

Melody Maker

SEPTEMBER 7, 1957 World's Largest Sale EVERY FRIDAY 6d.

Rushing
on blues

See Page 3

JUDY GARLAND PICKS GERALDO ORK

Stars of Sunday TV



GERALDO has been chosen by Judy Garland to accompany her four-and-a-half-week season at London's Dominion Theatre next month.

Geraldo has not yet fixed the personnel of the accompanying group. A decision will be made next week when he returns to London following his Scottish TV activities.

"Miss Show Business" opens the season on October 16.

Rehearsals

She will arrive in London a week before the opening for rehearsals with the Gerald Ork Orchestra.

This Sunday, Geraldo conducts for the last of the 1957 "Sunday Night At Blackpool" ATV shows. Starring will be singing star David Hughes and comedienne Hyida Baker.

Ivy Benson weds today



Bandleader Ivy Benson is to marry USAF Master Sergeant Brantley Calloway today (Friday) at Douglas (10M) Register Office. The couple are pictured (above) in the grounds of the Villa Marina, where Ivy is playing the summer season.

Now 'Steele Jr.' will rival Tommy

COLIN HICKS—Tommy Steele's 16-year-old brother—is to follow Tommy into show business. Following an audition this week, he has been offered a cabaret season at Churchill's Club, W.

Colin is also lined up for a Variety tour in the autumn with another singing discovery—19-year-old Marty Wilde, Wilde, a London Sunday-school teacher, opened at Winston's Club on Monday.

On Sunday, Colin arrived in London after a four-month trip to the Persian Gulf as a £3 10s. a week Merchant Navy cabin boy.

Meanwhile, brother Tommy left London Airport yesterday (Thursday) for his first Continental tour. With him went his Steelemen—Alan Steward (tr.), Dennis Price (pno.), Alan Whale (bass) and Leo Pollini (drs.).

Host to Skiffle

Singer-guitarist Bob Cost will be host at the tenth "Skiffle Session" at the Royal Festival Hall Recital Room on Tuesday.

BATTLE OF THE BANDS

FOUR more days to go—and then seven bands will battle for honours in the first of this season's MELODY MAKER National Dance Band Championships.

The contest—the South Britain (Southern) Regional Final—takes place at the Orchid Ballroom, Purley, on Tuesday (10th), from 7.30 to 11.15 p.m.

The selected bands will go forward to the All-Britain Final to be held at Manchester in November.

The contesting bands are the Dene Trevor Quartet (Mitcham), the Paul Hurst Orchestra (Ilford), the Arthur Banks Orchestre and the Fred Hedley Orchestra (South London), Alan Greene and his Music (Guildford), Len Ashdown and his Music (Portsmouth) and Brian Jenner and his Music (Sutton Valence, Kent).

The house band is the Denny Boyce Orchestra.

Admission for the evening is 3s. 6d.

Singing stars Dickie Valentine and Shirley Bassey take a break during rehearsals for ATV's "Sunday Night At Blackpool" last week-end. Shirley also played two concerts at the Opera House.

More Big T dates

The Jack Teagarden All-Stars will give two shows at the Davis Theatre, Croydon, on September 29, and one at the London Coliseum on October 13.

SWINGING AT THE ASTOR CLUB



This action shot of the Fraser-Hoyes Quartet was taken at its opening night on Monday at London's Astor Club. The group—(l.-r.) Tony Hayes (bass), Kerri Sims (cls.), Jimmy Fraser (gtr.), Nicky Welsh (acc.)—plays Manchester Hippodrome next week.

ON YOUR SCREEN

David Hughes tops the bill in this week-end's "Sunday Night At Blackpool" show on ATV.

THE DUKE AND THE EARL

TWO members of the Peerage will be playing for patrons when the Café

Jazz at the Lido

The Cy Laurie Band gives a concert at the Lido, Winchester, next Thursday.

de Paris opens next Thursday (12th).

The Earl of Wharncliffe will be appearing on drums with the Johnny Lenniz outfit and the Duke of Bedford will be playing washboard with the Fabulous Four Skiffle Group from Luton.

The Duke sat in with the group when it played at his

stately home, Woburn Abbey, recently.

Playing opposite will be the Jeff Rowena Band.

As previously reported in the MELODY MAKER, the Café is featuring a new "proletarian policy" of jazz, rock-'n'-roll and skiffle for a total admission charge of 10s.



DRUMS



DANNY CRAIG Dill Jones Trio

This is the Carlton Kit televised in B.B.C. "Jazz Session." Look in on Sept. 13th at 10.30 p.m. See and hear Danny Craig "go to town" on Carlton—the drums that really speak for themselves. Make a point of seeing and trying Carlton at your local music shop. You'll find out how really good they are.

Your local dealer supplies and recommends Carlton.



WRITE FOR THIS
NEW CATALOGUE



DALLAS BUILDING
CLIFTON STREET
LONDON, E.C.2

FREE! Send me a copy of the 16-page Carlton Catalogue.

Name.....

Address.....

MM 79/57

NEW YORK CALLING

PAT BOONE ELVIS PRESLEY FOUR LADS
FATS DOMINO THE DIAMONDS

RELIGIOUS DISCS ARE TOP SELLERS

From
REN GREVATT

NEW YORK, Wednesday.—The Four Lads, who are consistent hit producers, are the latest disc artists to make a record with a religious theme.

Pat Boone's EP "Just A Closer Walk With Thee," Elvis Presley's EP "Peace In The Valley," Tennessee Ernie Ford's albums "Hymns" and "Spirituals," and Perry Como's "Sacred Songs" are all currently best-selling releases.

Hostess Patti Page

ONE of the highlights of the new TV season will be CBS-TV's "The Big Record," which will have Patti Page as hostess. The programme will feature appearances by new and unknown artists. Jazz musicians will also be spotlighted.

It's planned to have evenings devoted to certain instruments and the best of the newcomers will have an opportunity to display their talents.

Love Ditty?

ABC-PARAMOUNT RECORDS has signed singer-comedienne Carol Burnett, who made the wire services earlier this month when U.S. Secretary of State John Foster Dulles officially endorsed her warbling of "I Made A Fool Of Myself Over John Foster Dulles."

Film news

JAYNE MANSFIELD is set for a European tour in late September. . . . Universal-International's "The Big Beat" will have a talent roster that resembles a rock-'n'-roll "Who's Who." Fats Domino, The Del-Vikings and The Diamonds have already been inked, and the studio is dickering with many other top acts to appear in the film. . . . Milton Berle has been pacted by Roulette Records for

several albums and singles. Berle joins a number of other artists in the swing to recordings.

Record talks

JEFF KRUGER, owner of London's "Jazz At The Flamingo," Britain's finest modern jazz rendezvous, is in town this week to talk with Al Silver of Herald Records.

Time is money

THE newest rage is a comedy number, "You Gotta Have Something In The Bank, Frank." Last Sunday evening, Steve Allen, who recorded the song on Coral Records, sang it on his TV show, while rival Ed Sullivan had it performed by Bob Jaxon, who cut it on RCA Victor. The programmes are televised at the same hour.

Star spots

PEARL BAILEY and Eartha Kitt have been added to

the cast of the W. C. Handy movie, starring Nat "King" Cole. . . . Janet Blair and George Gaynes have agreed to do the touring version of "Bells Are Ringing." Broadway's current hit musical, "The Gypsy," will be made her television debut this season as the narrator of a children's series.

POPS

Album of laughs

ONE of the funniest novelty packages to come along in some time was released on Columbia last week. The album is entitled "The Artistry of Darlene Edwards and Jonathan Edwards."

The artists are well-known recording stars in their own right and the selections are a gentle spoof of several other personalities in the entertainment field.

The set features hilarious off-key thrashing and inept instrumental arrangements.

Count Basie refuses to sign contract

From
BURT KORALL

NEW YORK, Wednesday.—Count Basie, who received some criticism from jazz writers on the way his band was recorded on the Verve label, refused to re-sign with the company, and has been pacted by Roulette Records.

When the various record companies realised that Basie would not re-sign with Granz, there was quite a rush. RCA Victor and Coral were especially anxious to get the Count's signature.

It is rumoured that Basie signed with Roulette because the owner of the company, Morris Levy, who also has the control-

ling interest in the New York jazz bistro Birdland, kept the band working when things were lean. It is evident Basie has not forgotten.

Scott goes South

CLARINETTIST Tony Scott has just completed two weeks of concerts in Africa—the first time an American jazz musician has performed there. He is scheduled to make a visit to the new republic of Ghana before he returns to the States.

Scott played for huge crowds and found them very appreciative. Scott has been overseas since March. He went originally to fulfill a three-week commitment in Stockholm, Sweden, was held over, and subsequently played throughout Scandinavia, Finland, Holland, Germany and France.

Another JATP tour

NORMAN GRANZ will start another of his "Jazz At The Philharmonic" tours with a kick-off concert at New York's Carnegie Hall on September 14. This will be JATP's 18th tour since 1944.

ALL ABOUT JAZZ

JIMMY RUSHING—the first of the new season's galaxy of American jazz stars lined up for British tours—is due in London today (Friday).

The famous ex-Count Basie singer will be met by the MELODY MAKER on arrival, and his opening concert will be fully reviewed by Max Jones.

In addition, the band of MM columnist Humphrey Lyttelton will be touring with Rushing, and Humph will be writing about it in his column.

Following Rushing will be the Jack Teagarden All-Stars, the Modern Jazz Quartet, Sister Rosetta Tharpe, Erroll Garner, Count Basie, Buck Clayton, Dave Brubeck, Gerry Mulligan, and many other jazz household names.

A 'Good Deed' by Frankie Vaughan

Frankie Vaughan was guest of honour last week at a "riverboat shuffle" for over a hundred Liverpool children, winners of a "good deed" competition.

The Margaret Mason Quintet, trumpeter Murray Campbell and Frankie Vaughan's pianist Raymond Long played for the trip.

BRETT BROTHERS IN BROADCAST DEBUT

The Brett Brothers Skiffle Group has its first broadcast on September 6 in the BBC Light Programme's "Rhythm and Blues" series.

TORONTO TELEGRAM

Happy Families!

BOB HOPE, headline star at the Canadian National Exhibition's Grandstand Show, took one look at Howard Cable's 60-piece orchestra and yelled: "You got your family here?"

Attractions

ANITA O'DAY is guesting at the Town Tavern this week. TV singer-pianist Billy O'Connor is at the Stage Door with Montreal vocalist Sylvia Murphy and comedian Jack Duffy. . . . "My Fur Lady," the McGill University musical that has just completed a 40-night engagement at the Stratford Festival, opened at the Royal Alexandra for the theatre's 50th anniversary.

In a line

PAT RICCIO'S band, pulling in big crowds at the Oshawa Jubilee Pavilion, will come to Toronto in October. . . . Frankie Kaye, former bandleader at the now defunct Club Top Hat, is playing the Riverdale Terrace, vacated by the Ian MacPherson band, now encooned at the Palais Royale. . . . English-born drummer Howie Reay, is now with Cliff McKay's band at the Club One Two. Howie will be heard on a forthcoming Columbia LP as a member of the Calvin Jackson Quartet.

