

Melody Maker

OCTOBER 12, 1957

World's Largest Sale

EVERY FRIDAY 6d.

Full Poll
results

See Page 3

BASIE VOTED WORLD'S TOP JAZZMAN

Their first TV visitor

**MM poll
winner**



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

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

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

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

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Count Basie—MM readers have voted him Musician Of The Year and his band best in the world. He will be bringing his band for a second British tour later this month.

Steele Jnr. gets his big chance

COLIN HICKS, 16-year-old brother of Tommy Steele, this week took another step to song stardom. On Monday he signed a two-year recording contract with the Nixa label, and will cut his first titles next week.

Colin starts a Variety tour this month in a special "teen-age package show." He will share top billing with 18-year-old singing discovery Marty Wilde, who recently made his recording debut on Philips.

NO GILLESPIE

NEW YORK, Wednesday. —Dizzy Gillespie has cancelled his tour of Britain—and has also threatened to break up his band. He told the MM: "I will disband on October 28 unless some bookings materialise." Dizzy's tour of Europe was planned for the Spring.

LIONEL HAMPTON TIMETABLE FOR 'TREASON' SHOW

LIONEL HAMPTON will carry out a time-check itinerary when he arrives in Britain on Tuesday for his "Treason Trial" midnight concert at the Royal Festival Hall.

Hamp's hour-to-hour movements are as follows:

7.45 a.m. Arrives at London Airport.

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

Rehearsals

2 p.m. Hampton rehearses at the Festival Hall with the bands of Johnny Dankworth and Humphrey Lyttelton.

8.30 p.m. He attends a special dinner, where Father Trevor Huddleston will be a guest.

11.30 p.m. Takes the stand at the Royal Festival Hall for the concert which lasts until 1.30 a.m.

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

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

RUSS HAMILTON—RECORD MILLIONAIRE



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

BEST BANDS IN THE LAND

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

Sunday, November 10, is the day when 12 semi-pro. bands will battle for the honour of winning this nationally coveted Championship.

With Delaney will be his singers Cab Kaye and Vicki Anderson, and one of Britain's most sought-after small groups—the Hedley Ward

1957 Final

Trio. And this is only the beginning. The MM is negotiating for further top attractions for this mammoth concert at Manchester's King's Hall, Belle Vue.

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

Also competing in this year's event are 1956 runners-up Ken Stevens and his Orchestra, from Cambridge, and the Jimmy Heyworth Orchestra, from Burnley.

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

Tickets are priced at 3s., 4s. 6d., 6s., 7s. 6d., 9s. and 10s. 6d.



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BOB DAWBARN SUMS UP THE POLL

From Page 1

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

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

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

'Chamber music'

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

Two facts stand out from the results—the decidedly modern bias of the poll and the number of British musicians who win places among the world's best.

In a country where traditional jazz clubs outnumber the modern clubs by at least three to one, it is perhaps surprising to find the traditional favourites ousted by their progressive colleagues.

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

NEXT WEEK—THE BRITISH RESULTS

Apart from Heath and Dankworth, both making the first six big band placings, Barber and Lyttelton both figured in the voting for small groups.

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

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

'Earole Garner'

Some voters were apparently uncertain about the Miscellaneous Instruments category. Several just wrote down piano, vibes or trombone and left it at that.

A favourite among the five vote-counters who have been working overtime since the form was printed was the gentleman whose favourite pianist was "Earole Garner."

Most sections were keenly contested—Benny Goodman and Jimmy Giuffre chasing the ultimate winner Buddy De Franco in the clarinet section all the way.

One category which seemed to leave little room for doubt was for the top baritone player—almost a walk-over for Gerry Mulligan.

(For the full results see page 3)

ALL THE NEWS FROM AMERICA

CHARLIE GRACIE COMING BACK

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

Others to leave here for England within the next several months include Sarah Vaughan, and Ray McKinley with the Glenn Miller band. Miss Vaughan is set to make the trek in January, while definite dates for the McKinley February tour, announced previously, are now being set up.

Hi-Lo's & Heath

GENE PUERLING, arranger and baritone with the Hi-Lo's, who broke his leg a fortnight ago in San Francisco, is doing very well and is now getting around.

The group will fly to New York to do the Steve Allen TV show on October 20. The following night they will embark on the Ted Heath package tour.

New recruits

JACK GREEN, popular executive with the Willard Alexander booking office here and well known in booking and music circles in England, recently added 85 people to his staff.

Reason? The heavy volume of booking carried on by the firm for the big Eastern fairs this year. Green returned from a

From REN GREVATT

three-week tour of the fairs this week.

Money spinners

BETTY JOHNSON, whose recent disc of "I Dreamed" was a smash best-seller here, was married on Friday to Charlie Green, writer of "I Dreamed." The wedding took place only three hours prior to their sailing for Europe. The couple will be in Paris for 10 days and will then fly to London on October 19, where they will spend five days at the Savoy.

Still 'No go'

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

The thought was that such a film, to be made in England prior to Heath's departure, and under Sullivan's personal supervision, would not set any precedent in view of the Heath band's appearance on a previous Bob Hope network TV show, which was also filmed in its entirety in Britain. The refusal was seen as indirectly killing any chance of co-

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

No good, Man!

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

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

It's believed that Goodman may join the band for specific dates. Some traders here have openly speculated on the draw appeal of the band without Goodman up front.

Public speaking

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

Following the talk, Goodwin gave the downbeat to the band on his current Capitol record of "Swinging Sweethearts." Actually, this was for the benefit of the TV audience alone. Union regulations prevented Goodwin from actually conducting the band. On Monday, Goodwin left on a disc jockey tour covering Philadelphia, Pittsburgh, Boston, Chicago and Detroit. He has covered practically every important jockey in the New York area with on-the-air interviews, and also appeared on the NBC Bandstand show.

Applause gets louder for the Duke

NEW YORK, Wednesday.—Encouraged by the warm reception for his longer, recent works, Duke Ellington is going to record one of his first ambitious compositions, "Black, Brown And Beige," for Columbia Records.

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

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

Sweet notes

ANOTHER new jazz club recently opened across the Hudson—in Newark, New Jersey.

From BURT KORALL

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

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

Moving

BLOSSOM DEARIE, for a long time an attraction at Julius Monk's Upstairs Room, is to take a leave of absence to appear at the Village Vanguard.

5-piece suite

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

Bop-man back

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

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

Sold on souls

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

Jottings

WOODY HERMAN is reforming his band for a tour through the college circuit.

Peter Malam gets La Ronde berth

The Peter Malam Quartet opened on Monday at La Ronde Restaurant, W. Peter, on piano and vocals, leads Roy Banks (bass, vcl.), Peter de Meza (dms.) and Danny Jackson (tr., flute).

YARMOUTH KEEPS TWO OF ITS BANDS

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

Dates with the Stars

(Week commencing October 13)

- BILLIE ANTHONY**
Week: Hippodrome, Brighton
- John BARRY**
Week: Empire, Chiswick
- Shirley BASSEY**
Week: Empire, Sheffield
- Tony BRENT**
Week: Royalty, Chester
- Terry BURTON**
Week: Metropolitan, W.
- Max BYGRAVES**
Season: Palladium, W.
- Ronnie CARROLL**
Week: New Theatre, Cardiff
- DEEP RIVER BOYS**
Week: Hippodrome, Manchester
- Terry DENE**
Week: King's, Southsea
- Kenneth EARLE**
Week: Empire, Liverpool
- Billy ECKSTINE**
Week: Empire, Newcastle
- FRASER HAYES Four**
Week: New Theatre, Cardiff
- Max GELDRAY**
Week: Empire, Leeds
- The GOOFERS**
Season: Palladium, W.
- Ronnie HARRIS**
Week: Palace, Leicester
- Les HOBEAUX**
Week: King's, Southsea
- Edmund HOCKRIDGE**
Week: Empire, Leeds
- Michael HOLLIDAY**
Week: Empire, Chiswick
- Allan JONES**
Week: Empire, Edinburgh
- KING Brothers**
Week: Hippodrome, Bristol
- Desmond LANE**
Week: Empire, Chiswick
- Chas. McDEVITT**
Monday: Free Trade Hall, Manchester
Tuesday: Cecil Cinema, Hull
Wednesday: Town Hall, Leeds
Thursday: City Hall, Sheffield
Friday: Victoria Hall, Hanley
Saturday: King's Hall, Belfast
- Janie MARDEN**
Week: Empire, Liverpool
- Penny NICHOLLS**
Week: Empire, Finsbury Park
- PRINCE Sisters**
Week: Pavilion, Glasgow
- Jean REGAN**
Season: Palladium, W.
- Anne SHELTON**
Season: Queen's, Blackpool
- Jack TEAGARDEN**
Sunday: London Coliseum
- THREE KAYE Sisters**
Season: Palladium, W.
- THREE MONARCHS**
Season: Prince of Wales, W.
- Malcolm VAUGHAN**
Week: Empire, Liverpool
- Nancy WHISKEY**
Week: Empire, Chiswick
- David WHITFIELD**
Week: Hippodrome, Bristol
- Jimmy YOUNG**
Week: Hippodrome, Birmingham

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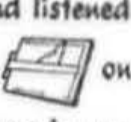

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The world's

**International
Poll Results**

greatest

(Results below 30 not included)

Musician of the year

1. COUNT BASIE 1,365
2. CHICO HAMILTON 990
3. DUKE ELLINGTON 738
4. Louis Armstrong 675
5. Gerry Mulligan 594
6. John Lewis 549
7. Dave Brubeck 402
8. Milt Jackson 321
9. Dizzy Gillespie 210
10. Stan Kenton 183
11. Johnny Dankworth 174
12. Buck Clayton 96
13. George Lewis 87
14. Miles Davis 81
15. Jimmy Giuffre 78
16. Nelson Riddle 75
17. Lionel Hampton 72
18. Shorty Rogers 69
19. Ted Heath 60
20. Sidney Bechet 57

Big band

1. COUNT BASIE 5,193
2. DUKE ELLINGTON 1,131
3. STAN KENTON 1,122
4. Ted Heath 282
5. Dizzy Gillespie 264
6. Johnny Dankworth 126
7. Les Brown 81
8. Woody Herman 78
9. Shorty Rogers 75
10. Ray Anthony 72
11. Nelson Riddle 60
12. Lionel Hampton 48
13. Billy May 48
14. Benny Goodman 42

Small combination

1. MODERN JAZZ QUARTET 2,685
2. CHICO HAMILTON 1,371
3. GERRY MULLIGAN 1,269
4. Dave Brubeck 924
5. Louis Armstrong 675
6. George Shearing 198
7. George Lewis 141
8. Eddie Condon 99
9. Jazz Messengers 99
10. Vic Dickenson 93
11. Wilbur De Paris 87
12. Chris Barber 78
13. Kid Ory 75
14. Shorty Rogers 72
15. Humphrey Lyttelton 42
16. Oscar Peterson 39
17. Miles Davis 39
18. Kai Winding—J. J. Johnson 33

Trumpet

1. LOUIS ARMSTRONG 1,995
2. DIZZY GILLESPIE 1,596
3. MILES DAVIS 1,272
4. Chet Baker 516
5. Shorty Rogers 453
6. Buck Clayton 399
7. Ruby Braff 363



Duke Ellington

8. Joe Newman 351
9. Maynard Ferguson 273
10. Harry Edison 210
11. Conte Candoli 165
12. Harry James 159
13. Roy Eldridge 111
14. Donald Byrd 105
15. Ray Anthony 96
16. Wild Bill Davison 54
17. Bobby Pratt 48
18. Humphrey Lyttelton 45
19. Eddie Calvert 33
20. Charlie Shavers 33
21. Thad Jones 33

Trombone

1. J. J. JOHNSON 2,283
2. JACK TEAGARDEN 1,236
3. BOB BROOKMEYER 1,206
4. Kai Winding 849
5. Vic Dickenson 468
6. Kid Ory 372
7. Frank Rosolino 357
8. Trummy Young 288
9. Don Lusher 165
10. Carl Fontana 153
11. Benny Green 150
12. Bill Harris 129

13. Milt Bernhardt 126
14. Urbie Green 111
15. Henry Coker 63
16. Chris Barber 54
17. Dickie Wells 48
18. Keith Christie 39
19. George Chisholm 39

Clarinet

1. BUDDY DE FRANCO 1,635
2. BENNY GOODMAN 1,413
3. JIMMY GIUFFRE 1,113
4. Tony Scott 867
5. Edmond Hall 819
6. George Lewis 612
7. Woody Herman 294
8. Omer Simeon 159
9. Barney Bigard 156
10. Jimmy Hamilton 138
11. Sidney Bechet 96
12. Buddy Collette 93
13. Pee Wee Russell 81



Chico Hamilton

14. Albert Nicholas 72
15. Vic Ash 54
16. Sid Phillips 54
17. Monty Sunshine 48
18. Mezz Mezzrow 45
19. Peanut Hucko 33
20. Bob Milbur 33

