

Melody Maker

SEPTEMBER 28, 1957 World's Largest Sale EVERY FRIDAY 6d.

Teagarden
All Stars

See Pages 2 & 3

TOMMY STEELE PLANS WORLD TOUR

Marriage & 'promotion'

STATES FOR FRANKIE



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

First stop S. Africa

TOMMY STEELE plans to make a world tour early next year.

This week he finalised details to play South Africa following his pantomime season at Liverpool. Then he and his Steelemen fly to Australia for a four- or five-week season.

The coming of Spring may find him in America. Bookers of big American TV programmes are already trying to persuade the 20-year-old wonder boy from Bermondsey to appear on their shows.

Next summer, Tommy opens a further Variety tour, then

Back Page, Col. 5



GUITARIST Ken Sykora and his bride, 20-year-old Helen Grant—who has been lead singer at Murray's Cabaret Club, W.—cut the cake at their wedding reception at London's Studio Club on Monday. They are now honeymooning in the South of France.

Ken's popular "Guitar Club" broadcasts will be "promoted" from Mondays to Saturdays on the BBC's Light Programme from October 5.

The programme is produced by Johnny Kingston.

Ed Sullivan wants Frankie Vaughan

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

Ed Elkort, a top executive of America's General Artists' Corporation, now in Britain—and a talent spotter for Sullivan—saw Frankie on ATV's "Sunday Night At The Palladium" last Sunday.

His reaction? "Terrific."

Film visit

An appearance on the Sullivan show may be arranged in the very near future, for Frankie is shortly visiting the States for the American release of his film, "These Dangerous Years."

Travelling over also is Anna Neagle, who produced the film. The singer also plans to visit Canada.

JACK TEAGARDEN ARRIVES TODAY

The Jack Teagarden Band is due to arrive at London Airport this morning (Friday).

With Big T will be Earl "Fatha" Hines (pno.), Max Kaminsky (tpt.), Peanuts Hucko (elt.), Jack Lesberg (bass) and Cozy Cole (drs.).

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

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

Lovebird Jill Day

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

IS HARRY JAMES OLD FASHIONED?

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

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

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

Tanner Sisters in Palladium TV show

Immediately after the end of their 16-week season at the Palace Theatre, Blackpool, tomorrow (Saturday), the Tanner Sisters return to London for an appearance in "Sunday Night at the Palladium."

Six days later they fly to Johannesburg to open a six-week Variety tour of South Africa.



● Pictured above is Jilla Webb, who will be singing with the James Band on its European tour.

WANTED—VIBES FOR LIONEL HAMPTON

WANTED—a set of vibes for Lionel Hampton!

The American jazz star will not be bringing his own instrument from New York for the midnight matinee at the Royal Festival Hall on October 15 and so far

attempts to hire or borrow a satisfactory replacement have failed. Dennis Matthews, secretary

of the Visiting Orchestras Appreciation Society, which is assisting Christian Action in promoting the concert, told the MM he is looking for a set of either Musser or Deegan vibes.

"Apparently they are a special, large instrument and difficult to find here," he said.

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- SUN. SEP. 29 · CROYDON, Davis Theatre 5 & 8 p.m.
- MON. SEP. 30 · GLASGOW, St. Andrew's Hall 7.30 p.m.
- TUES. OCT. 1 · NEWCASTLE, City Hall 7.30 p.m.
- WED. OCT. 2 · LIVERPOOL, Philharmonic Hall 7.30 p.m.
- THUR. OCT. 3 · LEICESTER, De Montfort Hall 7.30 p.m.
- FRI. OCT. 4 · BRADFORD, St. George's Hall 7.30 p.m.
- SAT. OCT. 5 · MANCHESTER, Free Trade Hall 5 & 8 p.m.
- SUN. OCT. 6 · LONDON, Coliseum Theatre 5 & 8 p.m.
- MON. OCT. 7 · BRISTOL, Colston Hall 7.30 p.m.
- TUES. OCT. 8 · BIRMINGHAM, City Hall 7.30 p.m.
- WED. OCT. 9 · BIRMINGHAM, City Hall 7.30 p.m.
- THUR. OCT. 10 · SHEFFIELD, City Hall 7.30 p.m.
- FRI. OCT. 11 · CARDIFF, Sophia Gdns. Pavilion 7.30 p.m.
- SAT. OCT. 12 · BOURNEMOUTH, Winter Gdns. 5 & 8 p.m.
- SUN. OCT. 13 · LONDON, Coliseum Theatre 5 & 8 p.m.

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OCTOBER RECITALS

Tuesday, October 1 at 7.45 p.m.

"JAZZ TODAY" No. 23

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Comper: Jack Higgins

Tuesday, October 8 at 7.45 p.m.

NEW ORLEANS ENCORE No. 50

Chris Barber's Jazz Band

Tuesday, October 15 at 7.45 p.m.

SKIFFLE SESSION No. 11

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Tuesday, October 22 at 7.45 p.m.

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Over 100 jazz fans join the N.J.F. every week. If you haven't already joined, now is the time to do so. Remember N.J.F. members get priority booking for concerts and that the Modern Jazz Quartet commence their tour on Nov. 30. Priority Booking Forms for this tour are now available to members. Send now for full details of membership—it only costs you 5/- a year—to Members' Secretary, National Jazz Federation, 37 Soho Sq., London, W.1. Please enclose a 2/6d. stamp for reply.

THIS IS



Earl Hines

Teagarden's All Stars

JACK TEAGARDEN, born Texas, 1905, is the greatest single influence on the jazz trombone field. First job with Peck's Bad Boys in 1921, who included Pee Wee Russell and Rappolo. Moved to Kansas City, ran his own group, then played with the Willard Robinson orchestra. Met Winky M. a year or two when he was hired by Doc Ross, 1925-6, and arrived in New York in 1927, where he began influencing all the trombonists who had been copying Miff Mole. Influenced himself by Fletcher Henderson's Negro trombonist Jimmy Harrison.

In New York recorded with Red Nichols and from 1928-30 with Ben Pollack. In 1931 cut first records under his own name with brother Charlie on trumpet, Fats Waller and Tommy Dorsey. Two years as freelance, then signed with Whiteman and stayed from 1935 to 1939. In 1940 formed his own big band and after the war joined Armstrong's All-Stars.

Max Kaminsky

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

Peanuts Hucko

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

Earl Hines

HAS exerted considerable influence on piano style. Was always years ahead of his time. Went to Chicago in 1923, where his style matured—modeled on Louis Armstrong. Before joining Armstrong worked with Erskine, Tate and Carroll Dickerson. Armstrong, in the same group, took Earl with him when he left. From 1927 to 1928 played and recorded with Noone, then formed his own group. During the war his

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

I was in England only once before. We flew over to London for two hours, from Paris, the time I was with Louis Armstrong at the World Jamboree. I met two great guys from the MELODY MAKER, in Paris—Sinclair Traill and Stanley Dance. We've been corresponding ever since. We'll have quite a reunion in England. Jack Hilton is another personal friend of mine. I met Jack in Chicago on his world tour—quite a few years ago!

Around 1931 or 1932 Reginald Forsythe was travelling America with vocalist Walter Richardson. He had a car accident and stayed at my house in Chicago for seven or eight months. He wrote several tunes for me and of course we collaborated on my theme "Deep Forest." We haven't kept in touch, though. He seems to move around quite a bit. I want to hear as many British bands as I can. I hear they're so great. The only records I've heard are those of Ted Heath and Les Elgart (sic).

I like all good jazz—including today's modern sounds. I always like to feel that, as with Duke Ellington, I've never been classed in any special era or type of music. It's a rewarding thing to know that, in the past, I've influenced some musicians.

Parker, Gillespie, Wardell Gray and a lot of the so-called bop musicians were in my band in 1940. We had to play a lot of shows then that involved difficult sight reading and some technical playing. Charlie, Diz and the others would always be practicing their exercises to keep up.

Soon they'd be inserting a lot of passages from these technical exercises into their jazz. Of course, they didn't have quite the technique then to play

Jack Lesberg

HAS already visited Britain on bass with the Armstrong All-Stars. One of the few jazzists who wanders between orchestral work and jazz.

Cozy Cole

WITH Sweatman before forming own group in 1929. Followed engagements with Blanche Calloway, Benny Carter, Willie Bryant, Stuff Smith. From 1935 he was with the great Cab Calloway Band that included Gillespie and Chu Berry. Has also been a member of the Armstrong All-Stars.

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A WONDERFUL CHANCE



Cozy Cole

Max Kaminsky

as fast with the punch and attack that they had later. However, it was "bop" music in its early stages.

You know, as musicians, we can't be choosy about this rock-'n'-roll thing today. At my show, at the club, I play everything in my "Evolution Of Jazz" presentation. Even though we may not like rock-'n'-roll music, all the kids have definitely found something they like and want to hang on to. I play my two pieces 14 and 15, a lot of pretty Gleason things but they still like rock-'n'-roll.

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

TEAGARDEN talks to Burt Korall

"WE haven't been home to California since April but it's impossible to exist financially or artistically without going out and meeting the people. I consider the trip abroad a wonderful opportunity. Jazz is now a universal thing, and it should be taken directly to its audience all over the world."

This commentary was made by a rather tired

Jack Teagarden who had been in New York 36 hours in order to record. It was his day off and he had to be back at work in Detroit later in the day.

"I don't want to sound like a missionary or anything, but the more people that learn to like jazz the easier it'll be on all concerned. From all reports, the English are strong jazz supporters and quite appreciative. Wonderful

playing shows he knows where jazz comes from." From discussion of the modern players we veered to familiar ground—trombonists.

"Matter of fact, I like a whole bunch of fellows. Urbie Green is a real comer; he's flexible and can play in a variety of styles. Bill Russo is a good player. And let's not forget the 'old reliables' like Trummy Young, Lou McGarity and Cutty Cutshall. They all blow a lot of horn."

"I'm still trying to get over Tommy's (Dorsey) death. It was so unexpected. At least with Jimmy we had a chance to prepare ourselves. Looking around today I suddenly realise how many of my old friends are gone, friends I made on the way up."

Quite simple

Having been around for a long while and having done almost everything in music does not seem to have affected Teagarden's love for playing or singing. He spoke with enthusiasm about music

and musicians, but there was not the intensity that one generally feels with younger, less secure players.

"I don't want to break up the world or cut anybody. My desires are quite simple. I want to keep blowing as well as I can and keep a group together."

"The guys that are making the European swing with me—Hines, Kaminsky, Hucko, etc.—are not permanent members of my group, but old friends that I find inspiring to play with—all men of stature on their respective instruments who I'm certain the audiences over there will enjoy."

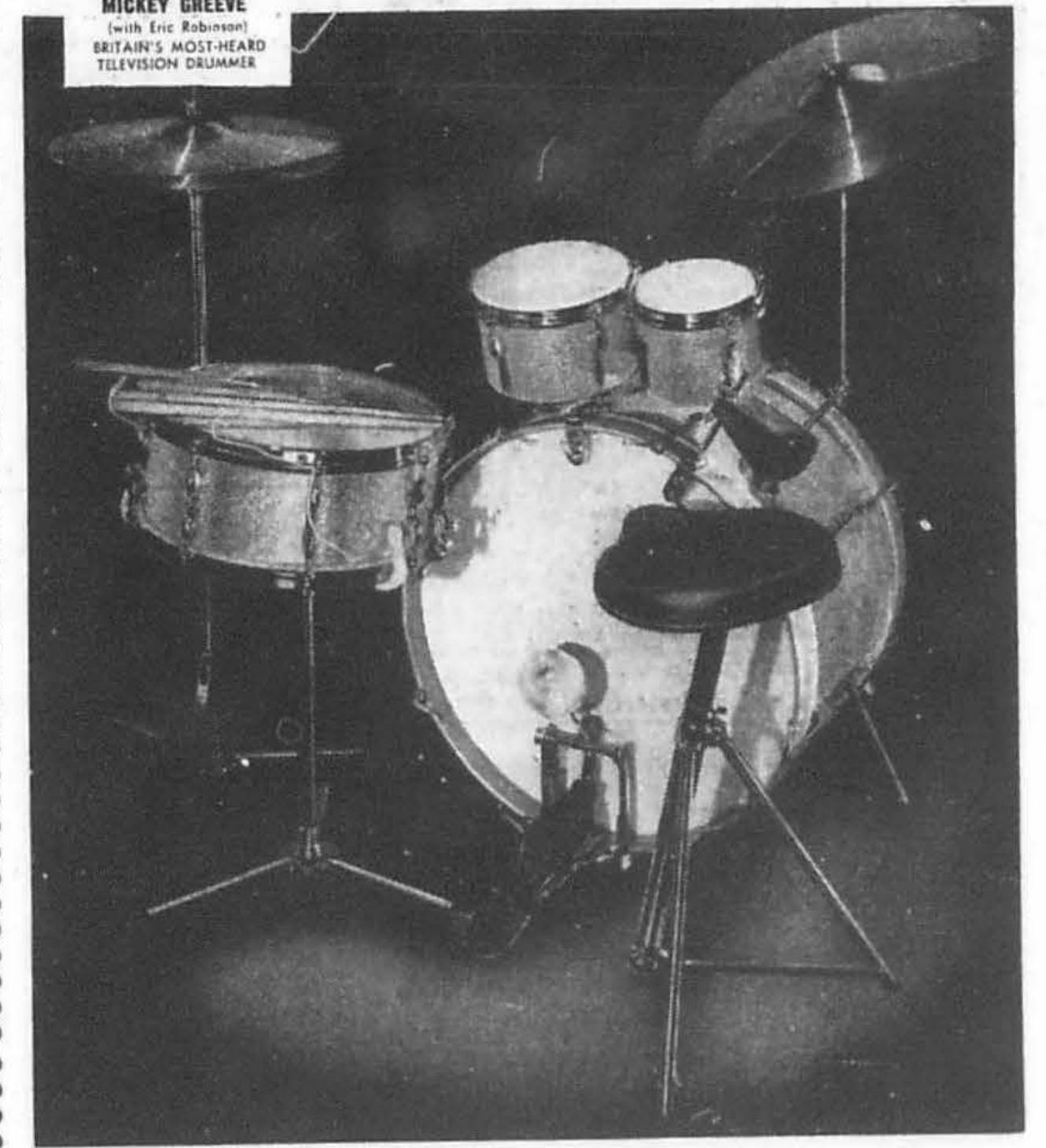
Having been around for a long while and having done almost everything in music does not seem to have affected Teagarden's love for playing or singing.