Helen McNamara

King Bros. refuse BBC-TV spots

The King Brothers have turned down an offer of fortnightly appearances in the BBC's "Six-Five Special" from October 19 until the end of the year.

"As much as we appreciate the invitation, we prefer not to televise too frequently in the same programme and become accepted as a resident act," they told the MM.

"In any case, we can't start on October 19, as the show we are currently appearing in at Southsea, starring David Whitfield, is unexpectedly going on tour.

"When the tour ends, we hope to arrange with the BBC for more staggered appearances in "Six-Five Special," which would give us a greater chance of making an impact."

Sandy Brown back

The Sandy Brown Band was due back in London yesterday (Thursday) after a fortnight's tour of Sweden and Denmark.

DISC 'MUSIC HALL'

A new record shop—"The Music Hall"—opens today (Friday) at Kingston Road, South Wimbledon.

JAZZ

Around Town

THE Birdland Dream band, Maynard Ferguson's big aggregation, bounced back into Birdland this week. The Stan Getz Quartet is on the same bill. . . . Mary Lou Williams and Marian McPartland, two of the swiftest "femme" pianists, are at the Composer. . . . Down at the Village Vanguard, it's Chris Connor playing to capacity every night, much to owner Max Gordon's pleasure. She is backed by Stan Free, piano; Wendell Marshall, bass, and Osie Johnson on drums.

Jazz City guests

NEW YORK'S newest jazz club, Jazz City has lined up Buddy Rich, Gene Krupa, George Shearing, Sarah Vaughan, and tentatively Artie Shaw for engagements.

MECCA FIX THE WINTER BANDS

THE following bands will be playing at Mecca Ballrooms this winter:—Phil Moss (Ritz, Manchester), Ivor Kirchin (Locarno, Sale), Eddie Shaw (Palais, Bolton), Harry Roy (Locarno, Leeds), Derek Sinclair (Locarno, Sheffield), Billy Walker (Casino, Birmingham), Peter Fielding (Astoria, Nottingham), and Andy Currie (Locarno, Bristol).

NEWSBOX . . . by Jerry Dawson

NOTTINGHAM.—Brian Woolley's Jazzmen are to appear at Cook's Ferry Inn on September 22 and at Chislehurst Caves on the 28th. The group appears weekly at four Midland towns—Leicester, Nottingham, Beeston and Loughborough.

WEST RIDING.—Ronnie Aldrich and the Squadronaires will star at Bradford Press Ball at the Windsor Hall on October 30.

TORQUAY.—Sid Phillips, who spent August at the 400 Ballroom, pays a quick return visit on September 13 and 14.

GLASGOW.—Glasgow Rhythm Club opens its winter season tonight (Friday) at Patterson's Music Studios.

MIDLANDS.—Hedley Ward and his Band will be in Saturday residence at the Pavilion Ballroom, Bath, when it reopens on September 28. . . . The Ken Mackintosh Orchestra, Miguelita and her Orchestra Tropicaire, and the Gerry Alvarez Group are to play at Wolverhampton Press Ball on November 1.

The C & C GIG SERIES

Suitable for any combination from

TRIO to FULL ORCHESTRA

- | | |
|----------------------------------|--------------------------------|
| AN APPLE FOR THE TEACHER | I'VE GOT A POCKETFUL OF DREAMS |
| BLUE CHAMPAGNE | LONESOME ROAD |
| BY THE FIRESIDE | LOUISE |
| COULD BE | MEAN TO ME |
| DO NOT BLAME ME | MORE THAN YOU KNOW |
| DON'T SOMETHING | ★MUSIC GOES 'ROUND AND AROUND |
| DREAM LOVER | OCTOBER TWILIGHT |
| DRIFTING AND DREAMING | ONE MORNING IN MAY |
| EASTSIDE OF HEAVEN | ONE TWO BUTTON YOUR SHOE |
| FALLING IN LOVE AGAIN | FENNIES FROM HEAVEN |
| FALLING LEAVES | SO MANY MEMORIES |
| GEORGIA ON MY MIND | ★SUNNY SIDE UP |
| GOODNIGHT SWEETHEART | TAKE THE 'A' TRAIN |
| HOLD ME | THAT'S A PLENTY |
| IF I HAD YOU | TOUCH OF YOUR LIPS |
| I HEAR A RHAPSODY | VERY THOUGHT OF YOU |
| I'M A DREAMER | WHISTLING WALTZ |
| ★I'M BEGINNING TO SEE THE LIGHT | WRAP YOUR TROUBLES IN DREAMS |
| I'M GETTING SENTIMENTAL OVER YOU | |

4/- EACH ORCH. Postage 3d.

★Recent Issues

CAMPBELL, CONNELLY & CO. LTD.
10 DENMARK ST., LONDON, W.C.2. TEMple Bar 1853/5



BUISSON
PARIS
BOEHM SYSTEM CLARINET

- Perfection of bore.
- Beautiful resonant tone.
- Easy response in all registers.
- Tested by one of London's leading teachers and soloists, CHIC MILNE

B-flat, 17 keys, 6 rings, in ebony or ebonite to choice. **25 Gns.**

Also supplied as outfit complete in modern style case, oil, cleaner and 3 reeds. £28 H.P. TERMS AVAILABLE.

Also fine quality Boehm System Flute and Piccolo outfits at popular prices.

Dallas

DALLAS BUILDING
CLIFTON STREET
LONDON • E.C.2

• Your local dealer will be pleased to show you Buisson.

FREE! Fully illustrated leaflet of Buisson Clarinets and Flutes.

Name:

Address:

MM 79/57

Still the Best for Latin-American Tone

NEW EDMUNDO ROS MARACAS

Illustrated List MM/118 of Edmundo Ros Instruments free on application to the makers—
JOHN GREY & SONS (London) LTD.
79-83 Paul Street, London, E.C.2

I'VE GOT TO GET CLOSE TO A BLUES

"YEAH, I feel wonderful about going over to England. The audiences are great over there; real reciprocal. Basie, among others, told me how things are. Truly, it's something to look forward to."

The speaker was Jimmy Rushing, blues singer extraordinary, who was preparing for his British tour when I interviewed him.

The name Basie brought a flood of memories and a few observations. "Basie always has something fine going, because that's the way he is. I like his current band, but somehow the old band had something more valuable—a togetherness, a balance and a feeling for Basie that I don't think the kids in the band have today."

"You know, Basie, Jo, Lester, Walter Page and myself all came up together; I guess that accounts for it. We thought alike along musical lines, starved together, and made the break-through together. That does something to a band."

Why, I asked, did Basie repeat the same material when it is no secret that many fine, comparatively new scores are gathering dust in his library?

Jimmy chuckled and said, "Basie needs a librarian to prod him to do things like I used to in the old days. He's a little lax, but knowing all the same. He knows the people come out to hear the records, the oldies, and he doesn't disappoint them."

● SWEETS

Mellowed, and made all the more discerning by his years of experience, Rushing struck me as a Father looking over the flock.

"You heard the band that supports Sinatra on his records—Nelson Riddle? Sounds like the bands used to. The band can really shout, you know it? ... 'Sweets' (Harry Edison) makes all those dates, and is playing better than ever. ... And Kay Starr, she's got so

Jimmy Rushing

famous American blues singer, starts his first British tour at Sheffield on Saturday. Here he is interviewed by Burt Korall in New York

much soul. She used to come down and hear us all the time in the old days. ..."

Trying to sway the conversation back to the man, himself, took some doing, but when I mentioned influences, Jimmy's friend, altoist Rudy Powell, piped up, humorously. ...

"Jim's biggest influence has been the funky feeling. ... (And in the more serious vein) He knows the blues; what they are; why they exist and where they come from; and that's what makes him 'the Daddy'."

There was a momentary silence while Rushing mulled over Rudy's declaration, and then he, too, spoke with warmth of this subject so close to his heart.

● BESSIE

"As I've said many times in the past, the blues is a reflection of life; of things that happen to a person. I don't like to do a blues until I feel it. I've got to get close to it before I'm able to give something of myself."

"The real blues singers, Bessie and Mamie Smith, showed me the way. Listen to them and you'll hear blues; blues that speak of the world and its people in a realistic, life-like way."

"What blues singers do I like? Well, first off, Joe Turner. I knew him when he was a singing waiter in

Kansas City. I like B. B. King and this youngster Ray Charles. They know what it's all about."

We went on to discuss a current problem in this country; a problem that concerns many jazz writers and critics: the plight of the jazz musician in his forties and fifties for whom there is very little market.

● CAB DRIVERS

"I've been one of the lucky ones. Many of my old friends: trombonist Dan Minor and trumpeter Ed Lewis of the old Basie band; Hilton Jefferson of the old Calloway band; and Harry White and Walter Johnson, arranger and drummer, respectively, for Fletcher Henderson some 20 years ago; all have been forced out of the business for lack of work. There are enough musician-cab drivers in town to get up a couple of swinging bands. ... What to do? I don't know. But something should be done for these fellows who have devoted most of their life to playing, and still play well. ... When a man passes 40, it doesn't mean he's through!"

● ROSIE

Jimmy went on to discuss all the singers he enjoys; the list seemed to include anybody who was anybody.

"Take special care to mention Rosie Clooney, I dig her the most. And Frank, Bing, Ella, Sarah and 'Lady Day,' who is the last word. Do you know that she admired Lester Young so, that she used to play his records over and over to get his phrasing. ... And Joe Williams, a fellow I've known for a long time, who sings both the blues and ballads well."

From singers we proceeded on to instrumentalists, and I asked if he had a definite preference for players of his own era.

● SOME CAT

"No, it really doesn't matter so long as a musician plays well, and with forthrightness. He has to believe in his work. Some of the modern kids kill me, i.e., Brubeck, Peterson. ... There's another fellow, an English musician, who impresses me: Johnny Dankworth. I have his records at home."

"Most of the guys that have been over in Britain tell me that there's a slew of good players to be heard. ... This Lyttelton is some cat, and Heath, too. ... The more I think of it, the more anxious I am to get on the boat."



Count Basie—"he's a little la...," says Rushing, "but knowing all the same."

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

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

Simple! Only two controls. Superb Quality! Frequency response 40-10,000 cycles

Go and try one at your local dealer's NOW

Walter 303

Only 39 gns.



Details from: WALTER INSTRUMENTS LTD., MORDEN, SURREY. Tel: DERwent 4421

The Beat behind Basie



THE FABULOUS SONNY PAYNE takes AUTOCRAT BACK TO AMERICA

WRITE FOR ILLUSTRATED BROCHURE TO: JOHN GREY & SONS LTD., 79-85 PAUL STREET, LONDON, E.C.2

RADIO SHOW AUTOGRAPHS



Parnell postpones Savoy residency

Delay due to TV

VIC FELDMAN TO JOIN RUMSEY

HOLLYWOOD, Wednesday.—British multi-instrumentalist Victor Feldman is to join Howard Rumsey's All-Stars at the Lighthouse here on October 9.

Victor will be featured on piano and vibes. The remainder of the group are Conte Candoli (tpt.), Frank Rosolino (tmb.), Bob Cooper (tr.), Stan Levey (drs.) and Rumsey leading on bass.