Alto

1. PAUL DESMOND 1,875
2. JOHNNY HODGES 1,365
3. LEE KONITZ 1,065
4. Bud Shank 723
5. Art Pepper 300
6. Lennie Niehaus 297
7. Johnny Dankworth 291
8. Earl Bostic 189
9. Benny Carter 156
10. Willie Smith 147
11. Bruce Turner 126
12. Sonny Stitt 114
13. Phil Woods 111
14. Marshall Royal 99
15. Herb Geller 93
16. Julian Adderley 75
17. Woody Herman 63
18. Charlie Mariano 57
19. Joe Harriott 33

Tenor

1. STAN GETZ 2,825
2. COLEMAN HAWKINS 753
3. ZOOT SIMS 738
4. Lester Young 614
5. Sonny Rollins 396
6. Bill Perkins 294
7. Bob Cooper 285
8. Frank Wess 219
9. Bud Freeman 201
10. Lucky Thompson 147
11. Frank Foster 132
12. Don Rendell 123
13. Flip Phillips 96
14. Al Cohn 84
15. Paul Gonsalves 75
16. Vido Musso 54

Baritone

1. GERRY MULLIGAN 6,696
2. HARRY CARNEY 5,377
3. CHARLIE FOWLKES 291
4. Lars Gullin 93
5. Harry Klein 72
6. Jimmy Giuffre 48
7. Ronnie Ross 36
8. Bob Gordon 30



J. J. Johnson

Piano

1. DAVE BRUBECK 1,875
2. ERROLL GARNER 1,392
3. OSCAR PETERSON 1,260
4. John Lewis 636
5. Count Basie 402
6. George Shearing 399
7. Earl Hines 321
8. Phineas Newborn, Jr. 240
9. Thelonius Monk 225
10. Teddy Wilson 210
11. Hampton Hawes 186
12. Horace Silver 153
13. Sir Charles Thompson 147
14. Duke Ellington 114
15. Bud Powell 111
16. Marian McPartland 87
17. Billy Kyle 84
18. Stan Kenton 63
19. Liberace 57
20. Hank Jones 57

Guitar

1. BARNEY KESSEL 3,012
2. FREDDIE GREENE 909
3. TAL FARLOW 861
4. Jimmy Hall 327
5. Johnny Smith 291
6. Big Bill Broonzy 240
7. Eddie Condon 231
8. Herb Ellis 222
9. Laurindo Almeida 198
10. Sal Salvador 162
11. Charlie Gracie 108
12. Les Paul 96
13. Billy Bauer 93
14. Jimmy Raney 84
15. Howard Roberts 72
16. Chuck Wayne 60
17. Ralph Blazie 48
18. Elvis Presley 45
19. Bert Weedon 36
20. Francis Beecher 33

Bass

1. PERCY HEATH 1,419
2. RAY BROWN 972
3. OSCAR PETTIFORD 855
4. Red Mitchell 564
5. Eddie Jones 414
6. Curtis Counce 390
7. Johnny Hawksworth 363
8. Arvell Shaw 336
9. Walter Page 333
10. Milt Hinton 309



Stan Kenton

11. Eddie Safranski 297
12. Carson Smith 210
13. Joe Benjamin 168
14. Jack Lesberg 159
15. Charlie Mingus 147
16. Pops Foster 129
17. Wendell Marshall 105
18. Slam Stewart 57
19. Leroy Vinegar 45

Drums

1. SHELLY MANNE 1,536
2. CHICO HAMILTON 1,316
3. MAX ROACH 729
4. Jo Jones 696
5. Sonny Payne 693
6. Gene Krupa 645
7. Kenny Clarke 426
8. Buddy Rich 405
9. Art Blakey 336
10. Louis Bellson 297
11. George Wettling 234
12. Mel Lewis 120
13. Cozy Cole 90



Count Basie—musician of the year

14. Barrett Deems 72
15. Connie Kaye 69
16. Baby Dodds 54
17. Lionel Hampton 54
18. Quincy Jones 120
19. Billy Strayhorn 108
20. Bill Holman 105
21. Johnny Dankworth 90
22. Johnny Richards 81
23. Count Basie 57
24. Jimmy Giuffre 45
25. Bob Cooper 33

Vibes

1. MILT JACKSON 5,779
2. LIONEL HAMPTON 2,478
3. VIC FELDMAN 552
4. Terry Gibbs 150
5. Red Norvo 130
6. Bill Le Sage 30

Miscellaneous instrument

1. FRANK WESS, Flute 2,277
2. SIDNEY BECHET, Soprano 807
3. BUD SHANK, Flute 492
4. John Graas, French Horn 477
5. Fred Katz, Cello 360
6. Buddy Collette, Flute 249
7. Stephane Grappelly, Violin 219
8. Herbie Mann, Flute 147
9. Shorty Rogers, Flugel Horn 75
10. Count Basie, Organ 51
11. Don Elliott, Mellophone 48
12. Stuff Smith, Violin 45
13. Larry Adler, Harmonica 42

Male singer

1. FRANK SINATRA 5,619
2. MEL TORME 615
3. JIMMY RUSHING 486
4. Joe Williams 471
5. Nat "King" Cole 345
6. Louis Armstrong 201
7. Billy Eckstine 192
8. Bing Crosby 183
9. Big Bill Broonzy 111
10. Pat Boone 96
11. Dick Haymes 90
12. Joe Turner 75
13. Fats Domino 57
14. Elvis Presley 54
15. Dickie Valentine 51
16. Sammy Davis, Jr. 42
17. Johnnie Ray 33

Female singer

1. ELLA FITZGERALD 5,925
2. SARAH VAUGHAN 450
3. JUNE CHRISTY 381
4. Peggy Lee 360
5. Julie London 285
6. Doris Day 273
7. Carmen McRae 144
8. Billie Holiday 87
9. Rosemary Clooney 72
10. Cleo Laine 69
11. Lena Horne 66
12. Anita O'Day 60
13. Mahalia Jackson 42

Vocal group

1. HI-LO'S 4,059
2. FOUR FRESHMEN 2,313
3. PLATERS 465
4. Four Aces 225
5. Deep River Boys 210
6. Teenagers 48
7. Modern Men 39
8. Mills Brothers 33

Arranger

1. PETE RUGOLO 786
2. JOHN LEWIS 720
3. DUKE ELLINGTON 671
4. Nelson Riddle 660
5. Ernie Wilkins 588
6. Gerry Mulligan 477
7. Shorty Rogers 399
8. Stan Kenton 267
9. Neal Hefti 264
10. Bill Russo 153
11. Billy May 144
12. Johnny Keating 135
13. Marty Paich 123



Louis Armstrong

Composer

1. DUKE ELLINGTON 1,686
2. JOHN LEWIS 720
3. COLE PORTER 543
4. Gerry Mulligan 333
5. Shorty Rogers 297
6. Pete Rugolo 147
7. Stan Kenton 138
8. Richard Rodgers 123
9. Bill Russo 108
10. Neal Hefti 105
11. Horace Silver 84
12. Ernie Wilkins 84
13. Leroy Anderson 69
14. Johnny Richards 69
15. Count Basie 69
16. Johnny Dankworth 66
17. Dave Brubeck 48



Paul Desmond

BRITISH POLL
Full results in next week's Melody Maker

ED SULLIVAN IN TALENT SEARCH

TOP American TV man Ed Sullivan arrived in Town on Tuesday—and promptly announced that he was negotiating for Britain's Sid Millward and his Nitwits to appear on the Ed Sullivan coast-to-coast TV show.

by LAURIE HENSHAW
"They're the best pantomime act I've ever seen," he told the MELODY MAKER. "I

caught them at the Lido in Paris.

"We were hoping to arrange an exchange deal with the Spike Jones outfit, but Spike had to cancel out. Now we have to start work on an exchange proposal that will be acceptable to both the British and American musicians' unions."

British stars who have already appeared on the Sullivan show include David Whitfield, Dickie Valentine, Alma Cogan and Max Bygraves.

Terry Dene plus Sheila Buxton

SINGER Sheila Buxton will be seen in Terry Dene's forthcoming film "The Golden Disc." She recorded two sound-track numbers last week accompanied by the Philip Green Orchestra and on Monday started filming on location at Walton-on-Thames.

Other musical personalities appearing in the film include Nancy Whiskey, Dennis Lotis, Les Hobeaux Skiffle Group, Sonny Stewart and his Skiffle Kings and trumpeter Murray Campbell.

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

IT'S MURDER!

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

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

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

Betty gets a date with Jack Jackson

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

WE BEG TO DIFFER

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

Swingtime in the Rockies?

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

SATURDAY NIGHT OUT

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

THE EAGER BEAVERS

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

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

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

Quartet. Judges were Leslie Evans and Ian Gourlay, deputy conductor of the BBC's Scottish Variety Orchestra.

Outstanding Musician was Matt Auld, lead trumpet with the winning band, while third place in the contest was taken by the Mal Anderson Five, who travelled 150 miles from Blyth, Northumberland, to take part.

Top of the form (1)



Top of the form (2)



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

Music Masters

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

Second was Freddie Pottage and his Music from Liverpool, who will also appear at the All-Britain. And the outstanding musician of the evening was Ronnie Waite, guitarist with the Pottage Band.

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

THEN THERE WAS ONE . . .

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

Just a moment

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

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

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

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

Freddy Gordon has opened with a trio at the New Cosmo Club, W.

Hampstead's El Toro Club starts weekly trad jazz sessions on Monday. First visitor is the Alec Welsh Band followed by Sandy Brown (October 21).

Vocalists Peter Morton and Ken Kirkham and saxist George Quinn were missing from Ronnie Aldrich's Squadronaires at Eastbourne on Saturday because of 'flu.

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

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

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

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

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

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

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

BIG T BEATS THAT ASIAN 'FLU GERM

ASIAN 'flu reached the Jack Teagarden-Earl Hines All-Stars this week. On Friday four of the band went straight to bed after their concert at the St. George's Hall, Bradford, suffering with 'flu. And on the following day Teagarden was a victim.

The first concert at Manchester's Free Trade Hall was delayed for 30 minutes while a doctor gave him injections. He struggled through the first concert, played a few solos at the second, and then had to retire.

He travelled back to London stretched out on the back seat of the coach and swathed in blankets.

Denny Boyce ends his Purley spot

The Denny Boyce Orchestra leaves Purley's Orchid Ballroom on January 7 after a three-year residency. No replacement has yet been fixed.

Denny told the MM: "I have another trip to the States and a tour for British Forces in Germany being lined-up."

"I am also negotiating for a London residency."

The Boyce Orchestra has Light Programme airings on October 21 and 28.

PLUS MISS DESMOND

Singer Lorrae Desmond starts a Light Programme series on October 20 titled "Mr. Bentley and Mr. Braden."

Buddy F takes his five to Manchester

Buddy Featherstonehaugh brings his quintet to the Clarendon Club, Manchester, tomorrow (Saturday)—the first London group to appear there.

Jazz pianist Joe Palin has taken over leadership of the resident group at the Clarendon, which will now be known as the Joe Palin Quintet.

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

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

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

Obligingly, I lay down on the floor and rolled under the bed. No plug. By the time I came out Max had gone. I heard sounds from the bathroom.

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

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



● MILES DAVIS—'a really good modern trumpet'

"I play mostly parties and college concerts around the East coast, and although 'Down Beat' and 'Metronome' don't pick me as the greatest of the year, *every year* I'm happy and I get a lot of time at home."

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

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



LOUIS IS NOT AN UNCLE TOM

Suppose Louis has been playing these choruses the same way for some time—there isn't any-

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

Condon

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

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

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

BY STEVE VOCE

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

Guts

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

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

"Often, when I hear a really good modern trumpet player like Miles Davis—there aren't many—I wonder if Bix would have sounded that way if he'd lived."

