

Melody Maker

OCTOBER 5, 1957

World's Largest Sale

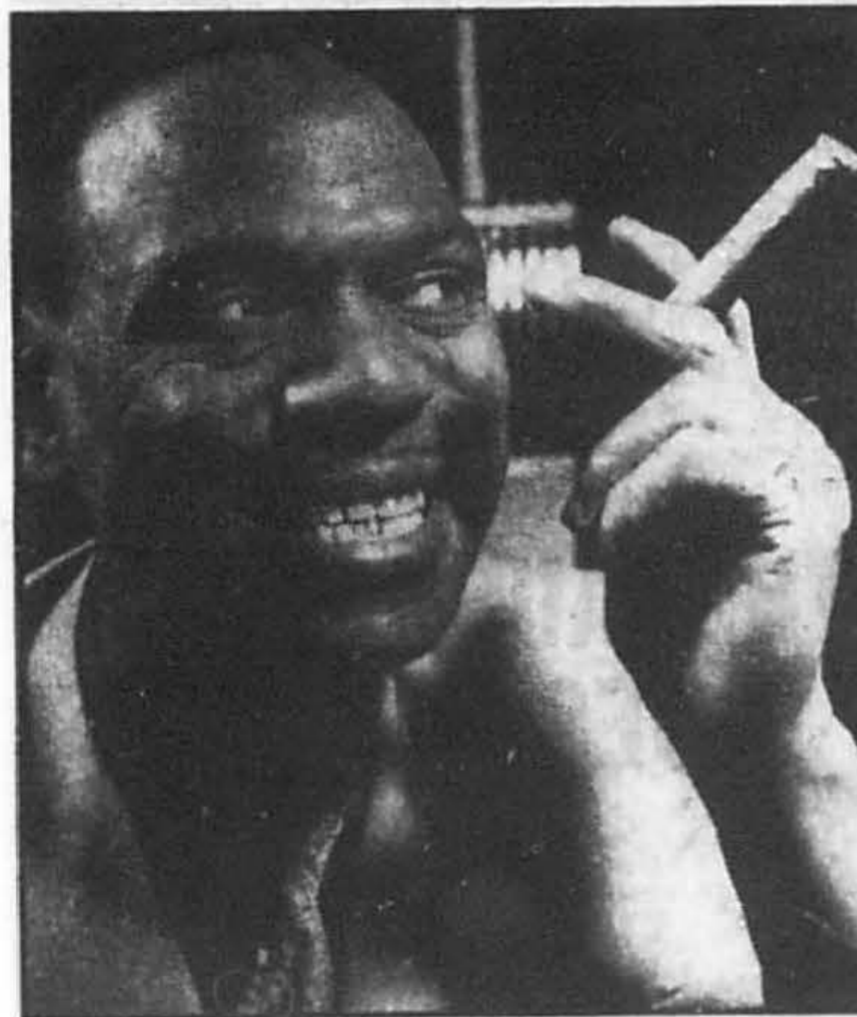
EVERY FRIDAY 6d.

8-Page
LP Guide

Free—Inside

HAMPTON BAND TOUR IN JANUARY

BIG T BREAKS RECORDS



JACK TEAGARDEN and **Earl Hines** broke all box-office records for visiting American bands when they opened their provincial concerts at St. Andrews Hall, Glasgow, on Monday. Some 3,000 fans packed the Hall to hear the two jazz greats and their all-stars—**Peanuts Hucko** (clt.), **Max Kaminsky** (tpt.), **Jack Les-**

berg (bass) and **Cozy Cole** (drs.). The group was "blown in" by members of the **Chris Barber**, **Mick Mulligan** and **Sandy Brown** bands on arrival at London Airport on Friday, and opened the tour at the Royal Festival Hall on Saturday. (More pictures and reviews on centre pages.)

RUSS HAMILTON MAKES IT A MILLION

RUSS HAMILTON will be presented with a golden disc in Jack Payne's BBC-TV programme, "Off The Record," tonight (Friday). It will mark the sale of a million copies of his Oriole record, "We Will Make Love" and "Rainbow." He wrote both tunes under his own name, **Ronnie Hulme**. Immediately after his appear-

ance in "Off The Record," **Russ** leaves for TV shows in America. He is only the sixth British artist to receive a golden disc and is the first to sell a million of his first record.

It is a fantastic achievement for the 24-year-old ex-Butlin "Redcoat," discovered only last March.

His latest record features two more of his own compositions, "Wedding Ring" and "I Still Belong To You." "Wedding Ring" is selling

best in Britain, but the backing is more popular in the States. The same thing happened with his first disc. "Rainbow" reached the sixth place in the American Hit Parade, but "We Will Make Love" was the favourite over here.

MJQ TO TOUR FRANCE

After its three-week British visit, starting on November 30, the Modern Jazz Quartet will tour France for two weeks.

BUS LIFT FOR CONCERT FANS

LONDON TRANSPORT will operate a special late-night bus service after the Lionel Hampton mid-night matinee at the Royal Festival Hall on Oct. 15. Special late buses will be run from all routes operating from Aldwych, Strand and Waterloo.

Judy Garland disc—made in Britain

JUDY GARLAND will cut two sides for Capitol on October 10, the day after she arrives in London for her season at the Dominion Theatre. One number, "I'm So Glad To Be Back Again In London," has been specially written for her and will be used to open her stage show. The disc will be rushed through to coincide with her opening at the Dominion on October 16.

GERALDO TO PLAY AT ROYAL PERFORMANCE

The **Geraldo Orchestra** has been chosen to play for the Royal Film Performance of "Les Girls" on November 4 at the Odeon, Leicester Square.

After his sole date

From **REN GREVATT**
NEW YORK, Wednesday.—**Lionel Hampton** told me today that he expects to make a second nationwide tour of Britain in January.

He will discuss the plans when he makes the 6,000-mile round trip to appear at a charity concert at London's Royal Festival Hall on October 15.

Midnight show

This concert, a midnight matinee, is in aid of Christian Action's South African Treason Trial Fund. The proceeds will help opponents of apartheid arrested in South Africa.

Ham sent this message to MM readers: "Man, I'm really looking forward to playing with those English all-stars like **Johnny Dankworth** and **Humphrey Lyttelton**.

"It will be a fast trip for a
Back Page, Col. 2

I'll string along with—Jayne!



Jayne Mansfield played violin to nine million ATV viewers last week-end on "Sunday Night At The Palladium." And immediately the show ended, MM cameraman **Ron Cohen** took this exclusive picture of **Jayne**—with her violin—talking to American singer **Allen Jones**, who also appeared in the show.

Man on fire

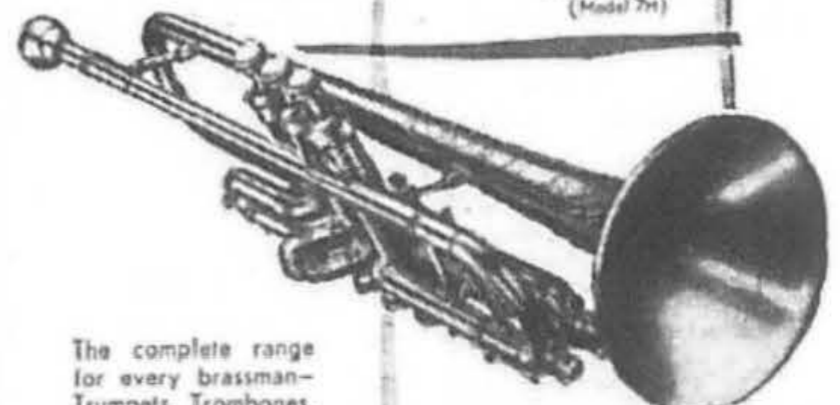
BILL McDONALD, clarinetist with the American jazz group, the **Firehouse Five Plus Two**, is on holiday in London. On Thursday he visited the **Cy Laurie Club** and sat in with the **Brian Taylor Hot Seven**.

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Karen for States

Singer **Karen Greer** is likely to visit the States for the first time next month. She will then go to Belgium, where she appeared 18 months ago. **Karen** opens for two weeks at London's Society Restaurant on October 14.

THE EXCLUSIVE NEWS AND VIEWS FROM AMERICA

Films that will rock

PLENTY of heavy activity is shaping up on the rock-'n'-roll movie front for the U.S., Canada, England and other swinging centres of the world.

First is the new Alan Freed film, "Mr. Rock and Roll," scheduled for immediate U.S. release and soon to be seen in Britain.

This one features Teddy Randazzo, Little Richard, Clyde McPhatter, LaVern Baker, Chuck Berry, Ferlin Huskey, the Moonglows, Frankie Lymon (with the Teen-Agers here, though he has since broken with them), Brooke Benton, Miss Shaye Cogan and the swinging Lionel Hampton band.

Thin story line, plenty of corny lines and situations, but plenty of the Big Beat, which will please teenage fans the most.

Deejays, too

NEXT in the movie line-up is "Jamboree," which features a tremendous cast of rock-'n'-roll stars plus some of the biggest disc jockey names in the world, including Jack Jackson, Jack Payne and Chris Howland.

The talent includes Count Basie and Joe Williams, Fats Domino, Charlie Gracie, Jerry Lee Lewis, Buddy Knox, Jim Bowen, the Four Coins, Jodie Sands, Carl Perkins, Louis Lymon (Frankie's brother) and the Teen Chords, Slim Whitman, Frankie Avalon and Ron Colby (billed as the Presley of Latin-America).

The Big Beat

UNIVERSAL International, meanwhile, is now filming another picture in this field, to be entitled "The Big Beat." And another, now in preparation, will highlight the country music field.

The picture is entitled "Country Boys," and will be made by the producers of "Mr. Rock and Roll." Ferlin Huskey and Faron Young have already been signed.

Juli Andrews LP for the children

Juli Andrews and Martyn Green, two of Britain's greatest gifts to the Broadway scene, have just completed a recording of a children's LP, "Tell It Again," for Angel Records.

Nursery rhymes and other songs of "sense and nonsense" are included.

Miss Andrews is the star of "My Fair Lady" and Green is the well-known Savoyard. She also appeared on the CBS spectacular, "Crescendo," on Sunday (29th).

For Dickie, read DICK Valentine

From REN GREVATT

NEW YORK, Wednesday.—From now on, Dickie Valentine is going to be known as just plain Dick Valentine—at least in America.

London Records have decided this after reports from dealers, distributors and field men that the artist could be sold better with the more masculine, less child-like name.

At dinner along with London's Walt McGuire, Valentine told me he agrees with the idea. "My records have not been big over here, you know, and perhaps this change will help me," Dick said.

Shopping tour

THE Valentines, Liz and Dick, spent their first few days here shopping and just looking around.

The charming, dark-haired Mrs. Valentine, though thrilled to see New York, admitted she was looking forward to some rest and possibly some swimming.

The couple will be on the West Coast for a week, where they will stay with their friend Guy Mitchell.

They also expect to see Lawrence Welk while in California and it's possible that Dick may make an appearance on one of Welk's TV shows.

Deejay visits

MEANWHILE, no definite TV commitments have yet been set for Valentine. He is officially here on holiday and in fact came without a working permit.

He has been assured of getting one if the right TV offer arises. London is setting up a disc jockey tour for the singer upon his return from the coast and the label will soon issue the Valentine version of the tune "Just in Time," from the show "Bells Are Ringing."

It was also indicated that Valentine will return to the States in March, 1958, to do a stint at the Desert Inn, Las Vegas.

Winning way

NAT "KING" COLE, who has been fighting his own personal battle against segregation during the summer, appears to be moving in the right direction.

The National Broadcasting Company and a host of top stars

It's more masculine

have been in Cole's corner all along. His show has been unsupported for most of the summer.

Now NBC's faith is paying off in terms of a number of sponsors on a regional basis. Already the Cole show is being sponsored in eight cities.

Most significant time purchases are those of Gunther Beer in Washington and Baltimore, both of which though Northern in climate, are Southern in tradition.

Belafonte waits

HARRY BELAFONTE, originally set to open at the Waldorf Astoria Hotel on September 19, has delayed his opening till November 21.

Illness in connection with the

singer's recent eye surgery, forced the change.

Bombshell

MOST important new disc entry of the week: The glamorous Marlene Dietrich. The famous star has made her pop single record debut on Dot Records with a wonderfully satisfying pair of sides.

The blonde bombshell grandmother scores impressively with a melancholy, minor-keyed opus of mid-European background, called "Another Spring, Another Love."

The flip side is a revival of an old favourite, "Near You."

Familiar sound

MANTOVANI's newest record "Let Me Be Loved" just released here, is already being called the follow-up hit to his "Around The World," by America's top disc jockeys.

The record, which is the theme from the movie, "The James Dean Story," includes the familiar trumpet sound, which became the trademark of the "Around The World" disc.

Attempt to 'axe' Louis Armstrong

From BURT KORALL

NEW YORK, Wednesday.—As a result of Louis Armstrong's blast against President Eisenhower's policy over the Little Rock crisis, one sponsor immediately tried to axe Louis Armstrong from a TV show.

The Edsel division of the Ford Motor Company politely suggested to CBS-TV that "Satch"—a controversial figure—be eliminated from the cast of the Bing Crosby-Frank Sinatra spectacular on October 13.

All rumour

In spite of all the hassle during the week concerning Armstrong, he appeared on Sunday in "Crescendo," the first CBS spectacular of the Fall season.

The sponsor—DuPont—ignored all the "noise" in the newspapers.

According to Armstrong's manager, Joe Glaser, there is no truth to any of the rumours. "Armstrong will appear on all shows he has been contracted for," he told me.

On Wednesday Howard Lucraft cabled from Hollywood that Fords deny suggesting that Armstrong be eliminated from the show.

A 'Lucky' trip

JAZZ tenorist Lucky Thompson, who spends much of his time in Europe these days, will open at the Club National in Stockholm, Sweden, on October 9.

Jottings

BLUES singer Jimmy Witherspoon, who made a fine album for Atlantic Records recently, has been signed by RCA Victor. . . . Benny Goodman and his Trio will guest on the Perry Como TV show on October 19. . . . Sammy Davis, Jun., just com-

DATELINE: DUBLIN

Skiffle spreading through Ireland

DUBLIN, Wednesday.—Plans are being made to form a national skiffle organisation. Jimmy Graham, who ran a skiffle group in London called the Rhythm Kings, has decided to form a skiffle federation to organize all small groups.

He started a second group of Rhythm Kings some months ago, and with the co-operation of ballroom manager Eddie Downey opened a skiffle club in the Astoria Ballroom this week.

Negotiations are in progress for the Rhythm Kings to go on tour with the Jack Cruise show next month.

Home, Sweet Home

Singer Louis Mullen is home on a short holiday and is guesting at the Crystal Ballroom this week. He has been working for a Chicago TV station for two years.

Also due for a return to her original spot at the Crystal is Rose Brennan, who has been contracted for a number of guest appearances.

Dates with the Stars

- (Week commencing October 6)
- Billie ANTHONY
Week: Palace, Manchester
 - Kenny BAKER
Season: Central Pier, Blackpool
 - John BARRY Seven
Week: Royalty, Chester
 - Shirley BASSEY
Week: Empire, Leeds
 - Max BYGRAVES
Season: Palladium, W.
 - Alma COGAN
Week: Empire, Finsbury Park
 - Jim DALE
Week: Palace, Leicester
 - DEEP RIVER BOYS
Week: Hippodrome, Birmingham
 - Johnny DUNCAN
Week: Empire, Nottingham
 - Billy ECKSTINE
Week: Hippodrome, Manchester
 - FOUR JONES BOYS
Season: North Pier, Blackpool
 - FRASER HAYES Four
Week: Empire, Glasgow
 - Morton FRASER'S Harmonica Gang
Season: North Pier, Blackpool
 - The GOOFERS
Season: Palladium, W.
 - Ronnie HARRIS
Week: Empire, Edinburgh
 - Frank HOLDER
Week: Empire, Nottingham
 - Allan JONES
Week: Empire, Sheffield
 - KING Brothers
Season: Empire, Liverpool
 - Dave KING
Week: King's, Southsea
 - KORDITES
Week: King's, Southsea
 - Desmond LANE
Week: Royalty, Chester
 - Chas McDEVITT
Sunday: Colchester
Week: Empire, Sunderland
 - Ruby MURRAY
Season: North Pier, Blackpool
 - Larry PARKS
Week: Empire, Chiswick
 - Joan REGAN
Season: Palladium, W.
 - Jimmy RUSHING
Sunday: London Coliseum
 - Anne SHELTON
Season: Queen's, Blackpool
 - Jack TEAGARDEN
Sunday: London Coliseum
Monday: Colston Hall, Bristol
Tuesday: Town Hall, Birmingham
Wednesday: Town Hall, Birmingham
Thursday: City Hall, Sheffield
Friday: Sophia Gardens Pavilion, Cardiff
Saturday: Winter Gardens, Bournemouth
 - THREE DEUCES
Season: Central Pier, Blackpool
 - THREE KAYE Sisters
Season: Palladium, W.
 - THREE MONARCHS
Season: Prince of Wales, W.
 - Frankie VAUGHAN
Week: Empire, Glasgow
 - VIPERS
Week: Palace, Leicester
 - Nancy WHISKEY
Week: Royalty, Chester
 - David WHITFIELD
Season: Empire, Liverpool

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THE AUDIO FAIR GOES NORTH

AN Autumn Audio Fair, at which the latest Hi-Fi record reproducing equipment and components will be shown, is to be held at the Grand Hotel, Harrogate, on October 25, 26 and 27.

Readers wishing for free tickets for this event should apply to: MELODY MAKER, 24, Oxford Road, Manchester, 1, enclosing stamped and addressed envelope.

NEWSBOX . . . by Jerry Dawson

BRIDLINGTON. — Charles Smitton will lead a 14-piece band at the Spa Royal Hall during the 1958 and 1959 summer seasons.

MORECAMBE. — After four years at Middleton Tower Holiday Camp, Ronnie Caryll will spend the 1958 summer season at the Olympia Ballroom, Scarborough.

GLASGOW. — Vocalist Helen Thompson has joined Billy McGreggor at Barrowland Ballroom. . . . The Downbeats Skiffle Group which shortly goes to Edinburgh for the Scottish finals of the International Skiffle Contest, has a date on Scottish TV on October 7 in "Fanfare."

N. IRELAND. — Chris Barber's Band with Ottile Patterson is to play three nights (October 14-16) at the Floral Hall, Belfast. . . . Humphrey Lyttelton's band is booked for Derry and Belfast on their Northern Ireland Tour, November 17-19. . . . Belfast's Muskrat Ramblers are to play at the Federation of Girls Clubs' Jazz Ball tonight (Friday) in Groomsport House, County Down.

SOUTH COAST. — Eddie Mendoza will lead a quartet at Butlin's Ocean Hotel this winter. . . . Len Willoughby started his sixth winter at the Pier Ballroom, Eastbourne, on Wednesday. . . . Ronnie Smith and his Orchestra, winners of the recent MM

contest at Islington, starts a series of "strictly ballroom dancing" sessions at the Dome, Worthing, tonight (Friday).

BIRMINGHAM. — Sylvia Darling, former vocalist with Fred Newey and his Orchestra at the Casino, has joined Les Moss at the Carlton Ballroom, Rochdale. . . . Baritone saxist Harry Klein guests at tonight's (Friday) opening session of the "Jazz at the Crescendo" club at the Sydenham Hotel. . . . Leonie Page televises in ATV's "Lunch Box" from Birmingham during the week of October 21.

POTTERIES. — The Cyril Stapleton show plays two concerts at the Gaumont, Hanley, on October 9. . . . Joe Loss is due at Trentham Gardens Ballroom on December 12.

NORWICH. — Multi-instrumentalist-leader Jack Rogers left on Monday for a tour of Army Camps in France. Jack, who spent the summer months at Butlin's Skegness Camp, will lead a five-piece band with vocalist Joyce King. . . . Frankie Vaughan opens a new record department in a Norwich store next Friday (11th).

