: Peterborough

**Vic LEWIS and Orchestra**  
 Friday: Palais, Stockton  
 Saturday: Unity Hall, Wakefield

**Terry LIGHTFOOT Jazzmen**  
 Sunday: Hippodrome, Derby  
 Wednesday: Carlton Ballroom, Slough  
 Thursday: Mack's, Oxford St.  
 Friday: Locarno Ballroom, Swindon  
 Saturday: Dorking Halls, Dorking

**Freddy RANDALL and Band**  
 Tuesday: Orchid Ballroom, Purley  
 Wednesday: Cliff Pavilion, Dovercourt  
 Friday: Civic Ballroom, Hednesford  
 Saturday: Town Hall, Crews

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

# AMERICA'S TOP DISCS

As listed by "Variety"—Issue dated September 18, 1957

1.	(1)	TAMMY .. Debbie Reynolds
2.	(3)	HONEYCOMB Jimmy Rodgers
3.	(2)	DIANA .. Paul Anka
4.	(3)	THAT'LL BE THE DAY Crickets
5.	(6)	WHOLE LOT OF SHAKIN' GOIN' ON Jerry Lee Lewis
6.	(9)	RAINBOW .. Russ Hamilton
7.	(7)	FASCINATION Jane Morgan
8.	(11)	CHANCES ARE Johnny Mathis
9.	(5)	IT'S NOT FOR ME TO SAY Johnny Mathis
10.	(—)	LOVE LETTERS IN THE SAND .. Pat Boone
11.	(—)	AROUND THE WORLD Victor Young
12.	(10)	GONNA SIT RIGHT DOWN Billy Williams
13.	(—)	STARDUST .. Billy Ward (8) MR. LEE .. Bobettes
14.	(18)	AND THAT REMINDS ME Della Reese
15.	(16)	LOTTA LOVING Gene Vincent
16.	(20)	AROUND THE WORLD Mantovani
(—)	(—)	TO THE AISLE ... Satins
19.	(—)	JUST BETWEEN YOU AND ME .. Chardettes
20.	(—)	AFFAIR OF THE ISLAND Tony Bennett
(—)	(—)	AFFAIR TO REMEMBER Vic Damon

Two records "tied" for 13th, 14th and 20th positions. Reprinted by permission of "Variety"





● FRANK SINATRA



● SARAH VAUGHAN



● DORIS DAY

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

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

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

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

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

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

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

This is a beautiful song and it is given a spine-tingling interpretation by Doris and the orchestra of Paul Weston.

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

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

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

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

by LAURIE HENSHAW

Song: A Ship Without A Sail; Lost In The Stars; It's Got To Be Love; All The Things You Are Poor Butterfly; Let's Take An Old-Fashioned Walk; My Heart Stood Still; He's Only Wonderful; They Say It's Wonderful; My Ship (Mercury MPL6523).

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

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

# POP DISCS

"All The Things You Are" is in the gold medal class. Only briefly is she guilty of those lapses that have tended to mar past performances. The sleeve note gives interesting details of the songs and their composers.

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

THERE is going to be a rush on this one! Sinatra has come up with another real winner. And, as I have said before, I prefer him in "swingin'" mood. This LP should be studied by those doves of overnight "song stars" who attain a transient fame through the employment of some gimmick.

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

ALAN COPELAND: Will You Still Be Mine? How Will I Know (Vogue-Coral 45-Q72277).

"WILL You Still Be Mine?" that attractive composition by Matt Dennis, is here used as a vehicle for some amusing—if not too convincing—impressions of, among others, Peter Lorre, Gary Cooper, Frankie Laine, Billy Daniels, etc. The whole is welded together with a brilliant, swinging accompaniment from the Charles Bud Dant group. The unit's timing and sense of beat are superb. Almost worth getting the record for these factors alone.

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

FATS DOMINO: What Will I Tell My Heart? When I See You (London 45-NL-P8471).

THERE'S an echo of the late Fats Waller in Domino's vocal treatment of "What Will I Tell My Heart."

The gimmicky reverse would be more suited to the caterwauling of Little Richard than the authentic R&B voice of Fats Domino.

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

WHEN Eve Boswell was appearing in the States recently she smartly took the opportunity of commissioning an arrangement from Billy May. Billy took the oldie "The Gypsy In My Soul" and gave it a new look for Eve—who now puts it on record. And the band accompanying is led by Britain's Reg Owen.

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

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

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

orchestration, Jack replied: "The American arrangers create an overall 'picture' in their scores—we do not."

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

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

NAT KING COLE: My Personal Possession/Send For Me (Cap. 45-CL14756).

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

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

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

KATHIE KAY'S appealing and direct style finds an effective outlet in these two songs. Lush accompaniments are provided by Jackie Brown's Orchestra.

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

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

BILL SNYDER and his Magic Piano and Orchestra: That Night Intlude (Bruno, 45-05702).

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

## CAPSULE REVIEWS

BOB BROOKMEYER QUARTET (EP)  
"The Modernity Of Bob Brookmeyer"  
You Took Advantage Of Me; Jamin.  
(Columbia-Clef SEB10068)

IN these 1954 recordings, Bob Brookmeyer's tone is smooth but virile; his enlivening ideas are put over with confidently swinging robustness. Jimmy Rowles's piano re-echo is lasty enough for one to wish there had been more of it.—E. J.