"I don't want to cut anybody"

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Celebrity party



Celebrities came to the 16th birthday party of new Columbia singer Terry Wayne on Wednesday. The party was staged at Columbia's London HQ, and seen with Terry (r.) blowing out the candles on the birthday cake are bandleader Tony Crombie (l.) and Columbia A&R Chief Norrie Paramor.

A HOMESICK Mel Tormé returns to the States next week. Tormé had the offer of a feature rôle in a British film, but refused because he wants to go home.

"My wife, Arlene, and I are really keen to get back to the States," Mel told the MELODY MAKER.

"Our kids are waiting for us and we have just bought a wonderful new house in California.

Too long

"The film company wanted me to stay, but I turned it down as it would take at least six weeks and it would be almost Christmas before I am through." He appears in the week-end's "Saturday Spectacular" show on ATV.

British LP

Tormé on Wednesday recorded titles for a 12-inch Phillips LP to be called "Mel Tormé Meets The British."

All the songs on the disc are British, and Mel was backed by the Wally Stott Orchestra. Mel was taken ill with flu last Thursday, but recovered in time for the recording.

CHICAGO CALLING

A relay of stars to aid Pearl

From **Bernie Asbell**

CHICAGO, Wednesday. — Hours before Pearl Bailey's opening night at the "Chez Paree" it became obvious that, despite all the pills and medicine, she would be unable to perform.

So Hildegard who had just closed at the Empire Room (her costumes were already en route to Milwaukee) rushed in to flatten the house with a wowie performance for the first show. Frances Faye came over from the "Black Orchid" for the second.

Next night, Jeri Southern was lend-leased by Mister Kelly's—and by that time Pearl's doctors had her back in reasonable repair.

Key tapping

THIS town has been waiting for years to get a look at Andre Previn and is finally doing so (with great enthusiasm) at "London House."

The young pianist with the touch of a tap-dancer on the keys could, unquestionably, be a top-line jazz club attraction.

But since he was 19 (that was seven years ago), he's preferred the more secure, perhaps more creatively satisfying, life as a musical director at MGM Pictures. But what a touch!

Sarah & Mr. B

THE offices of Mercury Records (Chicago's only major record company) are a-twitter over the prospects of a new album "The Best of Irving Berlin" co-starring Sarah Vaughan and Billy Eckstine.

I have seldom heard more vocal excitement than this pair produces on "I've Got My Love To Keep Me Warm." This will be one of the albums of the year.

SID PHILLIPS BAND AT 'PLUGGERS' BALL

The Sid Phillips and Al Leslie bands will again provide music for the Tin Pan Alley Ball when the annual event is staged on October 24 at the Dorchester Hotel, W.

The Ball is organised by the Music Publishers' Contact Personnel Association, and tickets, priced at £2 10s, can be obtained from Freddy Goulbert, B. Feldman and Co., Ltd., 23, Denmark-street, London, W.C.2.

ERIC DELANEY & CHRIS BARBER FOR ARTS BALL

ERIC DELANEY'S Orchestra and Chris Barber's Jazzband make their first appearance at the Chelsea Arts Ball on New Year's Eve at the Royal Albert Hall.

They will be starting with Ken Mackintosh's Orchestra, making its second appearance, and Ivy Benson's Orchestra, which has been featured twice before.

Pianist Alan Cameron has joined the Eric Delaney Orchestra. He succeeds Don Riddell—now with Bernie Stanton at Winston's Club, W.

The Delaney band resumed work yesterday (Thursday) after annual holidays playing at Prestatyn Holiday Camp for the local Police Ball.

Singer Les Howard leads the band

Vocalist Les Howard opened on Monday with his own 14-piece band for a two-week season at Green's Playhouse, Glasgow.

In addition to singing with the BBC Northern Dance Orchestra, Les has built up a one-night-stand connection in the North.

Leslie Weeks Four move to Hampstead

The Leslie Weeks Quartet has opened at the "Moulin Rouge," Hampstead.

Leslie, on drums, leads Pat Cummins (saxes), George Dorado (pno.) and Rupert Nues (bass). Leslie recently finished a seven-month spell at the "Cote d'Azur," W.

Johnny Parker Group Starts its tour

The new band lead by former Humphrey Lyttelton pianist Johnny Parker makes its provincial debut today (Friday) at the Royal Pier Pavilion, Southampton.

Johnny's first Northern date will be at the Bodega Restaurant, Manchester, on October 12. He leads Vic Roberts (tpt.), Dave Keir (trb.), Alan Cooper (clt.), Jimmy Bray (bass) and Billy Loch (drs.).

Talent spotting over dinner

COLUMBIA A&R man Norrie Paramor recently wandered into the Wardroom Club in London's Curzon Street for an evening's relaxation—and walked straight into a spot of business.

Cashing in

Russ Hamilton's Oriole recording of "I Still Belong To You" has been rated as "Disc Of The Week" by American magazine "Cash Box." The disc made its Stateside bow last week on the Kapp label.

Russ flew to Cologne on Wednesday for a broadcast over EFN. He was accompanied by pianist and MD Reg Warburton.

He listened to the duo of pianist Jules Ruben and guitarist Laurie Steele, liked what he heard, and promptly signed them for a recording session.

The result: On October 4 Columbia will issue an EP featuring the two men. Title (of course): "Music From The Wardroom."

Music men booked for 'Golden Disc'

The Les Hobeaux Skiffle Group will make an appearance in the new Terry Dene film, "The Golden Disc." The group is currently appearing at the Pinebury Park Empire.

The music for the rock-'n'-roll numbers in the film was recorded on Sunday by Malcolm Lockyer and an all-star quintet.

Malcolm, on piano, led Roy Plummer and Ernie Shear (grts.), Jack Cummings (drs.), Joe Muddel (bass) and Derek Collins (tr.).

Stars help charity

Frankie Vaughan and the Three Kaye Sisters will be among stars appearing on October 18 at Claridge's Hotel, W., in a charity Stage, Screen and Television Ball.

News in Brief

TWO members of Cyril Stapleton's Show Band were presented with babies last week.

Marie, wife of tenorist Tommy Whittle, gave birth to a son to be named Shaun, and Mona, wife of altoist Peter Hughes, also gave birth to a son.

Bassist Stan Keeley, winner of numerous MM Contest awards, has joined the Ken Rattenbury Band.

Dutch trumpeter-pianist Rob Pronk has disbanded his sextet to join the German Kurt Edelhagen Band.

Former Tommy Kinsman and Harold Geller pianist Tommy Benton has died at Carshalton.

The Winston Lee Quintet has reopened at the Grand Hotel, Sheffield, after a seven-week summer season at Payne's Majestic Ballroom, Llandudno.

British blues singer Beryl Bryden opens shortly for a season at the Metro Club, Paris.

Pianist-organist Bert Hayes will direct a seven-piece group when "Crackerjack" returns to BBC Television on October 9.

Beryl Wayne, resident singer at the Cote d'Azur Club, W., last week made her recording debut when she waxed "Fire Down Below" for Melodisc.

Leeds altoist Gerry Smith has left the Gerry Wilson Five to join John Booth's Quartet.

DANCERS HELPED TWO MU MEN

A DANCE was held last Thursday by the East London Branch of the MU to aid two members. They are local bandleader Dave Roberts and Old-Tyme leader Jack Anderson. Both have been seriously ill with heart trouble.

Four local bands—the Bob Beaumont Orchestra, Bill Birch and his Band, Frank Charles and his Music, and Fred Rees and his Band gave their services.

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Carl Barrant	C★Metal	Cliff Townsend	C★
Doug Robinson	C★	Cyril Reuben	C
John Roadhouse	C★	Lou Warburton	C★
Norman Hunt	E.Lay	Jackie Sprague	HS★
Doug Stimson	HS★	Don Pashley	C★
Alan Nesbit	E.	Bruce Turner	C★
Harry Conn	D.	Bob Miller	C★
Michael Krein	C★	Harry Smith	C★
Roy Wilcox	D.Lay	Al Bohm	C★
Harry Conway	E.	E. O. Pogson	C★
Ted Planas	D.	Tony Symes	C★
Vic Ash	C★	Jack Bonsor	C
Pat Smuts	D.	Ivan Dawson	C★
Eddie Mordue	F.	Ronnie Chamberlain	D
Ted Thorne	C★	Lew Smith	D
Jack Goddard	D.	Bill Lewington	E
Allan Franks	C★	Jack Dawkes	D



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But Louis doesn't swing

ONE of the most entertaining sidelights on the Rushing tour has been the persistent "lobbying" of the purists backstage.

Now I must be careful here. Last time I suggested that everything in the "Revivalist" garden was not all sweetness and light. I evoked a passionate denunciation from that admirable and sincere protagonist of true jazz, Miss Berta Wood, in Los Angeles. She has gained the impression, from my writings here, that I have gone "progressive"—and, furthermore, that my views reveal a character which is an amalgam of Guy Fawkes, Rasputin and Judas Iscariot.

Integrity

So let me make my position clear once again. I think the Revival was the greatest thing that has yet happened to jazz. I admire and enjoy a great proportion of the music to which it brought to light and publicised.

I think that that music, the jazz of New Orleans, is now strong enough to stand up for itself without being buttressed by distortions and special pleading. And I believe there are other forms of jazz music which have as much authenticity, as much integrity, as much earthy vigour.

That tenor

Perhaps the few anecdotes which follow will convey, even as far as Los Angeles, the true nature of the point of view I am attacking.

It has been described, aptly, as Pelican Jazz, after the Pelican Jazz History by Rex Harris, which has had so much influence on it.

Pelican Jazz is now in retreat. What used to be quite a large and vigorous body of opinion has now dwindled to a minority. But that minority is fighting a fierce rearguard action.

Unfortunately, its knowledge does not match its zeal. It's quite obvious that many Pelicans, seeing the words "blues singer" against Jimmy Rushing's name on the bills, imagine they have found an ally.

They come backstage to collect ammunition. Did he work

swing

with Jelly Roll? Does he like progressive jazz? Having received favourable answers here, the Pelicans become more adventurous.

"Does that dreadful tenor

HUMPHREY LYTTTELTON

this week takes a swing at the 'pelicans'—jazz diehards who believe no one today plays jazz

sax worry you?" asked a super-Pelican in Bristol. Not a bad question to shy at a man who has been backed, in his day, by Lester Young, Coleman Haw-

kins, Ben Webster, Don Byas, Buddy Tate, Herschel Evans and Lucky Thompson, to name those that spring to mind.

"I'd be worried if there wasn't a tenor," said Jimmy, mildly.

Was our Pelican humbled by this rebuff? When I moved away he was giving Jimmy a serious talk on the total unsuitability of a saxophone in a jazz band.

When I heard the words "Sidney Bechet plays jazz, yes—but only on the clarinet," I broke into a trot.

And what about the King Pelican who suggested to Jimmy that no one plays jazz any more. "Louis? Louis doesn't swing."

"Excuse me," said Jimmy Rushing, "but I have to get on with my changing."



LOUIS - he doesn't play jazz, suggested one of the diehards Humph met on his tour.

jazz on the air

Compiled by F. W. STREET

(Times: BST/CET)

SATURDAY, SEPTEMBER 28:

- 10.0-10.30 a.m. D L: Skiffle Club.
- 11.45-12.0 D L: Parker All-stars, Auld All-Stars.
- 12.30-1.0 p.m. A 1: 20th Anniversary of the Death of Bessie Smith.
- 12.45-1.15 D E: Jazz Band Ball.
- 1.0-1.15 A 1 2: Missionary Quintet. Bells of Joy, Tharpes.
- 4.35-5.5 C 1: Solo Mood.
- 5.15-5.45 Z: Swing Serenade.
- 6.30-7.0 D L: Charles Melville and Steve Race; Talk of Many Things.
- 6.50-7.0 C 1: Stravinsky-Herman: Ebony Concerto.
- 8.0-10.0 T: (1) Vaughan, Miller, Shaw, T.D., Shearing. (2) Andy Kirk, B.G., S. Rogers, Hamp. Ellington, Pee Wee R. Powell.
- 9.0-9.25 J: Ory, Zutty, Kaminsky, Pee Wee R.
- 9.30-10.0 W: Jazz Time.
- 10.0-10.30 J: Hollywood Views.
- 10.10-10.55 P 1: Dancing Jazz Party
- 10.30-10.57 B: Jazz Reveries.
- 10.30-11.0 W: Remembering Glenn Miller.
- 10.40-12.0: 12.10-2.0 a.m. I: Jazz and Dance.
- 11.0-1.0 T: Repeat of 8 p.m.
- 11.5-12.0 J: America's Pop Music.
- 11.10-11.30 Y: Jazz 1957.
- 12.0-1.0 a.m. J: D-J Shows.
- 2.5-3.0 H-Q: Hollywood-New York.