COVENTRY. — Tonight (Friday) Wylie Price and his Orchestra open at the new Majestic Ballroom.

Singing star PAUL ANKA says he wants to cash in while he is a 'hot artist'

BALTIMORE, Friday. "SURE, rock-'n'-roll is going to be around for a long time. And I like it, don't misunderstand me. It's just that I don't want to be considered just a rock-'n'-roller. I hope I'm much more than that!" Paul Anka, short, wavy-haired, 16-year-old Canadian, who has taken three countries literally by storm, was talking from backstage at the Baltimore Coliseum, where he was appearing as part of the touring package, "The Biggest Show Of Stars Of 1957."

Anka has cashed in here in America, in Canada and in Britain with pure rock-'n'-roll in "Diana." Yet his tastes run in a different direction to say the very least. "My favourites? I think Frank Sinatra and Sammy Davis, Jr., are just the end, the greatest. And Judy Garland, Pat Boone, Perry Como, I love them all. Presley? Well, he's got a style. But I don't like to move as much as he does when I'm working."

"The Everly Brothers have a great style, too. I think they do a wonderful job and I'm enjoying rooming with them on this tour." The "Biggest Show Of Stars" is on an 80-day coast to coast tour of the U.S. and Canada. Anka, with the Everlys and the Crickets are the sole white performers on the bill, which also includes Fats Domino, Clyde McPhatter, Frankie Lyman, Lavern Baker and a host of other rhythm and blues performers.

by Ren Grevatt

► Deep south

Because of laws in certain states prohibiting white and Negro acts from performing on the same stage, Anka, the Crickets and the Everlys will miss five dates in the deep south and pick the tour up again in Oklahoma.



"Everything has happened so fast in my life. I can't really believe it, yet. When I was 10 I was singing in a church choir. Then I started the Bobby Soxers, a singing group, back in my home town of Ottawa, Canada."

"Last year, when I was 15, I was singing part-time in night clubs around home. I saved 150 dollars and went to visit my uncle in Hollywood. Out there I got

a chance to record—on the RPM label. It was a song I found in a school book called 'Blau Wele De Beesfontain.' Nothing happened and I went back to Ottawa. But that's when things did start happening because I got a job singing on the Cross-Canada Hit Parade on radio."

► Five lessons

"My friends, the Rover Boys, also Canadians, fixed it up for me to meet the ABC-Paramount Record people in New York."

Mr. Sam Clark and Mr. Don Costa heard me sing, listened to my own songs and signed me up."

All this in a few short years of work and on the strength of five piano lessons and five lessons in music theory.

Anka not only writes all the tunes he now records, but he has had his songs recorded by other performers as well, including "What You've Done To Me" in which he is teamed with thrush Mickey Marlowe. "Sure I want to finish school,

and I intend to. College? I don't know. Maybe I'll be too busy making money while I'm a hot artist. I want to save most of my money and invest it. Next to finishing school and saving money, my biggest ambition is to cut a record of a nice soft ballad tune with lots of fiddles... you know, like Frank Sinatra does."

"Britain? I can't believe what's happened over there. The people have been wonderful to my record. I can't ever thank them enough. I definitely want to go over and I think it will be very soon. Probably the end of this year or early in January. They're working on it now, so I don't know for sure."

► Gravy

Meanwhile, the new Anka record has just been released here. "I Love You, Baby," and "Tell Me That You Love Me" are both getting terrific reaction. And on the theory that success breeds success, the RPM label is reissuing Anka's first-ever record, the same "Blau Wele De Beesfontain," that proved a dud only a year ago.

The label will probably rake in some unexpected gravy with the record on the coat tails of the other hit.

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Judy Garland is one of Anka's favourites. On October 16 she opens with her show for a month in London at the Dominion, Tottenham Court Road.



L-r, Ray Bloch, MD of the Ed Sullivan TV show, Paul Anka and Ed Sullivan. Anka was on the show on September 8.

Stapleton presents



Cyril Stapleton's "Show Band Show" started its nationwide tour on Sunday at the Gaumont, Lewisham. Here, Cyril introduces Marion Ryan for her opening number in the first concert. Also with the show are Ronnie Hilton, Des O'Connor and Group One.

Promotion for the Betty Smith Five

THE Betty Smith Quintet has been switched to the Decca label after the success of its "There's A Blue Ridge Round My Heart, Virginia" on Decca's subsidiary label, Tempo. "Blue Ridge" was released in the States last week on London.

Tonight (Friday), Betty appears in Jack Payne's BBC-TV show "Off The Record."

The Quintet, with Betty leading on tenor and vocals, is resident at the Doric Ballroom, Isow's, W., on Thursdays and Saturdays.

DON RENDELL SEXTET ON RADIO AND TV

The Don Rendell Sextet yesterday aired in the first of the BBC Light Programme's new "Jazz Club" series and tomorrow (Saturday) is featured in BBC-TV's "Six-Five Special." Next Thursday the Sextet records an Overseas Transcription for the BBC.

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SIXTEEN IN THE BAKER'S DOZEN

For fresh BBC series

KENNY BAKER'S "Let's Settle For Music" series returns to the Light Programme tonight (Friday). But for this new series the original Dozen is increased to 16.

A spokesman for the BBC told the MM: "The show will operate on the same principle of good jazz numbers, although more section work—rather in the Count Basie style—will be heard.

The programmes heard today (Friday) and next week have been pre-recorded.

Because some members of the regular band had other commitments when the shows were recorded, Kenny used depts. They include Pete Winslow (tpt.), Maurice Pratt and Jack Irvin (tmb.), Keith Bird and Harry Gold (saxes), Sammy Stokes (basa) and Reg Wale (vibes).

Line-up

The regular instrumentation for the remainder of the series will be Stan Reynolds, Albert Hall and Jo Hunter (tpts.), Bill Geldard and Eddie Harvey (tmb.), Don Rendell, John Scott, E. O. "Pogy" Pogson, Harry Klein and Harry Hayes (saxes), Jack Seymour (basa), Norman Stenfalt (pno.), Tony Kinsey (drs.), Bill Le Sage (vibes) and a third trombonist to be fixed.

PATTI FORBES WEDS U.S SGT

PATTI FORBES, singer with Oscar Rabin at London's Lyceum Ballroom, has married T./Sgt. Urban K. Sargent, of Sculthorpe USAF Base.

The organ was played by her nephew, Bob Hartley, a staff arranger for Ken Mackintosh.

Cy Grant signs a 3-year contract

Calypso singer Cy Grant has signed a three-year contract with Melodisc Records, and on Wednesday completed his first session.

Among numbers cut were "Nina," written by Val Griffiths, whose "Rock Bobbin' Boats" won the MELONY MAKER "Write a Song for Eve Boswell" competition, and "Lucky Oyster," which gained a special prize in the recent Soho Calypso Contest.

Wild Bill says he's set to tour Britain

HANOVER, Wednesday.—American trumpet star Wild Bill Davison told the MM this week that he is set for a tour of Britain in November.

Tommy Maxwell has a lunchtime date

Ex-Squadronaires drummer Tommy Maxwell is leading a quartet five days a week in "One O'Clock Gang," a lunchtime programme on the new Scottish TV programmes.

With Tommy are ex-Bob Farnon pianist Arthur Jones, Frank Harrison (basa) and guitarist Ron Moore.

NEW TROMBONIST FOR DAVE CAREY BAND

Trombonist Tony Pinnis has joined the Dave Carey Band, taking over from Tony Milliner, who is now with Sandy Brown.

Line-up of the Carey group is now Norman Hill (tpt.), Tony (tmb.), Cyril Keefer (ctb.), Roy Vaughan (pno.), Bob Mack (gtr.), Bob Sinclair (basa) and Dave (drs.).

Wild Bill was with the Eddie Condon group which toured Britain in January, and he is at present giving concerts in West Germany with a German dixieland band.

Negotiations

According to the trumpeter, he has been negotiating with London agent Harold Davison, and would have an all-star American group with him.

Lined up, according to Wild Bill, are Matty Mallock (ctb.), Tyree Glenn (tmb., vibes), Art Hodes or Stan Wrightsman (pno.), Milt Hinton (basa) and Morey Field (drs.).

In London, Harold Davison said that there had been negotiations, but nothing was yet fixed.

QUICK CALL

Two weeks after joining Terry Lightfoot's Jazzmen, banjoist Hugh Rainey has received his call-up for the Army. He is to be replaced by Wayne Chandler from the Avon Cities Jazz Band.

Late-night final

THE Ray Ellington Quartet has been booked for an all-star midnight jazz concert tomorrow (Saturday) of the Concertgebouw, Amsterdam.

Also playing will be the Stephane Grappelly Quintet and the Rita Reys Trio.

Teddy Johnson and Pearl Carr star in the BBC-TV's "It's Magic" on October 11 and on October 14 air in "Midday Music Hall."

THE TOAST IS...

Alma Cogan and Dickie Henderson will be among the guests of honour at the Variety Club of Great Britain's luncheon on Tuesday next at the Savoy Hotel.

Hedley Ward and his Band are to appear on Saturday nights throughout the winter at the Pavilion, Bath, starting this week-end.

Singer Glenda Gould started work on Monday as resident singer with the Harry Conway Band at Winston's Club, W.

The Crane River Jazz Club, Cranford, reopens next Tuesday with Sonny Morris and his Jazzmen as resident band.

ATISH-OO...

Trumpeter-leader Alex Welsh and his clarinetist Archie Semple are confined to bed with Asian flu. Depts with the band include Wally Fawkes and Colin Thompson (cts.) and Johnny Rowdon and Alan Littlejohns (tpts.).

Trumpeter Frank Chisholm has joined the Nat Allen Band at Ilford Palais.

WINNERS' REWARD...

Dick Charlesworth's Band, winners of last month's South

London Jazz Band Contest, has been booked for Friday night traditional sessions at Croydon's Park Lane Jazz Club from October 11.

British singer Annie Ross is currently working at the Upstairs Room, New York, with pianist-singer Blossom Dearie's group.

IN ATTENDANCE...

West London gig drummer Dave Partridge has joined Larry Page and his Page Boys in place of Dave Blackburn.

The Peter Anthony Trio started Friday night sessions at Streatham's Dolphin Club last week.

NEWS IN BRIEF

STAN FOSTER

The condition of Stan Foster, Alma Cogan's pianist, recently injured in a car crash, was this week reported as "quite satisfactory."

Singer Maxine Daniels last week entered East Ham Memorial Hospital for a minor throat operation. She hopes to be fit by Monday to start a week in BBC-TV's daily "Tonight" programme.

CHOOSEY...

The next jazz record recitals at the ICA, Dover Street, W., on October 14, will be "Personal Choice" by the MM's Bob Dawbarn and "1930-35—My Analysis" by Bruce Turner.

Bassist Jack Seymour has left the Eric Delaney Band to return to his home in the North of England. His place has been taken by John Oxley.

The Brett Brothers Skiffle Group will be seen in Sunday's ABC-TV play "The Pier." On November 29 the group will be in the Light Programme's "Let's Have A Ball" show.

LESLIE DOUGLAS BAND OPENS AT WIMBLEDON

LESLIE DOUGLAS opened on Monday at Wimbledon Palais in place of Dave Shand and his Band.

Leslie has just completed a summer at the Winter Gardens, Weston-super-Mare.

Singer Jimmy Ray rejoins for the Wimbledon season, and newcomer Pat Henry, daughter of Chiswick Empire MD Charles Henry, will also sing with the band.

Fleet Street jazz to be heard again

Fleet Street Jazz Club reopens its Friday lunch-time sessions today (Friday), when the Mick Mulligan Band, with George Melly, will be featured.

Club proprietor Ray Whittam is also to present Monday lunch-time sessions at the Bishopsgate Institute, opposite Liverpool Street station.

First attraction at the opening on Monday will be the Alex Welsh Dixielanders.

Phil Moss reopens at Manchester

Phil Moss reopened at the Ritz Ballroom, Manchester, last week, after his summer season in the Isle of Man.

His band will be seen on BBC-TV on October 28, when the "Come Dancing" programme visits the Ritz.

IN TUNE

Peter Legh will lead a 10-piece band when he opens on Monday at the Plaza Ballroom, Manchester. The drummer will be his wife Pat Sheridan.

OBITUARIES

YOUNKMAN—40 YEARS OF MUSIC MAKING

Younkman of the Czardas and Gypsy Orchestra fame died last Thursday in a Manchester nursing home.

Nat Younkman came to England from Riga, Latvia, 50 years ago, and for the past 40 years or so has regularly toured theatres, exhibitions and seaside resorts with his orchestras.

He leaves a widow and two married daughters—Dorothy and Pam—both of whom are musicians.

'FLU DEATH

Peter Rudman, 20-year-old trombonist with Ken Nelson's Band, of New Mills, Derbyshire, died last week after being ill with flu.

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A course in jazz on the Third?

REGARDING the BBC's new Third Programme policy of jazz and skiffle hours, I would suggest that they play a few illustrative records to accompany talks on the theories of modern jazz by jazz personalities and authorities.

I would further suggest that these discourses be of a musically technical nature for the musician-fan. The programmes would then serve a double purpose: to spread the jazz gospel by instructing the casual listener in what he thinks is a discordant noise, and to provide a badly needed course for the serious student of jazz.—J. Sherrington, Orrell Park, Liverpool, 9.

A joy

I WOULD like to thank both Jimmy Rushing and Humphrey Lyttelton for a most enjoyable concert at Romford Odeon. On their performance there, Lyttelton and his group rank head and shoulders above any other small jazz group in the country.

Each member of the front line played warm swinging jazz, while the rhythm section really swung. I liked particularly the two saxmen, Tony Coe and Jimmy Skidmore. Already I rank Coe as the most exciting altoist in the country.

It was a joy to hear and see Rushing in top vocal form and I hope he will visit us again in the not-too-distant future—and that Parlophone will soon record an LP of the Lyttelton group.—A. Clark, Grays, Essex.

Tops

I HAVE always been a staunch follower of Johnny Dankworth and regarded his band as the only jazz-producing big band in England. On hearing his "Itinerary Of An Orchestra" I am even more convinced that his band can rate among the best of America's.—5028725 LAC Manton, RAF Yatesbury, Wilts.

Brash

WE feel that the brash, show-stealing antics of Mr. Earl Hines marred what was otherwise an excellent jazz concert (Teagarden-Hines: Festival Hall, 28/9/57).

It would be pleasant if the dignity and restraint shown by Mr. Jack Teagarden and the other members of the group in the face of these antics were to be acquired by Mr. Hines.—A. P. Macnamara, D. J. Lunn, Chelsea, SW3.

Pelicanism

BEING an ex-Pelicanist, I was interested in Humphrey Lyttelton's article on Pelicanism (28/9/57). However, there was one point that struck me as odd.

King Pelican said that Louis did not play jazz because he did not swing, yet when Lyttelton, Luter and Bell were the living idols of the Pelicanists, most of the established critics were of the opinion that they did not swing.

I still think that the book "Jazz" by Rex Harris,



LETTERS

published by Pelican Books] is a good grounding for any new follower of jazz.—Euryl Thomas, Dafen, Llanelly, Carmarthenshire.

Great

I WISH to record my appreciation and enjoyment of the recent Mel Tormé tour. Having seen him at Chiswick and Pinner, I travelled down to Brighton especially to see him. Although suffering from Asian Flu, he gave a performance that would put any other singers to shame. A truly great performance.—H. A. Chirke, Pinner, Middx.

Praise for Betty

I HAVE long been an ardent fan of Betty Smith's fine tenor playing, and it is very pleasing to learn, through the columns of your paper, that since her quintet was formed a short while ago it has met with such success. I would like to wish Betty and the Quintet continuing success in the future.—Pte. C. Prowles, GHQ, MELF, Cyprus.

More disc-time doesn't mean less work

I HAVE FOLLOWED WITH INTEREST THE ARGUMENT ABOUT DISC-TIME ON THE BBC SPARKED OFF BY MAURICE BURMAN. THE OTHER DAY JIMMY RUSHING WAS GIVING ME A LITTLE PEP TALK ABOUT MY BAND AND HOW TO BOOST IT. "YOU'VE GOT TO KEEP PUSHING IN THIS BUSINESS," HE SAID. "DO LIKE WE DO IN THE STATES—HAVE SOME LITTLE 45-SPEED RECORDS MADE AND SEND 'EM TO ALL THE JAZZ DISC JOCKEYS ON THE BBC."

It was early in his visit and he didn't know why I laughed. Having travelled around for three weeks with a pocket radio, I think he understands now.

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

The case against disc shows is that they deprive musicians of work. This assumes that the work is there in the first place. So far as jazz musicians go, the annual revenue from broadcasting wouldn't keep them in Woodbines.

Considering the size of the audience reached, broadcasting fees are tiny. In the balance-sheet of the average jazz group they fall so far below the regular return from concerts and recordings that they disappear off the bottom of the page.

SAYS

Humphrey Lyttelton

Prestige

Broadcasting is still largely a prestige activity—and it matters little whether the prestige is gained "live" or on record.

Those who make a livelihood out of broadcasting for the BBC are the turgid organist, the refined light orchestra, the insufferable brass band. And no disc jockey in his right mind is going to encroach on their territory.

Of course, jazz musicians would welcome any medium, live or dead, which would promote their records and bring their music to the public ear.



• LOUIS

'They're crucifying Pops'

A YEAR ago we were stirred to defend Louis Armstrong against what we thought to be unfair attacks in sections of the American Press.

Faithful readers may remember that Louis was called an "Uncle Tom," and his band was dismissed as indifferent, unswinging, tasteless and worse. Since Louis had failed to dish out a new programme for the 1956 Newport Festival, he came in for an additional pasting.

No better

We have continued to watch matters, and have seen no improvement in relations between Armstrong and the enemy.

This year's Festival planned as a 57th birthday celebration,

was certainly no treat for Louis. The Press over there boiled with recriminations.

Louis had refused to "get rid" of Velma Middleton for the occasion, and refused to let Johnny Mercer, Teagarden and Ella sing their birthday tributes. He again failed to provide new material for recording.

We don't know the reason for this behaviour, but we

written. For instance, Teagarden said: "Some of these people seem to be trying to crucify Pops."

Now that Louis has spoken out so angrily about Little Rock we hope his stackers will praise as readily as they condemned.

COLLECTORS' CORNER

edited by Max Jones and Sinclair Traill

don't think that many of the hostile commentators have tried to find out.

One grumble was about Louis not attending a pre-concert dinner given by the sponsors. Writer Murray Kempton did ask why, and Louis told him: "A long time ago I stopped going to dinner before I have to work. You go, you get full of that whisky and you sound bad, and the people who asked you to dinner are the first to complain. I gotta work."

Nobodies

That doesn't sound unreasonable. Then Max Kaminsky tells us that Louis had been up all night and found it difficult to get any rest.

Other Teagarden men who know the whole story say that self-important nobodies were jumping about the Festival criticising Louis, telling him what to do, tugging at his sleeve, begging him not to open with "Indiana."

Then Ory

We are told that as Louis was going on he was instructed: "Don't forget, you play two numbers then bring on Ory." Most people, whatever their feelings about Armstrong's repertoire, must agree that this is hardly the treatment he deserves.

And there is much more to be

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SUN. OCT. 6 · LONDON, Coliseum 5 & 8 p.m.

(SPECIAL CONCERTS: JIMMY RUSHING will appear to make his Farewell Performances at both Shows)

MON. OCT. 7 · BRISTOL, Colston Hall 7.30 p.m.

TUES. OCT. 8 · BIRMINGHAM, Town Hall 7.30 p.m.

WED. OCT. 9 · BIRMINGHAM, Town Hall 7.30 p.m.

THUR. OCT. 10 · SHEFFIELD, City Hall 7.30 p.m.

FRI. OCT. 11 · CARDIFF, Sophia Gdns. Pavilion 7.30 p.m.

SAT. OCT. 12 · BOURNEMOUTH, Winter Gdns. 5 & 8 p.m.