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

PLEASANT but uneventful piano LP by Britain's Dennis Wilson. The sort of jazz for a late-night club. Wilson's occasionally florid piano gets competent support from Jack Llewellyn (gtr.), Frank Clarke (bass) and Bobbie Kevin (drs.).—B. D.

Reissues  
(1—Deleted)  
LOUIS ARMSTRONG ALL STARS—Long Gone (prev. inc. in Philips LP BBL7017, revd. 26 3 55). COUNT BASIE ORCH.—Little White Lies (do. BBR8036, do. 9 4 55). DAVE BRUBECK QUARTET—A Fine Romance (do. BBL1060). DUKE ELLINGTON ORCH.—I Like The Sunrise (from "The Liberian Suite") (do. BBR8000, do. 13 8 55). ERROLL GARNER—Stompin' At The Savoy (do. BBR8002, do. 13 3 55).

551. BENNY GOODMAN QUARTET  
—Everybody Loves My Baby (do. BBL7009, do. 21 5 55). RAMPART STREET PARADERS—Sheik of Araby (do. BBL7013). TEDDY WILSON ORCH with BILLIE HOLLIDAY—I Must Have That Man (do. BBR8061, do. 30 7 55. Vocalist ST11). All now also Philips 10 in. LP BBR8096.



● Eve Boswell



● Nat King Cole


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WOODY HERMAN AND HIS ORCHESTRA (LP)

Blues In The Night (V) (d); My Blue Heaven (V) (g); Blue Flame (A); The Blues Are Brewin' (V) (a); Blue Prelude (V) (e); In The Blue Of The Evening (V) (f); Blue Moon (V) (b); Am I Blue? (V) (c); Under A Blanket Of Blue (V) (i); I Got A Right To Sing The Blues (V) (h); I've Got News For You (V) (j); Between The Devil And The Deep Blue Sea (V) (k).

Woody Herman with three of the "Five Brothers" from the Third Herd. From left: Herman, Dave Madden, Dick Hafer, Bill Perkins.

# Woody Herman —1946 vintage

(Philips 12 in. BBL7134.)

(a)—Herman (alt. voc.); Sam Marowitz (pno.); Sam Rubinowitch (alto); Joe "Fip" Phillips (tr.); John La Porta (bass); Conrad Gozzo, Carrol Lewis, Bob Peck, Chuck Peterson, Al Porcino (tpts.); Bill Harris, Ed Kiefer, Ralph Phillips (tms.); Jimmy Rowles (pno.); Chuck Wayne (str.); Joe Mondragon (bass); Don Lamond (drs.) 19 12 46. Chicago. (Am. Columbia.)

(b)—Herman (alt. voc.); Sam Marowitz (pno.); Sam Rubinowitch (alto); Joe "Fip" Phillips (tr.); John La Porta (bass); Conrad Gozzo, Carrol Lewis, Bob Peck, Chuck Peterson, Al Porcino (tpts.); Bill Harris, Ed Kiefer, Ralph Phillips (tms.); Jimmy Rowles (pno.); Chuck Wayne (str.); Joe Mondragon (bass); Don Lamond (drs.) 19 12 46. Chicago. (Am. Columbia.)

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(f)—Herman (alt. voc.); Sam Marowitz (pno.); Sam Rubinowitch (alto); Joe "Fip" Phillips (tr.); John La Porta (bass); Conrad Gozzo, Carrol Lewis, Bob Peck, Chuck Peterson, Al Porcino (tpts.); Bill Harris, Ed Kiefer, Ralph Phillips (tms.); Jimmy Rowles (pno.); Chuck Wayne (str.); Joe Mondragon (bass); Don Lamond (drs.) 19 12 46. Chicago. (Am. Columbia.)

(g)—Herman (alt. voc.); Sam Marowitz (pno.); Sam Rubinowitch (alto); Joe "Fip" Phillips (tr.); John La Porta (bass); Conrad Gozzo, Carrol Lewis, Bob Peck, Chuck Peterson, Al Porcino (tpts.); Bill Harris, Ed Kiefer, Ralph Phillips (tms.); Jimmy Rowles (pno.); Chuck Wayne (str.); Joe Mondragon (bass); Don Lamond (drs.) 19 12 46. Chicago. (Am. Columbia.)

(h)—Herman (alt. voc.); Sam Marowitz (pno.); Sam Rubinowitch (alto); Joe "Fip" Phillips (tr.); John La Porta (bass); Conrad Gozzo, Carrol Lewis, Bob Peck, Chuck Peterson, Al Porcino (tpts.); Bill Harris, Ed Kiefer, Ralph Phillips (tms.); Jimmy Rowles (pno.); Chuck Wayne (str.); Joe Mondragon (bass); Don Lamond (drs.) 19 12 46. Chicago. (Am. Columbia.)