SUNDAY, SEPTEMBER 29:

- 12.30-1.0 p.m. A 1 2: American Folklore.
- 2.0-2.45 A 1 2: VOA: Newport Jazz Festival.
- 8.0-10.0 T: (1) S-F, Krupa, T.D., James. (2) Condon, Kenton, Poppa John Gordy, K and J, B.G., Puente, Bonano.
- 10.10-10.40 B: Erskine Hawkins.
- 10.10-11.55 S: Jazz Requests.
- 10.35-11.15 Z: MJQ, Shank, Brookmeyer, etc.
- 11.0-1.0 a.m. T: Repeat of 8.0 p.m.
- 11.5-11.30 F 2: Goodman Milestones.

MONDAY, SEPTEMBER 30:

- 8.0-10.0 p.m. T: (1) Sinatra, Ella, Garner, May, etc. (2) Waller, Stitt, Basie, Rushing, Kenton, Sears, Hawkins, Getz, Harris.
- 9.30-10.0 Z: Jazz a la Carte.
- 10.10-11.0 S: For Jazz Fans.
- 10.30-11.30 app. K: Jazz Panoramas.
- 11.0-1.0 a.m. T: Repeat of 8.0 p.m.
- 11.5-12.0: 12.5-1.0 a.m. J: D-J Shows (nightly).
- 11.15-11.35 C 2: Lou Levy Quartet.

TUESDAY, OCTOBER 1:

- 5.30-6.0 p.m. C 2: AVRO Jazz Club: The Duke.
- 8.0-10.0 T: (1) Shaw, Herb Jeffries, S-F, Raymond Scott. (2) Basie with L. Young, Hackett, Kenton, Harry Edison.
- 10.10-11.0 S: For Jazz Fans.
- 10.15-10.45 B-250m: The Real Jazz.

10.15-10.57 B-200m. 315m: Improvisation.

10.45-11.0 J: Swing Along.

11.0-1.0 a.m. T: Repeat of 8.0 p.m.

11.5-11.35 A 1 2: Rutgers, Turner, Mulligan, Rogers.

WEDNESDAY, OCTOBER 2:

6.30-6.55 p.m. P 1: Modern Jazz '57.

8.0-10.0 T: (1) Miller, Peterson, Glen Gray, Jo Stafford. (2) Bill Perkins, Bechet, Spanier, Clayton, Krupa, Giuffre.

9.30-10.30 P 3: Jazz For Everyone.

10.10-11.0 S: For Jazz Fans.

10.25-10.45 F 4: Mahalia Jackson.

11.0-12.0 I: Rhythm Rendezvous.

11.0-12.0 O: The Bobcats.

11.0-1.0 a.m. T: Repeat of 8.0 pm

12.15-1.0 I: Paich Big Band, Pepper, Roif Kuhn.

THURSDAY, OCTOBER 3:

8.0-10.0 p.m. T: (1) Garner, Herman, Miller. (2) Five Jazz Pianists, Dizzy, Louis, Stitt, Lewis, Tony Scott.

9.30-10.0 P 2: Jazz Commentary.

9.55-10.25 Z: Swing Serenade.

10.10-11.0 S: For Jazz Fans.

10.15-10.57 B: Getz, Rogers, J et al K. Ella, Louis, Davis, Garner.

10.20-11.0 I: International Disc Review.

10.30-11.0 P 4: New Orleans.

10.40-11.15 D L: Jazz Club.

10.45-11.0 J: B for Blues.

11.0-12.0 P: Jazz.

11.0-1.0 a.m. T: Repeat of 8.0 p.m.

Reminder: Dill Jones and Ken Sykora review jazz discs tonight on BBC Network 3 (454m).

FRIDAY, OCTOBER 4:

1.40-12.0 a.m. C 1: Erroll Garner.

4.0-4.30 p.m. I: Bill Russo.

4.10-4.30 R: Jazz.

5.30-5.50 L: Jazz.

8.0-10.0 T: (1) Shaw, Peggy Lee, Nat Cole. (2) Powell, Basie, Mantie, Tatum, Berigan, Dankworth, Cain.

10.3-10.25 J: Stars of Jazz.

10.10-11.0 Q: Jazz in USA.

11.0-1.0 a.m. T: Repeat of 8.0 p.m

11.15-12.0 C 1: Jazz Music.

KEY TO STATIONS AND WAVELENGTHS

- A: RTP Paris-Inter: 1-1622m, 48 39m, 2-193m
- B: RTF Parisien: 280m, 218m, 318m, 359m, 445m, 495m
- C: H.ilversum: 1-402m, 2-296m
- D: BBC: E-464m, 30, 25, 19m, bands, L-1500m, 247m
- E: NDR WDR: 309m, 189m, 49 39m
- F: Belgian Radio: 1-484m, 2-325m, 3-267m, 4-198m
- I: SWF Baden-Baden: 295m, 362m, 195m, 41 29m
- J: APN: 344m, 371m, 547m
- K: SBC Stockholm: 1571m, 295m, 245m, 306m, 506m, 49 46m
- L: NH Oslo: 1376m, 337m, 179m, 477m
- O: BR Munich: 375m, 167m, 48 7m
- P: SDR Stuttgart: 522m, 49 79m
- Q: HR Frankfurt: 506m
- S: Europe I: 1622m
- T: VOA: 41, 31, 19m, bands
- W: Luxembourg: 208m, 49 26m
- Y: SBC Lugano: 568.6m
- Z: SBC Geneva-Lausanne: 392m, 31m band.

Long live the VOA

I SUPPOSE it has been said before but, as an average disciple of modern jazz, I must give a big Thank You to Willis Conover, of "The Voice of America," for the shot in the arm he gave to British Jazz on Monday night.

Announcing the Johnny Dankworth Band as "one of the finest big bands in the world," he proceeded to play Johnny's "Itinerary of An Orchestra." What's good enough for Mr. Conover is good enough for me.

Long live "The Voice of America" and Johnny Dankworth. — Brian C. Dant, Guildford, Surrey.

Unforgettable

I HAVE returned to Dublin after six months' stay in London, during which I had the pleasure of hearing a great many versatile jazz groups.

To my mind there is one outstanding group which I shall never forget — the Alex Welsh Dixielanders.

The type of jazz played by these boys put me in mind of Eddie Condon.

To be driving trombone of Roy Crummins, plus the beautiful rich tone of Archie Semples' clarinet, are a perfect backing to the leader's cornet. And one must not forget to mention the "powerhouse" rhythm section and in particular Chris Stanton. — Gabriel Darcy, Finlas, Dublin.

MU view

IN replying to Maurice Burman's opinion that more "disc shows" on sound radio would create more demand for musicians, I would draw his attention to a motion on the London Branch Musicians' Union Agenda, for discussion at the October meeting, which is concerned at the increasing

MAILBAG

use of records at public dances. Perhaps Maurice will attend and try to convince his fellow-members that the virtual advertising of records on radio will enhance the employment possibilities for live performers.

—Arthur Gibson, Acting Sec., London Branch, MU.

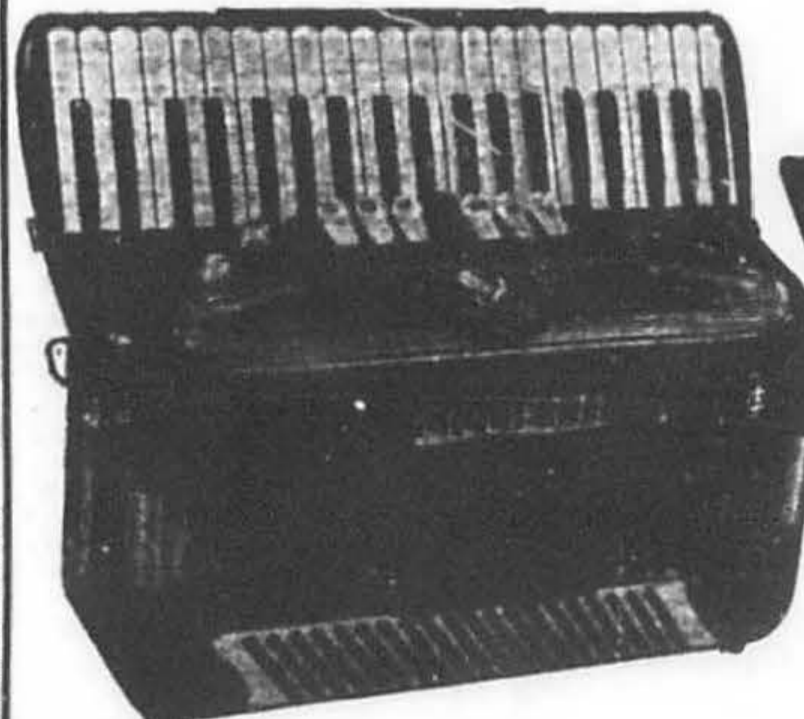
MAURICE BURMAN writes: The more records by bands and singers are played on the radio, the more widely known become their names and, consequently, the greater becomes the demand for live appearances by them at Sunday concerts, TV shows, Variety theatres, jazz clubs, charity balls, etc. The more likely, too, they are to be required for live broadcasts.

I have never, of course, advocated the use of records at public dances.

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Eventually all Giuliatti models will be obtainable fitted with built-in microphone and special acoustics bass, but at the moment only two are available. These are model F.74, as illustrated, with 41 piano keys, 3 voice, 120 bass, 7/4 registers, £129.10s.0d., inclusive of case, purchase tax, shoulder straps, etc., and the F.115 model, 41 piano keys, 4 voice, 120 bass, 10 registers with master coupler, 5 bass registers, priced at £179.10s.0d., inclusive of case, purchase tax, shoulder straps, etc.

Either of these instruments can be had on easy terms by one-tenth deposit of the purchase price, and balance over 12, 18 or 24 months.

Call and see this model or ask for Free Catalogue and Lists.

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In the News



HEADLINE NO. 1.—Britain's newest rock-'n'-roll singer—18-year-old Marty Wilde—pictured making his recording debut this week with a waxing of "Honeycomb" and "Wild Cat" (his own composition) for Philips.



HEADLINE NO. 2.—Terry Dene this week began recording for his forthcoming film, "The Golden Disc." He is currently topping the bill at the Finsbury Park Empire.



HEADLINE NO. 3.—Singer Don Fox was told this week that his first Decca recording, "Be My Girl"/"You'll Never Go To Heaven," has sold 30,000 since it was issued last month.

Anka, Everleys & Little Richard may tour Britain

From **REN GREVATT**

NEW YORK, Wednesday.—Whether the managers and bookers involved in setting up a British tour for disc jockey Alan Freed will ever settle the matter is an open question.

Last week, the tour appeared to be signed, sealed and delivered for Freed to go over on October 20 with Little Richard, Teddy Randazzo, the Moonglows and Jo Ann Campbell.

This week the tour is off till early in January—"because we could not clear one or more other top acts to make the trip"—according to booker Jolly Joyce. The same complement will still go in January, but additional stars will make the trip.

Group or solo?

THE Everly Brothers and Paul Anka, now on tour with the "Biggest Show of Stars" troupe, have been widely mentioned as likely earlier visitors to Britain.

It is now believed that either or both acts may make the trip early in January, either as part of the Alan Freed package or separately.

A spokesman close to the Freed planning indicated that either one of these exceptionally hot acts could complete the Freed package for the January tour.

It is also known that both Anka and the Everlys want to make the trip over.

The real sound

ANOTHER great professional honoured this week was Eddie Cantor. Cantor has just cut his first record album for Vik Records, and initial reaction has been great.

Feted at Leone's famous 48th Street Restaurant by the Vik people, Cantor looked incredibly youthful for his 65 years.

The next night, Cantor appeared on the opening stanza of Patti Page's "Big Record" show. To save his energy, because of a heart condition, Cantor had planned to mime his singing, but while on the air the tapes became fouled and Cantor did the song live, to the great satisfaction of the audience.

A premonition on Cantor's part had resulted in the band

being equipped with the music for his song, just in case.

Back to night life

ANITA O'DAY returns to the New York night life scene next week after an extended absence. The thrush will open at the Village Vanguard along with the highly-touted Bob Brookmeyer Quintet.

The group features Lee Konitz (alto sax), Bill Bauer (gtr.), Paul Chambers (bass), Dave Bailey (drms.), along with Brookmeyer himself on trombone.

Vaughan debut

FRANKIE VAUGHAN will shortly have his first American record release.