SUN. OCT. 13 · LONDON, Coliseum 5 & 8 p.m.

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Maurice Burman with Peanuts Hucko, clarinet with the Teagarden band. Peanuts was one of the many American musicians with whom Maurice became very friendly during the war. Incidentally one of Hucko's first inquiries when he landed in Britain was for Aubrey Frank—"where's that great tenor player?"

SOUND'S BIGGEST CHANCE

IT'S nice to be proved right. Just over two years ago I interviewed Ronald Waldman, BBC-TV's head of light entertainment, and asked why there wasn't a programme of jazz and dance music on his station. He replied that though he personally was in favour, he didn't think the listeners were and, in any case, there didn't seem to be a good way of presenting the music.

Success

That was two years ago. Today, Waldman has "Six-Five Special." It is an exciting—even glamorous—programme with a standard of music which rises to the rhythmic heights and descends to the dismal depths in one happy mixture of adolescent adulation. It is, in fact, an enormous success.

Meanwhile, over in my world—the world of Sound—the Light Programme has some exciting jazz programmes for the immediate future.

Every Saturday, from October 5, we will hear "Just Jazz," and "Guitar Club."

Clash

But, as I see it, TV's "Six-Five Special" is going to get in the way. For this show lasts roughly from 6-7 p.m. And while the knowledgeable jazz fan will know what to do, the uninitiated, the very young—and, therefore, the very important—will go for the TV show. But even the good jazz fan will have his loyalty tested. For

the TV programme does now and again put on artists of the highest calibre.

So the times of the LP's "Just Jazz" and "Guitar Club" should be changed so as not to compete with "Six-Five Special."

Waldman knew what he was doing when he chose 6.5 p.m., for it is ideal for young people. From 7 p.m. onwards they go out. So Sound should broadcast the jazz programmes from 5-6 p.m.

Skiffle

Basically, Sound has it over Television when it comes to music. It is the Light Programme's duty to capture youngsters whose tastes lie in the direction of the Top Ten and to get them interested in a better type of music. The way to do it, for a start, is on the lines of "Six-Five Special."

Start them off with their yelling youngsters, their scuffling skiffers and on

the same programme shoot in people like Jimmy Rushing, Mel Tormé, Heath, Dankworth and other top jazz men.

Television has taken many things from Sound, so let Sound take this formula from Television.

Weekly

Sound did something like it in its "Jazz Saturday" at the Albert Hall last year. Well, we need more than sporadic shows, we want them every week—in a studio packed with happy people.

This may be Sound's biggest chance to even the score with TV. It should not miss it.

QUOTE

WRITING in Monday's "Daily Express," Robert Cannell says: "The Network 3 unit must realise that most youngsters want jazz. There will be plenty of listeners if it caters for them." And so say all of us.

DATES WITH THE LIGHT

IN this week's radio commentary Maurice Burman suggests the BBC should mix its programmes to give youngsters a chance to hear the best in jazz and popular music. So for those who want to plan their listening, here is a list of the broadcasts which form the

Light Programme's new pattern of popular music. The list covers the next three months, starting next week. Producers' names are in brackets.

LUNCHTIMES (1.00-1.45 p.m.)

Mondays: "Dance Jamboree"—The Squadronaires, etc. (Rex Burrows).

Tuesdays: "Break For Music"—Oscar Rabin, etc. (John Burnaby).

Wednesdays: "These Were Hits"—Ken Mackintosh, Orchestra and Singers playing an all-time hit parade (Cyril Drake).

Thursdays (1.00-1.15 p.m.): Dill Jones (John Burnaby).

Fridays: "Jazz and Skiffle" (Cyril Drake).

"THE BAND WAGON" (6.00-6.45 p.m. every weekday).

Mondays: Johnny Gray, The Keynotes, Eric Delaney Band and singers (Geoffrey Owen).

Tuesdays: Tommy Watt Orchestra; Matt Monro and Margaret Bond (John Kingdon).

Wednesdays: Joe Loss Band Show (John Kingdon).

Thursdays: Sid and Woolf Phillips and Singers (John Kingdon).

Fridays: Geraldo (David Miller).

LATE EVENING (10.40 p.m.)

Mondays: The Eric Winstone Show—1½ hours (Geoffrey Owen).

Tuesdays: Victor Silvester's Dancing Club—10.40-11.30 p.m. (David Miller).

Wednesdays: The Johnny Dankworth Show—1½ hours (Jimmy Grant).

Thursdays: Jazz Club—10.40-11.15 p.m. (Jimmy Grant).

Fridays—10.40-11.15 p.m.: The New Kenny Baker Series (Pat Dixon).

Fridays—11.15-11.55 p.m.: Steve Race's "Music About Town" (John Kingdon).

The lunchtime programmes

JAZZ on the AIR

(Times: BST/CET)

SATURDAY, OCTOBER 5:
10.0-10.30 a.m. D L: Skiffle Club.
12.30-1.0 p.m. A 1: Bigard, Hodges, Hawes, Ella, Renaud, Johnson-Jackson.
12.45-1.15 D E: Jazz Band Ball.
1.0-1.15 A 1 2: Wings Over Jordan.
2.45-3.45 Z: (1) Champs-Elysées Jazz.
(2) The Real Jazz.
5.15-5.45 Z: Swing Serenade.
5.40-6.0 C 1: New Orleans Syncopators.
6.30-7.0 D L: Just Jazz.
8.0-10.0 T: (1) Hi-Lo's, Miller, Garner, (2) Kenton, Freeman, Manone, Tizol, Trumbauer, Clayton.
9.0-9.25 J: Basin Street Jazz.
9.30-10.0 W: Jazz Time.
10.0-10.30 J: Hollywood Views.
10.30-11.0 W: Glenn Miller.
11.0-11.55 P I: Jazz Discs.
11.0-1.0 a.m. 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.
2.5-3.0 H-Q: Hollywood-New York.

(Times: GMT/CET plus 1)

SUNDAY, OCTOBER 6:
1.0-1.45 p.m. A 1 2: VOA: Newport Jazz.
4.45-5.30 A 1 2: Jazz at all Levels.
5.30-5.45 B: Basic Orchestra.
6.33-6.54 B-280 plus some others: Mulligan, Hamilton, Williams, Young, etc.

7.0-9.0 T: (1) Hi-Lo's, Sinatra, Larry Clinton, etc. (2) Spanier, Peterson, Ellington, Hucko, B.G., Urbie Green.
9.10-9.40 B: Clara Smith by Panassié.
9.20-9.30 T 1 2: Hawkins.
10.0-11.55 P 1: Jazz for Sunday Night.

MONDAY, OCTOBER 7:
7.0-9.0 p.m. T: (1) 60 Minutes with Miller. (2) Ellington, Stitt, Louis, MJO, Herman, B.G., Billy Taylor, Mulligan, Kenton, Hawes.
9.30 (app.) K: Jam Session, 10.5-12.0 J: D-J Shows (nightly).

TUESDAY, OCTOBER 8:
7.0-9.0 p.m. T: (1) Harry James, T.D., Ella, Shaw, (2) Safranski, Getz, Kamuca, Garner, Wilson, Krupa, Stacy, Scobey, Suttou.
9.10-9.50 S: For Jazz Fans.
9.15-9.45 B-258: The Real Jazz.
9.15-9.57 B-280, 318 plus: Improvisation.
9.30-10.15 I: Jazz 1957: German All-Stars.

WEDNESDAY, OCTOBER 9:
4.35-5.0 p.m. C 2: La Grand (Jazz) Prix du Disque, 1956.
5.20-5.55 P 1: Modern Jazz '57.
7.0-9.0 T: (1) Nat Cole, Bing, Les Brown, Miller, James, T.D., Herman, B.G. (2) Anita O'Day, Bollins, Braff, Doc Evans-Mill Mole, Hamp-Peterson, Mulligan-Baker, Brubeck-Desmond.
8.30-9.30 P 3: Jazz for Everyone.

10.0-10.45 O: Jimmie Lunceford.
10.40-11.55 D L: Dankworth, etc.

11.30-12.0 I: Ellington, Trigger Alpert All-Star 7, Bill Harris.

THURSDAY, OCTOBER 10:
12.0-12.30 p.m. A 1 2: Champs-Elysées Jazz.
6.30-7.0 D E: Jazz Disc Review.
7.0-9.0 T: (1) Miller, May, Newborn, Anthony. (2) Sonny Stitt—interview and Discs, Dankworth, Farlow Trio, Ray Charles, B.G.

7.50-8.30 M: Aponos Big T.
9.0-9.30 P 3: World of Jazz.
9.10-9.50 S: For Jazz Fans.
9.15-9.57 B: Jazz Reverie.
9.30-10.0 P 4: Early Jazz Orchestras.
9.45-10.0 J: B for Blues.
10.0-11.0 P: Jazz on the Air.
10.40-11.15 D L: Jazz Club.

FRIDAY, OCTOBER 11:
2.15-2.45 p.m. I: Curtis Counce Group.

7.0-9.0 T: (1) Ella, James, Kirk, Shearing, Krupa. (2) Sahib Shihab, Thad Jones, Parker, Niehaus, Fontana, Kenton, Mole, Scobey, etc.

9.0-9.25 J: Stars of Jazz.
9.10-9.50 S: For Jazz Fans.
9.15-9.35 P 4: Rex Owen Ork.
9.20-10.0 Q: The Jazz Situation.
9.30-9.55 P 4: Duke Ellington.
9.45-9.57 B: 3 Jazz Sound Pictures.

10.40-11.15 D L: Kenny Baker.

KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTP Paris-Inter: 1-1829, 48.39, 2-193.

B: RTP Parisien: 260, 218, 318, 369, 379, 445, 498.

C: Hilversum: 1-402, 2-298.

D: BBC: E-464, L-1500, 247.

E: NDR/WDR: 309, 169, 49.38.

F: Belgian Radio: 1-454, 2-324, 3-267.

H: RIAS Berlin: 303.

I: SWP B-Baden: 295, 263, 195, 41.29.

J: AFN: 344, 271, 547.

K: SBC Stockholm: 1571, 256, 245, 306, 506, 49 band.

L: NR Oslo: 1376, 327, 228, 477, 19, 25 or 31 bands.

M: Copenhagen: 283, 210.

O: BR Munich: 375, 187, 48.7.

P: SDR Stuttgart: 522, 49.75.

Q: HR Frankfurt: 506.

S: Europe 1: 1622.

T: VOA: 41, 31 and 19 bands.

11.0-12.0 p.m. Programme (2) only: 1734.

W: Luxembourg: 208.

Y: SBC Lugano: 568.6.

Z: SBC Geneva-Lausanne: 393, 31 band.

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RADIO by Maurice Burman



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Good news from Tin Pan Alley

A CORRESPONDENT suggests that the MELODY MAKER should take time out to review forthcoming pop songs. "It would be interesting to be given some idea of what the people of this country will be singing in three months' time," he writes.

It would, indeed. Accordingly, I have persuaded our leading song publishers to let me have advance copies of their plug songs for the month of January, 1958.

Hot tip

Top of the list, and a hot tip for the Golden Frame, is "Why Make A Million?" (Platonic Music Inc.). Faintly reminiscent of every song ever written by a British comedian, it begins: "Why make a Million, when the stars above Can be a pillow for a dreamer in love? Why make a Million, when a baby's smile Can make the blackest cloud worth-while? A mother's tear, a lark in flight,

Make sunbeams shine thro' the darkest night; As long as Someone's up above— Why make a Million— when you might Make Love?"

I feel we have waited too long for such an all-embracing philosophy. Once again Tin Pan Alley proves that the solution to this world's ills may yet be found to flow from the pens of our popular songwriters.

Let it be thought that The Alley is getting too serious, and that a cure for the world's ills might result in a loss of sales. I choose next a novelty dance, to be launched on January 1 by the Pseudo-Original Music Co., Ltd., entitled "The Bouncey-Bouncey."

It is an unusual party dance, in that it is the lady who leads:

"First you place your toe on your partner's chest, Then you kick him in the teeth with the utmost zest; Toss him by the ears with a flick of the wrist; Then catch him in the groin with your doubled fist; Swing him by the coat-tails, bring him down,

Don't forget to keep your knees up, Mother Brown; It's the Bouncey-Bouncey Dance, now don't be slow— Come and do the Bouncey-Bouncey: Go, man, Go!"

This is the dance for which the patrons of our dance halls have been waiting—in fact, many of them have been doing it without waiting.

One of the problems confronting the would-be hit writer is lack of co-operation from a public which refuses to standardise its religious beliefs. How to write a song acceptable to all faiths has finally been demonstrated by that great team of Solly Sackman, Abdul Rama, Dominic Assisi and Min-Lee-Wong, with their forthcoming song hit: "Up."

"Up, It's the place for us all; Up, It's the writing on the wall; Up is Journey's End, Nirvana and Ciel,

Shangri-La, Elysium—everywhere but Hell;

Up, That's where Allah and Apollo Wait—for-me—and-you;

There's nowhere can compare with that wonderful sight—

Coney Island, Lhasa—why, they don't mean a light Compared with Up.

I said Up, That's the place where dreams come true."

I am able to reveal that the publishers, Neo-Putrid, Ltd., have great hopes for this number once it has safely passed the BBC Song Committee. Plans are already in hand for a worldwide search culminating in the crowning (or a well-known holiday camp) of "Miss Up, 1958."

Well, so much for the hit songs of next spring. Clearly, there will be no change in the general level of excellence we have come to expect from our friends in The Alley. I feel we can look forward with confidence to A BUMPER YEAR.



Steve Race

Mother's tribute to a 'kind pianist'

Steve Race is a man of many parts—most of them familiar to 'Melody Maker' readers. In this letter to the MM Mrs. Wynne D. Skinner, of London, throws light on another, lesser-known facet of his character.

NEARLY four years ago Peter, a little boy aged eight, wrote to a pianist on the children's TV programme and asked for his favourite tune to be played.

Peter's mother wrote to the pianist, too. She told him that Peter had leukaemia and had been given only six months to live.

The pianist not only played his tune but started writing to Peter.

At Christmas Peter had to go into hospital and the

pianist gave him the thrill of his poor little life—he went and spent a whole afternoon with him and gave him a life-size puppet called Hank.

A few months later Peter died and the pianist wrote the mother a letter she still treasures.

The pianist is very famous now and the mother of the little boy glories in his fame, though they have never met.

I am the mother, and the kind and thoughtful pianist was Steve Race.

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Buescher Aristocrat, full art., g.l., as new	...	£45	0	£13	0	Besson, Trumpet/Cornet, med. bore, Gold lac.	£21	0	£4	0	Premier, 14 x 12, black	£8	0	£1	
Super Dearman, full artist, g.l., as new	...	£46	0	£9	0	Besson, Trumpet/Cornet "Columbia," with Rotary Change, plated	£28	0	£5	0	Autocrat, 14 x 9, white	£10	0	£2	
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Alex Burns, full artist, lac.	...	£32	0	£6	0	Boosey & Hawkes Imperial model, as new	£27	0	£5	0	SIDE DRUMS	£10	0	£2	
Buescher, full artist, lac.	...	£45	0	£9	0	La Blanc, wood	£25	0	£7	0	Premier, 14 x 7, silver glitter	£8	0	£1	
Savana, full artist, lac.	...	£33	0	£6	0	Penzel, Muller, American, wood. Cost £70	£20	0	£7	0	Premier, 14 x 4, black	£8	0	£1	
Buescher, full artist, plated	...	£42	0	£8	0	Kohler, wood	£19	0	£3	0	Ajax Pimper, 14 x 5, black pearl, as new	£18	0	£3	
Feole, full artist, silver-plated	...	£20	0	£4	0	Lamy, wood	£18	0	£3	0	Ajax de luxe, 14 x 7 1/2, cream finish	£12	0	£2	
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Conn Mark 10, g.l., late model, as new	...	£120	0	£25	0	King, U.S.A. 2B model, large bore, g.l.	£65	0	£13	0	New Broadway Kit, including 20 x 15 bass drum, 14 x 4 side drum, finished in gleaming white, with usual accessories, carriage paid	£34	0	£7	
Conn, large bore, full artist, g.l., as new	...	£85	0	£17	0	Boosey & Hawkes Regent, wood	£20	0	£4	0	New Broadway Kit, as above in red sparkle finish, carriage paid	£37	0	£8	
Conn, l./b., late model, full artist, as new	...	£90	0	£18	0	Boosey & Hawkes Imperial, ebony, rare	£45	0	£9	0	New Ajax Edgware Outfit including 20 x 15 bass drum, 14" Side drum, 2 tom-toms, all accessories, with hi-hat pedal and cymbals, in black or white pearl or crystal finish. Illustrated leaflet upon request. Price carriage paid	£76	0	£15	
Pennsylvania, Post war model, full artist, g.l.	...	£68	0	£13	0	Bargain	£45	0	£9	0	Basin Kit, including 20 x 15 bass drum, 14 x 4 side drum, finished in gleaming white, with usual accessories, carriage paid	£34	0	£7	
Conn, Pan American, full artist, g.l., as new	...	£65	0	£13	0	SOPRANO SAXOPHONES—in Cases					BASS GUITARS				
R.E.F. Super, full artist, lac.	...	£49	0	£10	0	Buescher, artist model, silver-plated...	£24	0	£5	0	Genuine Framus 4-string bass guitar, treble and bass controls, suitable for high impedance amplifier, as used by Lionel Hampton, etc.	£72	0	£14	
Kohler, Post war model, full artist, as new, g.l.	...	£55	0	£11	0	Hawkes 20th Century, artist model, g.l., as new	£26	0	£5	0	Framus Amplifier for above, specially designed	£51	0	£10	
Lyrist, full artist, plated	...	£45	0	£9	0	BARITONE SAXOPHONES—with Cases	£46	0	£9	0	Genuine "Framus," 3 input A.C., shop soiled, 10 watt, usual price £53, bargain	£34	0	£7	
Hawkes, artist model, plated	...	£40	0	£8	0	Dearman, full artist, g.l., as new	£60	0	£12	0	AMPLIFIERS	£34	0	£7	
SOPRANO SAXOPHONES—in Cases					Bb TRUMPETS—in Cases					XYLOPHONES					
Buescher, artist model, silver-plated...	...	£24	0	£5	0	Boosey & Hawkes, Emperor model, large bore g.l., as new	£28	0	£5	0	Zerosetti, Italian 120 bass, 41 piano keys, 3 treble, 2 bass couplers, shop-soiled only. Usual price £39	£45	0	£9	
Hawkes 20th Century, artist model, g.l., as new	...	£26	0	£5	0	Barkley, large bore, g.l.	£20	0	£4	0	Soprano, Italian, 120 bass, 41 piano keys, 4 treble, 1 bass couplers, finished in attractive Nacrolaque. Bargain	£55	0	£11	
BARITONE SAXOPHONES—with Cases					Special Offer—BRAND NEW Continental 2 size Gig model, with brass machine heads, spruce table, Britain's finest value...					BASS DRUMS					
Dearman, full artist, g.l., as new	...	£60	0	£12	0	Secondhand German model, ideal for Gigs, with brass machines	£55	14	£11	0	Autocrat, 20 x 15, white	£14	0	£3	
La Grande, artist model, silver-plated	...	£42	0	£8	0	Old English Bass, in excellent condition, with brass machine head, powerful tone, rare bargain	£90	0	£18	0	Ajax, 20 x 15, white pearl and chrome	£18	0	£3	
Forte, artist model, g.l., with Hiko canvas cvr.	...	£46	0	£9	0	PIANO ACCORDIONS					£12	0	£2		
Boosey, artist model, silver-pltd., Hiko can. cvr.	...	£40	0	£8	0	Zerosetti, Italian 120 bass, 41 piano keys, 3 treble, 2 bass couplers, shop-soiled only. Usual price £39	£45	0	£9	0	Severley, 20 x 15, white	£12	0	£2	
Bb TRUMPETS—in Cases					Special Offer—BRAND NEW Continental 2 size Gig model, with brass machine heads, spruce table, Britain's finest value...					XYLOPHONES					
Boosey & Hawkes, Emperor model, large bore g.l., as new	...	£28	0	£5	0	Secondhand German model, ideal for Gigs, with brass machines	£55	14	£11	0	Leedy, U.S.A., 3 1/2 oct., split frames in 2 fibre cases	£40	0	£8	
Barkley, large bore, g.l.	...	£20	0	£4	0	Old English Bass, in excellent condition, with brass machine head, powerful tone, rare bargain	£90	0	£18	0	When in Town visit "The Drummers Dive."				
Boosey & Hawkes, Imperial "23," large bore, g.l., as new	...	£38	0	£7	0	BASS DRUMS					BOOSEY & HAWKES LTD.				
Buescher, American, medium bore, g.l.	...	£21	0	£4	0	Autocrat, 20 x 15, white	£14	0	£3	0	8-10 DENMAN STREET, PICCADILLY CIRCUS, LONDON, W.1. GERrard 1648				
Sears, medium bore, lac.	...	£15	0	£3	0	Ajax, 20 x 15, white pearl and chrome	£18	0	£3	0	45 STATION RD., ALDERSHOT. Phone: ALDershot 341				
Dominant, medium bore, lac.	...	£16	0	£3	0	Severley, 20 x 15, white	£12	0	£2	0					
Manhattan, Medium bore, lac.	...	£15	0	£3	0	Ajax, 20 x 12, gold glitter	£9	0	£1	0					
Boosey & Hawkes, Regent, med./large bore, g.l., as new	...	£20	0	£4	0	Edgware, 20 x 15, wh. finish, shop-soiled only	£15	10	£3	0					
New Besson "35," med./large bore, g.l., finish in 8/H case	...	£20	0	£4	0	Edgware, 20 x 15, white pearl finish, shop sl.	£20	0	£4	0					
New Boosey & Hawkes "78," med./large bore, g.l., in 8/H case	...	£20	0	£4	0										
Danco Model, lac.	...	£12	0	£2	0										
Besson, large bore, g.l., as new	...	£35	0	£7	0										
Besson Service, lac.	...	£16	0	£3	0										
Frisco, g.l., dance model	...	£16	0	£3	0										
Boosey & Hawkes "Oxford" model, large bore, g.l.	...	£23	0	£4	0										
Boosey with Rotary change to A. Lac.	...	£17	0	£3	0										

ON THE BEAT

LOUIS ARMSTRONG is making no Little Rock Get-away from his criticism of Eisenhower over the Little Rock situation.