Five men aim for professional rank

The Chris Allen Quartet, resident group at the NAAFI Club, Aldershot, may soon turn professional.

Dates for the Quartet, which has just completed a week in Variety, include the Modern Music Club in Gerrard Street, W., on September 10, and a spot in Jack Hylton's new ATV Friday night show, "Music Box."

Personnel is Chris Allen (drs.), Grenville Webb (pno.), Pete Skinner (bass) and Bobby Lambert (voc.).

Back to work

Singer Glenda Gould, who returned recently from a working holiday in Monte Carlo, appeared in ATV's "Face The Mike" show on Sunday.

THERE is an air of mystery about bandleader Jack Parnell's projected residency at London's Savoy Hotel. News of the venture was exclusively revealed in the MELODY MAKER last June.

Jack Parnell told the MM this week that his opening—provisionally set for next month—had been "postponed."

Reason? "I could not possibly fit in the dates with my ATV commitments on 'Saturday Spectacular' and 'Star Time,'" he said.

Parnell added that he hoped to appear with his band at the Savoy later this year "if something could be worked out."

Savoy talks
The Savoy, however, said on Monday that the engagement was "never official."

When pressed, they admitted that negotiations had taken place with the Parnell Band and it was hoped "there would be no postponement."

The matter rested until the Director of Entertainment returned from holiday.

Jazz Couriers make their disc debut

The Jazz Couriers made their recording debut last week with a 12-inch LP for Tempo.

Titles are "The Overland Express," "Royal Ascot," "Plebus," "On A Misty Night," "Cheek to Cheek," "Reunion," "Foggy Day" and "Oh, My!"

The LP will be released in October. The Couriers will appear on BBC-TV's "Six-Five Special" on September 14.

Les Garratt ends 30-year link

Bandleader Les Garratt and businessman Johnny Marks dissolve a 30-year partnership tomorrow (Saturday) when they discontinue nightly dancing at the Textile Hall, Bradford.

An eight-piece band led by Garratt trumpet Derek Harper, directed by vocalist Peter Woods, and including six Garratt sidemen, will appear there each Wednesday, Friday and Saturday, starting on September 11.

VISITORS to this year's Radio Show at Earls Court had more than just television sets and recording equipment to look at.

For many famous recording artists turned up to sign autographs at the stands set up by the disc companies and the BBC.

At the EMI stand (left), trumpet star Eddie Calvert is seen at a busy autographing session. With him is EMI exploitation man Chris Peers.

Another famous personality at Earls Court was American bandleader Ray Anthony. He is seen listening to an old cylinder phonograph at the BBC's Gramophone Library stand.

SUMMONED

JAZZ went to jail yesterday (Thursday) when the Dill Jones Trio opened a series of prison concerts with a visit to Holloway.

Guesting with the trio were Johnny Dankworth and singers Cleo Laine, Arthur Bennett and Bobby Breen.

Bobby Breen group to play at nitery

The Bobby Breen Trio and Lo Don's Group will make weekly appearances at the Dolphin Club, which opens in Streatham High Road today (Friday).

Bobby will be seen singing and dancing this evening in AR-TV's "Cool For Cats" programme.

'Whispering' Roy Fox turns publisher

ROY FOX—the famous bandleader of the 'thirties whose signature tune "Whispering" heralded the music that was known to radio millions—has turned music publisher.

Last week he opened his own music publishing company in offices off Regent Street, W.—and resumed an association with American bandleader and guitarist Teddy Powell that began when both were members of the Abe Lyman Orchestra.

First song

For Roy's first song, "To Belong," is written and published by Powell, who now owns music publishing companies in New York. The number has already been recorded in America by Don Rondo on London Records.

Jazzmen to review on Network 3

PIANIST Dill Jones and guitarist Ken Sykora are to review jazz records—on the BBC's Network Three. First of the programmes is on October 3.

Dill is also to comper "Jazz Club" which returns to the Light Programme on October 8 from 10.40 to 11.15 p.m. every Thursday.

The show, produced by Jimmy Grant, will be a mixture of records, tapes and live jazz.

For their BBC-TV "Jazz Session" on September 13, the Dill Jones Trio will have as guest artists singer Bertice Reading and altoist Joe Harriott.

AND CLEO WILL SING COUPLETS ON THE THIRD

Cleo Laine will be heard singing two couplets from a poem by Christopher Logue in the Third Programme in October.

The Dankworth singing star recorded the programme last week accompanied by drummer Tony Kinsey.

U.S stage boss is on way to London

Irving Strouse, American show business promoter who created Guy Lombardo's famous slogan "The Sweetest Music This Side Of Heaven," arrives in London this Sunday.

Strouse, now president of the Stage and Arena Guild of America, is coming to Britain in an attempt to popularise "theatres in the round." He is an expert on these Elizabethan-style presentations.

Other musical personalities with whom Irving Strouse has been associated include Paul Whiteman, Vincent Lopez and song-writers Rodgers and Hart.

Welsh Band begins Continental tour

Alex Welsh and his Dixielanders open a three-week tour of the Continent with concerts tomorrow (Saturday) and Sunday at Rotterdam and Amsterdam.

The group will be featured on the concerts with two Americans, Bill Coleman (tpt.) and Albert Nicholas (clt.). British blues singer Beryl Bryden and two Dutch groups—the Dutch Swing College Band and the Dixieland Pipers.

Seagoing Trio dock at Chilton Chine

Campers at Chilton Chine Holiday Camp, Brighton, Isle of Wight, are being entertained by a seafaring trio spending a summer ashore.

Bolton drummer-leader Stanley Littlewood was on the "Oronsay," Ralph Greenwell (sax, vln.) on the "Queen Elizabeth" and Jack Smith (pno.) with the Orient Line.

TV 'SPECIAL' STARS

The Ted Heath Band, Larry Adler, Eve Boswell, Patti Lewis, Dennis Lotis and trumpeter Murray Campbell star in BBC-TV's "Six-Five Special" on September 21.

ROYAL ALBERT HALL—THIS SUNDAY, SEPT. 8th, at 2 p.m.

Top 20 Disc Stars Concert

FEATURING THIS GIGANTIC ARRAY OF DISC PERSONALITIES:

LONNIE DONEGAN and his Skiffle Group	* RUSS HAMILTON (First London Concert Appearance)	* THE KING BROTHERS
TERRY DENE and his Dene Aces	* "Skiffle Queen's" Solo Debut NANCY WHISKEY	* BOB CORT Skiffle Group
TV VOCAL PERSONALITY GLEN MASON	* Introducing the JOHN BARRY SEVEN	* PATTI LEWIS (Farewell personal appearance)

Comperes: **JOHN FRASER & KEITH FORDYCE**
(Famous ABC Screen Star)

● ALL THESE EXCITING STARS AT ONE GREAT SHOW!

Reserved Seats: 15/-, 12/6, 10/6, 8/- and 6/- or (Gallery Standing Tickets) 3/6

Obtainable from Royal Albert Hall (KEN. 8212); All leading Theatre ticket Agencies—or

PAY AT DOORS ON DAY OF CONCERT

VOGUE THE GREATEST JAZZ CATALOGUE IN THE WORLD

VOGUE JAZZ LP'S HIT THE TOP SELLERS

1. CHICO HAMILTON
Vol. II in HI-FI
LAE 12045

2. CHICO HAMILTON
Vol. I
LAE 12039

3. JAZZ AT OBERLIN
(DAVE BRUBECK QUARTET)
LAE 12048

—Only released One Week

THE BIGGEST SELLING JAZZ LP'S ARE ON VOGUE

VOGUE Records Ltd., 113 Fulham Road, S.W.3
Telephone: KNightsbridge 4256

SKIFFLE

THE first songs to become popular among the young skiffers were the American Negro prison songs. There they showed fine taste, because these are the best and most powerful of our folk songs.

At first it seemed very strange to me to hear these songs, which I had recorded from convicts in the prisons of the South, coming out of the mouths of young men who had suffered, comparatively speaking, so little.

But I soon realised that these young people felt themselves to be in a prison—composed of class-and-caste lines, the shrinking British Empire, the dull job, the lack of money—things like these. They were shouting at these prison walls, like so many Joshuas at the walls of Jericho.

Healthy sign

Now it is noticeable that the skiffers are beginning to show interest in other songs than jailhouse ditties and bad man ballads.

They have begun to make a world for themselves, in which other emotions than anger and rebellion can live—though their anger is very understandable and their rebellion is a healthy sign.

Most important, they are



'Skiffers are beginning to show interest in other songs than jailhouse ditties.'

Where is it going?

ALAN LOMAX

American authority on folk music, concludes his two-part survey

learning to make their own music.

I have the greatest confidence in the world that their mastery of their instruments will increase, that they will get tired after a while of their monotonous two-beat imitation of Negro rhythm and that, in looking around, they will discover the song-tradition of Great Britain. This tradition, in melodic terms, is probably the richest in Western Europe.

Home-grown

Then they will produce something a bit more home-grown. To my mind, the skiffers have already considerably Anglicised our American versions of British songs. And I suspect that this process will go on, and that soon more regional British songs will be skiffled.

Then, the people of this island may—with the stimulus of skiffle music—go on to create their own national amalgam of regional folk-song styles.

Meantime the skiffers are learning to play and sing together, and they are establishing a nation-wide

audience for what is to come—and this is more than Cecil Sharp, Vaughan Williams and the British school system have been able to do.

Practice

In these early stages the noise is sometimes pretty awful, and the endless repetition of flattened-out tunes can be frightening. A lot of people cannot stand it. I'll admit I can listen only so long myself.

But I will say this: many of the groups, after a year or two or even less than that, are playing as well as the first of our hill-billy bands and Negro country orchestras used to do.

All they need is practice—and they are practising, mostly in public! There is no reason why anyone who doesn't enjoy listening to these rehearsals in public should stay. The kids who do stay are all watching and learning and planning to buy guitars.

Danger

The principal danger, I am sure, is that the skiffers will learn too much too fast. If they take over a lot of sophisticated chord-progressions from the jazz boys, they'll be lost.

They must find their own way, and inevitably they will stumble on to the right road, if they remain sincere in their wish to sing good, hard-hitting songs.

Endless

An endless supply of material is available in the recordings of their hill-billy and Negro friends overseas. A much more important source, I believe, is the wonderful traditional playing and singing that still live in out-of-the-way places in the British Isles.



'But I soon realised that these young people felt themselves to be in a prison—composed of class-and-caste lines, the shrinking British Empire, the dull job, the lack of money'



Humph says—

STEVE RACE chides me—rather in the manner of the Archbishop of Canterbury dealing with Lord Altrincham—for being unfair to the BBC sound-mixers.

SOUND? THEY DON'T CARE

Of course I overstated my case. Sweet reasonableness is no way to penetrate the thick outer skin of an established institution like the BBC. When I said that there is no evidence that anyone in the BBC cares about bad balance, I wasn't thinking about the sound-mixers on the studio floor.

Never was there a more hard-working, patient and zealous body of men. But anyone who has seen them in action can observe, with the naked eye, that they are harassed, hampered and frustrated—by insufficient rehearsal time, by shortage of equipment, by overwork, by the absence of "sound-consciousness" on the part of those on the visual side.