Epic Records, subsidiary of Columbia here, will release "Pebble On The Beach," from Frankie's picture "These Dangerous Years."

A major promotion effort is being set up to kick the disc off in about two weeks. Epic will also release a disc by Nancy Whiskey, entitled "Face In The Rain." This is set for issue on October 21.

Breakdown

GENE PUERLING, baritone, emcee and arranger of the Hi-Lo's, has a broken leg as a result of an accident in San Francisco.

According to reports, Puerling was in one of the city's cable cars which suddenly went out of control on its steep roadbed. In a crash which followed, Puerling's leg was jammed.

He is now in St. Francis Hospital, San Francisco. So far, the

only cancellation for the group has been an appearance at Hollywood's Interlude club.

Retiring Doris

CHARMING Doris Day, feted by Columbia Records here for her appearance in "The Pajama Game," says: "England is my second home, and some day I might just retire over there. The British people have always been wonderful to me, and I hope I'll be able to make another picture there soon."

Miss Day added that she would not be in Britain again at least until next year, since she starts a new picture around December 1.

Possible hits

DECCA Records here has obtained original cast recording rights to three important forthcoming Broadway musicals. These include "Copper And Brass," which stars Joan Blondell and Nancy Walker, "Rumple," with Gretchen Wyler and Eddie Foy, Jr., and "Carefree Heart," with Susan Johnson, Jack Carter and Melville Cooper.

Discs to watch

ALL-STAR record line-up this week shows an unusually heavy number of potential hits. Looking likely is Billy Williams (Coral) with "Got A Date With An Angel," Paul Anka (ABC-Paramount) "Tell Me That You Love Me" and "I Love You Baby," Perry Como (Victor) "Ivy Rose" and "Just Born," Elvis Presley (Victor) "Jailhouse Rock" and "Treat Me Nice," Tommy Sands (Capitol) "Man, Like Wow" and "A Swingin' Romance," and Roger Williams (Kapp) with "Till" and "Big Town."

LEONARD FEATHER REPORTING...

SATCHMO BLITZES GOVERNOR FAUBUS

NEW YORK, Wednesday.—

Currently the talk of the jazz world, and likely to remain so for many weeks, is the angry and completely unexpected outburst by Louis Armstrong in his refusal to take his band on a Government-sponsored tour to Russia because "the way they are treating my people in the South, the Government can go to hell."

Louis' statements were made in an interview when he happened to stop off for a concert at the small town of Grand Forks in North Dakota.

'No guts'

Louis, often criticised in the past by fellow-musicians as a man of exceptional caution in airing his political views, said that President Eisenhower has "no guts," described Arkansas Gover-

nor Faubus as "an uneducated plowboy" and said that his use of National Guard troops to prevent integration in Little Rock schools was "a publicity stunt led by the greatest of all publicity hounds."

'Solid'

Shown a copy of the story that had been written on the basis of his remarks, he said: "That's just fine. Don't take nothing out of that story. That's just what I said and still say." He then wrote the word "solid" at the bottom of the account and signed his name.

In addition to the cancellation of my own Encyclopedia Of Jazz tour, both Norman Granz and Dave Brubeck cancelled southern dates in Dallas and elsewhere.

Irving Granz, Norman's brother, who works as publicist for Jazz At The Philharmonic, said that the main reason for the cancellation in Dallas was that the auditorium management would not allow desegregated seating.

Home for bands

FRANK WEIR, Eric Winstone and Ivy Benson bands will be featured in next month's Ideal Home Exhibition at Bingley Hall, Birmingham.

EDINBURGH.—Singer Clyde Ray has joined Jan Ralfini at Edinburgh Palace.

YORKSHIRE.—CMA's Majestic Ballroom, Bradford, will open on October 25 with the 13-piece Billy Hey Band. Ex-Sid Dean trumpet Ronnie Simms is joining Johnny Wollaston's Band at the Majestic, Leeds.

MANCHESTER.—The Hector Gedal Trio on Monday follows the group led by pianist Brian Fitzgerald into the Cabaret Club.

SUSSEX.—Crawley New Town Jazz Club will present two bands at the first meeting tonight (Friday).

BRISTOL.—New vocalist with John Roberts at the Grand Spa Hotel is former Aston Villa goalkeeper, 24-year-old Kenny Day.

NORFOLK.—Saxist Dennis Bowles has joined Paul Chris and his Music Makers at the Casino Ballroom, Hunstanton.

SOUTH WALES.—On his return from America towards the end of October, Frankie Vaughan has promised to pay a lightning one-night visit to five boys' clubs,

taking in Aberkenfig, Treorchy, Pontypridd, Treforest and Cardiff.

LUTON.—The Delta Jazz Club opened on Wednesday with the Luton Jazz Band and the Delta Folk and Blues Four Skiffle Group.

NORTHAMPTON.—The Down-town Club, featuring the Don Wilson Trio, has resumed Tuesday meetings at Northampton and Sundays at Wellingborough. New mainstream group the Swing Seven will play opposite the Alex Welsh Dixieanders at Wellingborough tonight (Friday).

EAST COAST.—Johnny Dankworth is to appear at the Spa Royal Hall, Bridlington, on October 4 and the Olympia Ballroom, Scarborough, on the 19th.

MARGATE.—Vic Rawlings will lead an eight-piece at Dreamland for the winter.

ESSEX.—Chelmsford Jazz Club reopens on Sunday (29th). Resident group is a quartet led by pianist Don Harris.

ISLE OF WIGHT.—Freddy Somerville, who has spent the summer playing alto with the Johnny Fuller Quartet at Sandown, has announced his engagement to local girl Sylvia Abbott.

Jerry Dawson

Dates with the Stars

(Week commencing September 29)

- Kenny BAKER**
Season: Central Pier, Blackpool
- Shirley BASSEY**
Week: Palace, Manchester
- Max BYGRAVES**
Season: Palladium, W
- Murray CAMPBELL**
Week: Empire, Finsbury Park
- Ronnie CARROLL**
Week: Palace, Leicester
- Alma COGAN**
Week: Palace, Blackpool
- Jim DALE**
Week: Empire, Leeds
- DEEP RIVER BOYS**
Week: Empire, Glasgow
- Terry DENE**
Week: Empire, Chatham
- Lonnie DONEGAN**
Week: Regal, Gloucester
- Johnny DUNGAN**
Week: Empire, Newcastle
- Robert EARL**
Week: Alhambra, Bradford
- Billy ECKSTINE**
Week: Hippodrome, Birmingham
- FOUR JONES BOYS**
Season: North Pier, Blackpool
- Don FOX**
Week: Empire, Finsbury Park
- Morton FRASER'S Harmonica Gang**
Season: North Pier, Blackpool
- Nat GONELLA**
Week: Alhambra, Bradford
- The GOOPERS**
Season: Palladium, W
- Charlie GRACIE**
Sunday: Granada, Walthamstow
- Karen GREER**
Season: Winter Gardens, Blackpool
- Frank HOLDER**
Week: Empire, Newcastle
- KING Brothers**
Season: Empire, Liverpool
- KENTONES**
Week: Empire, Nottingham
- Janie MARDEN**
Week: Alhambra, Bradford
- Chas. McDEVITT**
Thursday: Café de Paris, W.
Friday: Skiffle Cellar, W.
- Ruby MURRAY**
Season: North Pier, Blackpool
- Larry PARKS**
Week: Empire, Sheffield
- Donald PEERS**
Week: Empire, Nottingham
- PRINCE Sisters**
Week: New Royal Theatre, Bournemouth
- Joan REGAN**
Season: Palladium, W
- Jimmy RUSHING**
Monday: Odeon, Romford
- Joan SAVAGE**
Season: Winter Gardens, Blackpool
- Anne SHELTON**
Season: Queen's, Blackpool
- Jack TEAGARDEN**
Sunday: Davis Theatre, Croydon
Monday: St. Andrew's Hall, Glasgow
Tuesday: City Hall, Newcastle
Wednesday: Philharmonic Hall, Liverpool
Thursday: De Montfort Hall, Leicester
Friday: St. George's Hall, Bradford
Saturday: Free Trade Hall, Manchester
- THREE DEUCES**
Season: Central Pier, Blackpool
- THREE KAYE Sisters**
Season: Palladium, W
- THREE MONARCHS**
Season: Prince of Wales, W.
- VIPERS**
Week: Empire, Leeds
- David WHITFIELD**
Sunday: Winter Gardens, Morecambe
Season: Empire, Liverpool
- YANA**
Season: Opera House, Blackpool
- Jimmy YOUNG**
Week: Empire, Chiswick

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Teagarden in best form for years

WITH Jimmy Rushing still here, we hope today to have the pleasure of saluting another batch of distinguished American travellers.

Leading the band will be Jack Teagarden, paying his first proper visit to this country.

We met him in 1948 at the Nice Jazz Festival, and again during November '49 in a lounge at Northolt Airport. He was a member of Armstrong's All-Stars, as was Earl Hines, who now accompanies Tea on this tour.

Spirituals

Besides being a remarkably skilful player, Tea is one of the original singers of jazz. His indolent vocals have given satisfaction to the discerning jazz public ever since he sang "Makin' Friends" in 1928.

Len Guttridge, the British jazz writer, now in Washington, who has just finished a book on Teagarden, tells us that, in his view, Jack is in better form, vocally and instrumentally, than at any time in the past 12 years.

"You've possibly heard his latest, the Spirituals," writes Guttridge. "I'm not too happy over the choice of some of the songs, but clearly he's in pretty good voice."

'Soulful'

A check with Capitol shows that this record is not down for local release in the immediate future. But Vogue are honouring the Hines visit with an October issue of Earl's Fantasy LP, "Father Plays Fats."

Guttridge writes of Teagarden's weakness for steam engines, and says: "I've seen him on his hands and knees playing with steam gear, and often heard him talk of the Stanley Steamer he used to drive. He'll get a kick if anyone there can produce ancient cars for his scrutiny."

Ernie Anderson, lately returned from the USA, says that when the Armstrong and Teagarden bands split the bill in Washington recently, Louis heard Kaminsky for the first time in some while and was powerfully impressed by the "soul" in his playing.

Teagarden's opening concerts tomorrow should be memorable. So should the October 6 Coliseum date at which Rushing



WHY I WANT MORE DISC SHOWS

THE moment big business takes an interest in art, damnation follows. If poor material on record sells in colossal numbers and brilliant music merely struggles, then to hell with art. That is the position today in Europe and in America.

While not trying to preach or point the finger of scorn at anyone, my job as radio critic is to counteract this situation.

One way of doing this is to press for the best type of jazz and dance music on the radio. And the best comes from America. Therefore my duty from an artistic point of view is to ask for more American music.

The U.S. bands that do come here are not allowed to broadcast, so I have to ask for their recorded music. Not only do I want this for our readers but for our musicians as well.

But then another factor

by **Maurice Burman**

comes into it—economics. Last week a letter in the MM from the Musicians' Union protested at the fact that I asked recently for more air time for records.

The union—without which, I agree, musicians would be in a bad way—argued that the more air time spent on records, the less there would be for "live" musicians. The union, acting in the interests of its members (including myself) is quite right—economically.

Artistically, it's another matter. The union is not concerned with American stars but, in the interests of my readers, I am.

I am interested, too, in British musicians. Indeed, recently I wrote that the BBC should devote a special series solely to records of top British

jazzmen. I went further and spoke to a BBC man about it. His answer was unfavourable. He couldn't take British rhythm sections.

I want to keep the standard up. I want the best of the British and the best of the American—and no rubbish at all. But on one hand we have big business, on the other—and for a very different reason—the union.

This month, there will be more live bands broadcasting than ever before. Big business will want them to play a percentage of "knock-kneed" music. The union will simply want them to play. And I shall want them to play so well and with such originality that we can possibly cut down on records.

Network Three

I WAS at a Press conference held last week to inaugurate the BBC's "Network 3"



Jack Dabbs

radio service which starts on September 30.

The service, which will operate on the Third Programme wavelength, is designed to appeal to audiences with special interests or hobbies.

There is a programme for jazz fanciers every Thursday at 6.30, starting on October 4.

Stalwart Jack Dabbs, of "World of Jazz" fame, is in charge. Dill Jones and Ken Sykora will alternate in reviewing new records. There will also be "World of Jazz" type programmes.

At the conference the BBC made a point of asking the Press to tell its readers that it would welcome letters from listeners with suggestions. So write to Jazz Session, Network 3, BBC, London, W1.

This is important. When the BBC does the right thing, it's up to us to support it.

ALSO HEARD

The stylish music of the Alex Welsh group, Betty Smith and Jack Embrow.

More light on the brass



"CAN I have some more light, please?" asked the Musical Director.

The Studio Electrician sucked in his cheeks. "Well... I don't know," he said. "What time is the band called?"

"Four-thirty," said the M.D. "And when they come the brass won't be able to see their music."

"How do you know they won't?"

"Because the brass never can," replied the M.D. "TV orchestras don't change much. When they arrive the brass will complain of the light, the woodwind will have trouble with their music stands, and the strings will say there's a dickens of a draught coming from somewhere behind them. The cellists will keep their coats on to prove the point."

"How do you know all this?"