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

Shaw

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

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

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

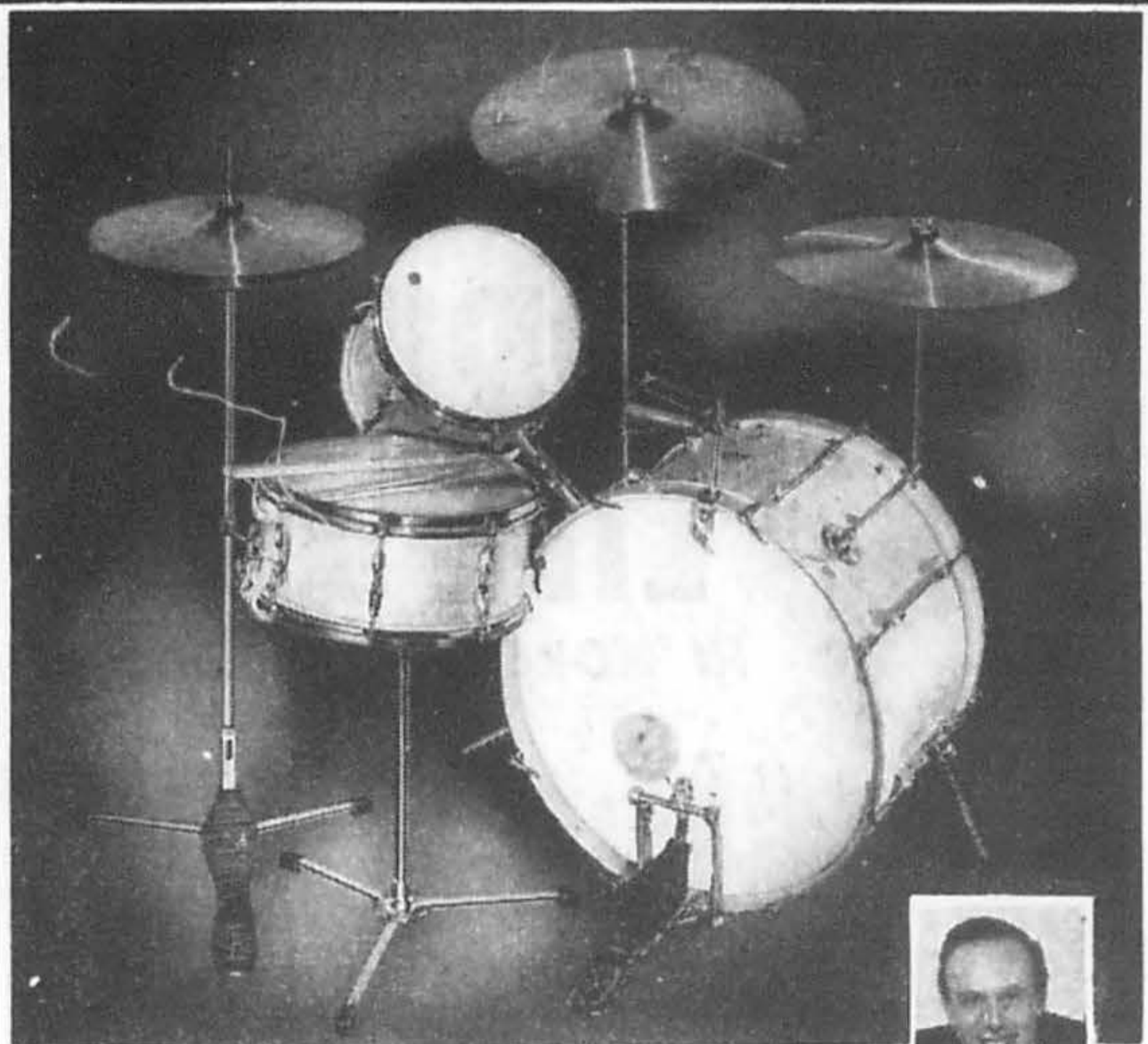
The man that Dorsey described as "the little giant of the trumpet" rummaged around in his case and hurled two more dirty shirts into the pile in the corner. "No, I

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Jazz discs on radio: MU reply

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

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

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

Publicity discs

The Musicians' Union welcomes the broadcasting of all forms of music, including jazz, so long as the broadcasts are "live" or specially recorded under its agreement with the BBC, and if there are elements who keep down the percentage of "live" broadcasts of jazz, they will not be encouraged to increase them if they are now encouraged to increase their use of gramophone records.

It was thoughtful of our distinguished visitor, Mr. Jimmy Rushing, to suggest that our bandleaders should "for publicity purposes" have records specially made for use by disc-jockeys "like we do in the States."

He might have also mentioned that "in the States" there are 2,500 radio stations running solely on gramophone records, and no musician, including the jazz musician, ever sees the inside of their studios.—Harry Francis, Assistant Secretary, Musicians' Union.

Double Date for the Twins



McDevitt in line for Hollywood

CHAS McDEVITT may make a return trip to America in the spring to appear on TV and in a Hollywood film. Negotiations are under way for Chas to make his second trip, this time with his full Skiffle Group.

Chris Barber Band —without Chris

Chris Barber missed dates at the Royal Festival Hall and Southall on Tuesday and Wednesday because of Asian flu.

His trumpeter, Pat Halcoc, fronted the band, and Gordon Blundy depped for him on trombone.

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

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

Express post

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

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

THREE-DAY HALT

PARIS. Wednesday. — Harry James opens for three days at the Alhambra on October 25.

BATTLE OF THE BANDS

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

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

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

the Skyliners (Port Talbot and Llanelly), Len Dearlove and his Ballroom Orchestra (Winchester), the Bev Patty Quintet (Birmingham), the Raymond Kaye Orchestra (Weston-Super-Mare), and the Tony Kent Band (Bristol).

The winning band, and any other which gains sufficient marks, goes forward to the All-Britain Final, at Manchester's Belle Vue, on Sunday, November 10.

A TOP OF THE PAGE NEWSBOX

NERVES OF 'STEELE'

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

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

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

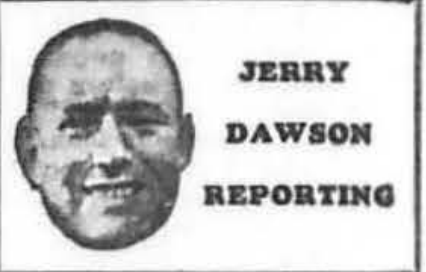
ST. ALBANS.—"The 65 Club" opened last week-end with the Blue Tone Skiffle Group, the Johnny Sodeau Jazz Band and the Welwyn Modern Jazz Quartet.

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

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

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

SURREY.—Woking saxist-leader Tony Hoadley appears with



JERRY DAWSON REPORTING

his band at Battersea Town Hall tonight (Friday).

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

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

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

SOUTHAMPTON.—Recent victors to the Yellow Dog Jazz Club included the Dill Jones Trio, Nat Gonella and the Eureka Jazz Band.

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

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

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

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

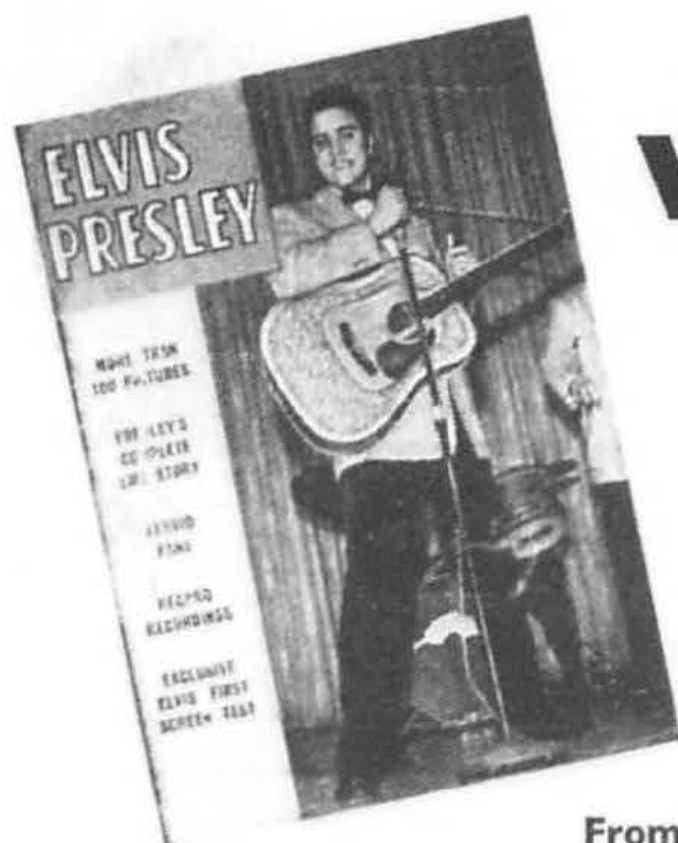
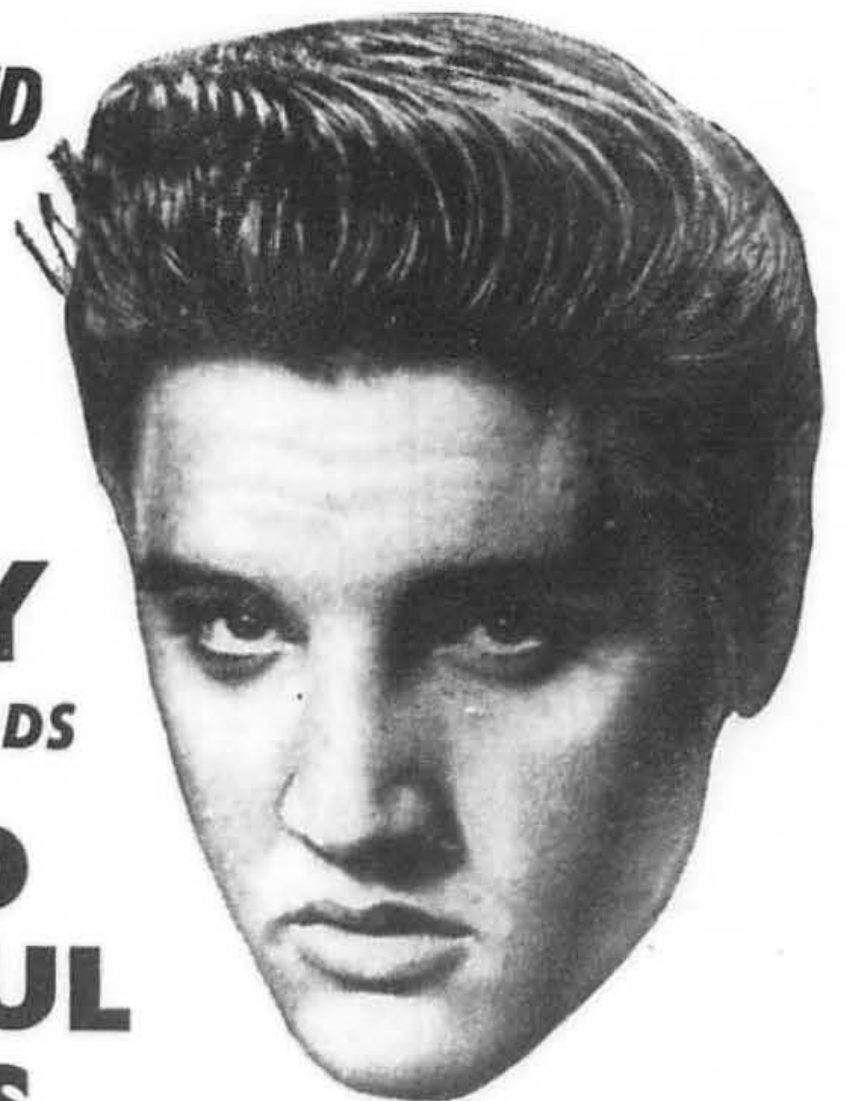
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How do you tune a washboard?

IN ALL THE YEARS OF TALKING TO MUSICIANS, THE MOMENT WHICH STANDS OUT MOST CLEARLY IN MY MIND WAS THE DAY I SYMPATHISED WITH A GIRL VOCALIST, TIRED OF TOURING IN DISMAL COACHES AND WORSE TRAINS, SHE COMPLAINED OF BOREDOM. "WHY DON'T YOU READ?" I ASKED.

"Oh no!" she said. "I read a book once, but I didn't like it."

JIM CROW SQUABBLE SPREADS

New York, Wednesday.

SEVERAL surprising developments have sprung from Louis Armstrong's attack on President Eisenhower and Governor Faubus.

During the past there has been a bitter denunciation of Armstrong's road-manager, Pierre "Frenchy" Tellerie, by Satchmo himself; an attack on Armstrong by Sammy Davis Jr.; and an outburst against Davis by Norman Granz.

When Tellerie told newspapermen that Louis's words were spoken in haste, Louis attacked him as "a funky" and a "menace to the coloured people."

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

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

We suffered

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

Sammy Davis, interviewed on a TV programme, challenged Louis's stature as a spokesman. "You can't voice opinions like that and then appear before segregated audiences as Armstrong has done for many years," he said.

Quite apart from the finer pleasures which that young lady missed through her inability to wrestle with a book, I suppose she also missed the rich gems to be found in our newspapers and magazines.

Take a recent letter in *Weekend*.

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

New names

Then there was that potted jazz history written by "Valentine's Special Reporter, Hal Langham." In it a startled jazz public read: "This year has seen two more names to go into the history of jazz and jazzmen: rock-n-roll and skiffle, with Bill Haley, Elvis Presley, Tommy Steele, Lonnie Donegan, Chas. McDevitt, the

from Leonard Feather

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

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

Delighted

Most surprising of all was a statement made in a New York "Post" interview with Thurgood Marshall, much-respected chief legal counsel for the National Association for the Advancement of Coloured People. Marshall said Negroes were delighted and amazed when Satchmo made his strong statement, because "Satchmo is the No. 1 Uncle Tom—the worst in the U.S.!"