Higher level

Somewhere, on a higher level, there are people who can remedy this. And when I said "nobody cares," I was aiming blindly at them. Steve cites the meeting to which I was invited after my piece appeared as evidence that they care. But what about? Bad balance or critical articles?

My meeting was principally with Mr. Glyn Alkin, Senior Sound Supervisor, BBC. Mr. Alkin put forward the sound-mixers' case. I will try to summarise the main points of the talk.

Biggest enemy to satisfactory sound seems to be the inadequacy of many commercial

speakers. What goes in as a rousing, full-blooded sound often comes out, with the volume control in the average soft position, as a meek, muffled dribble.

I suggested that there should always be a remote microphone above the studio to give a three-dimensional "big" sound to a jazz band. Mr. Alkin said that this is always done where possible—but it seems that shortage of mike channels or producer's orders sometimes intervenes.

It appears, too, that it is BBC policy to balance for the best possible reproduction—i.e., the hi-fi equipment. This seems a dubious policy to me, since 90 per cent. of the receivers are average sets.

Almost all the other points made on behalf of the sound men were to do with their difficulties. And here, of course, all my suggestions received the same reply: "We should love to do that, but..." Always it was a matter of expense, manpower, etc., etc.

And here's where, taking everything into account, I come back to my original point. The BBC-TV and ITV, for that matter—have only one job to do, and that is to broadcast television shows. When they say "We haven't enough money, enough staff, enough equipment to make the sound as good as we would like," they imply that there are more important calls upon these facilities.

And as long as this position remains, how can anyone seriously say that they care?

'I'll admit I can listen only so long myself'

Even on "Island in the Sun"

You'll favour the American flavour of ASTORIAS

20 for 3/10

ASTORIAS AMERICAN BLEND CIGARETTES

Fabulous Performer! DISTLER BATTERY SHAVER

Town n' Country

Look smooth—on stage and off. Well-groomed. Just shaved. How? Get precision-made DISTLER. Gives the closest, cleanest, quietest electric shaves of your life—without the problem of points, plugs and mains. Use it any time, anywhere, before and after the show. Fabulous!

Look at DISTLER'S star points

- ★ Designed and precision-built as a battery dry shaver. Not an adaptation.
- ★ Batteries last up to three months. Trouble-free and cheap to run. Powered by 3 standard 1½ volt torch cells.
- ★ Light. Quiet. Easy to pack. Easy to clean.
- ★ Rotary action gives closest, smoothest shaves—cuts bristles at the angle at which they grow.

£5-15-6 (Tax Paid) (Last Batteries)

SEND FOR FREE LEAFLET TO-DAY

For full details about the new DISTLER Battery Shaver—post this coupon to-day for full-colour leaflet.

Name.....

Address.....

To DISTLER LTD. (Dept. M.M.) 5 CONDUIT STREET, LONDON, W.1

(One of the Ewart Holdings Group of Companies)

DELANEY SPECTACULAR DUE IN LONDON

Dates with the Stars

Week commencing September 8

BILLIE ANTHONY
Week: Hippodrome, Bristol

WINIFRED ATWELL
Season: Hippodrome, Brighton

KENNY BAKER
Season: Central Pier, Blackpool

EVA BOSWELL
Sunday: Opera House, Blackpool

MAX BYGRAVES
Season: Palladium, W.

RONNIE CARROLL
Sunday: Palace Theatre, Blackpool

JIM DALE
Sunday: Palace Theatre, Reading

JILL DAY
Season: Hippodrome, Blackpool

TERRY DENE
Week: Hippodrome, Derby

ROBERT EARL
Week: Astor Club, W.

FRASER HAYES FOUR
Week: Hippodrome, Manchester

FOUR JONES BOYS
Season: North Pier, Blackpool

MORTON FRASERS HARMONICA GANG
Season: North Pier, Blackpool

NAT GONELLA
Week: Empire, Edinburgh

THE GOOPERS
Season: Palladium, W.

CHARLIE GRACIE
Week: Palace, Manchester

KAREN GREER
Season: Winter Gardens, Blackpool

RONNIE HILTON
Sunday: Opera House, Blackpool

LES HOBEAUX SKIFFE GROUP
Week: Hippodrome, Derby

OLGA JAMES
Season: Pavilion, Bournemouth

KENTONES
Week: Empire, Sheffield

KING BROTHERS
Season: King's, Southsea

KORDITES
Sunday: Palace Theatre, Blackpool

FREDY MARSHALL
Week: Palace, Manchester

CHAS. McDEVITT SKIFFE GROUP
Thursday: The Skiffe Cellar, W.
Saturday: New Ballroom, Guildford

RUBY MURRAY
Season: North Pier, Blackpool

DONALD PEERS
Week: Empire, Sheffield

JOAN REGAN
Season: Palladium, W.

JOAN SAVAGE
Season: Winter Gardens, Blackpool

ANNE SHELTON
Season: Queens, Blackpool

TANNER SISTERS
Season: Palace, Blackpool

THREE DEUCES
Season: Central Pier, Blackpool

THREE KAYE SISTERS
Season: Palladium, W.

THREE MONARCHS
Season: Prince of Wales, W.

MEI TORRE
Week: Empire, Edinburgh

DICKIE VALENTINE
Week: Hippodrome, Birmingham

HEDLEY WARD TRIO
Season: Pavilion, Bournemouth

DAVID WHITFIELD
Season: King's, Southsea

YANA
Sunday: Floral Hall, Scarborough

Her lucky month



September has started well for singer Pauline Shepherd. For this week she signed a recording contract with the giant EMI concern and on Monday last started in the BBC's "Midday Music Hall." In two weeks' time she celebrates her 19th birthday.

NEW DATES FOR RITA WILLIAMS

Singer Rita Williams starts three new radio and television programmes this month.

On Tuesday she was featured in the Billy Cotton Band Show, when it returned to BBC-TV.

On Radio Luxembourg, Rita starts a weekly programme tonight (Friday) and begins her third series of "Beat The Band," with Tommy Trinder, on September 26.

Cheaper dancing

Dancing prices have been cut at Brighton's Regent Ballroom. Admission has been dropped by 1s. on Saturdays and 6d. the rest of the week.

ERIC DELANEY is to stage his own spectacular stage show for the first time in London. He has been signed by Moss Empires to present the show at Finsbury Park Empire for the week commencing November 25.

Apart from being featured with his band, Eric will produce and direct the entire show. He may use some of the £5,000 worth of props which he had made last year when he presented shows at Sunderland, Glasgow, Liverpool and Cardiff.

Battleship

These include a 16-ft. high elephant for a jungle scene and a battleship, complete with guns that fire, which he used for "Hornpipe Boogie."

For the previous shows, Eric and the band took the stage for the second half of the programme. At Finsbury Park the band will be featured in the opening scene and throughout the revue.

New series

From September 30, the band will be heard every Monday with the Keynotes and Johnnie Gray in a 13-week BBC Light Programme series.

The Delaney Band is to record its first six transcriptions for the BBC Overseas Service.

MILLS-CRANZ DEAL

Mills Music is now handling the Messrs. Cranz and Company catalogue.

SONNY MORRIS TO FORM OWN TRAD BAND

TRUMPET-PLAYER Sonny Morris has left Terry Lightfoot's Jazzmen to form his own trad jazz band.

Sonny joined Lightfoot twelve months ago, after leading the Crane River Jazz Band for two years.

Line-up of his band will be completed by Martin Boorman (banjo), Pete Dyer (tmb.), Neil Millett (clt.), Vic Barton (bass) and Roy Webber (drs.).

It will play countrywide one-night stands and will be resident on Mondays at Kingsbury Jazz Club and on Thursdays at Kingston Jazz Club.

His successor will be Colin Smith, a founder-member of the Lightfoot Jazzmen.

One of the Fraser Gang going to U.S

Soloist with Morton Fraser's Harmonica Gang, Henry Samuels is off to try his luck in America in November.

He leaves the group at the end of its current season in Bernard Delfont's "Show Time" at Blackpool's North Pier.

No replacement has yet been fixed.

After Blackpool the Gang goes to the Olympia, Paris, for two weeks on the same bill as Frankie Laine.

Busy Saturday for the 2.19 Skiffers

The 2.19 Skiffe Group made its radio and TV debut last week-end.

The group appeared in the Light Programme's "Saturday Skiffe Club" in the morning and in the evening in ATV's "Saturday Spectacular."

JOHN PHIPPS JOINS AVON CITIES BAND

Bassist John Phipps has joined the Avon Cities Jazz Band, succeeding Malcolm Wright.

The band reopens its own jazz club for the eighth winter season at St. Michael's Hall, Bristol, on September 3.

British discs by Jimmy Rushing

DUE in London today (Friday), former Count Basie singer Jimmy Rushing will probably sign to record 12 titles during his three-week British tour which opens at Sheffield tomorrow.

Negotiations are under way for Denis Preston to record the tracks for release in Britain on Parlophone and in the States on Columbia.

Four with Humph

Plans are for Rushing to record four tracks with the Humphrey Lyttelton Band—which will be touring with him—four with Johnny Dankworth pianist Dave Lee and four with a major big band—possibly Dankworth.

Rushing himself asked to record with Dave Lee after hearing him on discs which Preston took with him on his recent trip to New York.

PASSED BY BBC

The Pat Hawes Band has passed its BBC audition.

Names make News

ANITA LOUISE, singer with the Basil Kirchin Orchestra, started a week on ATV's daily programme "Lunch Box" on Monday.

She made her recording debut last month when she waxed "Robert E. Lee" for Parlophone.

Guitarist **PETE KORRISON** has rejoined Dickie Bishop's Skiffe Group after spending six months in the States.

Belfast baritone-singer **BILLY McORMACK** is to emigrate to Australia.

IRIS VILLIERS, 28-year-old concert singer who switched to pop vocals, has been signed by Columbia following her appearance in BBC-TV's "Beauty Box" last month.

Drummer-leader **CHRIS ALLEN** made his Variety debut this week when he appeared at the Hippodrome, Aldershot, with a new vocal-instrumental quartet.

MILES DAVIS opens on October 15 for a season at the Club St. Germain, Paris, opposite a group led by J. J. Johnson.

Tenorist-arranger **JACK DAWKES** is to leave Felix King's Colony Restaurant Band in two weeks. He will be replaced by Cliff Stonely.

Trumpetist **JOHNNY MORTON** and pianist **GRAHAM PATTERSON** have joined Mike Peters' Stompers.

Altoist **JOHN R. T. DAVIS** has joined the Acker Blik Paramount Jazz Band.

Driving an Abart-Fiat in

the British Automobile Racing Club's fixture at Goodwood last Saturday, arranger-conductor **ROLAND SHAW** gained first place in the Saloon Car Production Race. It was Roland's first attempt at motor racing.

Altoist **WALLY WHITFIELD** is depping for Derek Cubitt with Bert Murray's Orchestra, at Wisbech (Cams). Cubitt is in hospital with two broken legs following a car accident.

Singer **MAXINE DANIELS** starts a week on the BBC-TV's "Tonight" programme on Monday.