Despite the fact that the sponsors of a big TV spectacular are trying to ease him out (but fear Bing Crosby may then walk out in protest). And despite the fact that at least one Southern radio station has banned his records.

Despite, too, the efforts of his road manager, Pierre "Frenchy" Tallerie, to smooth things over.

Louis was sleeping when Frenchy told the Press last week, "Mr. Armstrong didn't really mean it. He really loves Eisenhower and feels he is doing all he can."

Flunky!

Louis soon woke up! Flanked by his musicians, he reaffirmed his statement that the Government could go to hell so far as sending him to Russia was concerned, called Mr. Tallerie a "flunky" and "a menace to the coloured people," and added:

"He doesn't know anything about music. He used to drive a bus!"

Non-committal

BANNED also by Station WBBK are Eartha Kitt and Lena Horne. They have both come out in support of Louis. Other coloured artists are (understandably) non-committal.

Sammy Davis, Jr.: "Artists are not statesmen. If I were to sound off on integration I would be defeating my own purpose."

Marian Anderson, herself touring Asia for the State Department: "One has feelings... but now is not the time for me to say something" (Although her pianist, Franz Rupp, averred that "she will not from now on ever appear before a segregated audience.")

Harry Douglas, leader of the

Deep River Boys, after declining to commit himself on Scottish ITV, told the MELODY MAKER: "I have no ambitions to become involved in politics."

Hidebound

BILLY ECKSTINE, who has turned down Press and TV offers to talk on the subject,

with **PAT BRAND**



nevertheless opened up to the "Melody Maker."

He said:

"I was born and brought up in Pittsburg and throughout my whole childhood I never once experienced or suffered from any kind of discrimination.

"It was in later life, when I started singing down South, that I ran into this sort of thing. I guess it's because the people down there are so hide-bound with tradition they can't kick it off their backs.

"But as for America generally, everything's fine and I wouldn't want to live anywhere else."

A crime

MORE outspoken were the two coloured members of the Teagarden-Hines group:

Said Earl Hines: "I thank God the kids want to go to school. They are trying to better themselves, and these people

are trying to prevent that. Surely it is a crime for anyone to deny the children the benefit of education.

"This sort of thing never happens in big cities. There we all live happily together."

And he was backed up by Cozy Cole: "Louis Armstrong was quite right in principle in what he said. I agree with him completely that the kids should go to school and this terrible nonsense should stop."

Most American musicians—white or coloured—seem to agree that Armstrong's protest got Eisenhower "off the golf course" and into action on this issue.

Hands off!

I THINK I'll start a "Hands-Off Jayne Mansfield" campaign—if you know what I mean.

It may be only lack of experience in this sort of thing that caused the Press generally to lambast her Palladium TV appearance last Sunday.

What was lost sight of is the fact that this was an appearance (the sort of thing that's happening every day on American TV). It was not, and was never intended, to be a Variety act.

God forbid they judge such musicians as Teagarden and Ray Anthony on their appearances on "65 Special!"

Applause

THE profession, incidentally, is applauding the action of Leslie Grade in refusing to allow Miss Mansfield to ride into vision on a foreign car. At his insistence, a British car was substituted.

Seeking

WHEN temperaments clash, harmony flies out of the window. The Londonairs' vocal group and Marie Benson have split.

Are they through with women? No. Accordionist and manager Eddie Harris is looking for an "unknown" who can be groomed into joining the group.

D for Dire

I THOUGHT it would be fun to write an "ABC of West End Niteries." After a wander round last week, I gave up at the fourth letter of the alphabet.

By the time I'd described A for Audiences, B for Bands, C for Cabaret and D for Decor, I knew my book would never find a publisher.

We realise, of course, that these places cater primarily for visitors to this fair city. But need they be so deadly dull?

I only hope the two or three exceptions are reaping their just rewards.

* Or are these people not paying the musicians enough to encourage enthusiasm for the job? Could be.

EXCLUSIVE REPORTS ON THE TEAGARDEN TOUR

ALL-STARS TRIUMPH —DESPITE POOR ACOUSTICS



• Earl Hines—Glasgow fans would not let him go

Glasgow fans mob band

by Robert Innes

MORE than 200 jazz fans mobbed the dressing-rooms at the rear of Glasgow's St. Andrew's Hall on Monday night in an effort to get a last glimpse of six musicians who had just completed a memorable night of jazz in front of more than 3,000 people. They were, of course, Jack Teagarden, Earl Hines and the All-Stars.

The fans just would not let Hines go off stage.

FINEST PIANO

And a hugely smiling "Fatha" responded with the best piano jazz heard in Glasgow since Basie. The fans cheered Peanuts

THE Teagarden-Hines band has more than enough talent on board to brighten the afternoon or evening of any jazz fancier, no matter how far out his tastes.

This truth was made clear at the Royal Festival Hall last Saturday when the All-Stars kicked off their British tour. There was also just a touch of the expected magic. But the RFH is not a good place for jazz magic.

From where I was sitting—and I sat in different places for the two shows—a number of things sounded weak or wrong. These flaws, combined with a let-down in the presentation here and there, left a slight disappointment in my mind though I had enjoyed almost every number.

No doubt some of the shortcomings can be attributed to the premises, others to nervousness and lack of preparation.

Beginnings and endings were often untidy and there were times when no one knew what Hines would be up to next. And we didn't hear quite enough good concentrated Hines or Teagarden music, though both played a lot and played excellently.

Didn't project

I think Hines should have his own complete spot, with the horns right off the stage. Then maybe Teagarden could join the rhythm for a trombone number where the whole band returned to the fray.

Use of the microphones was unsatisfactory, and so perhaps was the PA system itself. The front line simply didn't project enough to reach at least a fair proportion of the audience.

What was played was admirable—so far as I could hear it. A cool type of Dixieland notable for its unforced character.

But much of Tea's ensemble playing was lost to me. And Kaminsky's trumpet did not come through with enough power or drive in the more robust passages though he showed a sober and thoughtful conception in many of the songs, including his "Tin Roof" feature.

Three solos

Huko came across all right, displaying plenty of tone and technique. He had three solo numbers—a fast "Stealing Apples," a slow "Autumn Leaves" and a very Japanese song called "Suzukake No Michi," which Peanuts translated as "Platanus Road"—and all were very nicely played.

Teagarden, as I expected, was impeccable in everything he did. He contributed perfectly executed choruses to various band numbers, "That's Chorus" among them, and sang such favourites as "Stars and On Alabama" and "Basin Street."

On the latter he demonstrates his perfect pitch by coming in cold on the opening note. On "St. James Infirmary" he sang and played, winding up with his traditional solo in tumbler, bell detached.

Undemonstrative

His playing, long ago refined of all impurities, looks deceptively easy. And this, taken in conjunction with his unobtrusive manner, can lull you into thinking that not much is happening. Teagarden is certainly not a demonstrative musician.

MAX JONES reviews the opening Festival Hall concerts



• Jack Lesberg

On the second time round I discovered that "Baby Won't You Please" and "Basin Street" sounded better with the eyes closed.

The fireworks are left to Hines and Cole. Cozy, whose "Caravan" climaxes the programme, delivers the best planned and most musically drum number I have heard since Big Sid Catlett's "Steak Face."

Otherwise the drumming varied in quality—or, at any rate, was sometimes at variance with bass or piano—during the first house. In the second show the section work improved but there were still moments when the beat seemed odd as it reached me.

Control

But it would be unwise to try to judge from two hearings of an unsettled group via dubious amplification and acoustics.

Anyway, Cozy's wonderfully controlled solo is a show-stopper. So is Earl Hines. Besides performing beautifully in backgrounds and solo pieces, Earl parades some flashy effects.

His "Rosetta" and "Tea For Two" (which goes into 3/4 time, among other things) reveal absolute mastery of swing and tempo, and the old boogie on "St. Louis" is an object-lesson in sustained trilling mixed with broad showmanship.

Sang, too

Hines shook everybody by singing Florence Mills' favourite "I'm A Little Blackbird" (altered to "I'm A Little Brownbird"). His vocal skill is

nealigible, and he over-acts a bit.

Still, this item was interesting as a new facet of a unique personality, though I much prefer the incomparably hot piano of "Honeysuckle Rose," which he gave us in the first show.

This band can claim virtuosity, some explosive showmanship, a front line of experienced campaigners and a potentially fine rhythm team. Jack Lesberg's bass work, I must add, was an unqualified success throughout.

Rectified

The repertoire and presentation could be improved. For instance, I doubt whether this show should have a piano first-act ending and a drum finale.

But I am confident that most of the weaknesses will have been put right by the time this is read.

More polished at Croydon

THE Jack Teagarden-Earl Hines All-Stars were more impressive at the Davis Theatre Croydon, last Sunday than at the Festival Hall the previous evening—thanks chiefly to the better premises and amplification.

It may be purely psychological, but I always enjoy a band more when the musicians are on a proper stage blowing down at you as opposed to the "operation theatre" atmosphere of the Festival Hall with the boys straggling down there on the sally.

by Jack Hutton

At the Davis we could hear the ensembles clearly. Teagarden's glorious tone, and Kaminsky's lead, which sounded much stronger than at the Festival Hall.

Cozy Cole, too, was more relaxed and the whole production was smoother.

Hines, again in colossal form, stole the limelight with his ebullient personality, but I don't go along with those who say Tea should "push" himself. I think he's managing wonderfully well just as he is.

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British TV 'needs US know-how'



• Julie London

HOLLYWOOD TV producer Budd Yorkin is reported as saying: "British TV personnel resent American know-how, but they've found they must have it. Their Variety shows, especially, are about 10 years behind Yank video... They go on for rock-'em, sock-'em, broad, satirical comedy."

NITERIES NOTES... Pearl Bailey opened at the Flamingo, Las Vegas, for seven weeks—the longest run in the city's history... After three years at the 400 Club, Teddy Suckner is leaving to be followed by Roy McManus... The Terry Gibbs Quartet has been held over indefinitely at Peacock Lane... Spike Jones broke all records at Las Vegas last Saturday night...

DISC DATA... Duke Ellington is to record the full "Black, Brown and Beige" suite next year... Singer Shirley Jones has signed with Dol... Victor Feldman is expected to sign a three-year contract with Contemporary... Basie's first LP on the Roulette label has all Neal Hefti arrangements.

IN BRIEF... The new Richard Rodgers biography, just published, has received enthusiastic notices from the critics... Duke Ellington's 35th anniversary dinner and concert is reportedly set for Carnegie Hall, December 4... Hammett Hawes, released from the Texas hospital, plans to devote himself entirely to study in Los Angeles... **DEBBIE REYNOLDS** will earn more from her record of "Tammy" than she was paid for doing the movie "Tammy and the Bachelor," in which she sang the song... **DENNIS FARNON** is scoring some Maqoo hits... Nat "King" Cole has been taking trumpet lessons for his W. C. Handy part of "St. Louis Blues"... Julia London is due in London for "The Devil on Adultery"... Joe Alexander has been assigned to Johnny Green to score "Little White Lies"... Elvis has started "Rope Law"... Cole Porter's "Les Girls" has musical settings in London, Paris and Granada... **IRVING BERLIN** is writing a title song for the new Martin Brandt film "Sayonara" in his first picture tune since "White Christmas"... Among the Original Instruments reportedly used in making the sound track of "Find The Ring" (12-string zither), Harmonica (3-string lute) and Banjo Auto.

title tune. Then he has another \$5,000 to promote it. How he's recorded it for Capitol is backed with "With You On My Mind," which he wrote and publishes himself.

NICK ADAMS, Elvis Presley's "Man Friday," has a part in "The Singing Idol" with critics... Duke Ellington's 35th anniversary dinner and concert is reportedly set for Carnegie Hall, December 4... Hammett Hawes, released from the Texas hospital, plans to devote himself entirely to study in Los Angeles... **DEBBIE REYNOLDS** will earn more from her record of "Tammy" than she was paid for doing the movie "Tammy and the Bachelor," in which she sang the song... **DENNIS FARNON** is scoring some Maqoo hits... Nat "King" Cole has been taking trumpet lessons for his W. C. Handy part of "St. Louis Blues"... Julia London is due in London for "The Devil on Adultery"... Joe Alexander has been assigned to Johnny Green to score "Little White Lies"... Elvis has started "Rope Law"... Cole Porter's "Les Girls" has musical settings in London, Paris and Granada... **IRVING BERLIN** is writing a title song for the new Martin Brandt film "Sayonara" in his first picture tune since "White Christmas"... Among the Original Instruments reportedly used in making the sound track of "Find The Ring" (12-string zither), Harmonica (3-string lute) and Banjo Auto.



Gene Kelly and Kay Kendall in "Les Girls"

Deeps do it again

THE Deep River Boys came to Glasgow Empire for the thirteenth time this week and received a well-deserved crescendo of applause. The boys bounced on-stage and swung into "I'm Sitting On Top Of The World," keeping up the same crashing rhythmic pace, they went through 12 songs and a piano solo. Their unique harmony was best heard in "Lil' Liza" and their finger-snapping version of "Find The Ring." The boys have appeared more often at the Empire than any other theatre, and judging from the tremendous reception, they are welcome back any time.—Robert Innes.

Songsheet

by Hubert W. David

AS is usual at this time of the year, our Songwriters' Advice Bureau is now elbow deep in songs which have a Christmas or New Year theme. You are far too late.

If you are considering writing something for the Christmas market, then you must gather your ideas together as early as July. By now, Christmas numbers are already signed and sealed and earmarked for recording and exploitation.

Many of you know my own views about the Yuletide epics. Surely a Christmas song puts great limitation on a publisher's exploitation department? He must start his initial work on the song in September, but rarely can he get a broadcast until the first week in December.

And even if a song with a Christmas flavour makes the hit parade, how long can it expect to stay there? Three weeks at the outside I should say, for directly Christmas is over it seems nobody wants to be reminded of it.

For many years now, very few songs written about specific events have become commercial hits. One exception was "In A Golden Coach," written for the Coronation. But if you look at the lyric you will find the word "Coronation" never appears. No blatant topicality is introduced.

There were Coronation songs by the dozen, but they all tripped up by making their lyrical theme too localised. "In A Golden Coach" stood out and became a hit. It was a good song anyway without the Coronation angle.

Advertising ditties

TWENTY-FIVE years ago many songs were written as advertising mediums for household commodities. One of the most famous was "Eat More Fruit," a Covent Garden boast, handled expertly by Lawrence Wright. There was also a "Nippy" song written for J. Lyons and Co. when they dressed all their waitresses in modern uniform, whilst "Amy" commemorated Amy Johnson's solo flight to Australia, the first woman to make the trip.

A recent example of topicality has been the introduction of the calypso to this country. You may have wondered why we have had so few commercial successes in the calypso idiom? There have only really been two big hits in 14 months, "The Banana Boat Song" and "Island In The Sun." The reason is that the whole essence of calypso is the ability of the singer to introduce a local or topical interest.

Perhaps the best example of this is Cy Grant's contribution to the BBC's "Tonight" programme, where he gives news of the day to the accompaniment of his own guitar in calypso rhythm. This is good stuff within its own limitation, but one cannot imagine any commercial value accruing to any writer who sought to emulate Cy's performance.

The moral is—if you are going to write a commercial hit, steer clear of all topical allusions.

REMINDER: Monday, October 7.—Songwriters' Guild meeting, Market Hotel, Birmingham.

BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended September 28, derived from information supplied by 15 leading record stores. *

This week	Last week	Title	Artist	Label
1	(1)	DIANA	Paul Anka	Columbia
2	(2)	LAST TRAIN TO SAN FERNANDO	Johnny Duncan	Columbia
3	(3)	LOVE LETTERS IN THE SAND	Pat Boone	London
4	(4)	TAMMY	Debbie Reynolds	Vogue-Coral
5	(5)	ISLAND IN THE SUN	Richard Hayman (Mer); Pat Kirby (Bruno); Kathie Kay (HMV); Dennis Lolis (Col); Ames Brothers (RCA)	RCA
6	(6)	WANDERIN' EYES	Frankie Vaughan (Phi)	London
7	(7)	WITH ALL MY HEART	Patsy Clark	Pye-Nixa
8	(8)	ALL SHOOK UP	Dave King (Dee); Eve Boswell (Par); Joan Savage (Col); Jo-Jo Sando (Lon); Judy Scott (Bruno); Buddy Greco (Lon)	HMV
9	(9)	HANDFUL OF SONGS	Tommy Steele	Decca
10	(10)	WATER, WATER	Tommy Steele	Decca
11	(11)	PARALYSED	Elvis Presley	HMV
12	(12)	THAT'LL BE THE DAY	Crickets	Vogue-Coral
13	(13)	STARDUST	Billy Ward	London
14	(14)	TEDDY BEAR	Eddie Dexter (Cap); Stan Kenton (Cap); Oscar Pettiford (Vag); David Rose (MGM); Zazy Elman (MGM); Jimmy Tyler (Par); Mike McKenzie (Col); Fela Sowande (Dee); Benny Green (Esp); Dave Brubeck (Vag); Dick Hyman (MGM); Hoagy Carmichael (Bruno and HMV); Tommy Dorsey (HMV); Phillip Green (Par); Jan Garber (Cap); Artie Shaw (HMV); Billy Eckstine (MGM); Jo Stafford (Phi); Louis Armstrong (Phi and Bruno); Lionel Hampton (Phi and Bruno); Bill McGuffie (Vag); Richard Maltby (HMV); George Wright (Par); Benny Goodman (Phi)	RCA
15	(15)	JENNY, JENNY	Little Richard	London
16	(16)	BYE BYE LOVE	Everly Brothers	London
17	(17)	WHOLE LOT OF SHAKIN' GOIN' ON	Bory Blackwell (Par); Beverly Slaters (Dee); Webb Pierce (Bruno); Chuck Miller (Mer); Deme Boys (HMV)	London
18	(18)	WE WILL MAKE LOVE	Russ Hamilton	Oriole
19	(19)	PUTTIN' ON THE STYLE	Louie Donegan	Pye-Nixa
20	(20)	SHORT FAT FANNY	Larry Williams	London
		I SIT AT MY WINDOW	Johnny Gavin	London

Two records "tied" for 18th and 20th positions.