(i)—Herman (alt. voc.); Sam Marowitz (pno.); Sam Rubinowitch (alto); Joe "Fip" Phillips (tr.); John La Porta (bass); Conrad Gozzo, Carrol Lewis, Bob Peck, Chuck Peterson, Al Porcino (tpts.); Bill Harris, Ed Kiefer, Ralph Phillips (tms.); Jimmy Rowles (pno.); Chuck Wayne (str.); Joe Mondragon (bass); Don Lamond (drs.) 19 12 46. Chicago. (Am. Columbia.)

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# JOHNNY



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

The collection (seven of the tracks are put out for the first time) ranges from ballads to items which would not disgrace an album of Herman's jazz recordings.

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

CHARLIE PARKER (LP)  
"Parker Plays Cole Porter"  
I Got A Kick Out Of You; Just One Of Those Things; My Heart Belongs To Daddy; I've Got You Under My Skin; Love For Sale; I Love Paris.  
(Columbia Clif 12 in. 33CX10085)

Parker (alto); Walter Bishop (pno.); Billy Bauer (str.); Teddy Kotick (bass); Arthur Taylor (drs.) December, 1954. USA. (Norman Granz.)

DOUBTLESS, some of you will say that the violin and flute prevent this record from being jazz. But violinist Dick Wetmore is more than technically good. He has jazz feeling and a sense



Charlie Parker (left) with Dizzy Gillespie.

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# JAZZ

(b), (c), (d)—Basie (pno.); Bill Graham, Royal (altos.); Frank Foster (tr.); Frank Wess (tr.); Duke (tr.); Fowles (bass.); Cullley, Raunald Jones, Thad Jones, Newman (tpts.); Coker, Bill Hughes, Benny Powell (tms.); Greene (str.); Ed Jones (bass); Sonny Payne (drs.). (b) 8/8/55; (c) August, 1955; (d) Autumn, 1955, Do. (Do.).

Previous issues: (b) Columbia Clif LB10022; (c) LB10040.

IT seems a shame that, for one of the very few jazz LPs that are issued these days, something better could not have been found than "Why Not?" and "Fawcety Meeting You."

In "Why Not?" Joe Newman and Paul Quinichette have good solo blows. But this brisk Neal Hefti tune is taken too slowly to get the best out of it.

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

The LP is a mixed bag as well. "April in Paris" (already out on 78), with the stumpy ending, is a gallery fetcher. The mambo might have been all right for Machito, but it doesn't work for Basie. Sonny Payne's fun and games for "Dinner" are (I hope) better seen than heard.

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

"Corner Pocket," one of the band's best efforts to date, is fine proof of this. So is Ellington's "What Am I Here For," though Basie's version doesn't quite match the Duke's.

Other soloists are Joe Newman and Frank Wess (on flute) and Bill Hughes in "Magic"—Edgar Jackson.

NAT PIERCE QUINTET (LP)  
"Chamber Music for Moderns"  
Diety (a); Blues For Jean (a); By The Way (a); If I'm Lucky (a); Pizichio Swing (c); Mi-Fiz (b); Far East (b); No Love, No Nothing (b); Shake Down The Stars (c); Society Jumps (c).  
(Vogue Coral 12 in. LVA9960)

Pierce (pno.); Anthony Ortega (alto, flute); Dick Wetmore (tr.); Oscar Pettiford (bass); Gus Johnson (drs.). (a) 23/1/57; (b) 24/1/57; (c) 25/1/57. USA. (Am. Decca.)

WITH a sense of urgency not always found on the local scene, Phillips follow up their "Jazz Odyssey" with another Rushing album while he is still in our midst.

Again, Rushing shows he is every inch a jazz singer. No

# DIXIE

matter what he tackles, the song comes out jazz; style and voice are direct and hot, allowing for no trace of sentimental flabbiness.

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

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

The song, like Billie, is a great Rushing favourite; and this performance is among those of his recordings which give him the most satisfaction. It is a vocal he can afford to be proud of, and the background—with Clayton's muted trumpet—also serves it well.

"Cool Breeze" he sings his own piece of "Pretty Little Baby" is one of his pop conversation jobs.

"After You've Gone" is an exhilarating swinger for Rushing and the band, with open Clayton and solos from Wells (tmb.), Barefield (cl.), Johnson (tr.) and Kersey (pno.).

The opening "Any Place" is an attractive blues song which Ada Moore sang in the "House Of Flowers" production—introduces a girl singer who will be new to most.

She has a deep, lazy voice and a weird approach to pitching.

BUCK CLAYTON AND HIS ORCHESTRA (LP)  
"Cat Meets Chick"  
Any Place I Hang My Hat Is Home (VM) (a); Pretty Little Baby (VR) (a); I've Got A Feeling I'm Falling (VM) (a); If I Could Be With You (VRM) (a); Ain't She Sweet (a); Any Place I Hang My Hat (VM) (c); You're My Thrill (VM) (b); Between The Devil And The Deep Blue Sea (VM) (b); Gee, Baby, Ain't I Good To You? (VR) (b); Cool Breeze Woman (VR) (c); I Can't Give You Anything But Love (c); The Blues; After You've Gone (VR) (c); Conclusion (c).