"I told you—they don't change. I'll tell you something else, too. If you want to see some fun, keep an eye on the tenor players when they arrive. Both of them want to play the 1st tenor book, and they'll stake a claim by getting here early and putting their instrument cases on the 1st tenor chair."

"What about the trumpets?" "Oh, it's the opposite with them. They'll fight for the 3rd book."

"Haven't you appointed a lead trumpet, then?"

"Yes, of course. But there's a trick they call 'splitting the lead.' That means they'll swap parts over all day, and unless I put my foot down I'll never know where the tune is going to come from. What's more to the point, nor will the Sound Mixer."

White hot

"How about the rhythm section? Don't they have any foibles?"

"Yes, plenty. Bassists are very conscious of what everyone else is playing, and they suffer a lot because all the other men are out of tune. Drummers are tempo-conscious, and spend a lot of the time darting vicious glances at the brass for dragging. Guitarists have amplifiers that get white hot and smell of burning rubber and pianists try to cover up for them by enveloping the band in clouds of pipe-smoke."

"Harpists?"

"Oh, they're a race apart. They have to get to the session half an hour early to tune their instruments. Each harpist has a car slightly smaller than his harp, and it's worth standing by the stage door when they arrive to see just how they manage it. Then once on the stand, their favourite trick is to clatter their harp pedals during a pianissimo passage for muted strings."

Freelances

"How about the strings?"

"Ah, now you're talking. Whereas the saxes do sessions in order to catch up on the photography magazines, the string players do sessions in order to collect more sessions."

The moment they come to a rest bar, out come the diaries, and they pass dates around until two beats before the next string entry."

"You mean they're handing out engagements? Are they bandleaders themselves?"

"Yes, to a man. The London freelance string players take it in turns to be bandleaders on the radio during each day."

"The whole band sounds a bit weird if you ask me."

"As a matter of fact you're wrong. They're the most marvelous people in the world, and not a word of what I've told you is true."

"Really?"

"Yes, really. Now—can we have a bit more light over the brass, please? And maybe the saxes, too. Just about where that chair is—the one with the two tenor sax cases on it..."

Collectors' Corner—edited by Max Jones & Sinclair Trail

and the band combine forces. Jimmy has shown consistent excellence in all the performances we have heard over here.

At Brighton last Saturday he sang most movingly on "Gee Baby," "Good Morning Blues," "If I Could Be With You" and "I Want A Little Girl."

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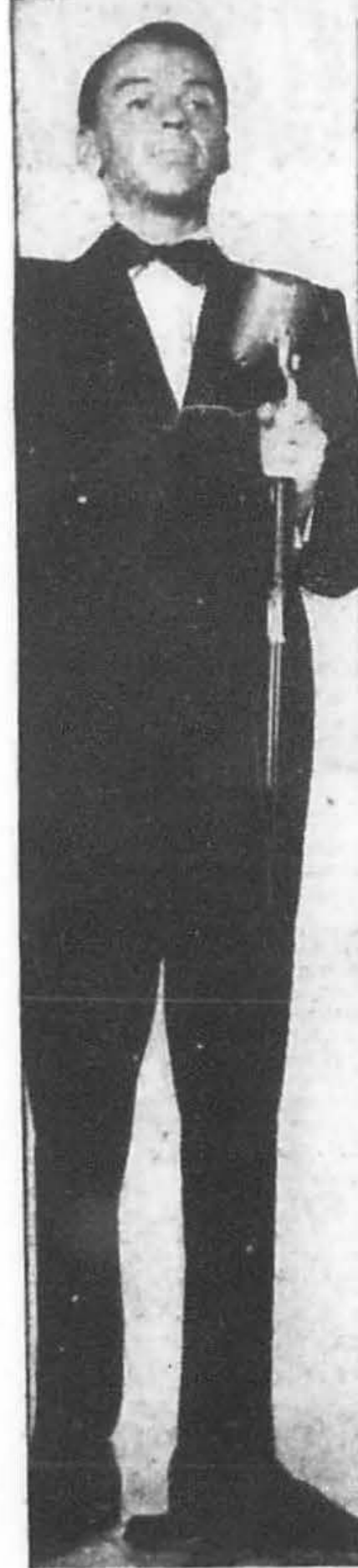
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'It's a gasser,' says Frank Sinatra

"WE'VE got a gasser," says Frank Sinatra. "If the people don't like me in 'The Joker Is Wild,' I'm through." The film portrays the real life story of Joe E. Lewis (Sinatra), who starts as a popular singer in a Chicago speakeasy, in Prohibition days. The owner of the speakeasy sets his thugs on Joe for going to sing at a rival club. Joe is badly beaten up and his vocal cords are cut.

Voiceless

With his voice gone, Joe Lewis drops from sight. His piano player Austin Mack (Eddie Albert) and another friend (Jackie Coogan) finally discover him acting in a cheap burlesque house and drinking heavily. They arrange to put him in a big benefit show. He still has no voice, but his gags kill the customers. A rich society girl, Lettie Pace (Jeanne Crain), falls in love with him, but he keeps putting off marriage. One of the chorus girls in the show, Martha (Mitzi Green), is also in love with Joe.

Comes the war and Joe and pianist Austin travel with the U.S.O., entertaining the troops. Returning to America, after hostilities, Joe is broken up to find Lettie couldn't wait for him. She'd married someone else.

Film Notes and Hollywood Headlines from HOWARD LUCRAFT

Joe then marries Martha. However, it doesn't work. Sinatra does a magnificent job in the little role. You'll enjoy, too, the famous old Van Heusen songs—"At Sundown," "If I Could Be With You" and many others. Sing Crosby heard, but not seen, singing "June In January."

ON THE BEAT

I SEE to my horror that Paul Anka's "Diana" has topped the million sale in America and continues to sell around a quarter of a million copies per week. But much as most of us may be inclined to throw up our hands (again) and declare that the longer we stay in the business the less we know about it, the fact remains that the really good songs have never been in a healthier position. And will continue so.

Three reasons

THREE things contribute to this: The LP—because it is designed to last and cannot usually afford to rely upon momentary gimmick-hits; The musical film—which again is generally designed to

appeal to a wide, discriminating public. And TV—where programmes such as the Rosemary Clooney, Paul Page and (let's face it) Liberace films are made with an eye to reissue in the States and eventual sale overseas.

Swinging back

LATEST swinger of the 'thirties to make a welcome return is "Chicago." And it's Sinatra who's putting it back on the map on record and



It was almost impossible. For the Trio (Ted, guitarist Bob Rogers and bassist Teddy Waldmore) double the Society Restaurant, where they also accompany the cabaret. And every night of the week at 6.5 they also appear in BBC-TV's "Tonight."

And there were rehearsals that day for the first of their regular appearances in ITV's "For Pete's Sake," for which Ted has written the signature tune.

And every Monday, anyway, Ted is in ITV's "Studio E," where he presents the Pop Of The Week.

And next week they add to the list by starting in Cliff Michelmore's "Playbox" on BBC-TV.

So... take it as read, Ted!

P.S.—On Sundays, guess what! American bases!

P.P.S.—Nice singer guesting at the B. of M. on Wednesday, Dorothy Edmond.

It's Bert

I REPORTED last week that a scheme had been set up by Bernard-Wilcox Enterprises in New York to save tax and transportation costs for British artists working in America and American performers playing Britain.

Further investigation shows that Herbert Wilcox is better known to us as Bert Wilcox, formerly with offices in Earlsam Street, W.C.

Members of the Musicians' Union are not permitted to accept engagements from him.

Eh?

OVERHEARD along Greek Street: "Who's this new French skiffle singer, Les Hobeaux?"



Jayne Mansfield is in London for a few days to boost her picture, "Oh! For A Man"

CRUISING DOWN the A-R-TV RIVER!



Above—Jack Payne, Ambrose and Dennis Lotis enjoy the food during the midnight party on the Thames. Below left—the TV camera records the proceedings for the two-hour birthday show. Right—Mr. and Mrs. Dickie Valentine dance on deck.

JOHN McMILLAN, Programme Controller of Associated-Rediffusion, threw a fantastic midnight party last Thursday to celebrate the second anniversary of ITV. His gimmick? The whole affair was on a boat actually steaming down the Thames.

So there we were, just before midnight, about a thousand of us, in evening dress, standing on board the M.V. Royal Sovereign, at Tower Pier. Searchlights with A-R's star on their beams shone on the few clouds there were about; the bars were popping magnums like distant gunfire; from all sides bare shoulders and expensive scent turned newly brilliant heads. Just after midnight, we were off. I went below.

Well represented

The world of music was well represented. Playing were Sidney Jerome and his Orchestra, Gerald Crossman and a small group strolled among the guests and, in the forward saloon, Bob Harvey was sounding like the forbidden LP of "My Fair Lady." Queuing for hot roast chicken legs and fresh Scotch salmon were Dickie Valentine and Gerald. Dennis Lotis was already tackling his grub; Pete Murray was dancing on "C" deck; Juliette Greco was sipping champagne with Richard Todd; Maurice Winnick was in deep conversation with Bernard Braden under dazzling film lights; and Jack Payne was gazing out of a porthole at the passing docks.

As the Royal Sovereign moved swiftly under an open, spottlit Tower Bridge and down stream, the dazzle of stars went on.

Guest-list

According to the guest-list, Ted Heath, Steve Race, Lou Preager and Norrie Paramor were there, too, but it was impossible to see everyone in a crush that included Michael Redgrave, Margaret Lockwood, Mr. and Mrs. Laurence Harvey (Margaret Leighton that was), Jack Hawkins, Norman Wisdom, Hughie Green, Robert Beatty, Richard Hearne, Peter Sellers, Susan Stephen, Sir Donald Wolfitt, Sir Ralph Richardson... it was all rather like being in a film with a genuinely all-star cast. And, in fact, that's what it was, with the film cameras whirring and arc-lights blinding in every direction.

You may well have seen some of it in the two-hour birthday show A-R put on the following night.

—Elkan Allan

YEARBOOK OF JAZZ

LEONARD FEATHER has crammed a readable assortment of features into his yearbook, the first annual companion to "The Encyclopedia of Jazz."

They include Benny Goodman's foreword, Feather's "What's Happening" chapter, a stack of information on the likes and spending habits of the Jazz Fan, a hundred or so photographs, and sections devoted to disc jockeys, records, international polls and so on.

Meat

The real meat, for anyone who uses jazz reference books, is the 50-page section of biographies of the jazzmen left out of the "Encyclopedia," and additional details about some who were in it. Then comes the "Musicians' Poll," in which 101 leading musicians took part. Steve

Race, when reviewed the U.S. publication (MM, 23.2.57), remarked on several fascinating results—such as: Mulligan voting for himself as

tenor, Basie as big band and Tatum's trio as combo. Not in the Poll are Hines, Hampton, Edison, Teagarden, Edmond Hall, Vic Dickenson, Dicky Wells, Higginbotham, Trummy Young, Jo Jones, Walter Page, Freddie Green and a few more established stars.

There has been criticism that says a preponderance of modernists results in, for example, Gillespie polling 45 for "greatest ever" against Armstrong's 39, J. Johnson scoring 30 to Teagarden's 20 and Dicken-

son's five and Parker notching 70 to Hodges's 17. I know that if I had distributed the ballots on my fairest basis, the balance would have been significantly different. For me, then, this weakens the importance of the findings. But it cannot make them less than engrossing.

Miller on

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in the film, "The Joker Is Wild."

This should please Ben Nisbet. After 11 years with Box and Cox (seven of them as a Director), he's moving on Monday to take over General Management of Feldman's.

And apart from any new British and American material he may discover, he's got a terrific catalogue of "standards" to play with.

"Chicago" is one. Others include such favourites of the jazz and pop merchants as "Margie" and "September In The Rain."

Heart-cry
ACCORDING to reports, a Sugar Ray Robinson walked out of the ring £100,000 the poorer after his fight with Basilio on Tuesday night.

Taxmen and agents were awaiting him with demands totalling 319,644 dollars more than his 483,666 dollars purse.

"Me and Sugar Ray!" was the comment of a well-known recording and Variety vocalist when I told him this.

One-man-band
HE plays trumpet, piano, bass, drums, vibraphone, Latin-American percussion, composes and arranges.

Is that all?

No. He also plays clarinet and violin, but confesses he's a little out of practice on these.

And his first disc is just out—a Melodisc recording of "Fire Down Below" backed by his own composition, "Cha-Cha-Cha-Tres" (because it was written at three in the morning), which has been bought by Southern Music.

This man of many talents is Ido-Martin, over whose eight-piece at the Cote d'Azur I have previously enthused.

Born in Singapore, son of a bandleader, he has led his own groups at the Capitol and Haffies there, toured the Far East, and even taken a group to Iceland.

Music, music, music
I TRIED to have a word with pianist-leader Ted Taylor on Monday. To compliment him on the entertainment his Trio presents at the Bar Of Music over the Figgale Restaurant in Piccadilly,

MAXIMONES
reviews Leonard Feather's "The Encyclopedia Yearbook of Jazz" (Arthur Beer Ltd., 42s.)