* STORES SUPPLYING INFORMATION FOR RECORD CHART
 LONDON—W. A. Clark, S.W.6; Leading Lighting, N.1; Imhofs, W.C.1; Rolo for Records, E.10; A. E. Tipples, S.E.15. MANCHESTER—Dunne Wholesale, Ltd., 1; H. J. Carroll, 18. GLASGOW—McGormack's, Ltd. LIVERPOOL—Nemo, Ltd. HULL—Sylvine Scarborough, Ltd. WORTHING—J. W. Mansfield, Ltd. CARDIFF—Boyd's. SOUTH SHIELDS—Saxville Brothers, Ltd. MIDDLESBROUGH—Sykes' Record Shop. EDINBURGH—Bandparts Music Stores, Ltd., 1. BOLTON—Engineering Service Co. TORQUAY—Pais and Co., Ltd. SLOUGH—Hickies.

THIS copyright list of the 24 best-selling songs for the week ended September 28, 1957, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

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

A—American; B—British; F—Others. (All rights reserved.)

TOP JAZZ DISCS

Week ended September 28, 1957

This week	Last week	Title	Artist	Label	London	Glasgow	Belfast	Manchester	Birmingham	Newcastle	Liverpool	Cardiff	POINTS
1	1	JAZZ AT OBERLIN (LP)	Dave Brubeck	Vogue	9	1	5	2	1	—	2	1	56
2	2	A SWINGIN' AFFAIR (LP)	Frank Sinatra	Capitol	—	3	2	1	—	2	1	—	46
3	3	CHICO HAMILTON QUINTET IN HI-FI (LP)	Chico Hamilton	Vogue	—	2	1	—	2	—	3	10	37
4a	7	CONCERT BY THE SEA (LP)	Erroll Garner	Philips	1	—	10	—	4	6	7	—	27
4b	6	JAZZ IMPRESSIONS OF THE USA (LP)	Dave Brubeck	Philips	—	4	—	10	6	—	6	2	27
5	5	CHICO HAMILTON QUINTET (LP)	Chico Hamilton	Vogue	3	7	—	—	7	—	4	—	23
7	4	MUSIC FROM "SWEET SMELL OF SUCCESS" (EP)	Johnny Duncan	Columbia	—	8	3	—	—	—	—	—	19
8	8	LAST TRAIN TO SAN FERNANDO	Lonnie Donegan	Pye-Nixa	—	4	5	—	—	—	—	—	13
9	9	PUTTIN' ON THE STYLE	Count Basie	Columbia-Clef	—	5	—	7	—	—	—	—	10
10a	12	BASIE'S BACK IN TOWN (EP)	Count Basie	Columbia-Clef	—	—	—	—	—	—	—	—	10
10b	—	CHICO HAMILTON QUINTET (EP)	Ella Fitzgerald	HMV-Verve	2	—	—	—	—	—	—	—	9
12	—	ELLA SINGS THE RODGERS AND HART SONG BOOK—Vol. 1 (LP)	Jack Teagarden	London	7	—	—	—	—	—	—	—	8
13a	16	TEAGARDEN—JAZZ GREAT (LP)	Miles Davis	Esquire	—	—	—	—	3	—	—	—	8
13b	—	CHANGES (LP)	Gerry Mulligan	Emarcy	—	—	—	—	8	7	10	—	8
13c	13	MAINSTREAM OF JAZZ (LP)	Louis Armstrong with King Oliver (LP)	London	—	—	—	—	3	—	—	—	8
13d	—	SONNY ROLLINS PLUS FOUR (LP)	Esquire	—	—	—	—	—	—	—	—	—	8
18a	—	GEORGE LEWIS RAGTIME BAND—Vol. III (LP)	Esquire	4	—	—	—	—	—	—	—	—	7
18b	—	LOUIS ARMSTRONG PLAYS THE BLUES (EP)	Parlophone	—	—	—	—	—	4	—	—	—	7
18c	—	MUGGOY SPANIER RAGTIME BAND (EP)	HMV	—	—	—	—	—	—	4	—	—	7
18d	13	CHARLIE PARKER PLAYS COLE PORTER (LP)	Columbia-Clef	—	—	—	—	—	—	—	9	6	7
18e	11	GEORGE LEWIS RAGTIME BAND (LP)	Tempo	—	—	—	—	—	—	—	—	4	7

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART
 LONDON—James Asman's Jazz Centre, W.C.2; GLASGOW—McGormack's, Ltd., C.2; BELFAST—The Gramophone Shop; MANCHESTER—Hime and Addison, Ltd., and Record Renegades; BIRMINGHAM—R. C. Mansell, Ltd., 2; NEWCASTLE—J. G. Windows, Ltd., 1; LIVERPOOL—Beaver Radio, Ltd., 1; CARDIFF—City Radio (Cardiff), Ltd.

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DO SOMETHING	*MUSIC GOES 'ROUND AND AROUND
DREAM LOVER	OCTOBER TWILIGHT
DRIFTING AND DREAMING	ONE MORNING IN MAY
EASTSIDE OF HEAVEN	ONE TWO BUTTON YOUR SHOE
FALLING IN LOVE AGAIN	PENNIES FROM HEAVEN
FALLING LEAVES	SO MANY MEMORIES
GEORGIA ON MY MIND	*SUNNY SIDE UP
GOODNIGHT SWEETHEART	TAKE THE 'A' TRAIN
HOLD ME	THAT'S A PLENTY
IF I HAD YOU	TOUCH OF YOUR LIPS
I HEAR A RHAPSODY	VERY THOUGHT OF YOU
I'M A DREAMER	WHISTLING WALTZ
*I'M BEGINNING TO SEE THE LIGHT	WRAP YOUR TROUBLES IN DREAMS
I'M GETTING SENTIMENTAL OVER YOU	

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Good News	I'll Remember April	Lady is a Tramp	Love Walked In
Got My Eyes on You	I'll See You Again	Let's Do It	Love Find a Way
Grand N. for Song	I'm a Dreamer	Let's Face Music	Mad About the Boy
Gypsy in My Soul	I'm on a Good Day	Let's Put Out Light	Makin' Believe
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 Friday: Plymouth
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AMERICA'S TOP DISCS

As listed by "Variety"—Issue dated October 2, 1957

- (1) TAMMY .. Debbie Reynolds
- (2) HONEYCOMB .. Jimmy Rodgers
- (4) DIANA .. Paul Anka
- (8) CHANCES ARE .. Johnny Mathis
- (3) THAT'LL BE THE DAY .. Crickets
- (6) FASCINATION .. Jane Morgan
- (5) WHOLE LOT OF SHAKIN' GOIN' ON .. Jerry Lee Lewis
- (11) WAKE UP LITTLE SUZY .. Everly Brothers
- (7) RAINBOW .. Russ Hamilton
- (15) MR. LEE .. Bobettes
- (9) HAPPY, HAPPY BIRTHDAY, BABY .. Tune Weavers
- (10) MIDDLE OF THE ISLAND .. Tony Bennett
- (18) AND THAT REMINDS ME .. Della Reese
- (13) HULA LOVE .. Buddy Knox
- (—) BEBOP BABY .. Ricky Nelson
- (14) BLACK SLACKS .. Sparkletons
- (18) AROUND THE WORLD .. Victor Young
- (—) AFFAIR TO REMEMBER .. Vic Damone
- (20) AROUND THE WORLD .. Mantovani
- (15) REMEMBER YOU'RE MINE .. Pat Boone
- (—) KEEP A KNOCKING .. Little Richard
- (—) SEND FOR ME .. Nat "King" Cole

Two records "tied" for 10th position. Four records "tied" for 19th position.

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POP DISCS

Reviewed by
Bob Dawbarn



Tennessee Ernie in a scene from "The Outcast"

TENNESSEE ERNIE FORD—"Spirituals": Just A Closer Walk With Thee; I Want To Be Ready; Take My Hand; Stand By Me; When God Dips His Love In My Heart; Get On Board, Little Children/Noah Found Grace In The Eyes Of The Lord; Were You There? (There'll Be) Peace In The Valley For Me; I Know The Lord; Wayfaring Pilgrim; He'll Understand And Say "Well Done" (Capitol T818.)

TENNESSEE ERNIE is best known for his beat numbers, but he makes a remarkably good job of the 12 fine spirituals on his latest LP. His rich bass voice and sensitive treatment of these wonderful tunes are not likely to offend the most rabid folk-purist.

The accompanying choir is a little too smooth and polite but, like the Jack Fascinato Orchestra, never becomes obtrusive.

All in all, this is Mr. Ford's best to date.

STAN FREBERG—"A Child's Garden Of Freberg": St. George And The Dragonet; C'est Si Bon; Try; Wide-Screen Mama Blues; Heartbreak Hotel; Rock Around Stephen Foster; The Yellow Rose Of Texas; John And Marsha; The Great Pretender; That's My Boy; Rock Island Line; Sh-Boom (Capitol T777).

MOST of the American satirist's best-selling numbers are collected here under one cover.

As Freberg points out on the sleeve-note: "There is a difference between point-less ridicule and earnest satire." He certainly makes his point.

This selection varies from the acidly funny "Rock Island Line" and "Stephen Foster" to the rather weak "That's My Boy" and "Wide-Screen Mama."

ILENE DAY: Beat Up The Town/Come By Sunday (Nixa NJ2019).

TWENTY-ONE-YEAR-OLD Ilene hails from South Carolina, but has been singing in London cabaret for some months now.

Her vibrant and full voice has a range of three octaves and she has an oddly attractive accent.

"Beat" sounds like a show tune and is given a touch of jazz by the singer's phrasing. The reverse is a slightly sinister ballad which Miss Day sings with effective drama.

On the evidence of these two tracks Ilene should make the disc big-time.

SHIRLEY ABICAIR and HUMPHREY LYTTLETON: Bimini / Where The Sun Always Shines (Parlophone 45-R 4347).

A MOST odd collection of talents combines to produce an attractive "pop." The unlikely combination of Miss Abicair's sweet voice, Humphrey's hot trumpet and orchestral accompaniment by modernist Kenny Graham justifies itself with a calypso and a ballad.

Humphrey's trumpet comes through with its usual authority both in solo and accompaniment.

TONY CROMBIE AND HIS SWEET BEAT: Sweet Beat/Sweet Georgia Brown (Columbia DB 4000).

ANOTHER unlikely billing turns out well.

Proclaiming that such old friends as trombones are "too cumbersome to write for," Crombie has found a swinging, if light and airy sound, using two flutes, two trumpets, five saxes (one doubling third flute), harp, piano, guitar, bass, drums, tympani and Latin-American rhythm.

CAPSULE REVIEWS

BUD POWELL (EP)

"The Genius of Bud Powell" Parisienne Thoroughfare; Dusk In Sandi; Oblivion; The Last Time I Saw Paris; A Nightingale Sang In Berkeley Square. (Columbia Clef SEB10074.)

UNPREDICTABLE Bud Powell, unhampered by rhythm accompaniment, indulges in a mixture of ad lib. and a tempo playing. The result is not so far from his inspired best.—E. J.

BEN POLLACK AND HIS PICK-A-RIB BOYS (LP)—Canadian Capers; Aunt Hagar's Blues; Mighty Lak' A Rok; Gonzo Stomp; Mr. Henry Lee; My Inspiration; Sophisticated Lady; Beer Barrel Polka; Oy Mambo; Dardanella; Stompin' At The Savoy; Fidelity Feet; Da-Da Strain. (London LTY-G15081.)

VARIED Pollack line-ups—with Charlie Teagarden or Dick Cathcart on trumpet—play highly professional Dixieland. Ted Vesely does a solo on "Lady," Jack Tea on "Rose." A mixed bag.—M. J.

Reissues

(—Deleted)

COUNT BASIE BIG BAND—Dinner With Friends. COUNT BASIE

"Beat" has echoes of Billy May and Sauter-Finegan, and spotlights some nice tenor. "Sweet Georgia" is inoffensive and a little curious.

LES PAUL and MARY FORD: I Don't Want You No More/Strollin' Blues (Capitol 45-CL14776).

MR. AND MRS. PAUL'S multi-recording gimmick is beginning to wear a bit thin. These are typical examples of the couple's work.

"I Don't" is an undistinguished waltz, while the reverse has a dated sound, the vocal reminding me of the Boswell Sisters.

THE GAYLORDS: Open The Letter/The Dum-De-Dum Song (Mercury MT177).

A SMOOTH, calypso-styled vocal group is saddled with monotonous material.

EDDIE CALVERT: September/Symphony/Esther (Columbia DB39977).

EDDIE'S golden trumpet at its most glossy on two sugary tunes backed by the Peter Yorke Orchestra and heavenly choir.

"Esther" was "inspired" by the film, "The Story Of Esther Costello." Calvert fans will rush for this.

WOODY HERMAN—"Songs For 'Hip' Lovers": Makin' Whoopee; I Won't Dance; I Guess I'll Have To Change My Plan; Willow Weep For Me; Moon Song; Can't We Be Friends; Comes Love; Everything I've Got; Alone Together; Bidin' My Time; Isn't This A Lovely Day; Louise (HMV CLP1130).

TITLE of this one must have so surprised someone at EMI that they reversed the record labels on my copy.

All the numbers are vehicles for Woody Herman's reedy voice. If that were all there would be little to recommend this LP. The backings, however, are superb.

Outstanding among the many fine musicians featured behind Woody are trumpeters Harry Edison and Charlie Shavers, tenorist Ben Webster, guitarist Billy Bauer, pianist Jimmy Rowles, and that great swinging drummer Jo Jones.

For the snatches of instrumental work alone this is worth the lolly.

NORMA DOUGLAS: Joe He Gone/Se It Resolved (London 45-HL-Z. 8475.)

MORE pop calypso material—in "Resolved"—mixed with rock-'n'-roll as a brightener. Miss Douglas has a pleasant voice but has moments of uncertainty in pitching.

Show Band Show will click

FIRST shows so often resemble dress rehearsals that I dodge them when I can. Circumstances, however, dictated otherwise last Sunday evening when the Show Band Show faced its first audience at the Gaumont, Lewisham.

And there was enough in the way of solid entertainment to indicate that this touring package could click when it is tidied and tightened-up.

Both Marion Ryan and Ronnie Hilton registered well, though I have heard Marion in better form. Hilton has now developed into a performer of real stature—assured and singing with power and conviction.

His comic duet with accompanist Will Fyfe Jr. on "Banana Boat Song" also proved that Ronnie's talent is not confined to the ballad.

Group One have learned how to move without indulging in grotesque calisthenics. Yet they must ultimately be judged on vocal performance and on this occasion it was erratic. Comedian Desmond O'Connor is a clown of high potential.

The reconstituted Show Band will rise to greater heights than were apparent on this first concert. Sections played cleanly and with attack despite the occasional gaffe and drummer Jackie Dougan was impressive.

But the best offering of the evening, so far as I am concerned, was Tommy Whittle's solo on "Just One Of Those Things."

Tony Brown

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SATURDAY
ADDESTONE...
ALL NIGHT JAMMING...
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There is personality on this

JAZZ DISCS

record

HAL McKUSICK QUINTET (LP)

Down And Dirty; Alone Together; Criss Cross; Gone With The Wind; When Your Lover Has Gone; Pon-Su; Makin' Whoopee; Isn't It Romantic; For Art's Sake; Old Devil Moon

(Vogue Coral 12-in. LVA0062)

McKusick (alto, clt., bass-clt.); Art Farmer (tp.); Eddie McKea (pno.); Milt Hinton (bass); Gus Johnson (drs.), 2/27/57, USA. (Am. Decca.)

REMEMBER thinking, when I heard Hal McKusick's previous Vogue Coral release, how disappointing he was for one of his reputation.

This latest release gives me little cause to change my mind. There is the same fidgety, at times almost neurotic, style, the same uncertain tone (just as the register).

But this is still a record worth hearing. It has personality.

This is due partly to the effective treatments of mostly good tunes. But, in the main, it is due to trumpet player Art Farmer.

With parched, but telling, tone and agile phrasing, he can dedicate "Alone Together," "Gone With The Wind" or "Makin' Whoopee" or "Criss Cross."

Then there is pianist Eddie Costa, who was teaching high-school children recently before taking up his job to make music his career. He recently won the "Down Beat" critics' poll.

Judged by his work in this record, he deserves the honour. He is one thing, unlike many other modern pianists, he uses both hands to play crisp, incisive solos, combining delicacy with strength.

Milt Hinton and Gus Johnson, at their best, help the group to swing along effortlessly.—Edgar Jackson.



—his style is fidgety, at times almost neurotic, says Edgar Jackson.



Rosolino (tmb.); Lou Levy (pno.); Ralph Pena (bass); Larry Bunker (drs.); et al. 3/7/56. New York. (Am. Victor.)

IN the absence of any definite information, I have based the foregoing personnel on the guess of critic Alun Morgan, who is usually right on these matters.

This is Shorty's big, studio-assembled band—swinging out on a sort of Basie-Herman-inspired tack.

The resemblance to Herman is not surprising. For what Shorty now calls "Blues Express" is actually his "That's Right" (also known as "Boomsie") which Herman recorded for Capitol (CL13135).

Outstanding soloist in all three titles is the alto. I'm with Morgan in thinking he's Art Pepper. But whoever he is, he gives out with a verve that sparks the whole band along.—Edgar Jackson.

WOODY HERMAN AND HIS ORCHESTRA (EP)

"Road Band"
Sentimental Journey; Cool Cat On A Hot Tin Roof; Where Or When. (Capitol EAP3-658)

Herman (clt.); Dick Hafer, Richie Kamuca, Art Pirrie (tr.); Jack Nimitz (bar); Dick Collins, Bernie Glow, Jerry Karl, Gerry Laturn, Ruben McFall, Charlie Walp (pts.); Cy Touff (bass-tp.); Dick Kenney, Keith Moon (tmb.); Nat Pierce (pno.); Billy Bauer (gtr.); John Beal (bass); Chuck Flores (drs.), 7/6/55, USA. (Am. Capitol.)

AS the title "Road Band" implies, this is the Woody Herman band, 1955 edition, giving out much as it did on its "live" dance dates.

The need to cater for the audiences—usually more excitable than discriminating audiences—found at "name" bands' one-night stands seldom gives a combination much chance to indulge in anything very subtle.

But this Herman aggregation at least proves that it was a meaty, energetic, solid-beated and thoroughly workmanlike proposition that, in both its ensemble and soloists, had what it took to energise the customers into action.—Edgar Jackson.

DUKE ELLINGTON AND HIS ORCHESTRA (EP)

"The Duke Steps Out"
Stevedore Stomp (a); Saratoga Swing (b); The Duke Steps Out (c); Double Check Stomp (d). (HMV 7EG240)

(a)—Ellington (pno.); Barney Bigard (clt., tr.); Johnny Hodges (alto, sop.); Harry Carney (bar.); Freddie Jenkins, Artie Whetsel, Charles "Cootie" Williams (pts.); Joe "Tricky Sam" Nanton (tmb.); Fred Guy (bjo.); Wellman Braud (bass); Sonny Greer (drs.), 7/3/29, USA. (Am. Victor.)

(b)—Ellington (pno.); Bigard (clt.); Hodges (alto); Williams (tr.); same gtr., bass, drs. 3/5/29. Do. (Do.)