(Philips 12 in. BBL7105)

(a)—Session personnel: Clayton (tr.); Eddie Barefield (alto, cl.); Bud Johnson (tr.); Willard Brown (bass); Emmett Berry (tpt.); Dickie Wells (tmb.); Sir Charles Thompson (pno.); Steve Jordan (str.); Aaron Bell (bass); Jo Jones (dm.). Vocals: Ada Moore in (VM); Jimmy Rushing in (VR). (a) 19/3/56; (b) 19/3/55. USA. (Am. Columbia.)

(c)—Session personnel as for (a) except Ken Kersey (pno.) replaces Thompson; Milt Hinton (bass) replaces Bell; Ode Johnson (drs.) replaces Jones. 23/3/55. Do. (Do.). USA.

CONNIE BOSWELL—"I remember when she was plain Connie," says Max Jones.



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

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We'll Be Together Again • How Long Has This Been Going On • Don't Argue • Bag's Groove

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According to Rushing, Ada sings "like Lester plays." This may be so. "Devil," the subsequent versions of "Any Place" and the vocal part of "You're My Thrill" she develops a good jazz feeling—so much so that Rushing reacted one night to her phrasing of the words "Free and easy, that's my style" by turning enthusiastically towards the speaker and replying: "I know what you mean, baby."

"If I Could Be With You" is notable for lushing, for a good duet ending, and for a beautifully phrased muted solo by Clayton who, as usual, performs faultlessly right through the disc.

There is some small talk on the date, for this is supposed to be a story in music, and there are three instrumentals—"Ain't She Sweet," "Blues" and "I Can't Give You"—mainly for Clayton. Buck also shines on "Thrill."

In almost every respect the record is pleasing, though a few people may complain that Ada Moore's vocals fall far short of perfection. For my part, I have played the LP a good many times and it has not come to sound dull; rather it has improved with use.—Max Jones.

DONNIE BOSWELL AND THE ORIGINAL MEMPHIS FIVE (LP)  
When My Sugar Walks Down The Street (V); Say It Isn't So (V); At The Jazz Band Ball; Japanese Sandman (V); Make Love To Me (V); My Honey's Lovin' Arms; Pagan Love Song; Giannina Mia (V); Singin' The Blues; All Of Me (V); I Wish I Could Shimmy Like My Sister Kate; When The Saints Go Marching In (V).

(RCA 12 in. RD7071)

Connie Boswell (voc. in (V)); The "Original" Memphis Five; Jimmy Lyell (leader, cl.); Billy Butterfield (tr.); Milt Mole (tmb.); Frank Signorile (pno.); Gene Traxler (bass); Tony Sbarbaro (drs., kazoo). 18/11/56. USA. (Am. Victor.)

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

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

SAINTS JAZZ BAND (LP)  
Mahogany Has Stems; Blue Turning Grey Over You; How Come You Do Me Like You Do; Willie, The Weeper

Alan Rastorff (pno.); Mace McNamra (tr.); Fred Fisher (tmb.); John Fish (pno.); Nigel Sinclair (str.); Rex Kenworthy (bass); Jack Mills (drs.). 15/9/56. London. (Pat-ophone.)

BRITISH JAZZ bands continue to improve and some of the local records issued today would have been unbelievable five or six years ago.

The Saints is one of our oldest established groups and, while sticking to its original, decidedly traditional policy, has a far greater flexibility and more musicianly approach than in years gone by.

This EP, however, also proves yet again that British rhythm sections in jazz are still lag behind the front lines.

The four-man rhythm team does achieve a fair degree of swing, but is so far unyielding compared with any of the American sections we have heard here over the years.

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

Sign of the session are clarinetist Radcliffe and trombonist Fordy, who both have some good ideas and the ability to play them, particularly in the ensembles.

McNara's trumpet playing has always struck me as rather odd. His accented six and regular intervals remind me irresistibly of a bugler. But his chief trouble is the way he plants each phrase four-square on the beat.

The group's strength is its ensemble playing, which is always neat and quite well integrated.

Of the numbers chosen, "Mahogany Hall" is taken rather too fast and the ensemble sounds remarkably like the Wingy Manone band which recorded "Manone Blues" and "Royal Garden Blues."—Bob Dawson.

BLUES IN THE MISSISSIPPI NIGHT (LP)  
(Nixa Jazz Today 12-in. MJLS)  
"Leroy" (voc. pno.); "Natcher" (voc. str.); "Sib" (voc. harmonica); plus recorded excerpts of other groups and singers. Recorded and edited by Alan Lomax privately. Circa 1942. USA.

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

Like those again, this is a documentary presentation—and not the stuff for everyone. Without doubt the music societies and libraries should buy it; schools could teach a lot of real history with its help; and sociologists would find it a mine of information.

The straight blues lover, too, will enjoy the simple, unadorned and unlearned talk. In fact, when Alan Lomax broadcast the bulk of this material in one of his "The Art Of The Negro" programmes in 1951, it made a profound impression.

It seemed unlikely then, what with the primitive recording and one thing and another, that

voice is warm and vibrant and she can sing with a beat.

The vocals, as pop music more than jazz. "When My Sugar" is just a shade corny: "Say It Isn't So" and "Japanese Sandman" are pleasant in a commercial way; "Giannina Mia," with Connie supplying her own vocal accompaniment, and even a born imitator speaks for her craftsmanship.