Criticism
There has been criticism that says a preponderance of modernists results in, for example, Gillespie polling 45 for "greatest ever" against Armstrong's 39, J. Johnson scoring 30 to Teagarden's 20 and Dicken-

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HE DIGS ROCK 'N' ROLL

HE REALLY DIGS JAZZ

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Songsheet

I MUST take many of you to task for the slapdash way in which you present your manuscripts. How on earth you expect anyone to be interested in a crumpled, be-daubed, tattered and torn piece of music paper I cannot imagine. Every publisher and recording manager will tell you that quite half the manuscripts they receive are unreadable—they look more like something the dog brought in than an intended hit song.

by Hubert W. David

Again, many manuscripts sent to the Bureau are submitted with a stamped addressed envelope, so small that it is necessary to fold the MS half a dozen times to make it fit. Do not try and squeeze a quart into a pint pot. Get an envelope that gives your manuscript room to breathe.

If you have little knowledge of the piano keyboard it is quite useless trying to put your dots down on paper yourself. You will need to get in touch with someone competent to do the job for you. Many writers have found their local music dealer or band leader can recommend someone to help them.

It is possible to compose a melody with no knowledge of the piano keyboard. Irving Berlin when he first discovered he had the natural gift of melody did not know which note was which—but he did know when a melody sounded right.

Do it yourself

THIS of course, did not stop Berlin from eventually learning to do this for himself, for he was a trier if ever there was one. So, although at the moment you may have to enlist professional help, you will find in the long run a do-it-yourself policy can be tried with the aid of a text-book.

First of all, "The Pianist's Catechism," by John Blockley (published by Ascherbergs, Ltd. at 4s.), is quite a good book to study, for here you get the rudiments explained to you, to get you acquainted with the value of the notes, the timing and splitting up of the melody into separate bars. As you go on you can invest in a "Book of Essential Harmony" (Ascherbergs, 5s.), and you then start to see how the chords build up underneath the melody line itself.

So many budding songwriters seem to think songwriting is the one hobby which costs you nothing and rush in where angels fear to tread, on a glorious "money-for-nothing" spree. Believe me, without the tools of the trade you will never get started in any business.

Write clearly

IT is not absolutely necessary in the first instance to provide a complete piano score for every song you write—you can submit a top line melody copy only. But always write the lyric underneath this melody line to ensure that both words and music scan correctly. The Songwriter Coupon will be back next week.



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BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended September 21, derived from information supplied by 21 leading record stores *

This week	Last week	Title	Artist	Label
1	(1)	DIANA	Paul Anka	Columbia
2	(2)	LOVE LETTERS IN THE SAND	Pat Boone	London
3	(3)	LAST TRAIN TO SAN FERNANDO	Johnny Duncan	Columbia
4	(4)	ISLAND IN THE SUN	Harry Belafonte	RCA
5	(7)	WITH ALL MY HEART	Patsy Clark	Pye-Nixa
6	(6)	WANDERIN' EYES	Charlie Gracie	London
7	(5)	ALL SHOOK UP	Elvis Presley	HMV
8	(10)	TAMMY	Debbie Reynolds	Vogue-Coral
9	(8)	PARALYSED	Elvis Presley	HMV
10	(9)	WATER, WATER	Tommy Steele	Decca
11	(11)	HANDFUL OF SONGS	Tommy Steele	Decca
12	(18)	JENNY, JENNY	Little Richard	London
13	(12)	BYE BYE LOVE	Everly Brothers	London
14	(—)	THAT'LL BE THE DAY	Crickets	Vogue-Coral
15	(13)	TEDDY BEAR	Elvis Presley	RCA
16	(16)	LITTLE DARLIN'	Diamonds	Mercury
17	(—)	WEDDING RING	Russ Hamilton	Oriole
18	(—)	BUILD YOUR LOVE	Johnnie Ray	Philips
19	(—)	STARDUST	Billy Ward	London
20	(—)	GAMBLIN' MAN	Lonnie Donegan	Pye-Nixa

* STORES SUPPLYING INFORMATION FOR RECORD CHART

LONDON—W. A. Clark, 8 W.6; Popular Music Stores, E.6; Leading Lightings, N.1; Imhof, W.C.1; Rolo Records, E.10. MANCHESTER—Duke Wholesale, Ltd., 1, H. J. Carroll, 18. CARDIFF—Boyd's. BIRMINGHAM—R. C. Mansell, Ltd., 2. NEWCASTLE—J. G. Windows, Ltd., 1. SOUTH SHIELDS—Saville Brothers, Ltd. TORQUAY—Felsch and Co., Ltd. BOLTON—Engineering Service Co. BLACKWOOD—Glyn Lewis, Ltd. SLOUGH—Hickies. HULL—Sydney Scarborough, Ltd. LIVERPOOL—Nema, Ltd. GLASGOW—McCormack's, Ltd. WORTHING—J. W. Mansfield, Ltd. MIDDLESBROUGH—Sykes' Record Shop. EDINBURGH—Bant-partis Music Stores, Ltd., 1.

THIS copyright list of the 24 best-selling songs for the week ended September 21, 1957, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

- (1) LOVE LETTERS IN THE SAND (A) (2/-)
- (2) FORGOTTEN DREAMS (A) (2/6)
- (6) TAMMY (A) (2/-)
- (3) WITH ALL MY HEART (A) (2/-)
- (6) ISLAND IN THE SUN (A) (2/6)
- (4) DIANA (A) (2/-)
- (5) AROUND THE WORLD (A) (2/-)
- (9) WE WILL MAKE LOVE (B) (2/-)
- (8) LAST TRAIN TO SAN FERNANDO (A) (2/-)
- (10) PUTTIN' ON THE STYLE (B) (2/-)
- (13) IN THE MIDDLE OF AN ISLAND (A) (2/-)
- (11) MR. WONDERFUL (A) (2/-)
- (12) BYE BYE LOVE (A) (2/-)
- (14) WONDERFUL, WONDERFUL (A) (2/-)
- (16) WHEN I FALL IN LOVE (A) (2/-)
- (15) ALL SHOOK UP (A) (2/-)
- (17) SCARLET RIBBONS (A) (2/-)
- (19) HANDFUL OF SONGS (B) (2/-)
- (18) I'D GIVE YOU THE WORLD (P) (2/-)
- (21) A WHITE SPORT COAT (A) (2/-)
- (20) DARK MOON (A) (2/-)
- (—) I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER (A) (2/-)
- (22) WANDERIN' EYES (B) (2/-)
- (24) START MOVIN' (A) (2/-)

Two titles "tied" for 22nd position. A—American; B—British; P—Others. (All rights reserved.)

TOP JAZZ DISCS

Week Ended September 21, 1957

This week	Last week	Title	Artist	Label	London	Glasgow	Belfast	Manchester	B'ming'm	Newcastle	Liverpool	Cardiff	Points
1	1	JAZZ AT OBERLIN (LP)	Dave Brubeck	Vogue	4	1	1	1	1	—	4	1	64
2	3	A SWINGIN' AFFAIR (LP)	Frank Sinatra	Capitol	—	3	2	2	—	—	3	1	29
3	2	CHICO HAMILTON QUINTET IN HI-FI (LP)	Chico Hamilton	Vogue	—	2	4	—	2	—	2	3	57
4	4	MUSIC FROM "SWEET SMELL OF SUCCESS" (EP)	Chico Hamilton	Vogue	—	6	5	10	—	—	5	4	25
5	6	CHICO HAMILTON QUINTET (LP)	Chico Hamilton	Vogue	1	8	—	—	—	—	3	9	23
6	13	JAZZ IMPRESSIONS OF THE USA (LP)	Dave Brubeck	Philips	3	—	8	4	—	—	—	—	18
7	8	CONCERT BY THE SEA (LP)	Erroll Garner	Philips	—	7	9	7	7	—	8	—	17
8a	5	APRIL IN PARIS (LP)	Count Basie	Columbia-Clef	2	4	—	—	—	—	—	—	16
8b	7	LAST TRAIN TO SAN FERNANDO	Johnny Duncan	Columbia	—	—	3	3	—	—	—	—	16
8c	9	PUTTIN' ON THE STYLE	Lonnie Donegan	Pye-Nixa	—	—	6	8	—	3	—	—	16
11	—	GEORGE LEWIS RAGTIME BAND (LP)	George Lewis	Tempo	—	—	6	—	—	—	—	2	14
12	13	BASIE'S BACK IN TOWN (EP)	Count Basie	Columbia-Clef	5	—	—	5	—	—	—	—	12
12a	10	CHARLIE PARKER PLAYS COLE PORTER (LP)	Charlie Parker	Columbia-Clef	8	5	—	—	—	—	9	—	11
12b	17	MAINSTREAM OF JAZZ (LP)	Gerry Mulligan	Emarcy	—	—	—	—	3	9	10	—	11
15	—	GERRY MULLIGAN QUARTET (EP)	Gerry Mulligan	Vogue	—	—	—	—	—	1	—	—	10
16	17	TEAGARDEN-JAZZ GREAT (LP)	Jack Teagarden	London	—	—	—	—	—	2	—	—	9
17a	13	DUTCH SWING COLLEGE (EP)	Dutch Swing College	Philips	7	—	7	—	—	—	—	—	8
17b	—	I FEEL LIKE A NEW MAN (LP)	Joe Newman	Vogue	—	10	—	—	4	—	—	—	8
17c	17	MUGGY SPANIER DIXIELAND BAND (LP)	Muggy Spanier	Mercury	—	—	—	—	—	—	—	—	8
20	—	BATCH THE TRUMP (EP)	Louis Armstrong	Philips	—	—	—	—	—	7	—	—	7

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART
LONDON—Rolo Records, E.10; GLASGOW—McCormack's, Ltd., G.3; BELFAST—The Gramophone Shop; MANCHESTER—Hime and Addison, Ltd., and Record Rendezvous; BIRMINGHAM—R. C. Mansell, Ltd., 2; NEWCASTLE—J. G. Windows, Ltd., 1; LIVERPOOL—Beaver Radio, Ltd., 1; CARDIFF—City Radio (Cardiff), Ltd.

CALL SHEET

(Week commencing September 29)

Kenny BALL Jazzmen
Sunday: Cooks Ferry Inn, Edmon-ton
Monday: Greyhound, Chadwell Heath
Thursday: Odeon, Chelmsford

Owen BRYCE and Band
Wednesday: Highfield House, Maidstone

Johnny DANKWORTH and Orchestra
Sunday: Hippodrome, Dudley
Thursday: Samson and Hercules Ballroom, Norwich
Friday: Spa Royal Hall, Bridlington
Saturday: Drill Hall, Grantham

Eric DELANEY and Band
Sunday: Pavilion, Scunthorpe
Friday: Trocadero Ballroom, Derby
Saturday: City Hall, Sheffield

KIRCHIN Band
Tuesday: Byron Hotel, Southall
Wednesday: Feathers Hotel, Belling
Thursday: Gaiety Ballroom, Grimsby
Friday: Town Hall, Cleckheaton

Oy LAURIE and Band
Sunday: Oy Laurie Club, W
Tuesday: Oy Laurie Club, W
Friday: Oy Laurie Club, W
Saturday: Rushden

Vic LEWIS and Orchestra
Friday: Savoy, Southsea
Saturday: Regency Ballroom, Bath

Terry LIGHTFOOT Jazzmen
Sunday: De Montfort Hall, Leicester
Tuesday: Assembly Hall, Barnet
Wednesday: Market Hall, St. Albans
Thursday: Mack's, Oxford St.

Friday: New Arts Theatre, Swan-sea
Saturday: Town Hall, Reading

Freddy RANDALL and Band
Saturday: Drill Hall, Walsall

Alex WELSH and Band
Sunday: Jazz Club, Wood Green
Tuesday: Mack's, Oxford St.
Thursday: Jazz Club, Watford
Friday: Southsea
Saturday: Guildford.



Johnny Dankworth—Midlands and North

AMERICA'S TOP DISCS

As listed by "Variety"—issue dated September 25, 1957

- (1) TAMMY .. Debbie Reynolds
- (2) HONEYCOMB .. Jimmy Rodgers
- (4) THAT'LL BE THE DAY .. Crickets
- (3) DIANA .. Paul Anka
- (5) WHOLE LOT OF SHAKIN' GOIN' ON .. Jerry Lee Lewis
- (7) FASCINATION .. Jane Morgan
- (6) RAINBOW .. Russ Hamilton
- (8) CHANCES ARE .. Johnny Mathis
- (—) HAPPY, HAPPY BIRTHDAY, BABY .. Tune Weavers
- (20) MIDDLE OF THE ISLAND .. Tony Bennett
- (—) WAKE UP LITTLE SUSSIE .. Everly Brothers
- (9) IT'S NOT FOR ME TO SAY .. Johnny Mathis
- (—) HULA LOVE .. Buddy Knox
- (—) BLACK SLACKS .. Sparkletones
- (12) GONNA SIT RIGHT DOWN .. Billy Williams
- (—) REMEMBER YOU'RE MINE .. Pat Boone
- (13) MR. LEE .. Bobette
- (15) AND THAT REMINDS ME .. Della Beaz
- (11) AROUND THE WORLD .. Victor Young
- (17) AROUND THE WORLD .. Mantovani

Two records "tied" for 11th and 13th positions. Three records "tied" for 15th position.

Reprinted by permission of "Variety."