Steve Race

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

Bellboys, Bob Cort, Gerry Mulligan and others... (The italics are mine, and do you blame me?)

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



© Jimmy Giuffre

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

Censorship

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

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

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

Little by little

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

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

This painful procedure must surely place a great strain upon Mr. Giuffre: much more than on any other player, who would probably "move up" a half tone at a time, or not at all. Something tells me that Mr. Fargo has got his fractions wrong. Failing that, the Giuffre neighbours must go through it more than somewhat.

Ten more years

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

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

At the rate of a quarter-tone in two months, I'd give him about another 10 years to become a proper clarinet player, allowing for holidays, haircuts and old age.

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



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JIMMY RUSHING has returned home, leaving behind him a memory of one of the friendliest, most lovable characters and one of the hardest workers to come to us from the States. When circumstances were right, Jimmy wanted to go on singing all night, as many a harassed theatre manager with a strict time-clause in his licence will testify.

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

Least favourite of all these to Jimmy were the big stages where the band had to spread out a little to "dress" the stage. After three bars of "Sunny Side of the Street" he would start calling for help.

"Grab your coat and grab your hat... too far!... leave your worries on the doorstep... Come on in here, fellas!... And we'd all have to move in and bunch round him, blowing riffs right in his ear.

Swamped

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

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

Sure enough, he was happiest in the cramped jazz club set-up, when the front-line were practically perched on his shoulders and the vibration from the bass drum set his coat-tails flapping.

It's difficult to give any accurate details about Jimmy's repertoire. In one night at the

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

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



● Bessie Smith

changeable after the introductory verses.

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

He sang these quite differently each time—I know, because every time I had an accompanying phrase set, he would alter his line and pull the carpet away from under me.

Indeed, this has been the most surprising thing about Rushing to anyone brought up on the somewhat repetitive and stereotyped singing on the old Basie records. Rushing improvises like a horn.

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

Counterpoint

He always insisted on the need for building up a sort of rhythmic counterpoint between the steady four-in-a-bar of the rhythm section, the riffs of the front-line and his own voice.

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

I count the three weeks spent with him as the very best thing that has happened to me and to the band in ten years of thrills and excitements.

'Making the most of skiffle'

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

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

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

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

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

COLLECTORS' CORNER

edited by

Max Jones and Sinclair Traill

WHEN the night ferry pulled out of Victoria on Monday night it hauled away a very good man in James Rushing, Esq.

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

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

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

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

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

PSEUDONYMS

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

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

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

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

On the subject of Cousin Emmy, raised by Fred Dallas here recently, we hear first

from J. Marshall of Nottingham. He says:

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

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

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

'SATCHMO'

SOMEBODY is always writing about Louis, and the next letter—from Alan D. Barry, of Isleworth—takes up the case of Armstrong's "Satchmo" book and whether it was, in fact, taped.

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

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

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

Seemed resigned

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

Whichever way the book was done, we have been told that a lot of "controversial" matter was removed from it before the publishers set eyes on it.

And from our reading of the present situation in the U.S. jazz world, this could have been necessary in order to prevent Louis from supplying his "critics" with fresh ammunition. They are already employing some extraordinary weapons to attack him with.

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FROM YOUR **FELDMANS** 129 SHAFTESBURY AVE., LONDON, W.C.2

BBC's 'Fourth Quarter' makes a good start



Dill Jones sat for three broadcasts on the first day of the 'Fourth Quarter' found himself down with 'flu. His cleverly-planned programme of new records was put over by Jimmy Kingsbury.

LAST WEEK SAW THE INTRODUCTION OF THE BBC'S MUCH PUBLICISED "FOURTH QUARTER," DETAILS OF WHICH WERE GIVEN IN LAST WEEK'S MM.

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

Singers were Peter Morton, Joan Baxter, Andrew Reavley and Ken Kirkham.

On Monday evening Eric Delaney, with the Keynotes, Johnnie Gray, Cab

Kaye and Vickie Anderson, turned out some very good, swiny music interspersed with humour. Vocals ranged from excellent to mediocre.

At 10.40 Eric Winstone, with a galaxy of singers and small groups—Ray Merrell, Rosemary Squires, Colin Prince, the Alan Moorhouse Singers, the Roy Marsh Trio, the Dennis Walton Saxophone Quintet and a string section—gave us sweet, pleasant, unpretentious music with a slight "light - music - y" flavour.

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

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

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

Dill chose a cleverly-planned programme of new records, including a thrilling "preacher and congregation" jazzing and praying-on-down, from Capitol's "History Of Jazz." Laurie Gray deputised at a moment's notice for Dill's "Piano Play Time."

JAZZ CLUB
10.40 p.m. 3.10.57

THE Jazz Couriers—Ronnie Scott and Tubby Hayes, plus Don Rendell's Jazz Six—started this new live show off. A promising beginning, with outstanding work from Rendell's tenor and Tubby's vibes.

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JAZZ on the AIR

(Times: GMT CET plus 1)

SATURDAY, OCTOBER 12:
19.9-19.30 a.m. DL: Skiffle Club.
11.30-12.0 A 1: Wilber Six, Paich, Holiday, Williams-Basis, Miles Davis.
12.0-12.15 p.m. A 1 2: Mahalia Jackson.
12.30-12.45 DL: Pee Wee Hunt.
3.50-4.10 C 2: Ger van Leeuwen Combo.
4.15-4.45 Z: Swing Serenade.
6.30-7.0 DL: Just Jazz! Steve Race.
6.40-7.0 F 2: MJO.
7.0-9.0 T: (1) Ella, Tatum, Garner, May. (2) Rogers-Giuffre, Christy-Rugolo, Waller, Scott, Bechet-Spanier, Mole, Newborn, Brunis, etc.
8.0-8.25 J: Basin Street Jazz (last).
9.0-9.30 J: Hollywood Views.
9.10-9.55 P 1: Carlos de Raditzky.
9.30-10.0 W: Jazz Time.
9.35-9.55 P 3: Claude Luter.
10.0-11.0; 11.5-12.0 O: Dance and Jazz.
10.0-12.0 T: Repeat of 7.0 p.m.
10.5-11.0 J: America's Pop Music.
10.10-10.20 Y: Jazz.
10.30-11.0 W: Glenn Miller.
11.6-12.0 J: D-J Shows.
11.10-12.0 Q: Trombone Jazz: Peggy Lee Sings. Sinatra Conducts.
12.0-1.0 a.m. E-Q: Dr. Jazz's Library.
1.5-3.0 H-Q: Hollywood-New York.

SUNDAY, OCTOBER 13:
4.45-5.30 p.m. A 1 2: Charlie Parker.
7.0-9.0 T: (1) Pop. and Dance Music. (2) Herman, Shaw, Stan Rubin, Albam, Shank-Perkins, Laurindo Almeida, Wilbur de Paris, Scobey, etc.
8.45-9.15 O: Swing Serenade.
9.10-9.30 S: Jazz Requests.
10.10-10.35 P 1: Sunday Night Jazz.
10.0-12.0 T: Repeat of 7.0 p.m.

MONDAY, OCTOBER 14:
7.0-9.0 p.m. T: (1) Shaw, Herman, de Franco, Scobey, T. D. Miller. (2) Kenton Favourites, Waller, Willie Smith, Hot 5, Perkins.
9.10-9.50 S: For Jazz Fans.
9.30 app. K: Jam Session.
10.0-12.0 T: Repeat of 7.0 p.m.
10.5-10.15 Z: Australian Jazz Quartet
10.5-10.15 A 1 2: Jazz Sequence.
10.5-12.0 J: D-J Shows (nightly).

TUESDAY, OCTOBER 15:
4.30-5.0 p.m. C 2: Miles Davis Quintet.
7.0-9.0 T: (1) Donahue, Miller, Ella, etc. (2) Bechet-Luter, Herman, Hamp, Quincy Jones, George Russell, Tony Scott, Basie.
9.10-9.50 S: For Jazz Fans.
9.15-9.45 B-258m: The Real Jazz.
9.30-10.15 I: German Amateur Jazz.
9.45-10.0 J: Swing Along.
10.0-12.0 T: Repeat of 7.0 p.m.

WEDNESDAY, OCTOBER 16:
3.30-5.55 p.m. P 1: Modern Jazz '57.
5.50-6.0 C 2: Tatum plays Gershwin.
7.0-9.0 T: (1) de Franco, T. D., Krupa, Big T, etc. (2) Parker-Louis, Sims, Chatoff, Mildred Bailey, Giuffre, Rogers, etc.
8.15-8.30 F 2: MJO.
8.30-9.30 P 3: Jazz For Everyone.
9.10-9.50 S: For Jazz Fans.
9.11-10.0 F 4: Jazz Review: Hamp.
9.20-10.0 Q: New Peterson and MJO.
10.0-11.0 I: Rhythm Rendezvous.
10.0-11.0 O: Jazz Journal.
10.5-12.0 T: Repeat of 7 p.m.
11.10-12.0 I: German Amateur Jazz.

THURSDAY, OCTOBER 17:
11.45-12.15 p.m. A 1: Champs-Elysees Jazz.
6.30-7.0 DL: Jazz Session.
7.0-9.0 T: (1) S-F, Louis, Ella, T. D., Krupa. (2) B. G., Wardell Gray, Rogers, Harris, Peterson, La Porta, Parker, Davis, Hines, Ellington.
8.30-9.0 F 1: White Notes... Black Musicians.
9.0-9.30 P 3: Jam Session.
9.10-9.50 S: For Jazz Fans.
9.30-10.0 F 4: Jazz Orchestras 1932-38.
9.45-10.0 J: B For Blues.
9.45-10.0 W: Dixie Discs.
10.0-11.0 P: Wild Bill Davidson and his German Dixieland All-Stars.
10.0-12.0 T: Repeat of 7.0 p.m.
10.40-11.15 DL: Jazz Club.

FRIDAY, OCTOBER 18:
2.15-2.45 p.m. I: Sims-Cohn.
3.30-3.55 Z: Jazz in England.
4.0-4.30 K: Jazz.
4.35-4.55 L: Jazz.
7.0-9.0 T: (1) Dankworth, James, Newborn, Ella. (2) Mary Lou, Dizzy, Bill Evans, Brookmeyer, Sims, Giuffre.
9.0-9.25 J: Stars Of Jazz.
9.11-9.45 P 2: The Living Jazz.
9.30-9.50 S: For Jazz Fans.
10.0-12.0 T: Repeat of 7 p.m.
10.15-11.0 C 1: Jazz From Holland.
10.40-11.15 DL: Baker's Dozen.

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H: RIAS Berlin: 303
I: SWF B-Baden: 295, 263, 195, 41 29
J: AFN: 344, 271, 547.
K: SBC Stockholm: 1371, 255, 245 398, 506, 49 band.
L: NR Oslo: 1376, 337, 228, 477, 19, 25 or 31 bands.
M: Copenhagen: 1224, 283, 210
O: BR Munich: 375, 187, 48 7.
P: SDR Stuttgart: 523, 49 75.
Q: HR Frankfurt: 504.
S: Europe I: 1632.
T: VOA: 41, 31 and 19 bands 11.0-12.0 p.m. Programme (2) only: 1734.
W: Luxembourg: 208.
Y: SBC Lugano: 868 6
Z: SBC Geneva-Lausanne 303 31 band

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Debbie may film with Elvis Presley



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

Quartet from Canada

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

Songwriters

FILM CLIPS... Julie London and Bobbie Troup wrote the melody and lyrics respectively for the title tune of "No Power On Earth."... Singer Molly Bee, girl friend of Tommy Sands and a star of the Tennessee Ernie show, stars in "Going Steady."... Ralph Flanagan and his Orchestra played at the big premiere ball for the new 33-hour extravaganza "Raintree County."

Big ego

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

Van Doren film

POSTSCRIPT... Singer Betty Bennett was granted a divorce, last week, from MGM pianist conductor Andre Previn, after she testified he said he'd "be better off dead" than married to her. Nelson Riddle is writing and conducting the score, also composing original material for "St. Louis Blues."... Commemorative film Cole Porter's "Les Girls" is being previewed this week by Prince Rainier and Grace, at the Monaco Palace. Mamie Van Doren is in "Born Reckless."

• Dizzy Reece



Five songs

DEBORAH KERR sings five songs in "An Affair to Remember." Apart from the title song, she offers "Con-Quite," "You Make It Easy To Be True," "Happy Little Soul" and "Tomorrowland."

• The Four Grads

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Mamie Van Doren

Howard Lucraft reports from Hollywood

British TV isn't organised

says Zsa Zsa

SAYS Zsa Zsa Gabor: "In London I was on two TV shows—one the Palladium programme, the other a spec with Grace Berger."

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

Herman pulls 'em in

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

New Rushing album

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

Piano style

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

Heavy mail

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

Another Crosby

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

Pat Brand has been indisposed. His "On The Beat" column will be resumed next week.