On "Tin Roof Blues," musingly "Make Love To Me," both Connie and the band do well. "All Of Me" brings out a feeling likeness to Kay Starr's type of hot singing, and "The Saints" may be useful to those who collect recordings of "The Saints."

The band tracks are cleanly executed Dixieland, spoiled now and again by Sbarbaro's kazoo. Billy Butterfield plays well in an anonymous way, switching on a slight Dixieland mood for "Jazz Band" and "Singin' The Blues."

Mole's trombone, still correct in the fatigable role and supple in the solo, is for me the most interesting item.—Max Jones.



Billy Butterfield switches on a little Dixieland on the Connie Boswell Session.

making Leroy say: "It takes a man to play the blues. To play the blues." Certainly the sense of it is: "It takes a man that had the blues to play the blues." But only one or two sentences need deciphering with the aid of the text.

The three singers, well known from blues records, all sing and play. There is valuable extra music in the shape of interpolated solo and group songs, and powerful blues piano in two remarkable solos and in places behind the voices.

I think there is a sale for this kind of instructive and entertaining "actuality" recording, particularly where folk-music is concerned. So I look forward to the appearance of Lomax's next effort—a collection of penitentiary songs, entitled "Murderers' Home."—Max Jones.

To my ears, most of what they say is, at least, poetically true. I think the text is wrong in

Alan Rastorff (pno.); Mace McNamra (tr.); Fred Fisher (tmb.); John Fish (pno.); Nigel Sinclair (str.); Rex Kenworthy (bass); Jack Mills (drs.). 15/9/56. London. (Pat-ophone.)

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Saturday, 21st September

**ALEX WELSH AND HIS BAND**

Sunday, 22nd September

**ACKER BILK'S PARAMOUNT JAZZ BAND**

Monday, 23rd September

**TERRY LIGHTFOOT'S JAZZMEN**

Tuesday, 24th September

**ALEX WELSH AND HIS BAND**

Wednesday, 25th September

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

Thursday, 26th September

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# JAZZ CLUB CALENDAR

EUROPE'S "HOUSE OF SOUNDS"—The fans are flocking to Jeff Kruger's "JAZZ AT THE FLAMINGO," 33-37, Wardour Street, W.1.

\*TONIGHT (FRIDAY) at 7.30: Tony Kinsey Quintet "the jazz couriers"

\*SATURDAY (21st) at 7.30: "young blood": Jackie Sharpe Sextet

\*SUNDAY (22nd) at 7.30: Don Rendell Sextet Tony Kinsey Quintet

\*WEDNESDAY (25th) at 7.30: "the jazz couriers" Tony Kinsey Quintet

compers: Tony Hall, Bill Curtis

Membership: Combined "Flamingo" Florida till Dec. 31, 1957—ONLY 5/-, P.O., s.a.e., 2, Woodlands, North Harrow, Middx.

ANOTHER SENSATIONAL SESSION at Jeff Kruger's FLORIDA CLUB, Cafe Ansia, Leicester Square.

\*SATURDAY (21st) at 7.30: The bill that can't be bettered: DON RENDELL SEXTET

TONY KINSEY QUINTET Your compers: Bill Curtis.

Keep in that "come early" groove! Rik Gunnell and Tony Harris

present the best in jazz at Club "M" at the Mapleton Restaurant, Coventry Street, W.1.

FRI., 8-11.30: Jazz fans most popular session, where Allan Ganley's Trio plays with Joe Harriott. Plus the Whittie Quartet featuring the Eddie Thompson Trio. Guest stars: Bobby Orr, Harry Klein.

SAT., 7.30-11.30: Welcome back to Town, Buddy Featherstonhaugh Quintet with Bobby Welles, Kenny Wheeler, etc. Britain's best modern jazz quartet: Joe Harriott plays with the Allan Ganley Trio featuring Sammy Stokes, Stan Jones.

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

SUN., 7.30-11: Johnny Dankworth apologises for last week (man, that Asian flu), but he's here this week with the Ganley Trio, Stokes, Jones and the dynamic Joe Harriott. Tommy Whittie's Quartet, Eddie Thompson Trio, completes a wonderful bill.

CLUB Rock-'n'-roll at the luxurious HALEY Mapleton, with "Lo and THURS., the Ravin' Rockers and 8-11 Sunday afternoon, 3-8 p.m.

\*FRIDAY (TONIGHT) A BALL AT ST. MARY'S HALL, Hotham Road, Putney. Jazz by ALAN LITTLEJOHNS' BAND, plus Melodisc's Soho Skiffers. Eightish till lateish.

A BIG CROWD is confidently expected this week to hear the new DAVE CAREY JAZZBAND, at the STREAMHAR PARK HOTEL, MITCHAM LANE, 7.30.

ABOUT 8.30: PETER BURMAN presents DILL JONES TRIO with DIZZY REECE.—El Toro Club (Finchley Road Station).

A BRUCE TURNER JAZZ COCKTAIL, at Mac's, 41, Ot. Windmill Street, 12.30-2 p.m.