Perfect— but she palls

● Patti Page



PATTI PAGE with Jack Rael and his Orchestra: "Page 1"—Don't Blame Me; I Don't Stand A Ghost Of A Chance; I Only Have Eyes For You; Every Day; Stars Fell On Alabama; I'll String Along With You/Stay As Sweet As You Are; Red Sails In The Sunset; Nobody's Darlin' But Mine; East Of The Sun; I Wished On The Moon; It's Been So Long (Mercury MPL524).

SOMEONE has suggested that Patti Page sings like a ventriloquist's doll—devoid of feeling but mechanically perfect.

A novel point, and to a degree apposite. I must admit that Patti palls after extensive listening—but the same is true of so many of today's pop singers.

Usually, though, interest is sustained by the accompaniments they often get from imaginative M.D.s. That is why, say, LPs by June Christy (with Pete Rugolo) and Frank Sinatra (with Nelson Riddle) are always acceptable.

Unfortunately, the tracks on this Page LP tend towards a sameness that sets the attention wandering.

The exceptions are "Stay As Sweet As You Are" and "I Wished On The Moon," in which that cool tenor (probably the same man as heard on Patti's memorable "Come Rain Or Come Shine") is again featured to commanding effect.

SARAH VAUGHAN: Please Mr. Brown/Band Of Angels (Mercury MT176).

"PLEASE, MR. BROWN" is an engaging novelty tango in which Sarah implores her dance partners to behave themselves.

This is an unusual song for Sarah but she makes the most of it. Well worth a hearing.

The backing is not. This is one of those pop songs whose religious allegory I find distasteful. The treatment carries the motif through to the bitter end. Yet Sarah sings with her usual command and integrity.

FRANKIE BRENT: Be My Girl/Rang Dang Doo (Nixa N15103).

FRANKIE BRENT, an ex-member of the Bellboys, gets in the groove with these titles—both made in Britain. But it is a groove that will send only those greying cats who favoured rock-'n'-roll.

CAPSULE REVIEWS

STAN GETZ QUINTET (EP)
Fascinating Rhythm; Minor Blues.
(Columbia-Clef SEB10076)

I 953 GETZ, musicianly as ever, playing with more verve than in many of his earlier records, especially on the unfinished "Fascinating Rhythm" (is this a cut short track from some LP?) but hardly what you call inspired.

Bob Brookmeyer, with his deadpan valve-timb. tone, makes dull listening. Best performance comes from pianist Johnny Williams.—E. J.

PETE DAILY AND HIS CHICAGOANS (EP)
There's A Quaker In Quaker Town; Just A Closer Walk With Thee; Swannee River; Tin Roof Blues. (Tempo EXA60).

MEDIUM-GRADE Dixieland, well led by Daily's cornet and relieved by occasional flashes of solo clarinet or trombone.—M. J.

VERY SPECIAL OLD JAZZ (EP)
Dick Heckstall-Smith Quintet; Fish Man; Monochroms. Al Fairweather Sextet; Save It Pretty Mama; Last Minute Blues. (Nixa NJE1037.)

HECKSTALL-SMITH'S soprano and Sandy Brown's clarinet team well on the first pair, and they are exceptionally well supported by a section which has Major Holley at the bass. Despite Holley again, and good work by Brown and Fairweather, the Sextet titles lack spirit.—M. J.

Reissues

WARDELL GRAY (as featured in TEDDY CHARLES'S WEST COASTERS) —Lavonne/Paul's Cause/So Long Broadway/The Man I Love. (Prev. inc. in Esquire 12 in LP 32-016, revd. 25/4-57.) Now also EP145.

LOUIS ARMSTRONG AND HIS ORCHESTRA—Paradise Street Blues/219 Blues. (Prev. Brunswick 78 03164.) Coal Cart Blues/Down In Honky Tonk Town. (Do. 03165.) Now all also EP 029287.

AL HIBBLER: "Here's Hibbler!" (Pts. 1, 2 and 3)—Trees; Sweet Slumber/Do Nothin' Till You Hear From Me; The Very Thought Of You (Bruno. OEB331)—On A Slow Boat To China; Because Of You/What Would People Say; Just A Kid Named Joe (Bruno. OEB332)—I Hadn't Anyone Till You; I'll Get Along Somehow/It's Been A Long, Long Time; The Town Crier (Bruno. OEB333).

PULLING out all the stops—like a slap-happy Wurlitzer player—sleeve-writer Mort Goode eulogises; [Hibbler's] "purely personal pattern of expression distinguishes him. He is intrepid, intrinsic, intense. Make no mistake about it... the man is immense."

Quite a boy!
Quite a singer, too, of course. But one whose highly cultivated style must have a specialist appeal. If you like Hibbler, then these EPs are for you.

But I personally wish the accompaniments by Jack Pielis showed more style and imagination. Hibbler's pianist, John Malachi, is heard to good effect in "Do Nothin' Till You Hear From Me."

JOHNNY MADARA: Be My Girl/Lovesick (HMV 45-POP380).

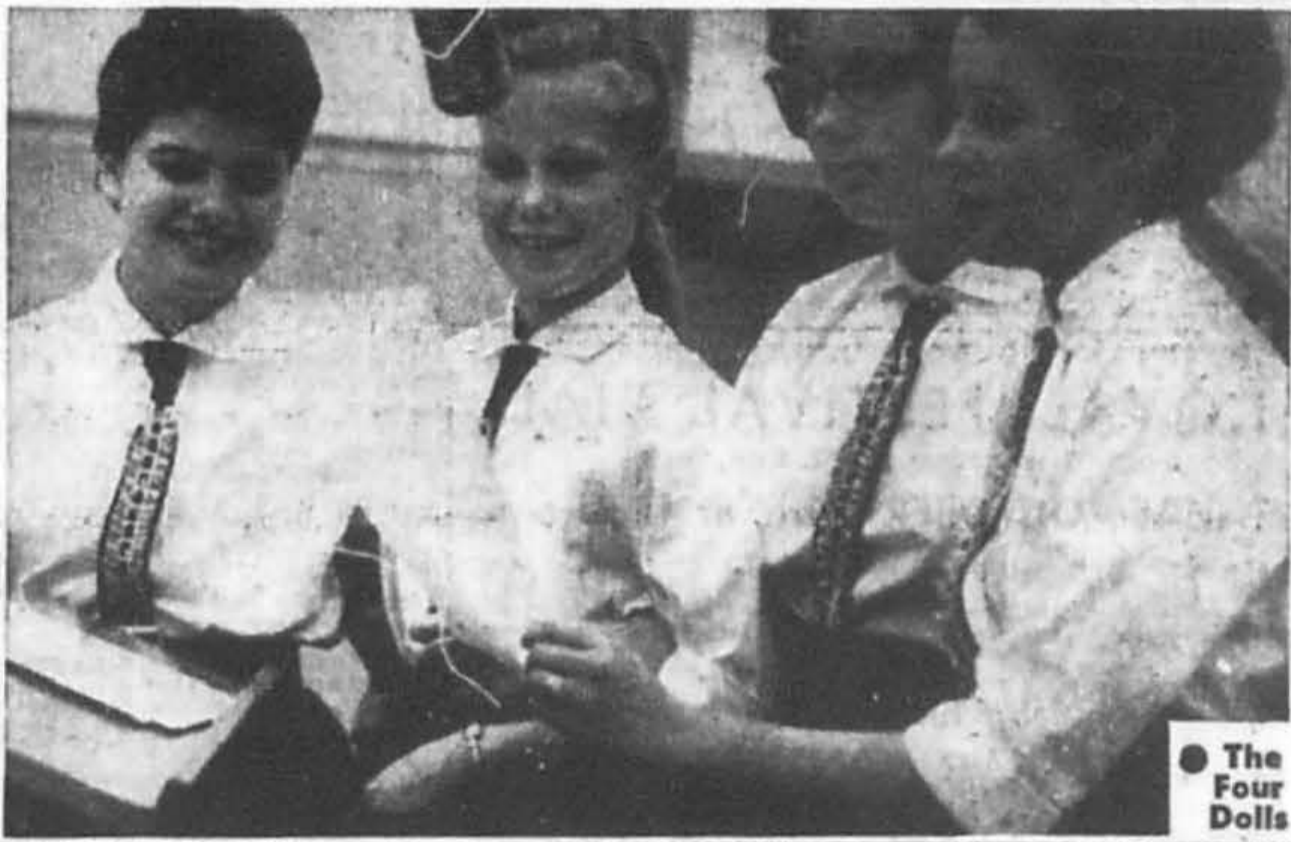
JOHNNY stems from the Presley school. Will someone please show a little originality for a change?

JIMMY DORSEY ORCHESTRA: June Night/Jay-Dee's Boogie Woogie (HMV 45-POP333).

"JUNE NIGHT" is said to be following up the popularity of Jimmy Dorsey's "So Rare."

It puzzles me. This dated treatment, with its corny alto (by Dick Stabile) and jumpy vocal group, has little to commend it to any particular pop fan.

"Jay-Dee's Boogie Woogie" is



● The Four Dolls

pop discs by LAURIE HENSHAW

no match for brother Tommy's—made many years previously.

RICKY NELSON: You're My One And Only Love / BARNEY KESSEL ORCHESTRA; Honey Rock (HMV 45-POP390).

RICKY NELSON, a 17-year-old, is another of those tortured teenagers.

JATP guitarist Barney Kessel was responsible for the rock number on the reverse. If Norman Granz was around at the time he should be ashamed of himself!

TOMMY SANDS: Let Me Be Loved (Cap. 45-CL14781).

THIS is a decidedly mournful song based on the theme from "The James Dean Story." Should register strongly with the Dean cultists.

(Backing unavailable at press time.)

THE FOUR DOLLS: Three On A Date / Proud Of You (Cap. 45-CL14778).

THE Four Dolls are a group of 12-year-olds who made a demonstration disc for a music publisher—the father of one of the girls.

We will pass over the incongruity of such youngsters singing a song like "Three On A Date" and merely say that these efforts sound as amateurish as the story suggests.

This is not to decry amateurs. Some find their efforts engaging. Personally, I do not.

IDO-MARTIN and his Latin Band: Cha Cha Cha Tres Fire Down Below (Melodisc 1432).

LONDON'S Côte d'Azur band—leader Ido-Martin makes his disc bow with these titles—both styled—as the labelling indicates—in the L-A idiom.

"Cha Cha Cha Tres" swings at a relaxed, easy beat ideal for dancing. And leader Ido-Martin's trumpet reveals that he has a strong sense of jazz phrasing.

Less successful is "Fire." Singer Beryl Wayne has a pleasant voice, but her intonation could be truer.

Rushing shares triumph

JIMMY RUSHING'S London concert debut at the Coliseum on Sunday was a triumph both for the singer and the accompanying Humphrey Lyttelton Band.

In his review of Rushing's opening night at Sheffield, Max Jones wrote that he was singing as well as ever and was "the authentic thing in jazz vocalists."

There is little I can add to that except to comment on the original sound of his broad voice and the versatility with which he handles beat numbers and ballads with equal mastery.

On such songs as "If I Could Be With You One Hour Tonight" and "I Want A Little Girl," Rushing sticks very close to the melody and yet it is jazz singing at its best.

The Lyttelton Band was excellent. This is not only the most musicianly group Humph has ever had but the most swinging, most original and most exciting.

Stand-out soloist was undoubtedly Tony Coe, whose alto was a revelation. What he will be like in a year or two's time is a thought to make any jazz-minded mouth water.

I liked the way the group as a whole as well as the individual soloists built their contributions to exciting climaxes. Humph's backing to the singer on "How Long Blues" was a gem.

The band's only fault was one of volume. Occasionally Rushing's efforts were swamped by the accompaniment.

Nancy Whiskey

ONE of the few good things skiffle has brought to light is Miss Nancy Whiskey.

Topping the bill at the Metropolitan, Edgware Road, this week she shows off her unique voice in a highly satisfying mixture of skiffle, jazz and folk songs.

She has a strong personality which comes across the footlights well and a commendable Northern bluntness in announcements—"Now's the time for me to flog my records."

The sight, and sound, of guitarist Diz Dingley singing and whistling is also something to be treasured. His guitar playing fits the act remarkably well.

Bob Dawbarn



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English pianist Ronnie Ball is with Warne Marsh on "Jazz Of Two Cities." He has improved out of all recognition.

WARNE MARSH QUINTET (LP)

"Jazz Of Two Cities"
Smog; Eyes; Ear Conditioning; Lover Man; Quintessence; Jazz Of Two Cities; Dixie's Dilemma; Tchaikovsky's Opus 42, No. 3; I Never Know.

(London 12 in. LTZ-P15080)

Marsh, Ted Brown (trns.); Ronnie Ball (pno.); Ben Tucker (bass); Jeff Morton (drs.). Probably mid 1956. Hollywood. (Am. Imperial.)

TITLES of this one, "Jazz Of Two Cities," seems to have come from the fact that four of the five members of this quintet worked in New York before moving West to Los Angeles.

More to the point is that these four studied with and became disciples of Lennie Tristano, whose influence shows strongly throughout.

But don't let that mislead you into thinking that this is music rhythmically too "cool" to swing or harmonically too advanced to be melodious.

True, you couldn't call it hot and the harmonic texture is "modern." But it swings much more than most jazz of its kind and the modern touch is enough to give it a spicy touch, though never to make it untuneful, even to ears unused to this kind of thing.