Singer **STEPHANIE VOSS** appears on Sunday in ATV's "Face The Mike" show.

Bassist **BILL SUTCLIFFE** is joining the Basil Kirchin Band. He replaces Peter McGurk, who has signed for the new Cyril Stapleton Show Band.

Lined up for BBC-TV's "6.5 Special" on September 14 is American singer **JIMMY RUSHING**. Also on the programme will be the Humphrey Lyttelton Band, the Ken Mackintosh Orchestra, Bob Cort's Skiffe Group and the Jazz Couriers.

BOB MILLER, resident at Streatham Locarno, has Light Programme airings with his band on September 12, 19 and 26.

TOMMY STEELE DENIES BAN

TOMMY STEELE has denied a local report that he will not play Brighton again because the audiences were "hooligans." His personal manager John Kennedy told the MM: "It is nonsense. We hope to return some time next year."

GEOFF BURROWS (tr.vln.) will lead the resident quintet at the Puck Fair Club which opens at Carlton Vale, Malda Vale, tomorrow (Saturday).

Singer **PATTI LEWIS** starts a week on Monday in ATV's daily programme "Lunch Box."

DENE ACES WILL START CONCERT SEASON

TERRY DENE with his Dene Aces and Ronnie Aldrich and the Squadronaires, open the Sunday concert season at the De Montfort Hall, Leicester, this Sunday.

They are followed by Russ Hamilton with Frank Weir and his Orchestra (15th); Charlie Gracie with Ted Heath and his Music (22nd); and Johnny Duncan and his Blue Grass Boys, the Dickie Bishop Skiffe Group, Terry Lightfoot and his Jazzmen, and the Dill Jones Trio on September 29.

Changes at Aberdeen in Les Thorpe Band

Les Thorpe, resident at the Beach Ballroom, Aberdeen, for the past eight years, loses two of his band this week-end.

Pianist Eric Gross leaves to take up a six-month group contract in French New Caledonia and later he and his wife hope to settle in Australia. Brian Firth (tpt.) leaves to join the New Ivor Kirchin Band at Sale Locarno, Manchester.

Newcomers to the Thorpe band are 19-year-old singer Moira Cowie and drummer Ron Stevenson, back with the band after National Service.



Is your
RECORD COLLECTION worth 63?

Whether you collect rock 'n' roll, skiffle, calypso or grand opera—do your records sound the same today as when you bought them?

Have you changed the needle lately?

A slightly worn needle will ruin a perfect disc. Hear the difference in tonal quality by fitting a new

B.M.B. Sapphire NEEDLE

Price from 6/3d. each.

Obtainable for all types of record players. Radio and music shops stock them, but if in difficulty, write direct to—

B.M.B. (Sales) Ltd
HIGH STREET, CRAWLEY, SUSSEX





MAURICE BURMAN ON RADIO

RADIO audiences are diminishing. The average figure for June, '56, was 4.6 million. In June, '57, it had dropped to 4.2 million—a drop of almost half a million listeners. But when the Light Programme puts on "Two Way Family Favourites" the audience jumps to 11½ millions and to 8½ for Billy Cotton. No other programme, including the Archers and the Dales, approach these figures. Bear these important facts in mind—I shall come back to them in a moment.

The figures above were given by H. Rooney Pelletier, Controller Programme Planning (Sound), at a recent Press conference.

In a quite formidable and brilliant speech—so confident that even the ranks of Tuscani, in the shape of the astute Fleet Street journalists could scarce forbear to cheer—Rooney's main points, so far as we are concerned, were that a sound drop was inevitable because of TV, radio was still extremely important, buyers of radio sets had increased by 19 per cent., and that the Home and Light between them would cater for everybody.

"Times are changing," he said, "and the BBC is keeping up with them." But referring to Family Favourites and its 11½ million listeners, he pointed out that any broadcasting company which wanted listeners could simply give them this type of programme all day and its problem would be solved.

Contradiction

The BBC did not want listeners on those terms, it had to cater for everybody.

Now this is where, to my mind at any rate, a contradiction arises. Nobody is suggesting that the BBC gives us nothing but Family Favourites, but when they do there is a large leap of millions.

So isn't it logical to suggest there should be more FF type programmes than, say, the Archers and Dales? Not all day—but just more.

And I mean more than other programmes, nowhere near as popular yet, which get more air time.

Whichever way one looks at it, DJ and record programmes of pops, dance music and jazz are gaining enormously in popularity. This, apparently, the BBC is unable to face quite fully.

If it is a question of "needle time"—a condition where the BBC can't play more than 22 hours per week of records—then the position should be reviewed with the Phonographic Performance, Ltd.

But there is something else. The BBC (sound) maintain that the great drop in listeners is

caused entirely by TV. I don't think so, for I believe that some part of that drop, never mind what proportion, is caused by listeners—particularly the younger ones—and remember the Light Programme is supposed to be a young people's service—are tuning in in great numbers to the "Voice of America" and AFN.

Jazz, pops

These programmes feature practically all the time jazz, pops and dance music. Take a look at "Jazz on the Air," below, and you will find that VOA is on every day for hours



Many of the BBC's younger listeners are switching to the American Forces Network to hear artists like Nat Cole

Jackson, Crosby, Billy May and Nat Cole. And that's just a quick look over the programme. We are, as Rooney says, living in changing times. Well, that is the direction the change is taking. And the way to get new listeners and keep them is to give them more of what they want. They are showing very plainly what they want via Family Favourites. Well, give it to them—not all day but just MORE.

JAZZ ON THE AIR by F. W. Street

(Times: BST/CET)
SATURDAY, SEPTEMBER 7:
 10.9-10.30 a.m. DL: Skiffle Club.
 12.30-1.0 p.m. A 1: King Oliver, Hawkins, Jonah Jones, Raney, MJO.
 12.45-1.15 DE: Jazz Band Ball.
 1.0-1.15 A 1 2: Cleophus Robinson, Marie Knight.
 2.45-3.45 Z: (1) Champs-Elysees Jazz. (2) For Trads.
 4.15-4.45 B: Bessie Smith, by Pan-assie.
 5.15-5.45 Z: Swing Serenade.
 8.0-10.0 T: (1) Popular. (2) Withur de P. Albam, Strayhorn, B.G. and Charlie Christian, Herman, Scobey, Brookmeyer, etc.
 9.0-9.25 J: Basin Street Jazz.
 9.30 W: Jamboree Jazz Time.
 10.0-10.30 J: Hollywood Music.
 10.10-10.55 P 1: Jazz Party.
 10.30-11.0 W: Remembering Glenn Miller.
 10.40-12.0; 12.10-2.0 a.m. 1: Rhythm.
 11.0-1.0 T: Repeat of 8.0 p.m.
 11.5-12.0 P 2: Goodman at Carnegie.
 11.5-12.0 J: America's Pop Music.
 11.10-11.30 Y: Jazz 1957.

12.5-1.0 J: D-J Shows.
 12.30 (app.)-1.0 Q: S-F.
 1.0-2.0 E-Q: Saturday Night Club.
 2.5-3.0 H-Q: Hollywood—New York.

SUNDAY, SEPTEMBER 8:
 8.0-10.0 p.m. T: (1) James, M. Artoris, Elgart, Heywood, etc. (2) Hines' Orch., Newborn, Lawson, Haggart, Chuck Wayne, Garner, Wild Bill, Bechet, Spanier, etc.
 10.0-11.55 S: For Jazz Fans.
 11.0-11.55 P 1: Jazz For Sunday Night.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.

9.45-10.0 W: Dixie Disc Time.
 10.0-10.30 J: Instrumental Mood.
 10.10-11.0 S: For Jazz Fans.
 10.15-11.0 M: Jazz Club.
 10.20-11.0 I: Disc Review.
 10.45-11.0 J: B for Blues.
 11.0-12.0 P: Europe's Jazz Discs.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.
 11.55-12.0 H 1: Ella and Sarah.

FRIDAY, SEPTEMBER 13:
 4.0-4.30 p.m. I: Jack T.
 5.0-5.30 K: Jazz Session.
 5.20-5.50 L: Jazz.
 7.30-8.0 R: Piano Rhythms.
 8.0-10.0 T: (1) Stapleton, Sinatra, T.D. May, Anthony, Shearing, Garner, etc. (2) Louis, Tristano MJO, Hi-Lo's, Kenton, "Gigantic Blues."
 10.0-10.25 J: Mostly Dixie.
 10.10-11.0 S: For Jazz Fans.
 10.20-11.0 Q: German Jazz Festival.
 10.25-11.0 H 2: Ella and Sarah (R).
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.

KEY TO STATIONS
 A: RTP Paris-Inter: 1—1870m, 48.39m, 2—193m.

B: RTP Parisien: 280m, 218m, 318m, 359m, 445m, 498m.
 D: PSC: E-464m, 30, 25, 19m bands. L-1500m, 247m.
 E: NDR/WDR: 309m, 189m, 49.38m.
 F: Belgian Radio: 1—484m 3—267m.
 H: RIAS Berlin: 1—303m, 2—497m, 49.94m.
 I: SWF Baden-Baden: 295m, 363m, 196m, 41.29m.
 J: APN: 344m, 271m, 547m.
 K: SBC Stockholm: 1571m, 255m, 245m, 306m, 506m, 49.46m.
 L: NR Oslo: 1376m, 337m, 228m, 477m.
 M: Copenhagen: 1224m, 283m, 210m.
 O: BR Munich: 375m, 187m, 48.7m.
 P: SDR Stuttgart: 522m, 49.75m.
 Q: HR Frankfurt: 506m.
 R: RAI Rome: 355m, 290m, 269m, 41.81m.
 S: Europe 1: 1647m.
 T: VOA Washington: 41, 31, 19m bands, 14.0-1.0 a.m. Programme (2) only: 1734m.
 W: Luxembourg: 298m, 49.26m.
 Y: SBC Lugano: 568.6m.
 Z: SBC Geneva/Lausanne: 393m, 31m band.

NORTHERN HOME SERVICE
 Peter Leigh and his Orchestra
 6.30 p.m. 28/5/57

THE Olympic Ballroom, Scarborough, is where this airing came from. It makes a change to hear bands in their own particular environment rather than in a studio. There was a good atmosphere and a general air of enthusiasm. Unfortunately there was also some radio interference. But even so, Peter could try for more interesting arrangements, and with them a modern slant. Most interesting player for me was the pianist.



Berg Larsen

75 80 85 90

50

111

65 7

but using Cl

designed the LAY...
 TIP OPENING...
 TONE CHAMBER...

FOR YOU
 Ask your dealer... he knows!
 STAINLESS STEEL or EBONITE

Trade Distributors:
 ROSE, MORRIS & CO. LTD.,
 79/85 Paul Street, London, E.C.2

TUESDAY, SEPTEMBER 10:
 5.15-5.30 p.m. K: Jazz.
 6.0-6.15 J: Buddy Weed.
 8.0-10.0 T: (1) Lyrics by Johnny Mercer. (2) Walter, Ellington, Mezz, Spanier, Bechet, Carl Perkins, Ghet Baker.
 9.20-9.45 H 2: German Jazz Festival.
 10.10-11.0 S: For Jazz Fans.
 10.15-10.45 B-205m: The Real Jazz.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.
 11.5-1.0 J: D-J Shows (nightly).