NO GMMICKS FROM ME—SAYS JUDY GARLAND

A FEW years ago, when Judy Garland re-opened the classic "two a day" vaudeville routine at New York's fabled Palace Theatre, Walter Winchell summed it all up quite simply. "A Queen has come back to the Palace."

Today, without a hit record, with virtually no television exposure and a complete lack of interest in rock-'n'-roll, Judy Garland still reigns as queen of her own particular niche in the showbusiness spectrum... the school that says, make 'em laugh, make 'em cry and belt those songs right from the heart, without benefit of echo chambers, muffled guitars or any other gimmicks.

Great lady

The great lady of the vaudeville school admitted to many of her own tastes, likes and dislikes in an exclusive interview with me at her Hotel Pierre suite here in New York the night before sailing for Britain.

Judy has been waiting seven years for the chance to go back to England. "I haven't been to England since 1950 when I first opened my career after many years in the movies," she told me. "I have missed being there. Playing in England was one of the most wonderful experiences in my life."



REN GREVATT sends this exclusive interview from New York

Favourites

Included in the entourage for Europe are Sid Luft, her husband, manager and producer as well as daughter Lorna (4), and baby Joe (2), and their nurse. When opening night at the Dominion Theatre arrives, the customers will not see a new or in any way a revamped Judy Garland. They will see the same Judy, with the same sure-fire ingredients of showmanship they saw seven years ago. "Sure I'll have some new numbers, but it's basically the

Duncan's hot pace

EIGHT months ago, a comparatively unknown out-of-work guitarist had an SOS to stand-in for a sick Lonnie Donegan at a Nottingham Variety show. That man was Johnny Duncan. This week Johnny is topping the bill at the same theatre with his Blue Grass Boys.

The Boys—they form a high-powered quartet—leave the audience breathless and themselves gasping.

Duncan doesn't let the pace lag for one second and pumps all the variety he can into his numbers, whether they be folk song, skiffle or pop. His lithe frame is thrown about the stage and his audience are soon caught up with the exuberance of his playing—Gerald Beasley.

TEA TOPS

THE best Teagarden-Hines All Stars concert I have seen and heard so far was the 5 p.m. show at the London Coliseum last Sunday. The main chieftain responsible was blues singer Jimmy Rushing. He topped the band's excellent performance with an outstanding vocal set which included "Goin' To Chicago," "Gee-Boy Ain't Good To You," and "Boogie Woogie."

Tea suffering from flu, played even better than I had previously heard him. His "Hundred Years From Today" was a knock-out. Hines was also sparkling with such offerings as "Monday Date," "Fine And Dandy" and "Moonlight In Vermont."—Jack Hutton.

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The Doctor was wrong about Joyce

MEET calypso dancer Joyce Parsons from Jamaica

Her stage name is Brasiliana, and she appeared in "The Tommy Steele Story," and also in "Escapement," with Rod Cameron.

The most vital of Brasiliana's statistics is the length of the legs from the waist—55 in.!

Bad fall

When she was twelve, she suffered a bad fall from a cliff in Jamaica. For three months she could not walk.

The doctor foresaw that she would be crippled. We can vouch for the fact that he was wrong.

Incidentally, Joyce is on the verge of getting a big contract for a night-club in Western Berlin.



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JUDY GARLAND—definite views on racial integration

same type of act. Roger Edens, who wrote "You Make Me Love You," has done a wonderful new song for me called "I'm Glad To Be Back." I think my friends over there will like it and I'll mean every word when I sing it," said Judy.

"And our dear friend, Gordon Jenkins, has cancelled some important engagements so he can come to England and

don't get too over-arranged, are very good." On jazz, Judy is equally definite.

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

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

'An idiot' One of the burning questions in the States today is the problem of integration in the south. In reference to the Little Rock situation and all its implications Judy's sentiments were simple and to the point—"I think anybody who tries to hold integration back is an idiot," she declared.

The next six weeks of Judy's conduct the theatre orchestra for me. Gordon may also work on my English record session, when I'll record "I'm Glad To Be Back" for Capitol.

A performer's own tastes always make an interesting reflection of his or her own style and approach. So it is with Judy—who likes singers who simply sing without needing unique orchestral backups to divert the listener's attention.

"One of my greatest favourites is Ella Fitzgerald. And that cute-looking girl, Jaye P. Morgan. I like her, too. Anita O'Day is a smart singer. And Eydie Gorme and Gogi Grant are both fine.

"Frank Sinatra and Peggy Lee are two of the best around. There aren't too many vocal groups that I particularly like, but the Hi-Lo's, when they

future are definite. She'll play England for five weeks and then may take a short tour of the Continent.

A rest "We'll be there till the first of December. When we come back, I'd like to take a rest, and maybe even do a play. Nobody knows about this but me, but I'd love to do one again after so many years. And next spring, I'll probably do another movie, although the details aren't definite yet."

Judy is devoted to the classic performers of the old school, "Jolson was the greatest," she said. "And I'm still doing 'Rock A Bye Your Baby' in my act. But Fannie Brice and Helen Morgan were great too."

Judy's British friends at the Dominion will hear the proof all over again, that the Garland girl holds the top spot in the great tradition set by these performers, that she holds her own with the best of them and rightfully deserves the title "Miss Showbusiness."



JUDY GARLAND—definite views on racial integration

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The next six weeks of Judy's conduct the theatre orchestra for me. Gordon may also work on my English record session, when I'll record "I'm Glad To Be Back" for Capitol.

A performer's own tastes always make an interesting reflection of his or her own style and approach. So it is with Judy—who likes singers who simply sing without needing unique orchestral backups to divert the listener's attention.

"One of my greatest favourites is Ella Fitzgerald. And that cute-looking girl, Jaye P. Morgan. I like her, too. Anita O'Day is a smart singer. And Eydie Gorme and Gogi Grant are both fine.

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Songsheet

by Hubert W. David

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

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

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

The really big song

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

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

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

They keep on trying

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

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

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

Here's the tape recorder for YOU! says JACK JACKSON

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

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Walter 303

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Cash Price 14 GNS.
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POST 20/- NOW to Curry Ltd., Dept. V.24, Worthy Park, Winchester, Hants. OR FROM ANY CURRYS BRANCH

BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended October 5, derived from information supplied by 13 leading record stores *

This week	Last week	Title	Artist	Label
1	(1)	DIANA	Paul Anka	Columbia
2	(4)	TAMMY	Debbie Reynolds	Vogue-Coral
		Richard Hayman (Mer); Pat Kirby (Bruno); Kathie Kay (HMV); Dennis Lotis (Col); Ames Brothers (RCA).		
3	(2)	LOVE LETTERS IN THE SAND	Pat Boone	London
		Joan Savage (Col); Gary Miller (P-Nix).		
4	(3)	WANDERIN' EYES	Charlie Gracie	London
		Frankie Vaughan (Phl).		
5	(2)	LAST TRAIN TO SAN FERNANDO	Johnny Duncan	Columbia
		Ray Long (Bruno).		
6	(5)	ALL SHOOK UP	Elvis Presley	HMV
7	(6)	ISLAND IN THE SUN	Harry Belafonte	RCA
	(-)	PARTY	Elvis Presley	RCA
9	(3)	HANDFUL OF SONGS	Tommy Steele	Decca
10	(12)	THAT'LL BE THE DAY	Crickets	Vogue-Coral
11	(11)	PARALYSED	Elvis Presley	HMV
12	(10)	WATER, WATER	Tommy Steele	Decca
13	(7)	WITH ALL MY HEART	Petula Clark	Pye-Nixa
		Dave King (Dee); Eve Roswell (Par); Joan Savage (Col); Jodi Sands (Lon); Judy Scott (Bruno); Buddy Greco (Lon).		
	(17)	WHOLE LOT OF SHAKIN' GOIN' ON	Jerry Lee Lewis	London
		Deep River Boys (HMV).		
15	(14)	TEDDY BEAR	Elvis Presley	RCA
	(18)	BYE BYE LOVE	Everly Brothers	London
		Bory Blackwell (Par); Beverley Sisters (Dee); Webb Pierce (Bruno); Chuck Miller (Mer); Dene Boys (HMV).		
17	(15)	JENNY, JENNY	Little Richard	London
18	(20)	SHORT FAT FANNY	Larry Williams	London
19	(-)	REMEMBER YOU'RE MINE	Pat Boone	London
	(-)	MY DIXIE DARLING	Louie Donegan	Pye-Nixa
		Carier Family (Bruno).		

Two records "tied" for 7th, 13th, 15th and 19th positions.

STORES SUPPLYING INFORMATION FOR RECORD CHART
LONDON—W. A. Clarke, 8 W.G.; Imhof, W.G.1; Rolo Records, E.10; Popular Music Stores, E.8. MANCHESTER—Dunwo Wholesale, Ltd., 1; H. J. Carroll, 18. LIVERPOOL—Nema, Ltd., 4. MIDDLESBROUGH—Sykes' Record Shop, SLOUGH—Hickles, EDINBURGH—Bandparis Music Stores, Ltd., 1. SOUTH SHIELDS—Saville Brothers, Ltd. NEWCASTLE—J. G. Windows, Ltd., 1. BOLTON—Engineering Service Co. BLACKWOOD—Glyn Lewis. CARDIFF—Boyd's. BIRMINGHAM—R. C. Mansell, Ltd., 2. GLASGOW—McCormack's, Ltd., C.2. HULL—Sydney Scarborough, Ltd.

THIS copyright list of the 24 best-selling songs for the week ended October 5, 1957, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

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

Two titles "tied" for 15th and 20th positions.

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

TOP JAZZ DISCS

Week ended October 5, 1957

This week	Last week	Title	Artist	Label	London	Glasgow	Belfast	Manchester	Birmingham	Newcastle	Cardiff	POINTS
1	1	JAZZ AT OBERLIN (LP)	Dave Brubeck	Vogue	2	1	1	7	—	—	2	42
2	2	A SWINGIN' AFFAIR (LP)	Frank Sinatra	Capitol	3	3	2	1	—	—	—	25
3	13	LOUIS ARMSTRONG PLAYS THE BLUES (EP)	Louis Armstrong	Parlophone	1	—	9	—	—	—	5	27
4	3	CHICO HAMILTON QUINTET IN HI-FI (LP)	Chico Hamilton	Vogue	—	2	3	—	4	—	10	25
5	7	MUSIC FROM "SWEET SMELL OF SUCCESS" (EP)	Erroll Garner	Philips	—	4	5	—	3	—	—	21
6	4	CONCERT BY THE SEA (LP)	Erroll Garner	Philips	5	8	7	4	—	—	—	20
7a	6	CHICO HAMILTON QUINTET (LP)	Chico Hamilton	Vogue	4	6	—	—	5	—	—	18
7b	8	LAST TRAIN TO SAN FERNANDO	Johnny Duncan	Columbia	6	—	8	3	—	—	—	18
9	—	NEW ORLEANS JAZZ—VOL. I (EP)	Louis Armstrong	Brunswick	8	—	—	5	—	—	9	11
10a	—	THIRD FESTIVAL OF BRITISH JAZZ (EP)	Alan Clare	Decca	—	—	—	—	—	1	—	10
10b	18	GEORGE LEWIS RAGTIME BAND (LP)	George Lewis	Tempo	—	—	—	—	—	—	1	10
10c	—	COLLECTORS ITEMS (LP)	Miles Davis	Esquire	—	—	—	—	1	—	—	10
13a	—	CONCORDE (EP)	Modern Jazz Quartet	Esquire	—	—	—	—	2	—	—	9
13b	—	CHRIS BARBER PLAYS—VOL. II (LP)	Chris Barber	Pye-Nixa	—	—	—	—	—	2	—	9
15a	—	APRIL IN PARIS (LP)	Count Basie	Columbia-Clef	—	5	—	—	9	—	—	8
15b	9	PUTTIN' ON THE STYLE	Louie Donegan	Pye-Nixa	—	—	4	10	—	—	—	8
15c	10	BASIE'S BACK IN TOWN (EP)	Count Basie	Columbia-Clef	—	—	8	6	—	—	—	8
15d	—	DUTCH SWING COLLEGE (EP)	—	Tempo	—	—	—	—	—	3	—	8
15e	13	CHANGES (LP)	Miles Davis	Capitol	—	—	—	—	—	—	3	8
20a	—	THIS IS TEAGARDEN (LP)	Jack Teagarden	Capitol	—	—	—	—	—	4	—	7
20b	—	THE HAPPY WANDERERS (LP)	—	Esquire	—	—	—	—	—	4	—	7

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART
LONDON—James Asman's Jazz Centre, W.C.2; GLASGOW—McCormack's, Ltd., C.2; BELFAST—The Gramophone Shop; MANCHESTER—Hime and Addison, Ltd., and Record Rendezvous; BIRMINGHAM—The Diskery, 5; NEWCASTLE—J. G. Windows, Ltd., 1; CARDIFF—City Radio (Cardiff), Ltd.