The two tenors are excellent—both solo and as a duo. They blend well and somehow manage to escape making mere two-part harmony sound empty.

English emigrant Ronnie Ball, a good pianist before he left us, has improved out of all recognition. Dig those solos, especially the emotional but still relaxed "Lover Man."

Bass and drums might have kicked a little more, but both are clean and generally helpful.

In fact, I've only two grouses—two tenors and no other front-line horn tend to become monotonous. And the sleeve note fails to give the one thing most needed: a chart showing when it is Marsh and when it is Ted Brown who is playing.

They couldn't play more alike if they were twins, and without some aid to identification it is often difficult to decide which is which.—Edgar Jackson.

RAY BROWN (LP)

"Bass Hit"
Blues For Sylvia (a); All For You (b); Everything I Have Is Yours



Few living bassists could equal Ray Brown on his "Bass Hit." He is a phenomenal performer.

Big beat from two-tenor front line

(b); Will You Still Be Mine (a); Little Toe (b); Alone Together (b); My Foolish Heart (a); Blues For Lorraine (a).

(Columbia-Clef 33C9037)

(a)—Brown (bass); Jack Du Long, Herb Geller (altos); Jimmy Giuffre (tr., ck.); Bill Holman (tr.); Harry Edison, Conrad Gozzo, Ray Linn (pts.); Herbie Harper (tr.); Jimmy Rowles (pno.); Herb Ellis (tr.); Mel Lewis (drs.); Marty Paich (arr., conductor). Circa January 1957. USA (Norman Granz.)

(b)—Same personnel, except Pete Gandolfi (tr.) replaces Lewis; Alvin Stoller (drs.) replaces Paich. Circa February 1957. Do. (Do.)

SINCE 31-year-old Ray Brown joined the Norman Granz stable some six years ago, not only has he been a member of JATP and the Oscar Peterson Trio, he has played on innumerable Granz jazz recordings.

But this is the first LP to feature him in the leading rôle. It is, too, his first record with a bigish band since his 1940 days with Dizzy Gillespie.

The sleeve note quotes Ray Brown as saying: "First of all, I wanted to make a record that would be worth hearing, musically... after that I wanted to prove that the bass can produce interesting music on its own... but I didn't want the bass hogging the scene either."

To what extent you will think these laudable aims have been achieved is likely to depend on how much you may happen to like the string-bass.

Marty Paich's arrangements are ideally suited for showing it off. When the solos are not supported by just drums, they are either punctuated by ensemble chord interjections or allowed to float on flowing figurations by pluck-tones reeds.

Further variety is provided by solo relief from Harry Edison, Jimmy Giuffre, Herb Ellis and Herb Geller.

But the string-bass has the least appalling voice of all the instruments normally featured in jazz, and neither the ingenuity of Marty Paich nor the artistry of Ray Brown prevent it from eventually becoming a little tedious.

And the interest is not helped by six of the eight items being in slow tempo.

But make no mistake, Ray Brown is a phenomenal performer. The fact that he is even better as a rhythm section member than as a soloist doesn't prevent him from giving here a display that few living bassists could equal, and probably none eclipse.—Edgar Jackson.

DUKE ELLINGTON AND HIS ORCHESTRA (LP)
"Duke Ellington Presents..."

Jazz records

Summertime (a); Laura (b); I Can't Get Started (V); (c); My Funny Valentine (d); Everything But You (V) (e); Frustration (f); Cotton Tail (g); Day Dream (h); Deep Purple (i); Indian Summer (j); Blues (k).

(London 12 in. LTZ-N15078)

Ellington (pno.) (c, k); Jimmy Hamilton (alt., tr.) (c, d, e, f, g, h, i, j, k); Johnny Hodges (b, k); Russell Procope (j), (altos); Paul Gonsalves (tr.) (b, g, k); Harry Carney (bar., base-ck.) (bar in f); Cal Anderson (a, g, k); Willie Cook, Clark Terry (k) (pts.); Ray Nance (tr., vib., voc.) (tr. in d, k; vib., voc. in c); Quentin Jackson (d); John Sanders, Britt Woodman (k) (tr.); Jimmy Woods (bass); Sam Woodyard (drs.) (k); Dan Grissom (voc.) (e). 8/2/56. Chicago. (Am. Bethlehem.)

(Letters in parentheses indicate track(s) in which the musician is featured.)

HERE "Duke Ellington Presents..." as soloists the members of his orchestra—that is all except the inexplicably ignored brass men Willie Cook and John Sanders and bassist Jimmy Woods. Who is featured in what is indicated in the foregoing personnel listing.

Taken by and large, the disc is not the Duke at his best—certainly not so good as his other Bethlehem LP, "Historically Speaking—The Duke."

All the soloists play well, some entrancingly, others brilliantly. But with standard ballads predominating, and so much solo work and so little by the band except as backgrounds, the pervading atmosphere is hardly Ellington.

Or at best it too often savours of Ellington doing a cocktail party date at which he didn't quite know how far he dared let his hair down.

Tracks most representative of Duke's music as we all know it, and most of us prefer it, are Harry Carney's feature, "Frustration," the long-familiar and lovely vehicle for Hodges, "Day Dream"; the mostly ensemble tear up of "Cotton Tail," and the omnibus "Blues"—which is

hardly surprising, because these are all Ellington for part Ellington compositions.—Edgar Jackson.

LEONARD BERNSTEIN (LP)

What Is Jazz?

(Philips 12 in. BBL7149)

Bernstein (lecturer); various musicians recorded "live," including: Buster Bailey (alt.); Coleman Hawkins, Ted Macero, Romeo Penque (tr.); Buck Clayton, Miles Davis (pts.); Lawrence Brown (tr.); Bob Prince (tr.); Bernstein, Nat Pierce (pno.); Freddie Greene (tr.); Eddie Jones (bass); Gus Johnson (tr.); Sherry Ostrus (voc.); excerpts from various recordings.

IN the USA Leonard Bernstein is very well known. Composer, conductor, pianist and highly regarded teacher, he made a splash on American TV in 1945 with some music lectures, including one on the world of jazz.

He is a "highbrow" musician with a long-standing interest in jazz and folk-music. He wrote "Prelude, Fugue And Riffs" for Woody Herman, and, I believe, had something to do with the "St. Louis Blues" which Armstrong performed with a symphony orchestra.

His recorded talk on jazz is presumably much the same as the triumphant TV production. But here we have the benefit of "live" demonstrations by a Clayton band (Lawrence Brown, Buster Bailey and Coleman Hawkins in the front line and Freddie Greene, Eddie Jones and Gus Johnson at the rear), a Miles Davis Quintet and record extracts by Louis, Duke, Lead Belly, etc.

The talk itself is sane and friendly, never pompous, sometimes mildly humorous. It covers quite a lot of ground.

The idea of an illustrated lecture on jazz is nothing new, of course. Rex Harris and Mick Mulligan's band did something like this on Tempo years ago and similar discussions have been broadcast here and in the States. Much of this stuff has been said before—some of it over and over again. That is inevitable, I suppose, since the discourse is directed at those who know practically nothing about jazz.

But Bernstein makes his points clearly and forcefully. He plays all kinds of piano examples—from scraps of Mozart to an un-

synchronized accompaniment to Sherry Ostrus's "dead straight" interpretation of "Empty Bed Blues," and sits in with Clayton's band.

He gives some engaging illustrations of syncopation, talks sensibly about jazz colouration, and even roars out an African Swahili song (he says) in order to demonstrate a quarter tone.

All this is pretty good, despite a few questionable sentences. "Africa is the cradle of jazz" sounds a bit misleading to me as a guide for beginners; there is a dubious remark about bop and boogie woogie, and his point about "the jazz scale" being modified three different ways needs amplification.

But Bernstein's record is necessarily a feat of compression. A lot of music between Dixieland and modern jazz has been left out and the "bop" examples are not very encouraging.

Still, he tackles the subject without bias and suggests that in the new jazz may be the real beginning of serious American music. And he accepts that "the line between serious music and jazz grows less and less clear." I know that 15 years ago I would have found a record like this invaluable. If anybody asks you today what jazz is about you can recommend Bernstein's explanation with a certain amount of confidence.—Max Jones.



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Jo Searle to guest on Ted Heath trip

TED HEATH is to take singer Jo Searle with his band to the International Music Festival in Cologne on October 11 and 12. The Festival will feature

bands from all over Europe. Meanwhile, Ted is still hopeful that the Musicians' Union and American Federation of Musicians will agree to the band's appearance on TV in New York. In exchange the Count Basie Band would appear on TV here.

'Prestige value'

After contacting the MU this week, Ted told the MM: "I pointed out in the strongest possible manner the enormous prestige value of my band appearing on TV from New York. It would be prestige not only for me and the band but for Britain and British bands in general."

"On top of all this, the Queen will be in America at that time. What a boost it could be if—with American interest in Britain at its highest pitch—a British band playing British music could be heard on a coast-to-coast TV network."

Asked to comment, MU assistant secretary Harry Francis said: "The matter is being considered."

Dickie Valentine refuses CBS-TV

NEW YORK, Wednesday.—Britain's Dickie Valentine—who arrived on Sunday—has turned down an offer to appear on Ed Sullivan's famous CBS-TV show.

Reason? He felt the customary three-minute song spot would not give himself enough time to sell himself and his act.

Attempts are still being made to find a suitable TV spot for him, but at present none had been set up, according to Tom Martin, of the General Artists' Corporation.

After deejay visits, Dickie and his wife visit Hollywood and Las Vegas.

DATES FOR DANKWORTH

The Dankworth Band appears tomorrow (Saturday) at the Town Hall, Petersfield, and on Sunday in a concert at the Dudley Hippodrome.

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. . . A VISITOR

JIMMY RUSHING was one of the 1,000-odd people who cheered on six top London traditional bands at the Lyceum Hallroom, Strand, W.C., on Monday. The American blues singer was a surprise guest at Jazz-shows' "Jazz Band Ball," featuring the groups of Chris Barber, Ken Colyer, Mick Mulligan, Graham Stewart,

Dickie Bishop and Mike Peters, with singers Otilie Patterson, Neva Raphaello and George Melly. Rushing told the MM that he enjoyed all the groups, but singled out the Mulligan Band and singer George Melly for special praise. "A great group—and that Melly is a fine entertainer," he said.

NANCY WHISKEY MAY GO ABROAD

BRITAIN'S "Queen Of Skiffle," Nancy Whiskey, is in line for tours of Europe and America. Plans are under way for Nancy to make her first tour of the Continent in November and she will probably go to America early next year.

Currently topping the bill for a week at the Metropolitan, Edware Road, Nancy starts a Variety tour in "The Big Beat" at Chester on October 7.

Co-star Holliday

Her co-stars will be Michael Holliday and the John Barry Seven rock-'n'-roll group.

Also in the show will be Bob Kelly, blues singer and pianist, who has left Ken Colyer to join it.

Today (Friday), Nancy is recording two new titles for Oriole Records and next Friday appears in the first of the new Jack Payne "Off The Record Series" on BBC-TV.

STEELE TOUR

From Page 1

starts work on his third film—which may co-star two famous American personalities.

Debbie Reynolds has been rumoured in this connection, but no confirmation could be obtained at presstime.

Tommy's South African tour takes in Durban, Cape Town and Johannesburg. Smaller towns may also be visited.

The Australian offer came as a result of the success "down under" of "The Tommy Steele Story" film.

Meanwhile, this week Tommy Steele is playing his last Variety date (at the Regal, Hull) before starting work on his second film, "The Duke Wore Jeans."

This Sunday, he stars in ATV's "Jack Jackson Show."



WORTHING semi-pro, trumpeter Ronnie Smith (above) gives a Victory smile as he holds the cup won by his orchestra in the South Britain Regional Final of the MM's All-Britain Dance Band contest. Leslie Evans and Maurice Burman, who judged the contest at Islington Town Hall on Tuesday, placed the Smith Orchestra first with the Harry Purdy Band, from Highgate, second, and the Mole Simmonds Four, from Bognor, third.

JAZZ SIDEMAN DIES

Jazz trombonist Julian Laine, who played with Louis Prima, George Hartman and Sharkey Bonana, has died in New Orleans.

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MORE BANDS FOR JAZZ JAMBOREE

The Oscar Rabin Band, Don Rendell Sextet and the Coronets vocal group have been added to the list of attractions for the "Jazz Jamboree" at the Gaumont State, Kilburn, on October 27.

Tickets, priced from 5s. to £1, can be obtained from the Musicians' Social and Benevolent Council, Suite 5, 116, Shaftesbury Avenue, London, W.1.

Bells ring in for Manchester trial

The American musical "The Bells Are Ringing" opens on October 25 at Manchester's Opera House. After a two-week "work-out" in Manchester the show moves to the London Coliseum.

Stars of the production will be actress-singer Janet Blair, singer George Gaynes and dancer Ailyn McLerie. Musical director is Reginald Burston.

FRASER HAYES FOUR FOR 6.5 SPECIAL

The Fraser Hayes Four have been booked for BBC-TV's "Six-Five Special" tomorrow (Saturday).

And on Sunday they play a return date in a Harold Fielding concert at Blackpool's Opera House.

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