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

ALL CHEAM memberships valid, THAMES HOTEL, Hampton Court; MIKE DANIELS DELTA JAZZMEN. Listen, Jive, Licensed, 8-11 p.m.

FRIDAY—contd.

AT THE SKIFFLE CELLAR, 49, Greek Street, 7.30-11 p.m.: THE 219 SKIFFLE GROUP and THE RICK RICHARDS GROUP.

BIRDLAND, Denlow Studios, Gladwell Heath, every Friday, 7.30-11.30. Licensed bar. This week: REX MORRIS.

CLUB MEMPHIS, British Legion Hall, Edmonton; Ed Robinson Quintet, plus Skiffle.

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

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

DARTFORD: GEORGE WOODING'S JAZZMEN.—Bull Hotel.

EALING: The famous SOUTHERN STOMPERS.—"Fox and Goose" (near Hanger Lane Station).

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

RIVER CITY JAZZMEN, "King Alford," Bellingham, 190 bus route.

SUTTON JAZZ CLUB, Red Lion; BRIAN WHITE'S MAGNA JAZZBAND.

THE BEST OF TRAD., the best of SWING—MAINSTREAM with Bruce Turner JAZZ BAND.—Kington Jazz Club (over Burton).

THE TAILGATE SIX at the White Hart Lane Jazz Club, St. John's Hall, Cambridge Road.

WHITELINERS JAZZBAND, St. Matthew's Hall, Lincoln Road, Enfield.

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

SATURDAY

ADDESTONE: SONNY MORRIS JAZZMEN, plus Zephyr Skiffle Group.

AGAIN AT THE SKIFFLE CELLAR, 49, Greek Street, 7.30-11 p.m.: THE SUPERB OLD TIMERS, plus the Spacemen and guests.

ALBION GROVE, Stoke Newington: Rock with MANNY HOWARD and his Maniacs, plus guest artists, 7.30-11. Licensed bar. Skiffle competition.

ALL NIGHT JAMMING at CLUB BOHEMIA: BRUCE TURNER, BILLY RICHARDS BOHEMIA MAINSTREAMERS, etc.—49, Greek Street, 11.30 onwards.

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

COOK'S FERRY INN, Angel Road, Edmonton: Return by request.

THE IAN BELL JAZZMEN THE IAN BELL JAZZMEN

CY LAURIE Jazz Club, Ot. Windmill Street opposite Windmill Theatre, 7.15-10.45; GRAHAM STEWART'S SEVEN with ALAN ELSDON, plus COTTON PICKERS SKIFFLE GROUP.

HARRINGAY JAZZ CLUB: BOURBON STREET RAMBLERS and Skiffle Group. See also Wednesday.

JAZZ AT THE DORIC: BETTY SMITH QUINTET, HARRY WALTON AND HIS BAND, Maurice Burman, 5 Doric Ballrooms, Brewer Street, W.1.

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

REOPENING SATURDAY, SEPT. 28, BEKENHAM JAZZ CLUB, Harvey Hall, Fairfield Road; DICK CHARLESWORTH BAND, S. London Jazzband Champions.

RICHMOND: PARKSIDE JAZZMEN.—Community Centre.

RICKMANSWORTH: The famous SOUTHERN STOMPERS.—Oddfellows Hall.

WEST LONDON JAZZBAND, W.5 Skiffle, Denham Village Hall, near Uxbridge, 7.30-10.30.

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

WOOD GREEN: ACKER BILK'S PARAMOUNT JAZZBAND.

SUNDAY

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

AT THE SKIFFLE CELLAR, 49, Greek Street, 7.30-11 p.m.: THE FABULOUS CITY RAMBLERS and the Martians. Guest artist: STEVE BENBOW.

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

COOK'S FERRY INN, Angel Road, Edmonton: By request, following their big successes.

the Midland television stars, BRIAN WOOLLEY'S JAZZMEN BRIAN WOOLLEY'S JAZZMEN

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

DICK CHARLESWORTH'S JAZZ BAND, Derby Arms, E. Sheen.

HOT CLUB OF LONDON, 7 p.m.; TEDDY LAYTON AND HIS BAND.—Shakespeare Hotel, Powis Street, Woolwich.

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

ORANGE TREE opposite Richmond Station: Just Jazz Quintet.

PARK LAKE Jazz Club, Croydon; SETH MARSH'S JAZZBAND, JOSIE STAHL, 7.30. Admission 3/-.

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Listen, Jive Licensed, 7-10 p.m.

REOPENING: FREE MEMBERSHIP! Omega Jazz Club, Viaduct, Hanwell, with Mitz Mitton's New Orleans Jazzmen and Westcott Skiffle, this Sunday, 7.30. Members 2/-.

SOUTHEND JAZZ CLUB, Grand opening September 22, 8-5.30 p.m., Arlington Hall, Leigh-on-Sea; DICKIE BISHOP SKIFFLE GROUP, ACKER BILK'S JAZZBAND.

STAINES: CHARLIE GALBRAITH'S Dixielanders, Ashvalley Skiffle.—Boleyn Hotel, 7.30. Next Sunday: ALAN LITTLEJOHNS' Dixielanders.

WOOD GREEN: ERIC SILK'S SOUTHERN JAZZBAND, Intermission: The Dauphin Jazzband.