CALL SHEET

(Week commencing October 13)

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

Kenny BALL Jazzmen
Monday: Bishopsgate (Lunch-time)
Monday: Greyhound, Chadwell Heath
Wednesday: Carlton Ballroom, Slough
Thursday: Briggsport, Romford

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

Johnny DANKWORTH and Orchestra
Sunday: Palace Theatre, Reading
Thursday: Gaiety Ballroom, Grimsby
Friday: Drill Hall, Bury
Saturday: Olympia Ballroom, Scarborough

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

KIRCHIN Band
Monday: Oresta Ballroom, Luton
Tuesday: Orchard Ballroom, Purley
Wednesday: Byron Hotel, Southall
Friday: Rex Ballroom, Cambridge
Saturday: Drill Hall, Grantham

Cy LAURIE and Band
Sunday: Cy Laurie Club, W.
Monday: Royal Albert Hall
Tuesday: Cy Laurie Club, W.
Thursday: Birmingham
Friday: Widnes
Saturday: Cy Laurie Club, W.

Vic LEWIS and Orchestra
Saturday: Town Hall, Longton

Terry LIGHTFOOT Jazzmen
Sunday: Jazz Club, Woolwich

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

Johnny PARKER and Band
Sunday: The Cavern, Liverpool
Monday: Chester
Wednesday: La Fiesta, Hendon
Saturday: Eel Pie Island, Twickenham

Freddy RANDALL and Band
Sunday: Jack Teagarden Club, Hendon
Tuesday: Public Hall, Ilanely
Wednesday: Brangwyn Hall, Swansea
Thursday: Memorial Hall, Barry
Saturday: Overton Hills

Eric SILK and Southern Jazzband
Thursday: Jazz Club, Watford
Friday: Jazz Club, Leytonstone

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

AMERICA'S TOP DISCS

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

- (2) HONEYCOMB Jimmy Rodgers
- (1) TAMMY .. Debbie Reynolds
- (4) CHANCES ARE Johnny Mathis
- (6) FASCINATION Jane Morgan
- (8) WAKE UP LITTLE SUZY Everly Brothers
- (3) DIANA Paul Anka
- (5) THAT'LL BE THE DAY Crickets
- (-) JAILHOUSE ROCK Elvis Presley
- (9) RAINBOW .. Russ Hamilton
- (10) MR. LEE Bobettes
- (7) WHOLE LOT OF SHAKIN' GOIN' ON Jerry Lee Lewis
- (13) AND THAT REMINDS ME Della Reese
- (10) HAPPY, HAPPY BIRTHDAY, BABY Tune Weavers
- (15) BEBOP BABY Ricky Nelson
- (12) MIDDLE OF THE ISLAND Tony Bennett
- (19) KEEP A KNOCKING Little Richard
- (16) AFFAIR TO REMEMBER Vic Damone
- (19) AROUND THE WORLD Mantovani
- (14) HULA LOVE .. Buddy Knox
- (16) BLACK SLACKS Sparkletones

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

Reprinted by permission of "Variety."

Songwriters

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

MS must bear name and address of the sender, and must be accompanied by s.a.s. Post to Songwriters' Advice Bureau, "Melody Maker," 185, High Holborn, London, W.C.1.

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until October 26, 1957, for readers in Britain; until November 26, 1957, for foreign and Colonial subscribers.

Artistry, humour, charm



● Pearl Bailey

PEARL BAILEY — "A Broad"; Bill Bailey, Won't You Please Come Home; Non Dimenticar; South America; Take It Away; Shein Vi Di L'Vone; C'est Magnifique; Loch Lomond; That's What I Like About The North; You Came A Long Way From St. Louis; Mambo, Tango, Samba, Calypso, Rhumba Blues; Any Place I Hang My Hat Is Home; Ballin' The Jack; There's A Boat Dat's Leavin' Soon For New York (Columbia 33SX1065).

MISS BAILEY'S brand of night club blues singing is one of my favourite noises. Poor material prevents this from being the best example of her work but her artistry turns it into a highly commendable effort.

Apart from her vocal charms, Pearl's sense of humour shines through her performance of the most hackneyed lyrics, and her sense of timing is something to marvel at.

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

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

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

TWO tracks apiece from six top thrushes makes an easy-on-the-ear package. Top honours go to the expressive Miss Lee who sings a bright cha-cha-cha number and a breathy ballad. She is run close by the honey-voiced Miss McRae.

Only one of the six below form Jeri Southern, whose conversational style has been heard in better settings.

The backings are all good, especially those behind Carmen and Joanne by Jack Pleis, and choice of numbers gives plenty of variety to a worthwhile buy.

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

A COMBINATION of teenage idol Tommy Sands and the theme song from "The James Dean Story" ("Let Me Be Loved") could hardly fail to sell records.

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

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

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

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

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

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

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

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

A good pianist and listenable guitarist make occasional brief appearances.

One for the older pop fans.

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

BEST of the younger generation of vocal stars, Pat gives nicely rounded versions of undistinguished numbers. "Remember" has a rock backing while "Gold Mine" shows a Western influence.

No tricks from Boone, just good singing.

DOROTHY COLLINS and RAYMOND SCOTT: Dedicatory Piece To The Crew And Passengers Of The First Experimental Rocket Express To The Moon; Tiger Rag; Bird Life In The Bronx; Dinah; Ecstasium/A Street Corner In Paris; Tico-Tico; Sometimes I'm Happy; Snake Woman; Singin' In The Rain (Vogue Coral LVA 9055).

AS a glance at the titles will tell you, this is all very weird. Vocals from the sweet but confident Dorothy Collins are alternated with odd instrumental numbers from a quintet led by her husband, Raymond Scott.

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

POP DISCS

reviewed by

BOB DAWBARN

VERA LYNN: Walk Hand In Hand; The Faithful Hussar/Who Are We?; By The Fountains Of Rome (Decca DFE 6307).

cellent trombone and fine high-note trumpet work.

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

RUSS MILLER has an attractive voice and uses it to advantage on "Wait"—a marching song with Frebergian snare drummer and heavenly choir. "I Sit In My Window" is in a lower class with its rock tinge, bleating vocal group and echo chamber.

ROCK-'N'-ROLL may come a n' d calypso may go but Britain's sweetheart goes on for ever.

Here we have four of Vera's most recent successes under one cover.

KENYON HOPKINS and his ORCHESTRA: Music from the soundtrack of the Columbia film "End As A Man" (Vogue Coral LVA 9053).

MOODY and sometimes doomy, film music. A fine memento for those who like to remember their cinema visits but not likely to appeal to "pop" collectors as such.

MORRIS STOLOFF and his ORCHESTRA: Moonglow And Theme From Picnic; These Foolish Things; Love Comes But Once In A While; Wrap Your Troubles In Dreams; There Was A Time; Sentimental Journey; To You, Sweetheart; You Can't Run Away From It; Save Your Sorrow; Last Night/Exactly Like You; Wanna Go Back To You; Our Theme And Counter Theme; Prisoner Of Love; Dream Awhile With Me; Dear; Manhattan Romance; Sweet Sue, Just You; Rosetta; It Was A Beautiful Dream; Walkin' Thru A Rainbow (Brunswick LAT 8177).

LITA ROZA: Five Oranges, Four Apples; Tonight My Heart She Is Crying/A Woman's Intuition; It Could Happen To You (Decca DFE 6399).

LITA proves once again that she is in the top class of British singers. A mixed bag of songs includes the Calypso-styled "Tonight." Lita is well supported by the Roland Shaw Orchestra on all four tracks.

THE CRICKETS: That'll Be The Day/I'm Lookin' For Someone To Love (Vogue Coral 45-Q 7278).

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

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

RESISTING the impulse to be comic in answering the titles' questions, I report the Sisters as a pleasant vocal act who unaccountably sound like the Teenagers on "Where." The orchestral backing swings.

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

THE Elvis confuses his imitators by copying Pats Domino on "Blueberry Hill," even to the accompaniment.

On the other three tracks, Elvis emotes in typical hiccupping style to a background of sympathetic (?) noises from the Jordanaires.

TONY OSBORNE ORCHESTRA: Jumpin'; The Groove/The Scamp (Nixa N.15097).

A BRITISH recording group with a tremendous beat rocks through two hard swinging numbers hampered on "Scamp" by a below-average vocal group. "Jumpin'" features some ex-

Thanks, Doc

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

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

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

I then wrote a letter saying how I felt, at the same time sending back one of

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

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

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

I was surprised when, a day or two later, I received another parcel containing a pair of sticks, a pair of wire brushes and a note thanking me for sending the cash.

It seems with this firm it does not matter if you are a top-liner or a country bumpkin—you get a square deal. It is a pity a few more businesses are not the same.

Capsule reviews

LIONEL HAMPTON QUARTET (LP)

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

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

PREACHER ROLLO and THE FIVE SAINTS (EP)

"Dixieland Doin's" Sensation Rag; Blues My Naughty Sweetie Gives To Me; Pralines; Bill Bailey, Won't You Please Come Home? (MGM EP606.) 1952.

DRUMMER Rollo Laylan's six-piece plays vigorous Dixieland, undistinguished except for Tony Parenti's clarinet work. "Pralines" and "Blues My Naughty Sweetie," which also feature Marie Marcus's piano, have the best moments.—N.J.

Reissues

LOUIS ARMSTRONG ALL STARS—I'm Crazy 'Bout My Baby/Keepin' Out Of Mischief Now. (Prev. inc. in Philips 12 in LP BBL 7064.) Muskrat Rambles/Royal Garden Blues (Prev. inc. in BBL 7091, revd. 15.9.1956.) Now also EP BBE12124.

CHRIS BARBER JAZZ BAND—Bourbon St. Parade/Mood Indigo/Panama/When The Saints Go Marching In. (Prev. inc. in Nixa 12 in LP NJL6.) Now also EP NJE1040.

DUKE ELLINGTON ORCHESTRA—Jeep's Blues (Prev. inc. in Philips 12 in LP BBL 7133, revd. 13.4.1957.) I Got It Bad/Sophisticated Lady/Take The "A" Train. (Prev. inc. in BBL 7152, revd. 27.7.1957.) Now also EP BBE12129.

HIS GREATEST SINCE 'WHEN I FALL IN LOVE'...

Nat King Cole

SINGS

'Stardust'

b/w 'LOVE LETTERS'

Available on both 78 and 45 r.p.m.

Capitol Artistes... Capitol Entertainment







Buddy De Franco, seen here with Edmund Hall, really swings on this record but - says nothing new.

BUDDY DE FRANCO WAILERS (LP)
Check To Check; Let's Call The Whole Thing Off; Moonlight On The Ganges; Angel Eyes; A Fine Romance; Perfidia; How Long Has This Been Going On?; I Won't Dance; Sweet Blues.
(Columbia Clief 12 in. 33CX10091.)

Plenty of spirit but nothing new

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

Generous solo space is allowed guitarist Barney Kessel, pianist Jimmy Rowles and second front-line trumpeter Harry Edison. So Buddy does not have to carry so much on his own shoulders and the result is more variety than in most De Franco small group recordings.

Not that any of this has enabled Buddy to prove himself quite the great jazz soloist he is often cracked up to be. He plays with plenty of spirit. Quite a lot of the time he really swings. But he produces no new ideas.

Best soloists are Harry Edison—what an inspiring trumpet he'd be to have on a dance date; Barney Kessel, who without doing anything really startling, somehow reminds one of the later Charlie Christian; and that's a good recommendation for an arranger and pianist Jimmy Rowles, whose nice work fits the generally relaxed atmosphere that is one of the best features of this record.—Edgar Jackson.

(b) St. Louis Blues (c) Lullaby Of Birdland (d) (Philips BBE12054.)

(a)—Garner (pno.); John Simmons (bass); Shadow Wilson (drs.), 7.10.56. USA. (Ann. Columbia.) (b)—Garner (pno.), 29.10.52. Do. (Do.) (c)—Garner (pno.); Wyatt Ruther (bass); Eugene M. Tate (b), 30.3.55. Do. (Do.) (d)—Garner (pno.); Wyatt Ruther (bass); Eugene M. Tate (b), 30.3.55. Do. (Do.)

As we've already had "Lullaby Of Birdland" and "Love Me Or Leave Me," you may think there's nothing new to say. But, as Alvin Morgan pointed out to me, if you want to know where George Shearing



Dizzy Gillespie. Admirer is Stan Getz.

DIZZY GILLESPIE BIG BAND (LP)
Pile Driver; Cool Eyes; G e n Fusion; M o b N a i Special.
(Columbia Clief SEB10075.)

Gillespie (pnt.); Milton Letterson; George Dorsey (alto); Hank Mobley; Lenny Thompson (trbr.); Danny Bank (bar.); Quincy Jones; Jim Nottingham; John Royaf (pts.); Leon Gormezac; J. J. Johnson; George Matthews (trbr.); Wade Legge (pno.); Lewis Mackney (bass); Charlie Persip (drs.), Late 1954. USA. (Norman Granz.)