WEDNESDAY, SEPTEMBER 11:
 6.30-6.55 p.m. P 1: Modern Jazz '57.
 8.0-10.0 T: (1) J. Dorsey, Shaw, James, Heywood. (2) Moss Allison, Randy Brooks, B.G.S. 30 Minutes with Miles Davis.
 9.30-10.30 P 2: Jazz for Everyone.
 10.10-11.0 S: For Jazz Fans.
 10.20-11.15 O: German Jazz Festival.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.
 12.10-1.0 I: M. Ferguson's Dream Band, Joe Mooney, Giuffre Trio.

THURSDAY, SEPTEMBER 12:
 8.0-10.0 p.m. T: (1) Les Brown, Jack T. Louis, Herman, T.D. Garner, Dankworth, etc. (2) Jazz Accordion by Shearing, Billy Taylor, Oscar Moore, Monk, Blakey, McHargue, etc.

EDGWARE DRUMS

now available in

5

exciting finishes!

FROM **£69.0.0**

CRYSTAL FLASH
 WHITE PEARL
 BLACK PEARL
 WHITE CELLULOSE
 and BLUE ELEGANCE

Here's the finest QUALITY for PRICE Drumkit of Today!

SEND THIS COUPON NOW!

Please send me details of "EDGWARE" Drums

Name.....
 Address.....

BOOSEY & HAWKES LTD.
 FREDERICK CLOSE, STANHOPE PLACE, LONDON, W.2. TEL.: PAD. 3091

Prisoner in the pit



Steve
Race

'My favourite pit story concerns the pianist at a Shaftesbury Avenue theatre who fell in love with the show'

A WEEK or two ago a lady wrote to one of the papers describing her visit to a musical show in London. "I sat in a side box," she wrote, "right on top of the orchestra pit.

"The pianist (who played from memory) first read a sheaf of letters—I hope they were fan mail. Then he read and occasionally pencil-marked a music-score. He couldn't see what was happening on the stage and rarely appeared to look at the conductor, but every so often he carefully put down his papers and joined his fellow musicians, trilling a passage on the piano with exceptional skill and charm.

▶ FASCINATING

"I enjoyed his fascinating performance so much that I cannot now remember the name of the play, which, in any case, I could hardly see."

So wrote Mrs. Spurr, of Hampstead, in the 20/8/57 *News Chronicle*. Her experience rings a bell in the mind of anyone who has watched a long-run pit orchestra in action.

Some of the best-known musicians' stories concern pit life. There was the pit conductor who nodded off to sleep during a long stretch of dialogue. As the cue for music approached, the lead violinist decided that he ought to wake his boss, so he prodded him gently with his violin bow. Waking with a start, the conductor shot a panic-stricken glance at the stage, brought his right arm down, and started the band—half a dozen lines too soon. "What did you do that for?" he whispered angrily, as he sat down. "I wasn't asleep!"

The same conductor had a habit of crawling along the parapet on the inside of the pit rail, giving whispered instructions to his men. Since the players kept mutes, mouthpiece caps and other bric-a-brac on the parapet, his progress was always attended by a certain amount of noise. What's more, the front row customers often found their view obstructed.

▶ DIRTY LOOK

One night a gentleman in the front row, having twisted his neck in all directions for some minutes, decided he had had enough. "Sit down!" he hissed. The bandleader gave him a dirty look and continued handing out broadcast dates to the sax section.

"Sit down!" hissed the front row gent once again. "I paid a pound for this seat, and I want to see the show."

The bandleader was annoyed. With great deliberation he stood up, took out his wallet, and tossed a pound note into the aisle in front of the irritated customer. The front row gent affected not to notice.

So there the pound note lay for the rest of Act I. And there the story ends. . . . Unless you count the undignified scrimmage which took place the instant the curtain came down, when the conductor and the customer battled for the possession of that pound note. (The customer won.)

My favourite pit story (also true) concerns the pit pianist at a Shaftesbury Avenue theatre who fell in love with the show.

▶ TINY TEAR

For the six-week pre-London tour his eyes were riveted on the stage. He revelled in every word of that frankly sentimental play. When the heroine was happy, he laughed merrily. When she was unhappy, a tiny tear started at the corner of his eye, and rolled down his cheek. When the Bad Man made his entrance, he started in alarm.

As you can imagine, this kept the rest of the orchestra

Conflicting

No lack of variety here. And the other labels are away again full blast after a brief summer slow-down. At the rate they've been going, it looked as though the supply of jazz past and present must soon dry up. But clearly it is far from exhausted yet.

The Duke's recorded "fantasy," which has stirred up all kinds of conflicting opinions already, is reviewed by Stanley Dance on page 17. On September 5, we hear, Duke and his men gave the first live performance of "Drum."

Ella

It took place at the final 1957 jazz concert of the Shakespearean Festival at Stratford, Ontario, and singers Joya Sherrill, Margaret Tynes and Ozzie Bailey (featured on the record) journeyed to Stratford for the concert.

Further to Duke: Ella Fitzgerald has just finished cutting the "Duke Ellington Song Book" for Granz's Verve label—accompanied by the Ellington band.

Rave reviews

From Helen McNamara in Toronto comes excellent news of Lady Day, whose highly interesting book looks like being the only one that won't come out here.

Writes Helen: "Capacity crowds are filling the Town Tavern for Billie Holiday, following rave reviews for her appearance at the Stratford Music Festival."

"She's in fine voice, and gets excellent accompaniment from pianist Mal Waldron, plus local musicians drummer Archie Alleyne and bassist Ernie Osadchuck."

"Waldron, a pianist and arranger of note, expects to make a Prestige Album in the near future with a group including Gigi Gryce (alto) and Idrees Sulleman (tp.)."

There is news, too, of Big Bill Broonzy. He is in Billings Hospital, Chicago, recovering from an operation. According to "Down Beat," Bill's life story has lately been taped by Cleveland disc jockey Bill Randle.

Broonzy would like to hear from his friends, it seems. They should write to him at 4706 S. Parkway, Chicago.

Welcome "Little Jimmy"

A WELCOME sight in London today will be the ample figure of "Little Jimmy" Rushing, here on his first visit. To us, at any rate, Rushing was the first of the blues singers with a band. His vocals with Bennie Moten and Count Basie helped to make the blues idiom understood.

Via such records as "Good Morning Blues," "Boogie Woogie" and "Sent For You Yesterday," he contributed handsomely to the international popularity of blues.

Hey-day

In his first hey-day he made a powerful impression on jazz collectors. Then his reputation declined as little was heard of his voice in this country for several years.

With the release of "Jimmy Rushing Sings The Blues," late in 1955, Rushing's name was swiftly re-established here.

This LP, and the "Jimmy Rushing Showcase" which followed it this year on Vanguard, gave evidence of a bigger emotional range than the singer had shown on Basie's records.

The lately-released Philips "Jazz Odyssey" indicates the kind of songs we shall hear when Rushing takes the stage with Humphrey Lyttelton's

COLLECTORS' CORNER

edited by Max Jones and Sinclair Traill

band tomorrow and thereafter for three weeks.

To complete the picture, so far as recent issues go, you can hear four songs by Rushing on Parlophone GEP8597 and one on Buck Clayton's "All The Cats Join In" (Philips). Some of his Basie titles were reissued on Columbia and Brunswick EP and LP during 1953, 1954 and 1955.

Seven LPs

In addition to all these, Philips announce another Rushing-Clayton collaboration on their September lists. The title is "Cat Meets Chick." Is it not agreeable to see so much activity centred for once around an estimable blues singer instead of some over-publicised and under-talented gimmick vocalist?

The new Rushing Philips is



Built for sensitive musical ears!

Built by people with musical "know-how" this new Selmer tape recorder incorporates all the features a musician wants. The multi-purpose unit can be used with record player or as an amplifier for vocals or instruments in addition to high quality tape reproduction. Speech or music can be mixed at will and each input has independent volume control for accurate balance. Automatic push-button track control without removing the spools. Three speed tape deck—3¼, 7½ and 15 ins. per second.

64 guineas

Complete with microphone. Leaflet T.R.4 from:

Selmer
114 Charing Cross Rd., London W.C.2



WE MUST GO BY RECORDS

HUMPHREY LYTTELTON (24/8/57) slams critics for judging jazzmanship from records.

I can only conclude that Mr. Lyttelton needed a journalistic subject rather badly—and chose a pretty enfeebled one. For if critics had by-passed the recorded work of jazzmen down the last three decades, the readers of the MM would never have read a line until recently about Bechet, Lewis, Condon, Kenton, Hampton, Basie and Mulligan—and not even the ghost of a line about Spanier, Teagarden, Brubeck, Parker, Gillespie, et al.

The hard reality is that the major work of jazz has had to be judged from records. As to discs being a "frivolity," this is frankly nonsensical.—Douglas Enever, "Empire News," Kemsley House, Manchester.

Swinging Couriers

IT has been my pleasure recently to hear the Jazz Couriers—in my opinion the best combination on the contemporary British jazz scene.

Obviously inspired by the American group, the Jazz Messengers, the Couriers are far from being a carbon copy, even allowing for the difference in their front lines.

Nothing gave me more pleasure than the swinging drumming of Bill Eyden, manfully supported by bass and piano. For far too long now, drumming has been the "Achilles heel" of home-grown jazz. Bill Eyden is the crystallisation of the beautiful but overpowering Tony Crombie and the subtle but rather mechanical Tony Kinsey.

Here's hoping the Couriers prosper as long as the music they produce deserves.—Doug Stewart, Ashted, Surrey.

Doctor Race

WHAT a wonderful laugh I got from Steve Race's article, "Now We'll Have A Galop"! They say laughter is the best medicine. Many thanks, Doctor Race.—Jack Levinson, c/o Jan Smith's Orchestra, Savoy Holiday Camp, IOW.

'It wasn't the first time a pit band proved more amusing than the show'

happy long after they had lost interest in the leading lady's legs.

After a while the pianist became interested in the audience's reactions. At the approach of a funny line, he would rise on his stool and look expectantly at the audience. When the laugh came, he wagged his head knowingly. In the sad bits, his gaunt, tear-stained face could be seen over the curtain-rail, willing the audience to get out its hankies.

I regret to say that in the end he had to go. One night, two American servicemen, perhaps mistaking the theatre for one in Great Windmill Street, sat in the front row stalls. Soon after the start of the show they noticed our friend, alternately weeping and beaming in the audience's direction, occasionally holding up a finger as if to say, "This next line'll kill you!"

▶ SAD STORY

From then on they ignored the show, and concentrated on the piano player, roaring with laughter even in the sad bits. Other members of the audience, puzzled at first, followed their eyes. Soon half the stalls were laughing, not at the show, but at the performance in the orchestra pit. A sad story, but—as I said—true.

At least the lady who wrote to the *News Chronicle* was spared that. Or perhaps, like me, she would give almost anything to have been there.

But then, it wasn't the first time that a pit band proved more amusing than the show.