MONDAY

ACTON: ACKERTON!! ACKER BILK!!! Europe's finest traditional band Jazz in luxury, commencing tonight.—"White Hart," ACTON (repeated) ACTON, 7.30 p.m.

AT RUISLIP, "BLUE CIRCLE": TOMMY WHITTE QUARTET, Tony McKane Quartet, 8-11 p.m.

AT THE SKIFFLE CELLAR, 49, Greek Street, 7.30-11 p.m.: THE AMAZING EDEN STREET GROUP, together with the Pirates.

CY LAURIE Jazz Club; BRIAN TAYLOR HOT SEVEN, 7.15-10.45.

DICK CHARLESWORTH'S JAZZ BAND, Wandsworth Town Hall.

KINGSBURY BATHS: SONNY MORRIS JAZZMEN.

MARYLAND JAZZ CLUB, East Dulwich Hotel, Goose Green, 8 p.m.

NEW DOWNBEAT CLUB, Manor House (opposite Tube), N.4; DIZZY REECE plus JACKIE SHARPE SEXTET, 7.30-11. Licensed bar.

PORCUPINE JAZZMEN, plus two Old Timers, Denny Carter and Joey. Also skiffle competition—all groups welcome. Appl. Saturday and Monday, Thames Hotel, Hampton Court.

SOUTH ESSEX RHYTHM CLUB, Gresham, Chadwell Heath; KENNY BALL CHICAGOANS.

TUESDAY

AT SOUTHALL, "White Hart": The "JAZZ COURIERS," with Ronnie SCOTT, Tubby HAYES.

AT THE SKIFFLE CELLAR, 49, Greek Street, 7.30-11 p.m.: THE FABULOUS CITY RAMBLERS and the Colin Bourner Group.

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

BROMLEY, KENT, "White Hart," REOPENING: TERRY LIGHTFOOT'S JAZZMEN, 7.30-10.30 p.m.

CROYDON JAZZ CLUB: Skiffle session, PETE CURTIS QUARTET, Nomad and Cravat Groups.

CY LAURIE Jazz Club; BILL BRUNSKILL'S JAZZMEN, 7.15-10.45.

EASTCOTE, CLAY PIGEON, Field End Road; ALAN DALE'S JAZZIN' BABIES, Ted Wood's Skiffle.

HARROW JAZZ CLUB, British Legion Hall, Northolt Road, South Harrow; SANDY BROWN'S BAND.

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RECORD CLUB, modern and mainstream jazz, every Tuesday. Licensed, Stoke Newington.—Write to Croft, 10, Foulden Road, Stoke Newington.

WHITE HART, ACTON: Dixie-Mainstream: presented by the Prelude Six, plus Skiffle.

WOOD GREEN: GRAHAM STEWART'S SEVEN.

WEDNESDAY

A BLOW for freedom tonight at Putney: ALAN LITTLEJOHNS' Band "I" be unleashed again at the White Lion.

AT THE SKIFFLE CELLAR, 49, Greek Street, 7.30-11 p.m.: THE COTTON PICKERS and the West Five. Guests: Shirley Bland and Jim Macgregor.

AT THE "TIGER'S HEAD," BROMLEY ROAD, CATFORD, 8 p.m.: South London Jazz Club presents ACKER BILK'S PARAMOUNT BAND.

CLUB PERDIDO presents STAR-ALTYST BRUCE TURNER.—"Fox and Hounds," Kirkdale, Sydenham.

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

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

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

FARNHAM, Church House; KEN COLYER'S JAZZMEN.

HARRINGAY JAZZ CLUB: BOURBON STREET RAMBLERS, Wednesday, October 2; KEN COLYER'S JAZZMEN.

MIKE DANIELS Delta Jazzmen, "White Hart," Southall.

PURLEY HALL: South London Champions, DICK CHARLESWORTH'S JAZZBAND.

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

THURSDAY

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AT THE CROWN, Twickenham: Just Jazz Quintet.

AT THE SKIFFLE CELLAR, 49, Greek Street, 7.30-11 p.m.: THE PETE CURTIS FOUR and the Nomads. Guests: RED SULLIVAN and JOHN HASTED.

BARKINGSIDE, ILFORD, "Old Maypole," Pencepiece Road; JOE HARRIOTT plays with ALLAN CANLEY TRIO.

JAZZ AT THE DORIC: BETTY SMITH QUINTET, DILL JONES TRIO, Maurice Burman, 7.30, 4/-.—Doric Ballrooms, Brewer Street, W.1.

THURSDAY—contd.

CY LAURIE Jazz Club; BRIAN TAYLOR HOT SEVEN, 7.15-10.45.

KINGSTON (over Burton); SONNY MORRIS JAZZMEN.

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

ROCK-'N'-ROLL: Alan Gold and his Gold Diggers, September 26 "White Horse," Church Road, Widen. Enter our skiffle contest.

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# MODERN MUSIC CLUB

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FRI., SEPT. 20,

# Don't blame TV technicians for poor sound

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

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

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

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

### Unco-operative

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

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

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

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

mediately kills "presence" and makes a good balance more difficult.