DIZZY GILLESPIE here heads what appears to have been a band recruited purely for recording. All the tunes and arrangements are by Diz and Buster Harding jointly. In his earliest days Harding scored for Teddy Wilson, Gene Krupa, Roy Eldridge, Cab Calloway, and Artie Shaw. Recently he has been writing for Basie.

Soloists, besides Diz, are tenorist Lenny Thompson, trombonist J. J. Johnson and pianist Wade Legge. None produces anything very startling but all keep themselves reasonably in check.

Which is more than can be said for the ensemble. It is rough and aggressive, with no punches pulled, and carries through its allotted time. Doubtless exciting for lovers of previous Gillespie big band records, but not the thing for tender ears.

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

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JAZZ

except the more sentimental ballads—and at which he usually produces his most exciting Garnerisms.—Edgar Jackson.

BILLIE HOLIDAY (LP)
"Lady Sings The Blues"
Lady Sings The Blues; Trav'lin' Light; I Must Have That Man; Some Other Springs; Strange Fruit; No Good Man; God Bless The Child; Good Morning Heartache (all a); Love Me Or Leave Me (b); Stormy Blues (b); Too Marvelous For Words (b); Willow Weep For Me (b); I Thought About You (c).
(Columbia Clief 12 in. 33CX10092.)
Billie Holiday (voc.) acc. by: (a)—Tony Scott (elt., director, arr.); Paul Quinichette (tr.); Charlie Shavers (pnt.); Wynton Kelly (pno.); Kenny Burrell (gtr.); Aaron Bell (bass); Lennie McBrowne (drs.), Summer, 1938. USA. (Ann. Norman Granz.) (b)—Willie Smith (alto); Harry Edison (pnt.); Bobby Tucker (pno.); Red Callender (bass); Chico Hamel (tr.), September, 1934. (Do.) (c)—Tucker (pno.); Callender (bass), Do. Do. (Do.)

THIS is far from top-class for Billie Holiday. Some of the singing is very stirring, and all is unique in the sense that not one phrase of it could have issued from any other throat.

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

The first eight, technically better, are handicapped by some rather out-of-tune accompaniment. And there is the fact that Billie has previously recorded seven of these eight songs.

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

"Trav'lin' Light," "I Must Have That Man," "Strange Fruit," "Some Other Springs," and the title song are done, despite lapses, with considerable feeling and with beat.

They are good enough examples of moody Holiday. But they lose value for me because I already have two more striking versions of Billie's "Strange Fruit" and—on her "Holiday At JATP" LP (reviewed 3/11/56)—an intensely touching performance of "Trav'lin'."

"Some Other Springs," an exceptional number superbly sung on an earlier collection, will easily stand repetition. The new LP has further important features. One is that it comes from one of the last sessions undertaken by the almost totally blind Tatum before he died in November last year.

Another is that it is one of the comparatively few "solo" records on which he uses a rhythm section. To my mind such backing is rather superfluous. But it must be conceded that Red Callender and Jo Jones immaculately carry out what must have been a most exciting job.—Edgar Jackson.

GEORGE LEWIS AND HIS RAGTIME BAND (LP)
(Vol. 4) Terry: Down By The Riverside; My Old Kentucky Home; Panama; Ice Cream
(Esquire 20-080)

SANDY BROWN'S JAZZ BAND (LP)
"MeJazz"
Go Ghana; Scales; The Card; Monochrome; Those Blues; Wild Life; Blues From Black Rock; Down Blues; I Presume; Ognolya; Saved By The Blues
(Nixa Jazz Today NXL)

Brown (elt.); Al Fairweather (pnt.); Jeremy French (trbr.); Ian Armit.



Art Tatum

ART TATUM
Begin The Beguine; This Can't Be Love
(Columbia Clief LB10069.)
Tatum (pno.), May 1954. USA. (Ann. Norman Granz.)

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

Tatum (pno.); Red Callender (bass); Jo Jones (drs.), Autumn 1955. USA. (Ann. Norman Granz.)

Tatum has been said that Tatum is a decorative rather than an inventive pianist. Certainly Tatum is decorative—so decorative that some whose experience of piano jazz has been gained mainly from less ornamental players often claim that so much embellishment prevents the music from swinging, or even from being jazz.

They listen to these two releases carefully and open-mindedly. They may then realize that what was his ability to swing, no matter how fancifully and lavishly he might be improvising.

They may also find that those brilliant and original ideas which abound throughout every Tatum record could hardly have emanated from an uninventive mind. In any more than they could have been merely the products of that phenomenal keyboard technique which even those who least admire Tatum have never denied he possessed.

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DISCS



Louis Armstrong and His Hot Five (LP)

"The Louis Armstrong Story—Vol. 1"
Muskrat Ramble (b); Heebie Jeebies (v); Gut Bucket Blues (v); Skid Dat De Dat (v); Yes, I'm In The Barrel (v); Cornet Chop Suey (v); I'm Not Rough (v); The Last Time (v); Got No Blues (v); Hotter Than That (v); Ory's Greer Trombone (Ory) (v)
(Philips 12 in. BBL1134)

(a) to (i) incl. (k), (l)—Armstrong (cornet, pt., voc.); Johnny Dodds (cl.); Earl Hines (pnt.); Bud Scott (tr.); Ory's Greer Trombone (Ory) (v); plus Lonnie Johnson (gtr.), 9.12.27. Do. (Do.)

IT would be late in the day to start drawing attention to these recorded masterpieces made some 30 years ago by Armstrong's Hot Five in what the sleeve describes as "modified New Orleans style."

But most of them have been available for years, and this exact compilation has already appeared here. Louis has numerous LPs of his music on sale. But how ever many of them you own, you will need to add this if you intend to have a representative collection of classics on long-play.—Max Jones.

Wingy Manone

Wingy Manone

Wingy Manone

Wingy Manone

Wingy Manone

Wingy Manone

Wingy Manone

Wingy Manone

Wingy Manone

Wingy Manone

Wingy Manone

Wingy Manone

Wingy Manone

3
great new jazz LPs
from PHILIPS
LONG-PLAYING RECORDS

THE LOUIS ARMSTRONG STORY VOLUME I
BBL 7124

SILVER'S BLUE—THE HORACE SILVER QUINTET
BBL 7103

NOW HEAR THIS—THE HI-LO'S
BBL 7177



George Lewis

music in the **DORSEY** manner

the **JIMMY DORSEY ORCHESTRA** plays **JUNE NIGHT** coupling **JAY-DEE'S BOOGIE WOOGIE** on POP383 (45 & 78)

"HIS MASTER'S VOICE" for the **TOPS in POPS**

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Saturday, 12th October
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Sunday, 13th October
SANDY BROWN'S JAZZ BAND
 with NEVA RAPHAELLO

Monday, 14th October
ACKER BILK'S PARAMOUNT JAZZ BAND
 and **DICK BISHOP**
 and his side kicks

Tuesday, 15th October
ALEX WELSH AND HIS BAND

Wednesday, 16th October
HUMPHREY LYTTTELTON AND HIS BAND

Thursday, 17th October
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 8 Great Chapel Street, W.1. Gerrard 7494

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MONDAY
KEN COLYER'S JAZZMEN

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DIZZY REECE QUINTET
 with
TONY CROMBIE
BRUCE TURNER AND HIS JUMP BAND
 NEXT SATURDAY SESSION OCTOBER 26th

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 Mon., Nov. 4th. 6.20 & 8.40 p.m. Sat., Nov. 23rd. 6.15 & 8.45 p.m.
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THIS SUNDAY, OCTOBER 13th. 5.30 & 8 p.m.
CHRIS BARBER'S • THE AVON CITIES
JAZZ BAND
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 Seats 6/-, 5/-, 4/-, 3/- RIPpleway 2900

ROYAL ALBERT HALL • MONDAY, OCT. 14, 7.30 p.m.

The last "big" Skiffle Show of 1957
Skiffle Jamboree
 with
JOHNNY (Fernando) DUNCAN
 and his Bluegrass Boys
CY LAURIE Glamorous
 and his Band **VERA DAY**
BOB CORT
 Plus the sensational groups of COTTON PICKERS — EDEN STREET
BOOK NOW! 10/-, 8/-, 6/-, 4/- from Hall (KEN 8212) & Agents.

JAZZ CLUB CALENDAR

Rik Gunnell and Tony Harris present the best jazz at Club "M," at the Mapleton Restaurant, Coventry Street, W.1.

FRI., 8-11.30: Hank Shaw Quintet, Eddie Thompson, Benny Goodman, Mike Smith, etc.; Allan Ganley Trio and Joe Harriott

SAT., 12-7 a.m. ALL-NIGHT SESSION with Allan Ganley Trio starring Joe Harriott. Guest stars galore.

SUN., 7.30-11: "Debut Night." The fabulous duo of Johnny Scott (from the Baker's Dozen) and his new quintet: Joe Temperley (baritone), Eddie Thompson, Benny Goodman, etc. "Britain's best jazz quartet"; Joe Harriott with Allan Ganley Trio. Comperes: Johnny Gunnell.

CLUB Rock-'n'-roll at the luxurious MALEY Mapleton, with 'Lo Don and THURS., the Ravin' Rockers and 8-11 Sunday afternoons, 3-6 p.m.

BIGGEST BUSINESS! BEST JAZZ! They never stop swinging at Jeff Kruger's "JAZZ AT THE FLAMINGO," 33-37, Wardour Street, W.1.

***TONIGHT (FRIDAY) at 7.30:** Don Rendell Sextet Tony Kinsey Quintet

***SATURDAY (12th) at 7.30:** Dizzy Reece Quintet something new: Jackie Sharpe Quintet

***SUNDAY (13th) at 7.30:** Tony Kinsey Quintet Dizzy Reece Quintet

***WEDNESDAY (16th) at 7.30:** Don Rendell Sextet Tony Kinsey Quintet

Comperes: Tony Hall, Bix Curtis

COMBINED Flamingo Florida membership: either 5- till end of 1957, or 15 months (till January, 1959), for 10/-, P.O. s.a.e., 9, Woodlands, North Harrow, Middx. Saves you 7/6 weekly!

***SATURDAY'S SWINGIEST SESSION** — always at Jeff Kruger's **FLORIDA CLUB**, Cafe Angliss, Leicester Square.

***SATURDAY (12th) at 7.30:** Last London date for ten days: Ronnie Scott, Tubby Hayes and "THE JAZZ COURIERS," DON RENDELL SEXTET. Emceed by Tony Hall. Stay in that "come early" groove!

***FRIDAY (TODAY) ***
 A BALE of cotton to pick your way to the **STREATHAM PARK HOTEL** to hear the **DAVE CAREY JAZZ BAND**. — See also Monday.

A BAND SHOW AT LUNCHTIME, ROYAL SCOTTISH CORPORATION, Peter Lane, at 12.45. Our group today features stars from **HEATH and DANKWORTH** with **EDDIE THOMPSON'S** magnificent rhythm unit.

ABOUT 8.30: Peter Burman presents **HARRY KLEIN, BILL JONES** Trio. — El Toro Club (1 min. Finchley Road Station).

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

AT THE SKIFFLE CELLAR, 49 Greek Street, 7.30-11 p.m.: **THE SUPERB OLD TIMERS** and the Black Shadows, plus **THE ALBERTS**.

BIRDLAND, Denlow Studios, Chadwell Heath, every Friday, 8-11.30. Licensed bar. This week: **DON SAVAGE**.

CROYDON JAZZ CLUB, Star Hotel, London Road, 8 p.m.: **ALEX WELSH DIXIELANDERS**, **PETE CURTIS QUARTET**.

CY LAURIE Jazz Club: CY LAURIE BAND, 7.15-10.45.

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

EEL PIE Island: Acker Bilk.

GRANDISON HALL, Norbury: Seth Marsh Jazzband, Nomads Country and Western.

FRIDAY—contd.
ERIC SILK'S SOUTHERN JAZZ BAND, vocalist **LYN TRENT**, Southern Jazz Club, 643, High Road, Leytonstone.

KENSINGTON, 45, High Street, 8-11: **JAZZ: The Just Four Jazz Group.**

KINGSTON JAZZ Club (over Burtons): **BRUCE TURNER'S** Jump Band, plus the Metro Jazzmen.

MARYLANDERS JAZZ BAND, Ebury Secondary School Hall, Ebury Road, Victoria.

MODERN JAZZ, Fontessa Club: Listen to the M.J.U., the quintet that is different, or dance to the swinging mainstream jazz of Pierman's Five, 8 p.m., beneath Burtons, Eritih.