(c)—Personnel as for (a), plus Juan Tizol (tmb.) unidentified French horn (possibly in place of Jenkins); Teddy Bunn (gtr.), 16/9/29. New York. (Do.)

(d)—Personnel as for (a), plus Tizol (tmb.); possibly minus Jenkins; 11/4/30. USA. (Do.)

NOTE: Some of the foregoing details differ from those on sleeve, but are believed to be as nearly correct as possible.

Previous issues (all deleted): (a) HMV B6166, BDS757; (b) B4928, B6252, B8828; (c) B4960, B6292; (d) B6277, B4939.

"THE DUKE STEPS OUT" returns to the catalogue four Ellington performances from 1929 and '30, all of original pieces.

"Double Check" and "Stevedore" are fairly brisk stomps designed to show off the band's soloists.

The former opens with saxophones playing brightly and the

rhythm section well in evidence. Braud's string bass is heard in a series of breaks, and excellent solos are taken by Cootie, open and with lazy timing, then Hodges and finally Nanton growling with plunger. The number ends with brass wailing against saxophones on the opening theme.

"Stevedore" begins with a crisp four-bar band phrase repeated once. This leads to a muted trumpet chorus—Jenkins, I think—and links that with Carney's baritone and then Nanton playing "shouting" open trombone.

Bigard takes over direct from Tricky, and his brilliant improvisation is supported by soft, powerfully swinging sax figures. Hodges takes the last bridge, and clarinet plays over the ensemble.

The title piece, more elaborately scored, features quite complicated red passages, a good deal of alternating section work, and solos by Hodges, Cootie, Carney, Nanton and Duke.

"Saratoga" is one of the band's blues classics. Bigard's theme, with its mournful elegiac character, is presented first by

the orchestra, then by Bigard, Ellington, Cootie and Hodges in succession, then by the band again.

Except for the piano, each of these solos is beyond criticism, and the whole performance achieves real heights of feeling.

The EP should be a splendid acquisition for anybody still curious about early Ellington.—Max Jones.

FREDDY RANDALL AND HIS BAND (LP)

"Dr. Jazz"
Doctor Jazz; Nobody Knows You When You're Down And Out; Panama; St. James Infirmary; Dinah; Sweet Sue; Ja Da. (Parlophone PMD1048.)

Randall (tp.); Al Gay (clt.); Pete Hodze (tmb.); Syd Boatman (pno.); Gerry Salisbury (bass); Buzz Green (drs.), 17/4/57, London. (Parlophone.)

RANDALL'S bold, brash trumpet changes little over the years and these are as good examples of his work as we have had to date.

Freddy bulldozes his way

through a rather hackneyed selection of tunes with little subtlety but plenty of heat and fire.

In Pete Hodze, the Randall trumpet has an excellent foil. The trombonist plays well in the ensemble and has some interesting solo points to make.

Gay's clarinet work lacks attack but is pleasant enough, whilst the rhythm section sounds somewhat woolly, possibly due to unkind recording.

A little more imagination in the choice of material would have put this in the top class of British dixieland.—Bob Dawbarn.

INTERNATIONAL JAZZ GROUP (EP)

"Entente Cordiale Of Jazz"
Concerto Du Blues; If It Weren't For You. (Columbia SEG7716.)

Bud Johnson (tr.); George Berg (bar.); Taft Jordan (tp.); Vic Dickenson (tmb.); Andre Persiani (pno.); Arvell Shaw (bass, leader); Gus Johnson (drs.), October, 1956, USA. (Untraced.)

TWO lengthy performances present French pianist Persiani in the company of six American jazzmen. Persiani is only briefly featured on his own, but fits well into a high-class rhythm section.

Johnson and Dickenson are the most interesting soloists, and it is Johnson who gets most of the space. His tone has a curiously acid edge; but the playing has strength and a lyrical flow which at times recalls the rhapsodic aspect of Hawkins.

He introduces the slow "Concerto," and his 24-bars solo—though not immediately attractive—is one which grows in its appeal.

There follows a chorus of ensemble, sensitively scored and phrased at this difficult tempo. Then come solos by Persiani, in the lock-hand style, Shaw, Jordan and Dickenson.

The blues has been so arranged that Jordan plays 20 bars. His trumpet, melodically pleasing and with some of the distinguishing Jordan glisses, is weakened by an over-sweet approach. Dickenson sounds the true blue note.

"If It Weren't For You" is all tenor saxophone variation and a nice enough sample of Johnson's firm ballad playing.—Max Jones.



● TAFT JORDAN

both these subjects. But that still hasn't enabled him to tie up the titles with the music.

Frankly, these are just run-of-the-mill tunes that might never have been noticed without some gimmick to call attention to them.

Nor are the performances anything to rave about. Everybody sounds competent and relaxed. But neither Shorty nor Jimmy Giuffre rises to any great heights. Saving grace is the rhythm section in general and pianist Lou Levy in particular.—Edgar Jackson.

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FEB. 8—THE FIRST DAY OF BRUBECK

FEBRUARY 8 will be "B Day" for British jazz fans. It is the date when America's poll-topping pianist Dave Brubeck kicks off a 16-day concert tour of Britain at the Royal Festival Hall.

With him will be his regular group—Paul Desmond, who has been voted the best altoist in the world, bassist Bob Bates and drummer Joe Morello.

European tour

Brubeck is being brought here by London agent Harold Davison and will be presented by the National Jazz Federation.

After Britain, Brubeck will visit Holland, Belgium, Scandinavia and other European jazz centres for an extended series of concerts.

Going to the States in exchange will be the Johnnie Gray Quartet, which starts a 16-day Stateside tour in mid-February.

In addition to concert dates, the quartet will appear in the Jack Paar and Jim Falkenburg New York TV shows.

'Flu greeting

The Gray Band returned from its first U.S. trip last Thursday.

But Johnnie missed dates over the week-end at King's Lynn and Southorpe because of Asian flu. His pianist, Bob Francis, fronted the band.

ED SULLIVAN TO VISIT BRITAIN

American TV celebrity Ed Sullivan is to visit Britain shortly in search of more British artists for his coast-to-coast programme in the States.

Ed Eikort, executive of the General Artists Corporation of America, and talent-scout for Sullivan, has just left Britain after a seven-day visit.

—and Norman Granz

American impresario Norman Granz arrives in London on November 1 to discuss a tour for his Jazz At The Phil all-star unit.

Iceland bids for Tommy Steele

TOMMY STEELE is lined up to visit Iceland in the Spring—to play one concert. He has received an offer from the owner of Reykjavik's largest cinema.

Ian Bevan, of the Harold Fielding Agency, told the MM: "It is obviously impossible to fly Tommy over for just a single date."

"But if final negotiations can be completed for his Stateside tour in the Spring he will stop off at Iceland on the way."

Tommy left London on Tuesday for a short holiday in the South of France.

HONEYMOONERS

Danny Miller, saxist with Joe Loss for 26 years, married Miss Anne Parton in Warrington on Sunday. They are honeymooning in Barcelona.

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STARS SHARE A LETTUCE



Nixa Records gave an on-stage party last Thursday to celebrate the issue of an LP from the new revue "Share My Lettuce," now at London's Comedy Theatre. Here two of the stars—Kenneth Williams (l.) and Maggie Smith—discuss the disc with publisher Edward Kassner, who presents the revue in association with Michael Codrin.

CONTESTS GO TO SCOTLAND

SIX bands comprising 60 musicians will be taking part in the All-Scotland Final of the MM National Dance Band Championships at Dennistoun Palais, Glasgow, on Tuesday.

Three of the groups come from Glasgow. They are The Kingpins led by Edwin Johnson, Henri Morrison and his Sextette and The Beavers Dance Orchestra. Remaining entrants are The John Gracie Band (Creetown, Kirkcudbrightshire), the Bill Gracie Seven (Hamilton) and the Mel Armstrong Five (Blyth, Northumberland).

House band for the evening will be Laurie Blandford and his Band. Dancing is from 7.30 to 11.30 p.m.

Manchester final

The winners of Wednesday night's North Britain (Western) Regional Final at the Coronation Ballroom, Belle Vue, Manchester, were:

1. The Music Masters (Barrow-in-Furness).
2. Freddie Pottage and his Music (Liverpool).
3. Jack Kirkland and his Band (Stockport).

HAMPTON VISIT

From Page 1

worthy cause. I'm going solo this time, but I hope to take the whole band back to England next January.

Hamp said he would be bringing "a whole flock of his own arrangements for the concert, including several new ones."

He will be featured with Lytton, Dankworth and a rhythm section and also in a recreation of the Benny Goodman Quartet with Dankworth on clarinet.

After last week's MELODY MAKER story of the search for vibes for Hampton to use on the concert, an instrument has been loaned to the organisers by the Premier Drum Co.

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Delaney sets the pace



The Eric Delaney Band and guest star, altoist Johnnie Gray, started a Light Programme series on Monday titled "The Band Waggon." Here Johnnie (l.) discusses programme arrangements with Eric at rehearsals. This is the first programme in the BBC's new dance music policy.

HEATH TV PLAN GETS THE VETO

NEW YORK, Wednesday.—The Ted Heath Band will not appear on TV during its coming American tour.

The American Federation of Musicians has given the "thumbs down" to the much-publicised plans for Ted to appear on the Ed Sullivan Show on October 20.

In a letter to the Willard Alexander Office, the AFM referred to many requests received for other foreign units to appear on American TV. It said that, in fairness to everybody, the decision had to be "no" for all.

In view of the ban on Heath, it seems highly unlikely that Count Basie will now be allowed to televise in Britain.

After its American tour, the Heath band is to cut an all-jazz LP entitled "Ted Heath—1960."

Alma Cogan plans pre-trip LP

Alma Cogan is to record an LP before leaving on December 11 for a five weeks' trip to America.

During next week at Finsbury Park Empire, Alma and HMV A & R chief Wally Ridley will discuss material for the disc.

Paris welcomes Frankie Laine

PARIS, Wednesday.—Frankie Laine reached Paris yesterday in readiness for a two-week season at the Olympia.

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L.P. Supplement

A guide to 171 records

THE inauguration of the MELODY MAKER series of Quarterly LP Supplements last summer was hailed by one reader as "the first serious step towards bringing order into the minds of record-buyers bewildered by the quantity of worthwhile releases pouring from the record presses."

As we go to press with the Autumn Supplement, this tremendous output happily shows no signs of decreasing. Indeed, never before in the history of recorded music have jazz and "pop" lovers been so well catered for.

But the time has come when, far from record-buyers being able to afford every release in any one particular category, it is virtually impossible for them to remember

every title. The aim, therefore, of these Supplements is both to act as a reminder of past releases and to provide a brief indication of the content and quality of each disc likely to interest readers.

The Summer Supplement covered the period of April 1 to June 30, 1957. This Autumn Supplement, covering 171 releases, extends the coverage from July 1 to September 30, 1957.

It is, again, the work of the MELODY MAKER's staff of regular reviewers: Edgar Jackson, Max Jones, Laurie Henshaw, Bob Dawbarn and Jack Hutton. Where records have previously been reviewed in the MELODY MAKER, a reference date is given.

JAZZ—INSTRUMENTAL

JULIAN "CANNONBALL" ADDERLEY ("In The Land Of Hi-Fi")—Dog My Cats; I'm Glad There Is You; Blues For Bohemia; Junior's Tune; Between The Devil And The Deep Blue Sea; Casa De Marcel; Little Girl Blue; T's Tune; Broadway At Basin Street; Just Norman; I Don't Care. (EmArcy EAL1201.) 24/8/57.

Ernie Wilkins' scores swing neatly; trombonist Jimmy Cleveland solos adventurously. Unfortunately "Cannonball" and his trumpet-playing brother Nat fail to thrill.

MARVIN ASH DIXIE BLUE BLOWERS ("New Orleans At Midnight")—New Orleans; Blue, Turning Grey Over You; Black And Blue; Basin Street Blues; Searchlight Rag; Cajon Lament; Way Down Yonder In New Orleans; Bayou Lullaby; I Would Do Anything For You; Tishomingo Blues; Du A Ferdinand; Do You Know What It Means To Miss New Orleans. (Brunswick LAT5191.) 17/8/57.

Tasteful, often gentle traditional music by pianist Ash and rhythm with assistance from clarinetist Matlock on four titles. Relaxing.

OHET BAKER QUARTET ("At Ann Arbor")—Line For Lyons; Lower Man; My Funny Valentine; Maid In Mexico; Stella By Starlight; My Old Flame; Head Line; Russ Job. (Vogue LAE12044.) 7/9/57.

Recorded at a 1954 concert. Little swing, little feeling, not many ideas.

KENNY BAKER HALF DOZEN—How's This?; Love Me Or Leave Me; If I Could Be With You; Keeping Out Of Mischief Now; How Can You Face Me?; Putting On The Ritz; Mr. Pagani; Doo-Dee; St. Louis Blues; Honolulu Blues. (Nixa NJL10.) 17/8/57.

Lusty blowing by Baker and Chisholm are the stand-out features of this Half Dozen debut disc.

COUNT BASIE AND HIS ORCHESTRA ("April In Paris")—April In Paris; Corner Pocket; Did'n You?; Sweetie Cakes; Magic; Shiny Stockings; What Am I Here For?; Midgets; Mambo Inn; Dinner With Friends. (Columbia Clef 330X10058.) 21/9/57.

The Basie band that toured here last spring plays tunes from its concert programmes. Rather a mixed bag for Basie.

AL BELLETTO SEXTET ("Half And Half")—Relaxin'; I Never Got Enough Of You; Charity's A Rarity; Prelude To A Kiss; Poppa Joe's; Spring Is Here; Broadway; In Love In Vain; Statue Of Liberty; A Little Bit Square, But Nice; Foam Rubber; My Funny Valentine. (Capitol T751.) 3/8/57.

Everybody swaps instruments, everybody sings. All very versatile, all very clever, all rather dull.

BOB BROOKMEYER-ZOOT SIMS ("Tonight's Jazz Today")—Mr. Moon; I Hear A Rhapsody; The Chant; Blues; Zoot's Tune; How Long Has This Been Going On?; Bobby's Tune; Blue Skies. (Vogue LAE12047.) 21/9/57.

Ingenious small band jazz, with tenorist Zoot Sims swinging all the way.

CLIFFORD BROWN ALL STARS—Caravan; Autumn In New York. (EmArcy EAL1250.)

Too long spent on too few tunes. Only Brownie's trumpet and Max Roach's drumming survive the marathon.

RAY BROWN ("Bass Hit")—Blues For Sylvia; All Of You; Everything I Have Is Yours; Will You Still Be Mine; Little Toe; Alone Together; My Foolish Heart; Blues For Lorraine. (Columbia Clef 3309037.) 28/9/57.

In this first LP under his own name, brilliant bass player Ray Brown gives a superb account of himself, both as soloist and in his even more successful role of team man.

SANDY BROWN'S JAZZ BAND ("MeJazz")—Go Ghana; Scales; The Card; Monochrome; Those Blues; Wild Life; Blues From Black Rock; Doctor Blues I Presume; Ognoliya; Saved By The Blues. (Nixa NJL5.)

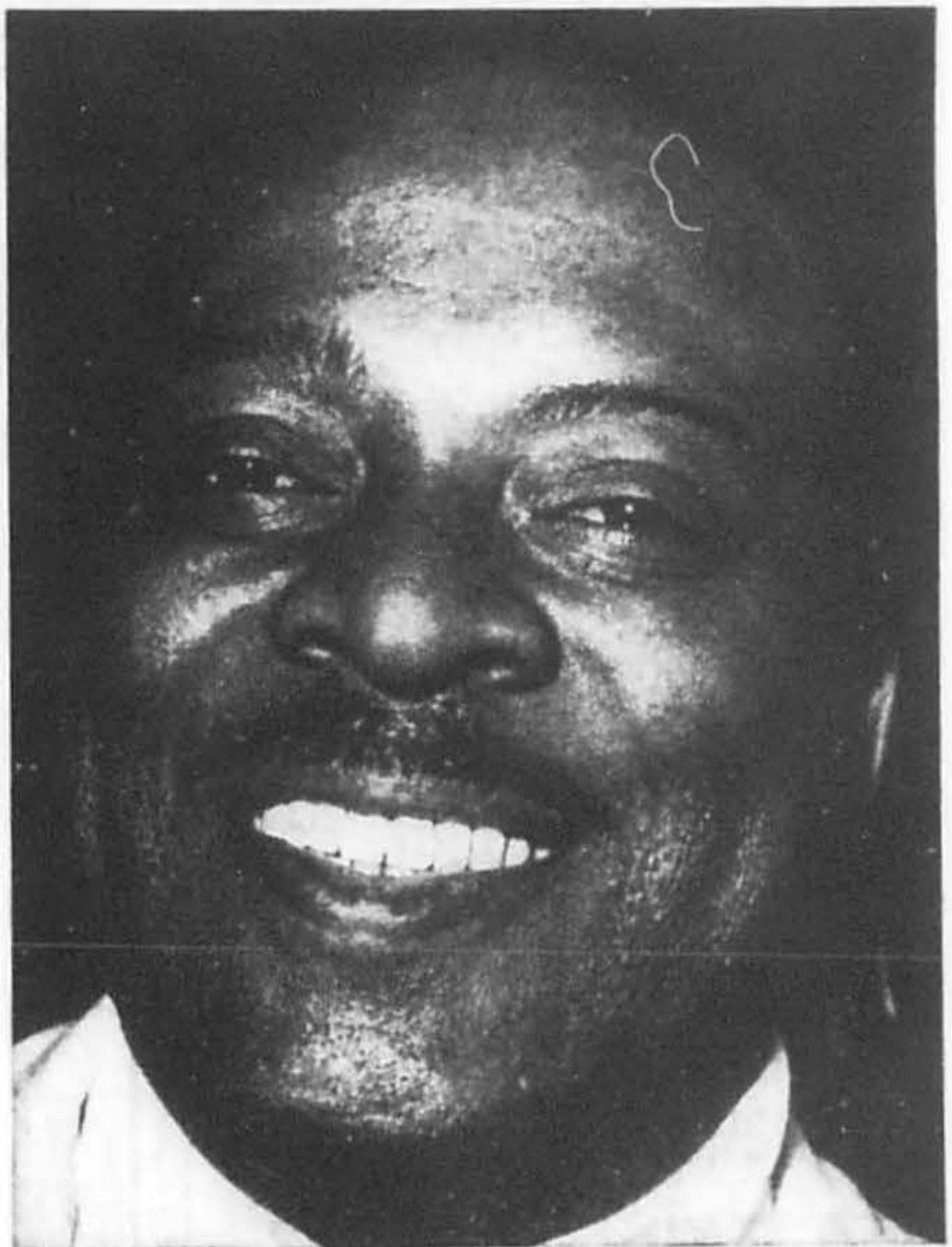
Ten Brown and Fairweather originals, some with a "high-life" tinge, get distinctive performances by this boldest of British traditional bands. Strong solos from B. and F.

DAVE BRUBECK QUARTET ("Jazz At Oberlin")—The Way You Look Tonight; How High The Moon; These Foolish Things; Perdido (Lost); Stardust. (Vogue LAE12048.) 7/9/57.

Troubles galore beset the quartet at this concert—but they didn't affect the music. Paul Desmond at his greatest, Brubeck close behind him.

(Continued on page 14)

COUNT BASIE
—an LP from the band that toured here 'A mixed bag for Basie'



History of jazz

"HISTORY OF JAZZ" (Vol. 1—"N'Orleans Origins")—**SONNY TERRY**: Whoopin' The Blues, MT. **ZION CHURCH CHOIR**: He's The Lily Of The Valley. **LEADBELLY**: Eagle Rock Rag. **ZUTTY SINGLETON'S TRIO**: Lulu's Mood. **LIZZIE MILES**: Bill Bailey, Won't You Please Come Home? **EDDIE MILLER'S QUARTET**: Cajun Love Song. **BUGLE SAM DEKEMEL**: Runtin' Wild. **ARMAND HUG'S LOUISIANANS**: A Dixie Jam Session. **BLUE LU BARKER**: Trombone Man Blues. **SHARKEY AND HIS BAND**: That Da Da Strain. **WINGY MANONE'S DIXIELANDERS**: Tailgate Ramble. **HAPPY LAMARE'S LEEVE LOUNGERS**: High Society. (Capitol T793.)