© Lady Day

I don't recognise hot, cool and bop

These labels don't mean a thing—

"NO, I don't think there'll be any more 'Jay and Kai' sessions. We've split up, though we're still good friends."

This is what J. J. Johnson told me during his quintet's recent Amsterdam appearance.

However, he did not entirely dismiss the possibility, as Kai Winding's interest in multi-trombone ensembles is being perpetuated through his current four horns and rhythm unit.

"I really like that group," said J. J. "They're playing fine music just now, and I wouldn't like to say definitely that Jay and Kai are through as a musical partnership."

A step ahead

Asked about the recordings made with Miles Davis and Jimmy Giuffre under the direction of Gunther Schuller in the Orchestra of the Jazz and Classical Music Society, J. J. said: "We're rather proud of those. The Society was formed to play perhaps three or four times a year and to record occasionally. We hope to move away from the more 'run-of-the-mill' music and feature some interesting and worthwhile developments."

I asked: "Then you think a marriage between jazz and classical forms is possible—even desirable?"

"Not necessarily. Both types of music have extreme validity on their own. I don't say that we are particularly striving for a synthesis. But the history of the evolution of jazz shows that it is necessary for someone to take a step ahead—to try to broaden the jazz outlook. Without this, jazz would have remained static many years ago."

"In making the Jazz and Classical Society recordings,"

I asked, "did you find any musical differences between yourself and Jimmy Giuffre through his experience as a principal in the West Coast school?"

Labels

J. J. paused. Then he said: "You know, I don't recognise these artificial titles. 'West Coast,' 'East Coast,' 'Hot,' 'Cool,' 'Bop'—these are labels which have been stuck on to jazz by non-musicians—the writers, the fans. They haven't been designed by us.

"Labels don't mean a thing. I guarantee that if you asked 10 of these experts to define bop, you'd have 10 different answers."

J. J. Johnson has been one of the more technically accomplished modern jazzmen for over a decade—though he received no formal training as such, he thinks such a grounding is very important for new musicians—and is one of the most influential men on any instrument today.

When pressed to name his own early influences, J. J. said the trombonists who had impressed him more than any others were Dickie Wells, Trummy Young, Jack Teagard

den and, to a certain extent, Tommy Dorsey.

A number of musicians have recently been quoted as saying they are not really satisfied with the level of their own creations to date. "Do you ever feel that you are not quite getting the result you are after, that you could play just a little better on occasions?" I asked.

Standard

Jay was silent for a moment. "Well, I have always set myself

a certain standard and tried to play up to it. But I imagine all musicians unconsciously try to put in that little extra, with the result that standards are always rising. It leaves something to strive for. In general, if you feel good in your playing it should come out that way.

"Favourite records of my own? Well, something I'm very pleased with is a 12 in. LP I did with a rhythm section of Tommy Flanagan, Paul Chambers and Max Roach. Everything seemed to go so well that we made another LP straight



J. J. JOHNSON

top modernist trombonist, gave this interview to MIKE HAWKER after a recent Amsterdam concert

away. Neither has been issued anywhere yet."

I asked Jay whether he thought jazz needed another musician of Parker's calibre to secure the future of jazz.

"If another Bird could emerge, it would be truly wonderful, a great thing," he replied. "But I think there is enough young talent around to keep jazz a vital music for the future."

"After all, jazz has been going for years longer than you or I can remember, and it won't stop overnight. There'll always be jazz. As for my own future—well, I just want to go on playing jazz."

British are better off

I WAS surprised to learn, when I stopped in Montreal on holiday last week, that this queen city of the Dominion is not the entertainment capital it once was (writes New York correspondent Ben Greenfield).

Only a year ago you could find top music and record performers in practically any direction here. Now the Chez Paree once the mecca for big name bands and record stars, is sporting a show consisting of 21 consecutive performers in the so-called fine art of strip-teasing.

Other typical examples of the nearly 100 night clubs now operating here feature all-too-familiar floor show line-ups of boy and girl house singers, acrobats, tap dancers, comics and a chorus line.

Great job

It seems that, in spite of the money here, club operators have become committed to low admission prices, so they can't afford to hire top acts. And they can't afford to risk raising prices temporarily to cover the cost of a specific act. If they do, there are plenty of other clubs waiting to grab the customers.

The jockeys here, however, are doing a great job of maintaining and building interest in all brands of pop music and record sales indicate there is plenty of interest in the big name performers. MM correspondent Henry Whiston does his part with a weekly network jazz show on the CBC.

But it seems strange that British fans, 3,000 miles away, get more jazz, etc., and see a more impressive array of American talent than do Montrealers, only 400 miles from New York.

WELCOME to the Great Blues Singer

JIMMY RUSHING

appearing with

HUMPHREY LYTTTELTON AND HIS BAND

at:

City Hall	SHEFFIELD	Sat. Sept. 7	St. Andrews Hall	GLASGOW	Mon. Sept. 16	Civic Hall	WOLVERHAMPTON	Tues. Sept. 24
Hippodrome	DERBY	Sun. Sept. 8	Usher Hall	EDINBURGH	Tues. Sept. 17	Regent Hall	NOTTINGHAM	Wed. Sept. 25
Lyttelton Club	LONDON	Wed. Sept. 11	Town Hall	OXFORD	Thurs. Sept. 19	City Hall	HULL	Thurs. Sept. 26
Town Hall	READING	Thurs. Sept. 12	Colston Hall	BRISTOL	Fri. Sept. 20	Town Hall	MIDDLESBROUGH	Fri. Sept. 27
Town Hall	BIRMINGHAM	Fri. Sept. 13	The Dome	BRIGHTON	Sat. Sept. 21	Free Trades Hall	MANCHESTER	Sat. Sept. 28
Town Hall	LEEDS	Sun. Sept. 15	Coliseum	LONDON	Sun. Sept. 22	Odeon Cinema	ROMFORD, LONDON	Sun. Sept. 29

Presented by Lyn Dutton and Denis Preston, 8 Gt. Chapel Street, Oxford Street, London, W.1

16-YEAR-OLD PAUL ANKA JOINS TEENAGE STAR ARMY

PERFORMERS of the old school used to regard child artists as a menace on a par with animal acts. Everything the old stagers could have dreaded has come true.

Conclusions

It is just that at the age of 16 he joins the growing army of teenage stars. There just doesn't seem any reason why immaturity should bring so many rewards.

In trying to draw conclusions about the pop music industry, however, logic can be a hindrance.

The point about Anka is that he is about the latest to make the top of the Hit Parade over here with "Diana," which sounds very much like a hundred or so other records that have been issued over the past 12 months or more—and perhaps more like the Frankie-Lymon - with - the - Teenagers - chorus than any others.

Good news

But a Hit record? Star quality? Star-class talent? Our teenage record buyers apparently think so. And Paul Anka himself thought he had what it takes.

He left his home town of Ottawa to go to New York to break the good news to Don Costa, A and R man of ABC-Paramount records. Mr. and Mrs. Anka were brought in to sign the contracts for their son, and you can bet that they beamed proudly.

They knew that he had written both the songs that were going to make him so famous. The other, in case you'd like to know was "Don't Gamble With Love." Parents tend to be uncritical, and the truth is that the lyrics of the songs were about what you'd expect from a bright, confident boy in his early teens.

Driving Force

In "Diana," he rhymes "old" with "told" and "heart" with "part" and one gets the feeling that he'd be ruthless enough to couple "moon" with "June" were it necessary to establish a point. Such is the driving force of ambition.

Melodically, the song is like so many of its top-selling contemporaries—repetitive. And it uses the device of rising and falling in semitones and sustaining each melodic move for a phrase of the lyric. This is songwriting.

Nevertheless, Paul Anka hopes to write numbers for Sammy Davis and Sinatra one day, and there may be a chance that he'll get up to that standard.

Experience

After all, compared with some of the other soft-skinned prodigies, he's pretty experienced. Started singing at 10; at 12, according to the records, he worked in a night club in Massachusetts. It doesn't say how long.

Vocal crew

But he got around to organizing his own vocal crew, the Bobbysoxers. Some of these 15-year-olds are shrewd enough to know where their audience lies. Anka also conned a few wrinkles from the veterans in the field—people like the Crew Cuts and the Diamonds.

Now he's arrived, and who knows, we may even see him at the London Palladium one day soon. It must make some of those old stagers positively green.



BAD TASTE BBC!

says Tony Brown

I HAD always imagined that the BBC developed its stiff conservatism partly through fear of doing the wrong thing. On matters suspect, one could almost hear the hierarchy, in the hush of lofty, panelled rooms, commenting: "None of this argie-bargie, old boy. Let's keep the things good taste."

Producer George Inns, in preparing his masterstroke for the National Radio Show, seems to have abandoned certain conventions of taste.

Not only was his "The 1957 Television Minstrels" a black-face production; it also included Negro performers. Presumably the inclusion was a ham-fisted gesture of good will rather

than a calculated insult. Good taste can sometimes be a matter of opinion. But there can surely be no argument that the Nigger Minstrel Concept is an offence to the Negro race. It depicts the African as a shuffling, sub-human specimen who is more ridiculous because his skin is dark.

I don't regard any of the Negroes who took part in this minstrel show as broad-minded. In my opinion, they debased themselves by lending their names to it. While applauding the singing of Isabel Lucas, I contended that she is far too talented to have to appear in such an unworthy cause.

In short, I accuse every single person who took part in the George Inns production of bad taste—and that includes Norrie Paramor, whom I have hitherto held in some regard.

Mistake

Respect for his age alone prevents me from commenting on the vocal performance of "The original chocolate-coloured coon," G. H. Elliot.

The whole production was a grave mistake that should (if there is any justice in the current fashion) be first publicly acknowledged, then forever forgotten.

ROSALIE REGISTERS

Meet Rosalie Dawn. She made her British TV debut on "Music Box" last Friday. One hour later offers started to reach her. They included tours of America and North Africa and TV dates. Rosalie is thinking them over.

Rosalie—offers poured in after one TV date.

Donald Peers show only needs polish

I AM sure I have got the format said Donald Peers after a rather hectic opening night of his new road show at Manchester Hippodrome last Monday.

Considering the short time we had had for rehearsal, the show went much better than I had dared to hope, and once we get down to time it should quickly settle down to the show. It was obviously under-rehearsed and overran, so that the Johnny Frank Quartet, which had its own spot at first, had to be content to appear as accompaniment for Donald with a couple of group numbers thrown in for good measure.

Lack of rehearsal

Even then the lack of rehearsal showed itself in the poor balance between the group and the singer, particularly so far as the amplified guitars and acoustic bass were concerned, and in the comedy interlude between Donald and Tommy. On the credit side, there was the star's own very good voice, but a little nervous in this case-back effort; the sterling work of the Keweenawettes in their own spot and—again at short notice—support of Donald; and the sensitive Penny Nicholls who, in an early spot on the opening bill, was given the biggest reception of the night.

But Donald, too, received what to him must have been a heartwarming welcome. That he had many fans in the Monday audience was obvious from the number of requests.