STRICTLY FOR MODERNS, SWAN, Mill Street, Kingston: **SWAN QUINTET.**

SUTTON JAZZ CLUB, Red Lion: **BRIAN WHITE'S MAGNA JAZZ BAND.**

1-2-3 GO! TO PUTNEY BALLROOM: **THE CROVE JAZZ BAND** play for dancing at **LACEY ROAD, Putney.**

SATURDAY
AT THE SKIFFLE CELLAR, 49 Greek Street, 7.30-11 p.m.: **THE FABULOUS CITY RAMBLERS** and the Sunspots. Guest artist: **DUTCH NICK.**

BECKENHAM: DICK CHARLESWORTH'S JAZZ BAND, Harvey Hall, Fairford Road.

CHISLEHURST GAVES (next to Chislehurst Station), 7.30: **DANGER!**

THERE'S A FIRE DOWN BELOW KINDLED BY **GRAHAM STEWART'S SEVEN** and fanned by **SEVEN SUPPORTING GROUPS. TO ADD TO THE HEAT, BRING YOUR OWN CANDLE!**

COOK'S FERRY INN: Back again after their huge success at last Sunday's rave. **MIKE PETERS' JAZZ BAND.**

CY LAURIE Jazz Club, Gt. Windmill Street, opposite Windmill Theatre, 7.15-10.45. **CY LAURIE BAND** with **COTTON PICKERS SKIFFLE GROUP.**

EEL PIE Island: Sandy Brown.

HARRINGAY JAZZ CLUB: BOURBON STREET RAMBLERS.

MOLE BENN Jazzmen, plus **OLD TIMERS** Skiffle — Thames Hotel, Hampton Court.

PINNER, WHITTINGTON HOTEL, Cannon Lane (buses 293, 183); Tubes, South Harrow or Pinner): **MIKE DANIELS DELTA JAZZMEN.** Licensed bar. 8-11 p.m.

RICKMANSWORTH: The famous **SOUTHERN STOMPERS**. — Oddfellows Hall.

WOOD GREEN: AVON CITIES JAZZ BAND.

SUNDAY
AFTERNOON SESSIONS. Club Contemporain, 9, Whitehorse Street, Mayfair: **BOB PARKER'S** Kansas City Group, 2.30-9 p.m. Nearest Tube: Green Park.

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

AT THE Hambrough Tavern, Southall, the exclusive "Club Octave" for modern jazz, 7-10.15 p.m.

AT THE SKIFFLE CELLAR, 49 Greek Street, 7.30-11 p.m.: **THE FABULOUS CITY RAMBLERS** and the Jacobites, plus **STEVE BENBOW, BALLADS AND BLUES**, Theatre Royal, at Stratford, E.15, 7 p.m.: Fitzroy Coleman, Ewan McColl and others. Tickets at theatre.

COOK'S FERRY INN: Midland TV trad. stars, **BRIAN WOOLLEY'S BRIAN WOOLLEY'S JAZZ MEN.**

CY LAURIE Jazz Club: CY LAURIE BAND, 7.15-10.45.

HOT CLUB OF LONDON, 7 p.m.: **TERRY LIGHTFOOT JAZZMEN**. — Shakespeare Hotel, Pava. Street Woolwich.

KENSINGTON, "COLEHERNE," Earls Court: **HARRY WALTON'S RAGTIME BAND.**

LONDON'S NEWEST and most luxurious night club presents the opening of the **Atrocious Sunday Club**, on October 29 at 7.30, with Ed Rich and his Latin-Americans and supported by the Eric McDermott Quartet featuring visiting jazz stars. Membership 5/- till end of year '57, or 10/- for 15 months (Jan. '59). P.O. to the Atrocious Club, 9 Kinsley Street, W.1.

MITZ MITTON'S NEW ORLEANS JAZZMEN, 7.30. "Vaduct," Hanwell.

NORTHSIDE SKIFFLE CLUB, featuring the great **MERRYDOWN GROUP**, opening October 29. "The Swan" Old Islington, 7-9 p.m.

ORANGE TREE (nearest Richmond Station): **Just Jazz Quintet**, 7.15.

QUEEN VICTORIA, North Chiswick: **MIKE DANIELS DELTA JAZZMEN**. Listen. Jive. Licensed. 7.30 p.m.

STAINES: CHARLIE GALBRAITH'S JAZZMEN, Holman Hotel, 7.30.

WOOD GREEN: ALEX WELSH DIXIELANDERS.

MONDAY—contd.
RHYTHM CLUB opening at the Bearing Hall Hotel (opposite Grove Park Station). This week: **PETE CURTIS FOUR.**

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

TUESDAY
AT SOUTHALL, "WHITE HART": **DON RENDELL SEXTET.**

AT THE SKIFFLE CELLAR, 49 Greek Street, 7.30-11 p.m.: **THE EDEN STREET GROUP** and the Worried Men. Again, **TALENT SPOTTING HOUR, 7-8 p.m. ALL SKIFFLERS WELCOME.**

BARNET JAZZ CLUB, Assembly Hall, Union Street (High Barnet Underground): Welcome return. **GRAHAM STEWART'S JAZZ BAND.**

BROMLEY, KENT, "White Hart," 7.30-10.30: **KEN COLYER'S Jazzmen.**

CROYDON JAZZ CLUB: Skiffle session, Pete Curtis Quartet, Annacondas, etc.

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

GERRY GERMAIN Jazz Club, "THE CROWN," MORDEN (opposite Morden Tube Station): **TEDDY LAYTON'S JAZZ BAND** featuring Trevor Williams, 7.30-10.30.

HARROW JAZZ CLUB, British Legion Hall, Northolt Road, South Harrow: **TERRY LIGHTFOOT'S JAZZMEN.**

SONNY MORRIS Jazzmen, plus guests, "White Hart," Cranford.

WOOD GREEN: STEVE LANE'S SOUTHERN STOMPERS.

WEDNESDAY
ABANDON HOPE all ye Putney jazzers. We won't be at the "White Lion" on Wednesdays any more—**ALAN LITTLEJOHNS**. Watch this page.

AT THE SKIFFLE CELLAR, 49 Greek Street, 7.30-11 p.m.: **THE COTTON PICKERS**, plus the **RICK RICHARDS GROUP.**

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

CLUB PERDIDO: BARITONE STAR BUDDY FEATHERSTONHAUGH. — "Fox and Hounds," Kirkdale, Sydenham.

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

DAGENHAM JAZZ CLUB, Royal Oak Hotel, Green Lane: **TERRY LIGHTFOOT'S JAZZMEN.**

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

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

HARRINGAY JAZZ CLUB: MIKE PETERS' STOMPERS.

LEO GRAY Jazzmen, plus **STAN BOYD Group**. — Cricketers, Chertsey.

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JAZZ AT THE DORIC: DIZZY REECE QUINTET with **TONY CROMBIE, BRUCE TURNER'S JUMP BAND**, Maurice Burman, 7.30. 4-—Doric Ballrooms, Brewer Street, W.1.

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The 'Pelicans' are right...

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

As an American musician who has played piano and arranged for half a dozen or so name bands, including Krupa, Auld and Barnet, I find it difficult to get with this British super-adulation of Mr. Armstrong.

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

Union scale

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

Since arriving in England three months ago, I've often been tempted to start a "Louis Armstrong Ain't God Society." But I feel sure Mr. Lyttelton would oppose me with a club called "Louis Armstrong Is Too God" and outstrip my membership a thousand to one.

Before leaving the States I found that, except for an occasional appearance in movies, Louis and his beatings were inconspicuously absent from the music scene.

Sentiment

Before Louis' "all star" group his bands were second in mediocrity to only Lionel Hampton's noise makers.

Because my father had told me so much about Louis Armstrong and because I'm not without a healthy streak of sentimentality, I went one

Louis doesn't swing



CHRIS NELMS

American pianist and arranger now working in this country, can't understand British adulation of Louis Armstrong. "What has Louis done for music?" he asks

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

As a little tale that might look cute in Louis' or Mezz Mezzrow's memoirs, but what in the hell does it have to do with being a musician? Especially one who has gained the public stature of Louis.

Just what is Louis Armstrong? What has he done for music? Has he opened new avenues of music for the younger generation to explore?

Nothing new

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

horn could have remained voguish.

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

Did Louis ever give it a thought that if older, respected musicians do not give youth a guiding, encouraging hand—who will?

More loot

So what is Louis really? A living legend? A devoted and respected fighter for his race (as he often pretends)?

Mr. Armstrong is a little man who blows a tin horn with a pressure embouchure. He is an incurable "publicity hound" who will join any conceivable controversy to get his name in the periodicals and thereby "sock away" a little more loot for one Mr. Louis Armstrong.

★

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

night in the late '40's to hear Louis' band in a little town called South Gate, Calif.

About 16 men were on the stand and I'm quite willing to bet that not more than ten of them could read "Come To Jesus" in big, fat whole notes. There was the "Grand Ole Man" up front with his Selmer.

Halfway through the evening I was standing at the piano talking to a friend of mine named Marty Napoleon who was also "faking the book."

The "Grand Ole Man" turned to Marty and croaked, "Let's play 'Honeysuckle'." Marty replied, "What key, Pops?" and the "Grand Ole

Mood music is catching on...

MOOD music is all the rage in America. In the land of tranquillisers and nerve tonics, its soothing, tranquillising effect is said to be as restful as a yellow pine interior of a skyscraper penthouse.

To find how this phenomenon is catching on in Britain, I spoke to conductor, composer, and Columbia record executive Norrie Paramor.

"What exactly is mood music?" I asked Norrie, who was in the middle of one of those frantic moments which precede a recording session.

With his customary courtesy he sat back. "It's very difficult to define," he reflected. "I imagine it's meant to entertain without being obtrusive, to put you in an easy frame of mind. In other words, perhaps it is music to be heard, but not necessarily listened to. Victor Silvester's Ballroom Orchestra played gently as a background to a cocktail party could be classed as mood music. Though when you turn the volume control up, it becomes music for dancing."

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

Low level

For example, if at a party your gramophone played a Frank Sinatra LP, obviously a natural inclination would be to increase the volume as the general party noises increased.

Not so with mood music, which could be maintained at a low level and constantly provide a pleasing atmosphere.

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

Standards

"Apart from 'The Zodiac Suite,' which has 12 original tunes, six of which I composed myself to illustrate the various signs of the Zodiac, the recordings consist of romantic old standards played by a large string aggregation with a girl

soprano singing just one or two of the more poignant lyrics here or there."

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

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

The U.S. edition of Norrie's "The Very Thought Of You," released on Capitol and called "In London In Love," has already sold 40,000 over there.

High price

"Of course," he added, "we could sell more 12 in. LPs of all kinds in Britain if we charged less than the present price of nearly £2."

"In the States LPs retail at

\$3.98 (about £1 8s.) despite the higher cost of living there. On this basis, our price shouldn't be more than about 12s. That would please everyone in the record business and every music lover.

Big gamble

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

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

Galling

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

"Attractive covers help to sell the record perhaps almost as much as the sound on it. We can't sell a penny cheaper than we do."

It's a galling situation for



• Norrie Paramor

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Mon. Oct. 28 Samson & Hercules NORWICH

Tues. Oct. 29 Star Cinema SCUNTHORPE

Weds. Oct. 30 St. Andrews Hall GLASGOW

Thurs. Oct. 31 Usher Hall EDINBURGH

Fri. Nov. 1 Belle Vue MANCHESTER

Sat. Nov. 2 City Hall SHEFFIELD

Sun. Nov. 3 Hippodrome COVENTRY

Mon. Nov. 4 City Hall NEWCASTLE

Comm. Nov. 7 Olympia PARIS

A NEW BAND—AND A NEW CLUB



Judy Garland MDs —MU to decide

SWEDISH CRITICS RAVE ABOUT EVE BOSWELL

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

STOP PRESS

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

May be Gordon Jenkins

A PLAN to have two musical directors—one British, one American—conducting for Judy Garland was in the balance at press-time.

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

Half and half

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

The doubt

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

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

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

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

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

Gala welcome

"Miss Show Business" was due to arrive in the "United States" on Wednesday afternoon but the boat was delayed by fog.

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

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

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

S. AFRICA BOUND



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

time jazz spot at the Bishopsgate Institute, Liverpool Street. Pictured (left) is the Ash Band, which made its debut at Ryde (IOW). With clarinetist Vic are Cyril Sherman (drs.), Arthur Watts (bass) and Denny Termer (pno.). Guitarist Laurie Dent and vocalist Judy Johnson complete the band.

The front-line of the Alex Welch Band is seen (above) at the opening on Monday of the City Jazz Club.

Flanking Alex (tpt.) are trombonist Roy Crimmins and clarinetist Archie Semple.

HEATH BAND FLIES TO GERMANY

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

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

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

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

..and Hawksworth tops, says U.S.

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

He was presented with the certificate by Ted Heath at the bandleader's West End offices on Tuesday.

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

Brigitte Bardot and Vaughan?

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

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

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

Radio biog.

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

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

States trip

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

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

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