An enlargement of Dave Dexter's 1945 "History." Enjoyable and instructive.

ALAN LOMAX—"Blues in The Mississippi Night." (Nixa NJL5.) 21/9/57.

Interesting, unusual discussion of conditions in the Southern USA which helped to nourish the blues. Three famous blues artists talk and sing and play, and there are illustrative examples of work-song and spirituals. Vivid documentary stuff.

LEONARD BERNSTEIN—"What Is Jazz?" (Philips BBL7149.) 28/9/57.

Composer-conductor-pianist Bernstein made a splash on US TV with his "Jazz World" lecture. Now it's on record—a clear, concise, unbiased jazz lesson illustrated by Buck Clayton's band and records. Hear it.



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Johnny Desmond simulates the sing-song style of the genuine Calypsonians. A pity to disguise his natural voice.

"THE CALYPSO CARNIVAL"—**SAMMY HEYWARD**: Honey Man; Union Street; Miss Emmalina. **IRENE LUSAN**: Victoria Market; Choucoune. **IRENE LUSAN AND LORD ZEBEDEE**: Small Island. **IRENE LUSAN AND AMY GOODWIN**: Better Woman Than You. **MASSIE PATTERSON** with **THERESA MERRITT** AND **ALFRED EARLE**: Ministre A Zaca. **MASSIE PATTERSON AND LORD ZEBEDEE**: Shimmy Like A Lady. **LORD ZEBEDEE**: Trinidad Blues; Solas Market; Chicken Gumbo; The Okra Water. **KING FLASH**: Zombi Jamboree. (Philips BBL7176.)

Infectiously gay selection of Calypsos from a variety of singers. Good value for your money.

EDMUNDO ROS ORCHESTRA ("Calypso Man")—Magistrate, Try Yourself; Sweetie Sweetie; Henry VIII; Melodie d'Amour; Run For The Doctor; Go Home, Baby, Go Home; The Funeral Undertaker; Gin And Coccanut Water; Jacob, Take Off Your Tra-la-la; High Cheek Bones; Chocolate, Whiskey And Vanilla; Little Brown Boy. (Decca LK4202.)

Your reaction to this set of lightly humorous Calypsos depends on your liking for the Ros voice.



● Johnny Desmond



● The late Clifford Brown

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POPS—VOCALISTS

VIVIAN BLAINE ("Songs From The Ziegfeld Follies")—A Pretty Girl Is Like A Melody; How, How, How; I Don't Get Startled; You'd Be Surprised; What Is There To Say? Shaking The Blues Away; Hello, Frisco; My Man; I Like The Likes Of You; The Least Reasoned Up Suddenly; Mandy. (Mercury MLP6518.)

One for admirers of American stage musicals. Vivian has the right voice for the idiom.

PAT BOONE ("Pat, Pop And Fry")—My Love, Money Honey; Tomorrow Night; Ain't Nobody Here But Us Chickens; Shake A Hand; Honey Hush; Please Send Me Someone To Love; I'm In Love Again; Rock Around The Clock; Shot-gun Boogie; Five Ten, Fifteen Hours. (London HAD2948.) 14/9.57.

Pat, mainly on a rock kick, sings in his usual fetching, unaffected style.

JUNE CHRISTY ("June—Fair And Warner")—I Want To Be Happy; Imagination; I've Never Been In Love Before; Irresistible You; No More; Better Luck Next Time; Let There Be Love; When Sunny Gets Blue; The Best Thing For You; Beware My Heart; I Know Why; It's Always You. (Capitol T853.) 12/9.57.

The Queen of Cool Singing enthroned against a regal musical backdrop from Pete Rogo. A fitting encore to the "Something Cool" and "Misty Missa Christy" LPs.

PETULA CLARK ("You Are My Lucky Star")—It's Foolish But It's Fun; sunny Boy; Sing With The Stripes Of My Heart; Alone; I Yi Yi Yi Yi; Goodnight, My Love; I Wish I Knew; Hummum On Park Avenue; As Time Goes By; It's The Natural Thing To Do; Afraid To Dream; You Are My Lucky Star. (Hisa NPL1807.)

Miss Clark's English "niceness" shines through even her attempts at the sexy in song. Good tunes pleasantly sung.

ROSEMARY CLOONEY AND THE HI-LO'S ("Ring Around Rose")—Duchess Go 'Way; Mad; Moonlight Becomes You; Love Letters; I Could Write A Book; I'm In The Mood For Love; Coquette; Together: Everything Happens To Me; Solitude; What Is There To Say; I'm Glad There Is You; How About You. (Philips BBL716.) 10/8.57.

Solo and group singing of top-flight quality.

DORIS DAY ("Day By Day")—The Song Is You; Hello, My Love; 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 BBL714.) M.M. 21/9.57.

The best Day LP to date—and great backings from Paul Weston.

LENY EVERSON—"I Can't Give You Anything But Love; Tierra Viva; Trambia; El Cumbanchero; Stay In My Arms; Kisses; Summertime; Jazzebel; Jealousy; St. Louis Blues; Stop The Clock; Autumn Concerto; Tenderly. (Vogue Coral LVA9057.)

With a voice as big as the Empire State Building, Leny Everson gives tremendous attack to a selection of pops, blues and Latin-jazz songs. She is backed by a swinging Neal Hefti band.

TENNESSEE ERNIE FORD (Spirituals)—Just A Closer Walk With Thee; I Want To Be Ready; Thank My Hand; Precious Lord; Stand By Me; When God Dies His Love In My Heart; Go On; Board; Little Children; Noah Found Grace In The Eyes Of The Lord; Were You There? Peace In The Valley; I Know The Lord Laid His Hands On Me; Way-faring Pilgrim; He'll Understand And Say "Well Done." (Capitol T818.)

As a follow-up to his album of hymns, Tennessee Ernie makes a remarkably good job of 12 fine spirituals. He sings with plenty of spirit and beat.

JUDY GARLAND ("Alone")—By Myself; Little Girl Blue; Me And My Shadow; Among My Souvenirs; I Gotta Get To Sing The Blues; I Get The Blues When It Rains; Mean To Me; How About Me? Just A Memory; Blue Prelude; Happy New Year. (Capitol LCT6135.)

Miss Show Business at her best gives us 11 fine sentimental numbers, accompanied by the Gordon Jenkins Orchestra give her first-class support.

HILDE GUADE ("My Secret Heart")—Music In My Heart; I'll Follow My Secret Heart; Zigeuner; Leap Year Waltz; Someday My Heart Will Avenge; I Can Give You The Starlight; The Waltz Of My Heart; I'll See You Again; The Violin Began To Play; We'll Gather Lilies; Someday I'll Find You; Glamorous Nights. (Decca LK4106.)

A sweet-voiced soprano sings the music of Novello and Coward accompanied by the Stanley Black Orchestra.

WOODY HERMAN ("Songs For 'Hip' Lovers")—Makin' Whoopee; I Won't Dance; I Guess I'll Have To Change My Plan; Willow Weep For Me; Moon Song; Can't We Be Friends; Comes Love; Everything I've Got; Alone Together; Eidin' My Time.

DAISY HICK ("My Secret Heart")—Music In My Heart; I'll Follow My Secret Heart; Zigeuner; Leap Year Waltz; Someday My Heart Will Avenge; I Can Give You The Starlight; The Waltz Of My Heart; I'll See You Again; The Violin Began To Play; We'll Gather Lilies; Someday I'll Find You; Glamorous Nights. (Decca LK4106.)

MORGANA KING ("Morgana King Sings The Blues")—More Than You Know; Frankie And Johnnie; Mean To Me; When Your Lover Has Gone; Something To Remember You By; I Know; Frankie And Johnnie; Mad About The Boy; It's Only A Paper Moon; Bill; Can't Help Lovin' Dat Man; Why Was I Born. (Mercury MLP6515.) 9/8.57.

American newcomer Morgana

DOON LANG SKIFFLE GROUP—Whiskey, New York Gals; Partin' Men; The Cattle Train; This Train; By And By; A Rag, A Bone And A Lock Of Hair; Roll The Cotton Down; Poor Old Man; The Roving Gambler; Race Old And Postum; Sarah Kelly From Plum Nelly. (HMV DLP1161.) 12/8.57.

MARIO LANZA ("The Touch Of Your Hand")—The Touch Of Your Hand; The Song Is You; Nights Of Splendor; Strange Music; The Desert Song; You Are Love; I'm Falling In Love With Someone; Look For The Silver Lining; I've Got You Under My Skin; The Hills Of Home. (HMV BLP 1094.)

A good example of the Lanza larynx in Mario's versions of

FRANK SINATRA ("A Swingin' Affair")—Night And Day; I Wish I Were In Love Again; I Got Plenty O' 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 Want To Dance; The Lonesome Road; At Long Last Love; You'd Be So Nice To Come Home To; From This Moment On; If I Had You; Oh, Look At Me Now. (Capitol LCT6135.) 21/9.57.

FRANK SINATRA ("Frankie")—Hello, Young Lovers; I Only Have Eyes For You; Falling In Love With Love; You'll Never Know; All Depends On You; S'Posin'; All Of Me; Time After Time; How Cute Can You Be?; Almost Like Being In Love; Nancy; Oh! What It Seemed To Me. (Philips BBL716.) 20/7.57.

A collection of early Sinatra's, mainly for those with a nostalgic turn of ear.

KATE SMITH—The Nearness Of You; They Can't Take That Away From Me; You Love Is Here To Stay; Who Cares?; If I Had You; The Very Thought Of You; Wonderful, But Not For Me; Love Walked In; Somebody Loves Me; It Could Happen To You. (Capitol T854.)

Not likely to appeal to the younger generation of record buyers. Tuneful but nothing much happens.

JO STAFFORD ("Once Over Lightly")—Almost Like Being In Love; Fuggy Day; The Lady A Tramp; These Foolish Things; Mine; The Gypsy In My Soul; Autumn Leaves; You're Mine You; Nice Work If You Can Get It; My Old Pal; My Old Pal; But Not For Me; One For My Baby. (Philips BBL716.) 20/7.57.

The impeccable voice of Jo Stafford wedded to sleek, swinging accompaniments from the Art Van Damme Quintet.

POPS—VOCALISTS

musical comedy hits. Should please his fans.

RENEE LEVAS—Java; Les Deux Tourterelles; La Fontaine Endormie; Oringettes; Z'Yeux Bleus; Tu N'Peux Pas Comprendre; La Valse Des Lilas; Domani. (Petite BDLS9057.)

Miss Levas sings eight songs in French with a pleasantly full and amorous voice.

DEAN MARTIN ("Pretty Baby")—I Can't Give You Anything But Love; Only Forever; Sleepy Time Gal; Maybe; I Don't Know Why; Pretty Baby; You've Got Me Crying Again; Once In A While; The Object Of My Affection; For You; It's Easy To Remember; Nevertheless; I'm In Love With You. (Capitol T849.)

The delightful Dean at his insouciant best. Good backings from Gus Levens.

PATTI PAGE ("A Collection Of Her Most Famous Songs, Page 1")—Don't Blame Me; Ghost Of A Chance; I Only Have Eyes For You; Every Day; Stars Fell On Alabama; I'll String Along With You; Stay As Sweet As You Are; Red Sails In The Sunset; Nobody's Darling But Mine; East Of The Sun; I Watched On The Moon; It's Been So Long. (Mercury MPL6524.)

Too much of a sameness about these tracks.

JANE POWELL ("Can't We Be Friends?")—My Baby Just Cares For Me; For Every Man There's A Woman; Imagination; Hoopay For Love; I've Got It Bad And That Ain't Good; Every Time; Comes Love; Let's Face The Music; In Love In Valin; How Come You Do Me Like You Do?; Can't We Be Friends?; The Things We Did Last Summer. (HMV CLP1131.)

Jane's legit-trained voice is hardly suited to these rhythmic stylings.

LITTLE RICHARD BAND ("Here's Little Richard")—Tutti Frutti; True, One Mama; Can't Believe You Wanna Leave; Ready Teddy; Baby, Slippin' And Slidin'; Long, Tall Sally; Miss Ann; Oh, Why?; Rip It Up; Jenny; Jenny, She's Got It. (London HAD2955.) 24/8.57.

Semi-hysterical blues shouting by "The Dean of rock-'n'-roll." OK for devotees of the idiom.

ART LUND ("This Is Art")—After You've Gone; Sinner Beware; Alone With The Blues In My Heart; Caricac; Crying In The Chapel; Cherokee; It Looks Like Rain; In Cherry Blossom Lane; Love Every Moment You Live; Heartbreak Train; Cincinnati; Ding Dong; Lamour; Toujours L'amour; Dixie; Danny. (Vogue Coral LVA9056.) 27/7.57.

Not up to the Lund of Goodman's "Blue Skies" fame, but listenable.

PAUL ROBESON ("The Incomparable Voice Of Paul Robeson")—O! Man River; Trees; Songs My Mother Taught Me; Night; The Rosary; Solitude; St. Louis Blues; Mighty Lak' A Rose; Hindoo; Deep River. (HMV DLP1155.)

Despite very poor accompaniment, the great bass singer is in

MEL TORME ("Torme Sings Fred Astaire")—Nice Work If You Can Get It; Something's Gotta Give; A Foggy Day; A Fine Romance; Let's Call The Whole Thing Off; Top Hat; White Tie And Tails; The Way You Look Tonight; The Preeling; They Can't Take That Away From Me; Check To Check; Let's Face The Music And Dance; They All Laughed. (London LTZ-N15016.) 3/8.57.

Sophisticated songs ideally suited to Mel's upper-set style.

ANDY WILLIAMS ("Andy Williams Sings Steve Allen")—Tonight; Meet Me Where They Play The Blues; Stay Just A Little While; Playing The Field; Impossible; Young Love; Penn; Old Piano Plays The Blues; Spring In Maine; All The Way Home; Lonely Love; Forbidden Love. (London HAD2952.)

Song composition would seem to be the weakest of Steve Allen's many talents. Andy does his best with the material at his disposal.

JOHN GIBBON—Another Man Done Gone; Can't You Lina 'Em; John Henry; Stokio; True Religion; You're Going To Leave Me; Baby; Kansas City Blues; Corina. (Topic 107.11.) 17/8.57.

Interesting race-type blues and folk from young white American. Excellent!

PEGGY SEEDEN—Cumberland Gap; The Lady Of Carlisle; The Deer Song; Come All Ye Fair And Tender Maidens; I Never Will Marry; Devilish Mary; The Fair Maid By The Shore; Soldiers' Joy; Georgia Buck; The Wife Of Osher's Well. (Topic 107.1.) 17/8.57.

One of the finest folk records to hit Britain for a long time. Beautiful guitar or banjo accompaniments.

PEGGY SEEDEN—Cumberland Gap; The Lady Of Carlisle; The Deer Song; Come All Ye Fair And Tender Maidens; I Never Will Marry; Devilish Mary; The Fair Maid By The Shore; Soldiers' Joy; Georgia Buck; The Wife Of Osher's Well. (Topic 107.1.) 17/8.57.

JOHN GIBBON—Another Man Done Gone; Can't You Lina 'Em; John Henry; Stokio; True Religion; You're Going To Leave Me; Baby; Kansas City Blues; Corina. (Topic 107.11.) 17/8.57.

HARRY BELAFONTE—Babalú; Money Is King; Kisses Sweeter Than Wine; Malagueña; Happiness; Happiness; Two Brothers; Gra' Zappella; St. James; Infernary Blues; Glory Mamma; Venezuela; Martha; Come All Ye Fair; Foggy Foggy Dew; Glen Smores; Jambou; Ft. De Male Of Jericho; Shango Ritual; Ram-Quat; Three Guiana River; Bang! Wanderin'. (Doughan DOR 191.) 31/8.57.

Too-mixed bag of North and South American, British and West Indian folk songs. Grant fans will enjoy it.

HARRY BELAFONTE—Mark Twain; Man Piaba; John Henry; Tol' My Captain; Kalenda Rock; The Drummer; And The Cook; The Fox; Soldier, Soldier; The Next Big River; Delia; Mo Mary; Lord Randall. (GLP1122.)

Tasteful set of folk standards.



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LES BROWN
—leads one of America's finest dance bands



INSTRUMENTAL POP MUSIC

WINIFRED ATWELL—Twelfth St. Rag; Johnson Rag; Steamboat Rag; Maple Leaf Rag; Dynamite Rag; Bumble Boogie; Hamp's Boogie Woogie; Yancey Special; Vine Street Boogie; Jimmy Dorsey's Boogie. (Decca LF1294.)

Five rags on Winnie's "other piano" and five boogie pieces on a more conventional instrument. Typical Atwell.

EDDIE BARCLAY ORCHESTRA ("Cherchez La Femme")—Gina; The Barefoot Contessa; Oh, Bessie!; Gelsomina; Patricia; Evelyn; Waltz; La Filie De Londres; Mademoiselle De Paris; Sabrina; Hi, Lu, Hi-Lo; Brave Margot; Mama Inez; Marinette; Valentine; Oh, La La, Cherie (Paris Canaille). (Felsted PDL5029.)

Sprightly strings and dreamy woodwind give class to run-of-the-mill orchestral arrangements.

DON MARINO BARRETO Jr. CUBAN ORCHESTRA ("Cubana")—Delicado; Quiero Verte Sambar; Mulher Randhera; Baiao Si Baiao No; Rico, Caliente Y Sabroso; Maria Cristina; Kikiri; Negro Zumbon; Esa Es La Mona; Juanita Bonita. (Vox. VXS20.)

One for the Latin-American fans. A very varied selection of Cuban songs and instrumentals.

STANLEY BLACK AND HIS ORCHESTRA ("Summer Evening Serenade")—Gaviotta; Serenade To Sileen; Siciliano; From Here To There; Memory; Desire; Starlight Serenade; Carnet De Bal; Le Grisi; Magic Circle; Melody Of Love; Estrellita Del Sur. (Decca LK4123.)

Concert arrangements for late-night listening played with fine musicianship by Stanley's piano and large accompanying group.

LES BROWN BAND OF RENOWN ("Dancer's Choice")—Sleepy Time Gal; Swingin' Down The Lane; Shine On, Harvest Moon; My Melancholy Baby; Stardust; In The Mood; Tea For Two; Johnson Rag; Josephine; My Blue Heaven; I Never Knew; Cecilia. (Capitol TS12.) 6 7 57.

Not the best of Les Brown—but a good sample of one of America's finest dance bands.

JOE BUSHKIN ("A Fellow Needs A Girl")—A Fellow Needs A Girl; These Foolish Things; How Long Has This Been Going On?; Don't Blame Me; Isn't It Romantic?; Don't Take Your Love From Me; Falling In Love With Love; It's Easy To Remember; Then I'll Be Tired Of You; I'll Be Around; Willow Weep For Me; What Is There To Say? (Capitol LCT8137.)

Tasteful playing by one of the best pianists in the business.

CARRETTA ("Beautiful Music Together")—To Love Again; I'll Take Romance; You're My Everything; Manhattan; My Marie; Pools Rush In; I Hear A Rhapsody; You've Got Me Crying Again; Lady Love; We Could Make Such Beautiful Music; Stella By Starlight; My One And Only Love. (Vogue Coral LVA9055.) 7 9 57.

Unpretentious piano stylings. Hardly "beautiful."

GEORGE CATES ORCHESTRA ("Under European Skies")—Under European Skies; La Ronde De L'Amour; Marcellino's Lullaby; Suddenly; Under The Bridges Of Paris; Last Night Titania; Auf Wiederseh'n; Sweetheart; To You I Give My Heart; Vola, Columbia; Arrivederci, Roma; The Poor People Of Paris. (Vogue Coral LVA9061.)