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

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

### Wrong end

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

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

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

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

### Needle time

I WAS surprised that your contributor and our member Maurice Burman could use such a title as "Give Us More Disc Shows."

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

## LETTERS TO THE EDITOR

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

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

Or does he want this country to follow in the steps of America which virtually employs no live musicians in radio, and does he not know that American musicians would give almost anything for the possibility of an agreement which would restrict the use of records in their country?—*Arthur Gibson, Acting Secretary, Musicians' Union, 29, Catherine Place, Buckingham Gate, S.W.1.*

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

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

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

### Mistaken

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

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

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

### Lethal

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

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

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

Why the artists' and musicians' professions have not taken legal action in cases of electrocution due to apparatus known to be lethal in certain circumstances, I do not understand.—*F. A. Braine, Kingsbury, N.W.9.*

## David Whitfield's new fans

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

And all because his present stage offering is a first-class Variety act. No longer is he content to offer just a string of recording hits. He introduces them, of course, but only when they fit into the picture.

David is at Manchester Palace for two weeks as the star of Bernard Delfont's "Light Up The Town," which last Saturday ended its summer season at

Southsea. And Monday's first-house audience gave him a tremendous welcome—not in adolescent screams and shouts, though there were a few, but in honest, solid applause.

In a show which included the King Brothers, comedians Harry Worth and Billy Dainty, and a really sensational acrobatic dancer in Betsy Ross, it is invidious to make comparisons. But I must say a word about Audrey Jeans, the complete music-hall artist, who on Monday fully earned her great reputation.—*Jerry Dawson.*

### Ronnie stays the pace

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

Following the summer at Portsmouth the show is this week at Manchester Hippodrome, and Ronnie is up to the neck from the word go. All told he sings 15 numbers.

Audiences at nude shows are notoriously reticent in their applause and laughs for orthodox acts. But Ronnie, along with comedians Syd and Max Harrison, cute juggler Judy

Moxon, and Fred Atkins, a ventriloquist with a clever pay-off gimmick, defies that rule.—*Jerry Dawson.*

### Skiffle for teenagers

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

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

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

As this was a "teenage" show there were, of course, two skiffle groups. My views on skiffle have caused enough trouble, so I will deal with them purely as Variety acts.

On that basis, Dickie Bishop and his Sidekicks won an easy victory over the City Ramblers.

Bishop's group looked smart, had a wider choice of numbers, and seemed to be enjoying themselves. Sidekick Don Wilson, incidentally, uses an electric bass and doubles on tuba.—*Bob Dawbarn.*

## McDevitt Skifflers go into uniform!

BELFAST singer Shirley Douglas made her debut with the Chas McDevitt Skiffle Group at the reopening of the New Ballroom, Guildford, on Saturday.

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

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

DUBLIN.—Jack Barrett has signed for another season at Seapoint Ballroom, Galway, next summer. Dublin now has three regular weekly skiffle sessions—Wednesday at Flynn's Restaurant, Thursday at Ren's Parlour, and Friday at the 55 Club.

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

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

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

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

### NEWSBOX... by Jerry Dawson

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

GLOUCESTER.—The Charlie Brown Jazz Band is featured each Tuesday at India House.

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

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

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

BOGNOR.—Ivor Kirchin starts the name band season at the Rex Ballroom tonight (Friday). Monthly concerts at the Esplanade Theatre continue with Chris Barber (29th) and Mick Mulligan (Oct. 20).

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

BATH.—Drummer-leader Joe Daniels opens for the winter season at the Regency Ballroom after his summer residency at Butlin's, Skegness. He will feature an 11-piece Dixie band.

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

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

SCOTLAND.—Presenting David Hughes will be heard in the Scottish Home Service on Tuesday (24th).

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# BASIE ASKS MU TO LIFT TV BAN

'Special' treatment



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

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

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

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

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

**Basie dates**

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

**Dublin concert**

Basie then goes to the Theatre Royal, Dublin (25th), Gaumont, Rochester (26th), Davis Theatre, Croydon (27th), St. Andrews Hall, Norwich (28th), Star Cinema, Scunthorpe (29th), St. Andrews Hall, Glasgow (30th), and the Usher Hall, Edinburgh (31st).

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

**Skiffle Spot**



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

## It's that MANN again

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

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

**Meet the Bands**

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

Saxist Bill Llewellyn was judged to be the outstanding musician of the night. Leader of the Kim Gordon Group, Bill also wrote the arrangements for Edgar Harrison's Band, which was placed third.

The South Britain (East-ern) Regional Final will be held on Tuesday (24th) at the Town Hall, Islington.

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

## Frank Horrox is leaving Heath

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

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

**Pre-tour TV**

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

On November 2 the band will play a concert, specially arranged by Gene Norman for the British Colony in Hollywood, at the Civic Auditorium, Pasadena.

The tour ends on November 12 and the band will be home for a TV appearance with Winifred Atwell on November 17.

**MUSIC DIRECTORS ELECT OFFICERS**

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

**MELODY MAKER**

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## LITA ROZA GOES INTO HOSPITAL

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

Her place was taken over by singer Ronnie Carroll.

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

**TELEVISION BOW**

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

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