Superbly recorded strings and choir perform lush orchestrations of Continental melodies.

CARMEN CAVALLERO ("Rome At Midnight")—Anema e Core; Addormentarmi Così; La Gondola Val Sciumma; Non Dimenticar; Abbracciarmi; Desiderio; Te Voyo Ben; Lassame Bunna; Te Sto Aspettanno; Mala Busciarda; Quanno Staje Cu Mmet. (Brunswick LAT8188.)

Cavallero scatters piano runs like rain through a lush orchestra's version of Italian songs.

FRANK CHACKSFIELD ORCHESTRA ("Waltzes To Remember")—The Desert Song; The Pink Lady Waltz; Sympathy; Wunderbar; Alice

Blue Gown; The Girl That I Marry; Sweethearts; Kiss Me Again; The Count Of Luxembourg; Deep In My Heart Dear; Out Of My Dreams; Will You Remember; I Love You So; My Hero. (Decca LK4198.)

Rich strings and glossy arrangements of favourite waltzes.

PERCY FAITH AND HIS ORCHESTRA ("Passport To Romance")—Madeira; Merry-Go-Round; Bonjour Tristesse; Theme From "The Three-Penny Opera"; Heart Of Paris; Bread, Love And Dreams; Little Bells And Big Bells; Little Lost Dog; Memory; Portuguese Washerwoman; Sierra Madre; Bombra. (Philips BBL7125.)

Somewhat ponderous orchestral treatments of Continental melodies.

HARRY FARMER'S RHYTHM ENSEMBLE ("Deep Purple")—Moon-glow; A Kiss In The Dark; I'll See You In My Dreams; Because I Love You; Moonlight Serenade; I've Got You Under My Skin; Deep Purple; Cheek To Cheek; I'm In The Mood For Love; Goodnight, Sweetheart; I Only Have Eyes For You; Spread A Little Happiness. (Decca LK4149.)

Harmonium organ, piano, guitar, drums and marimba ambie through a selection of sentimental ballads.

JERRY FIELDING ORCHESTRA ("Swingin' In Hi-Fi")—Smack Dab In The Middle; If I May; Razzle-Dazzle; Fish Roll; The Boss Is Home; Ooo Wee; Burn That Candle; Look-Out; Turkish Torture; Heavy Henry's First Flirtation; Doll Face; Southwind. (Brunswick LAT8182.) 6 7 57.

Somewhat dated arrangements of riffsy themes. Fielding has done better.

MORTON GOULD ORCHESTRA ("The World's Best-Loved Waltzes")—The Sleeping Beauty; Roses From The South; Valse Triste; Vienna Beauties; Invitation To The Dance; Gold And Silver; Village Swallows; Die Pledermaus Waltzes. (RCA RD27915.)

A very romantic selection impeccably played in "symphonic" style.

ONESIME GROBBOIS HONKY-TONK BAND ("Hi-Fi For Squares")—The Man Who Plays The Mandolino; Coquelicot's Polka; Le P'tit Parc Craige; Mi-roir; Java; Where Will The Baby's Dimple Be?; Charleston; Yes



Carmen Cavallero

Sir, That's My Baby; Perles De Cristal; Et... La Polka. (Felsted SDL80058.)

A deliberately corny French group featuring the leader's out-of-tune piano performs with moderate amusement on Charlestons and polkas.

RICHARD HAYMAN ORCHESTRA ("Love Is A Many-Splendored Thing")—Ruby; Love Is A Many-Splendored Thing; Sadie Thompson's Song; Gina; Eyes Of Blue; Hi Lull, Hi-Lo; I'll Cry To-morrow; Terry's Theme; Vera Cruz; Anna; Joey's Theme; The High And The Mighty. (Mercury MPL8514.) 17/8 57.

Harmonica-player Hayman offers a plushy selection of "All Time Motion Picture Favourites."

RICHARD HAYMAN AND HIS ORCHESTRA ("Two Tickets To Paris")—I Love Paris; The River



NELSON RIDDLE
—pictured here with Margaret Whiting

Seine (La Seine); Darling, Je Vous Aime Beaucoup; Under The Roofs Of Paris (Sous Les Toits De Paris); When You're Away (Je Me Sens Si Bien); Song From The Moulin Rouge (Where Is Your Heart?); April In Paris; The Petite Waltz; The Poor People Of Paris; Domino; La Vie En Rose; Autumn Leaves. (Mercury MPT7521.)

Adequate orchestral stylings of a Continental-flavoured selection.

SKITCH HENDERSON ORCHESTRA ("Paris At Midnight")—Paries-moi D'Amour; La Vie En Rose; P-galle; The Last Time I Saw Paris; My Lost Melody; Valentine; I Wish You Love; Padam... Padam...; If You Love Me, April In Paris; Under Paris Skies; Comme Ci, Comme Ca; Mimi; Domino; Autumn Leaves; Paris In The Spring; La Petite Valse; Un Grand Amour. (Brunswick LAT8187.)

SKITCH HENDERSON ORCHESTRA ("London At Midnight")—A Foggy Day; Hands Across The Table; A Nightingale Sang In Berkeley Square; Sleepy Lagoon; Greensleeves; Farewell To Arms; Dancing On The Ceiling; Limehouse Blues; Love Locked Out; Lying In The Hay; Zigeuner; The Very Thought Of You; The Touch Of Your Lips. (Brunswick LAT8186.) 19 8 57.

Not the best setting for the piano of British-born Skitch Henderson. Background listening only.

ANDRE KOSTELANETZ ORCHESTRA ("Cafe Continental")—Waltz From "Sari"; Humoresque; Vienna, City Of My Dreams; Hora Staccato; Gold And Silver Waltz; Traumeri; Two Hearts In Three-Quarter Time; Brahms' Lullaby; Walks Dream; Pizzicato Polka; Gypsy Love Waltz; Hungarian Dance (Philips BBL7120.)

Typical Kostelanetz—impeccable musicianship and taste with that fully rounded orchestral sound.

JOE LOSS AND HIS ORCHESTRA ("Dancing Time For Dancers, No. 11")—Shine; There's A Small Hotel; Around The World; Whatever Lola Wants; The World Is Waiting For The Sunrise; Margie; Friendly Persuasion; Chee Chee-oo-chee; I Love My Baby; Charmaine. (HMV DLP1157.)

One for the ballroom-dancing exponents by a master of the musical idiom.

GEOFF LOVE AND HIS ORCHESTRA ("Enchanted Evenings—Melodies From Famous Drury Lane

Shows")—Desert Song; You Are My Heart's Delight; Make Believe; Twentieth Century Blues; Rose Marie; Ma Belle; Lover Come Back To Me; June Is Bustin' Out All Over; People Will Say We're In Love; The Surrey With The Fringe On Top; Young And Foolish; If I Loved You; Hello, Young Lovers; Some Enchanted Evening (Columbia 335X1000.)

Geoff Love takes a large light orchestra through a selection of popular show tunes.

RAY MARTIN CONCERT ORCHESTRA ("Vibrations")—To Elizabeth; To Grace; To Rita; To Jean; To Zsa Zsa; To Gina; To Marilyn; To Cyd; To Kim; To Diana; To Audrey; To Debra. (Columbia 335X1058.)

Some novel sounds from a string-laden orchestra. All extremely well done and easy on the ear.

NORRIE PARAMOR AND HIS ORCHESTRA ("Dreams And Desires")—That's My Desire; You Stepped Out Of A Dream; If I Had You; I'd Love To Fall Asleep; Once In A While; You'd Be So Nice To Come Home To; Dream Lover; Please, I'm A Dreamer, Aren't We All?; All Or Nothing At All; Dream; I'll See You In My Dreams. (Columbia 335X1059.)

Immaculate music which comes nearer to light music than jazz or popular. Features soprano Patricia Clark.

TITO PUENTE ORCHESTRA ("Let's Cha-Cha With Puente")—Linda Cha-Cha; It's The Burro; Vibe Cha-Cha; Let's Cha-Cha; Ki-ku-ki-kan; Havana; Just For You; Cha-Cha Fiesta; Cha Charugao; You Are An Angel; Guaritamba; Cubarama. (RCA RD27002.) 27/7 57

Puente on one of his off days. This will hardly twitch the hips of the most fanatical L-A devotees.

NELSON RIDDLE AND HIS ORCHESTRA ("Hey, Let Yourself Go!")—Let's Face The Music And Dance; You Are My Lucky Star; You And The Night And The Music; Younger Than Springtime; You Leave Me Breathless; You're An Old Smoothie; Then I'll Be Happy; I Get Along Without You Very Well; I Can't Escape From You; Have You Got Any Castles, Baby?; Darn That Dream; Let Yourself Go. (Capitol TS14.)

...tra's star MD "goes solo" in this listenable selection. A hot violinist—no Eddie South, however—is showcased in "Castles, Baby?"

JUAN SERRANO CARIBBEAN COMBO—El Negrito Del Batey. (Continued on page vii)



Winifred Atwell

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SUPPLEMENT No. 6, 1957. SUPERB NEW RELEASES BY BRUBECK—JACKSON—BRAFF—BROOKMEYER—SIMS—NIEHAUS—RUMSEY—HAMILTON—HAMPTON HAWES—LEWIS—ORY—FIRE HOUSE FIVE + 2

<p>MILT JACKSON "WIZARD OF THE VIBES" LAE12046</p> <p>JAZZ AT OBERLIN DAVE BRUBECK QUARTET LAE12048</p> <p>RUBY BRAFF SEXTET "HUSTLIN' & BUSTLIN'" LAE12051</p> <p>"WHOOEEE!" BOB BROOKMEYER-ZOOT SIMS QUINTET Vol. 2 LAE12053</p> <p>LENNIE NIEHAUS Vol. 3 OCTET Vol. 2 LAC12054</p>	<p>HOWARD RUMSEY LIGHTHOUSE ALL STARS LAC12055</p> <p>EVERYBODY DIG! HAMPTON HAWES Vol. THE TRIO LAC12056</p> <p>GERRY MULLIGAN arrangements played by the Swinging ELLIOT LAWRENCE Band LAE12057</p> <p>NEW ORLEANS JAZZ IN HI-FI GEORGE LEWIS BAND LAE12059</p> <p>A NEW ORY KID ORY IN HI-FI LAG12064</p>	<p>7" EXTENDED PLAY JAZZ AT OBERLIN DAVE BRUBECK QUARTET EPV1210</p> <p>BOB BROOKMEYER-ZOOT SIMS QUINTET "WHOOEEE!" EPV1219</p> <p>GEORGE LEWIS IN HI-FI EPV1220</p> <p>RUBY BRAFF QUINTET EPV1221</p> <p>FIRE HOUSE FIVE + 2 Vol. 3 EPV1222</p> <p>"SWEET SMELL OF SUCCESS" Music from the film CHICO HAMILTON QUINTET EPV1227</p>
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*Music from
the Films*



VOCAL JAZZ



● Dinah Washington

CONNIE BOSWELL (with **THE ORIGINAL MEMPHIS FIVE**)—When My Sugar Walks Down The Street; Say It Ain't So; Japanese Sandman; Make Love To Me; My Honey's Loving Arms; Pagan Love Song; Giannina Mia; Singin' The Blues; All Of Me; I Wish I Could Shimmy Like My Sister Kate; When The Saints Go Marching In. (RCA RD27917.) 21.9/57.

Boswell vocalises with a revived OM5 on seven of these songs to make pleasant semi-commercial music. Band tracks are proficient Dixieland driven by Butterfield's trumpet.

BUCK CLAYTON, JIMMY RUSHING, ADA MOORE—Any Place I Hang My Hat Is Home; Pretty Little Baby; I've Got A Feeling I'm Palling; If I Could Be With You; Ain't She Sweet?; You're My Thrill; Between The Devil And The Deep Blue Sea; Gee, Baby, Ain't I Good To You; Cool Breeze, Woman; I Can't Give You Anything But Love; The Blues; After You've Gone. (Philips BBL7105.) 21.9/57.

Memorable singing by Rushing, especially on "Gee, Baby" and "If I Could Be," and some stylish vocals from Ada Moore are combined with brilliant Clayton trumpet and solid band work on a thoroughly enjoyable album.

FATS DOMINO ("Here Stands Fats")—Detroit City Blues; Hide Away Blues; She's My Baby; New Baby; Little Bee; Every Night About This Time; I'm Walkin'; I'm In The Mood For Love; Cheatin'; You Can Pack Your Suitcases; The Pat Man; I'll Be Gone. (London HAP2052.) 14.9/57.

Some of the best of his own blues songs are on this third Domino LP, which has no wholly instrumental tracks.

LOUIS JORDAN TYMPANY FIVE ("Somebody Up There Digs Me")—Caldonia; Is You Is Or Is You Ain't My Baby; Run Joe; Early In The Morning; Choo Choo Ch Boogie; Knock Me A Kiss; Let The Good Times Roll; Don't Let The Sun Catch You Crying; Beware, Brother, Beware; I'm Gonna Move To The Outskirts Of Town; Salt Pork West

Virginia; Ain't Nobody Here But Us Chickens. (Mercury MPT7521.) 20.7/57.

The old Jordan routines, brought up to date by arranger Quincy Jones and a band containing Ernie Royal and Bud Johnson, still jump; and the singing entertains, though the appeal is not quite what it was.

JIMMY RUSHING with **BUCK CLAYTON ORCHESTRA** ("The Jazz Odyssey Of James Rushing, Esq.")—New Orleans; Tricks Ain't Walkin'; No More; Baby, Won't You Please Come Home; Piny Brown Blues; Tain't Nobody's Business If I Do; I'm Gonna Move To The Outskirts Of Town; Careless Love; Doctor Blues; Rosetta; Lullaby Of Broadway; Old Fashioned Love; Some Of These Days. (Philips BBL7106.) 31.8/57.

A dozen vital tracks by Rushing. They vary from a blues monologue, "Tricks," to high-flying versions of "Rosetta" and "Old Fashioned Love." Clayton strong in support.

BROTHER JOHN SELLERS ("Brother John Sellers In London")—In The Evening; Oh! Little Ori; Backwater Blues; Mamie; Sometimes I Feel Like A Motherless Child; All These Days Are The Beginning Of Sorrow; They Call Me A Blind Man; Oh! What Kind Of Woman; I Want A True Lover; You Been Gone Too Long; House Of The Rising Sun; Chicago Hop. (Decca LK4197.) 14.9/57.

Sellers sings with warmth on all the blues tracks, sympathetically accompanied by Wally Fawkes, Al Fairweather, Stan Greig (pno.) and others. Assorted folk-songs complete a creditable British-made album.

DINAH WASHINGTON ("The Best In The Blues")—Evil Gal Blues; I Know How To Do It; Baby, Get Lost; Trouble In Mind; Fat Daddy; TV Is The Thing; Salty Papa Blues; New Blowtop Blues; Gambler's Blues; Don't Hold It Against Me; Long John Blues; Homeward Bound. (Mercury MPL6519.) 14.9/57.

A largely satisfying set of blues made between 1943 and the fifties with varied jazz backgrounds. Dinah's shouting has heat and beat.



● Buck Clayton

VOCAL GROUPS

FONTANE SISTERS ("The Fontanes Sing")—If I Didn't Have You; Happy Days And Lonely Nights; Hearts Of Stone; Rock Love; You're Mine; Most Of All; Put Me In The Mood; Rollin' Stone; Playmates; Seventeen; If I Could Be With You; Bless Your Heart. (London HAD2053.)

The Fontanes sing—but nothing happens to challenge the supremacy of some of the more advanced vocal groups.

KING SISTERS ("Aloha")—My Little Grass Shack In Kealahou, Hawaii; Sand; My Tane; Sweet Lullaby; Hawaiian Wedding Song (Here Ends The Rainbow); Song Of The Islands; Hawaii Is Calling Me; Hawaiian War Chant; Farewell (Just For A While); On The Beach At Waikiki; Beyond The Reef; Aloha Oe. (Capitol T88.)

Precise harmonising against Hawaiian-styled backings from Alvino Rey's Orchestra.

NORMAN LUBOFF CHOIR ("Sweet Dreams")—All Through The Night; Slumber Song; Go To Sleep; Brahm's Lullaby; Orade Song; I Will Sing A Lullaby; Slumbertime; Sleep, Baby, Sleep; Sweet And Low; Good Night. (Philips BBR8106.)

Smooth-as-silk versions of dreamy tunes by the top American choir.

SONS OF THE PIONEERS ("Favourite Cowboy Songs")—Tumbling Tumbleweeds; Press Along The Big Corral; Wind; Bunkhouse Bugle Boy; Home On The Range; La Borachita; Timber Trail; Happy Cowboy; Cowboy Lament; Pajartillo Arrenquero; So Long To The Red River Valley; Come And Get It; Cool Water; Curry Joe From Idaho; Cowboy's Dream; Along The Santa Fe Trail; The Last Round-up; Far Away Stomp; Red River Valley; Carry Me Back To The Lone Prairie; Sweet Betsy From Pike; Slow Moving Cattle; Texas Stomp; Yellow Rose Of Texas; Everlasting Hills Of Oklahoma. (RCA RD27016.)



JIMMY RUSHING—the famous blues singer, who is currently on a visit to this country, is featured on a dozen tracks in his recent LP, "The Jazz Odyssey Of James Rushing, Esq."

COLLECTIONS

POP PARADE—VOL. IV, THE DIAMONDS—Little Darlin', SARAH VAUGHAN—Mr. Wonderful, THE PAULINE SHEPHERD, Summer Love, DOROTHY SQUIRES, Precious Love, (Nixa NPT 19021.)

Miller; Wonderful, Wonderful; Vaughan; Mr. Wonderful; Pauline Shepherd; Summer Love; Dorothy Squires; Precious Love; (Nixa NPT 19021.)

Ten top Nixa artists in one package.

"SPIN WITH THE STARS, No. 3"—PETULA CLARK; With All My Heart, LONNIE DONEGAN SKIFFLE GROUP; Puttin' On The Style, JOHN FRASER; Why Don't They Understand? JOE "MR. PIANO" HENDERSON; Forgotten Dreams, EDMUND HOCKRIDGE; Sentimental, OENNIS LOTIS; Hold On To Love, GARY

Wide-open-spaces songs for fans of "Westerns."

TARRIERS—Pretty Boy; I Know Where I'm Going; Rock Island Line; East Virginia; Drill, Ye Tarriers; Shadrack; Those Brown Eyes; Chaucoun; Acres Of Clams; Lonesome Traveller. (Columbia 3351115.)

Three young Americans give their commercialised versions of a wide range of folk songs. The group is not smooth but should appeal more to "pop" fans than folkies.



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An all-star selection by the ace of recording satirists. Freberg's own sleeve note adds its own measure of laughs.

LIBERACE ("Liberace By Candlelight")—Tchaikovsky's Piano Concerto No. 1; I Don't Care; Unchained Melody; Macarena; Autumn Nocturne; Tales From The Vienna Woods; I'll Be Seeing You; Concerto No. 2 in A Major For Piano And Orchestra (Last); Jealousy; September Song; Minuet In G (Padereski); Star Of India. (Philips BBL7155.)

Dollops of sentiment mingled with remodelled versions of popular classics. Liberace also sings on this one.

MINSTREL SHOW—There'll Be A Hot Time In The Old Town Tonight; Swanee River; Old Dan Tucker; Mandy Lee; I Dream Of Jeannie With The Light Brown Hair; Old Folks At Home; Camptown Races; In The Evening; By The Moonlight; Sweet Sixteen; Shine On, Harvest Moon; The Preacher And The Bear; Grand Old Flag; Wait Till The Sun Shines, Nellie; My Gal Sal; Lassus Trombone; Asleep In The Deep; Hello, My Baby; Honeymoon; I Wonder Who's Kissing Her Now; Goodbye My Lady Love. (London HAF2051.)

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- Some Of These Days
- Ain't She Sweet

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