Mature voices

And they were not from screaming teenagers—they were mature voices, which called, "Give us some of your old songs, Donald!" He responded with a varied selection which included, "Love Letters In The Sand," a tribute to Grace Fields in "The World" and a nostalgic medley of tunes associated with him.

Briefly, the show lacked polish and slickness, but once this is remedied, it will be a more than pleasant 75-hour entertainment. And being in mind the talent with which the show abounds, this shouldn't take very long.

—Jerry Dawson



Donald Peers—he was in good voice at the opening of his new show, says Jerry Dawson.



Frank Sinatra and Jeanne Crain star in "The Joker Is Wild." See Film notes.

ON THE BEAT

I WONDER if, even in the heyday of the all-night bottle-parties, the London jazz scene was ever quite so healthy.

When, in the past, has it ever been possible for so many musicians to play exactly the sort of music they liked, in surroundings so far removed from the old "upholstered cellars," where admission fees have been low enough to enable even the most impoverished jazz fan to listen every night of the week?

What about an occasional "open night" at these places? Too early?

It is a little belated to welcome the advent of Scottish Independent Television for the amount of work it can provide for artists and musicians.

Or is it, on the other hand, a little too early? For I hear that the fees being offered to artists are at present unlikely to tempt many to cross the Border—or to kill the old joke about the Scotsman and his bawbee.

Two candles

It was "many happy returns" to David Platz and Benny Lee at a celebration party in Tin Pan Alley last Monday.



with Pat Brand

One fly

ONLY one fly seems to be struggling in this otherwise pleasant ointment. Where are the jam sessions?

Where (as in the days of the old bottle-party sessions) does the up-and-coming jazzman find a chance of sitting in with the established performers?

It is not enough to stand, listen and try to remember. Only by sitting in with masters of their instruments can a youngster really discover not only his faults but his capabilities also. Only thus can he gain both confidence and improvisational inspiration.

On the beat

THERE used to be a MELODY MAKER staffman who did much of his editorial work in

Essex Music was celebrating the second anniversary of its formation in 1955.

But it's already been many a happy "returns" for this company. During these two years, Essex has had no fewer than 15 numbers in the Top Twenty record charts, ranging from Tab Hunter's "Young Love" to Lytton's "Bad Penny Blues," and including six Lonnie Donegan discs.

I see that one of their September releases is, appropriately, the music from the film, "Sweet Smell Of Success."

the pits of West End theatres—much to the astonishment of people in the boxes, who wondered what a paste-pot, scissors and blue pencil were doing among the normal drum kit.

Last Monday, however, I found myself listening to what must be the only conga-playing editor in existence.

He's Andy Gonzales, editor of the "Calypto Times," who was sitting in with Ido Martin's Band at the Club de la Côte d'Azur pending the arrival from Paris of newcomer Mirza al Shireh.

Burning his boat?

IT seems that Sidney Bechet has no intention of ever returning to the States.

I hear from Paris that the soprano saxist is one of the attractions at a Communist Festival this week-end.

The limit

HOW far can you go? Latest American LP title to catch my eye is a San Francisco label release: "Bernie Green Plays More Than You Can Stand In Hi-Fi."

Uh?

I CAME across publisher Roy Berry the other night quietly celebrating the acquisition, against strong competition, of Paul Anka's latest number: "What You've Done To Me," due here on the London label with Paul featured with Micky Marlowe.

But I thought he was joking when, in reference to these occasional title notes of mine, he asked my opinion of a recently published American number.

It's called: "I Want To Spend A Rock-'n'-Roll Christmas In Heaven With Jimmy Dean." And he wasn't joking.

Film notes

"OMAR KHAYYAM," despite great music by the late Victor Young, is rather a square film, but the girls (see picture) are far from square.

World premiere for Frank Sinatra's "The Joker Is Wild" picture was in Las Vegas. The controversial Ernest Hemingway movie "The Sun Also Rises" has some beautiful Vincente Gomez guitar. Pearl Bailey has a top role with Nat "King" Cole in "St. Louis Blues."

PRESTLEY fans, relax. Elvis will not now be given a prison crop for his third film, "Jailhouse Rock."

The producer got too many protests, it is said. It is not confirmed that Elvis thought the loss of his sideburns too high a price to pay for film fame.

KIM NOVAK declares that she has always wanted to sing. After seeing a great deal of her other outstanding talents in "Jeanne Eagels," you may wonder why she bothers. "I studied singing and dancing for this picture and for 'Pat Joey,'" she says.

She is currently working on this assignment with Rita Hayworth and Frank Sinatra. "Frank, in fact, was the one who encouraged me for a singing role

BRAND NEW DECCA 11rr LPs

TED HEATH PERSONNEL—SPOTLIGHT ON SIDEMEN

Ill wind; Swinging the blues; Hey! baby; Idaho; I can't get started; Love for sale; Lover man; Sidewalks of Cuba; I'll never be the same; Cotton tail; Lullaby of the leaves; Witch doctor featuring Leslie Gilbert, Keith Christie, Bobby Pratt, Henry MacKenzie, Johnny Hawksworth, Frank Horrox, Ronnie Chamberlain, Don Lusher, Bert Ezard, Red Price, Eddie Blair, and Ken Kiddier, Jimmy Coombes, Wally Smith, Duncan Campbell, Ronnie Verrell

WINIFRED ATWELL AND HER OTHER PIANO Bumble boogie; Hank's boogie woogie; Yancey special; Vine Street boogie; Jimmy Dorsey's boogie

WINIFRED ATWELL AND HER PIANO

SUMMER EVENING SERENADE

STANLEY BLACK AND HIS ORCHESTRA

Gaviotta; Serenade to Eileen; Siciliano; From here to eternity; Memory; Desire; Starlight serenade; Carnet de bal; Le grisbi; Magic circles; Melody of love; Estrellita del sur

LK 4123



THE DECCA RECORD COMPANY LTD 1-3 BRIXTON ROAD LONDON SW9



FROM HOWARD LUCRAFT

after our last picture together, 'The Man With The Golden Arm,' I studied singing for a month and still practice a couple of hours a day.



Howard Lucraft with "harem girls" from the new film, "Omar Khayyam."

HOLLYWOOD HEADLINES

DEAN MARTIN makes his debut as a solo TV star on October 5. He was almost knocked out when Elvis Presley asked over £16,000 for a single appearance on the opening show.

SHORT NOTES... The Billy May Orchestra is featured on the regular Stan Freberg programme... A Hollywood music store is advertising "Marshmallow mallets for faking vibraphonists (Can be eaten in a pinch)."

THE new weekly Jazz International (Radio) Show, with yours, truly as DJ, is heard over 130 radio stations in the USA and Canada. I have a different guest star every week. Guests to date have included Messrs. Brubeck, Gluffre, Kenton, Kessel, Manne, Pell, Rogers, Shank and others.

LUNCHED today with Stan Kenton's manager, Bob Allison.

Stan's forthcoming album will be made at the famous Rendezvous Ballroom, in Balboa Beach. Bob revealed. We want to get a new natural live sound, in place of the studio sound. "Stan is adding another saxophone, making five reeds again. However, we aren't going to bring back the guitar."

The forthcoming two-month tour, this Fall, will be colleges in the mid-west and south. "Harold Davison wants us back in England next April."

COLENT BASIE and his band have completed work on the "Jamboree" film. Basie introduces "Blues Theme" in this movie, which also includes the perennial "One O'Clock Jump."

—Howard Lucraft

The GREATEST SOUND in CYMBALS!

Advertisement for SUPER-Lyn cymbals, featuring a large image of a cymbal and contact information for dealers in 73 countries.

Songsheet

by Hubert W. David

LAWRENCE WRIGHT celebrates half a century in music publishing this year. It is a far cry to the days of 1907 when as a mere boy he played the violin in Leicester Market to demonstrate his own songs. He was probably the first "pluggier," as we have come to know the word, and the first song to get "the treatment" was his "Down By The Stream."

With this number and "Don't Go Down The Mine Daddy" he arrived one cold November Sunday morning at St. Pancras Station and hired a barrow to trundle his goods to Charing Cross Road. By the Monday evening he was installed in the basement of 3, Denmark Street and thus he was virtually the founder of the British Tin Pan Alley.

Many of the staff he has trained are now top executives in big music concerns, and it is generally acknowledged that if you have once worked for L. W. you are a real music man.

Memorial book

HIS association with my father, the late Worton David, in the twenties produced a string of hits and to commemorate his 50 years of publishing Lawrence Wright has issued a mammoth book containing 75 of the best-known songs published by the Wright house over the years. Many of these have become standards; for instance, "Stormy Weather," "Memories Of You," "Old-Fashioned Mother of Mine" and "Ain't Misbehavin'."

Lawrie has always encouraged the British songwriter. A notable example is Tommie Connor's song "Down In The Glen." Tommie had hawked this all the way round Denmark Street with no luck at all. L. W. had an inspiration. "Why not send it to famous Scots singer Robert Wilson," he said. It was an innovation for a Scottish straight singer to exploit a pop. But the idea paid off.

At that time the controversy was raging on whether the 1s. pop should go up in price to 2s. Always a gambler, Lawrie ignored the discussion and set up his own HALF-CROWN edition—and got a wonderful Parade topper with "Down In The Glen."

Song titles

I ASKED him where he got his song titles from, and his remarks on this subject give a good pointer to us all. "Look all around you. Look at the street boardings, the sides of buses, your newspaper headlines. All advertisements are literally teeming with titles."

As I was leaving his office he showed me a letter he had received that morning from one of his old friends in Leicester. He had underlined three phrases in red ink and each one of these I could see was a potential title. I asked him why he didn't use them himself and he replied: "There are thousands and thousands of titles staring me in the face everywhere. How can I use them all?"

Melody lingers on

WITH the letters you sent in for "The Melody Lingers On" competition many of you sent in the "best-remembered" songs themselves. These were not asked for, but if any of you want them back send your request to me personally with a stamped, addressed envelope.



Call for an ENCORE...

Pilot Record Players

... and recapture the live performance

The Curtain's down... the film is done... the session's through... the stars are gone... but with your PILOT record player you can have them all back again, recapturing the 'on stage' nearness of your favourite bands and singers. Let the 'Encore' record player thrill you with faultless reproduction of your star records—delight in its good looks—all at a price you can afford.

The 'ENCORE'

10 record automatic changer with four speeds for 7", 10" and 12" discs. Maroon with grey pluck check or blue with grey check. Gift fittings.

21 gns. Tax Paid.

The 'MUSIC MASTER'

A four speed single play record player.

17½ gns. Tax Paid.

The 'CAVALIER'

The aristocrat of record players. Fully automatic 4 speed changer. Separate bass and treble controls. Special large speaker. In grained black rexine with light smoke-grey leatherette—black and white flecked tygan shot with gold... brilliant gift fittings.

28 gns. Tax Paid.



Send for further details of this fine range of record players.

PILOT RADIO LIMITED • PARK ROYAL ROAD • LONDON N.W.10

BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended August 31, derived from information supplied by 20 leading record stores. *

This week	Last week	Title	Artist	Label
1	(2)	DIANA	Paul Anka	Columbia
2	(3)	LOVE LETTERS IN THE SAND	Pat Boone	London
3	(1)	ALL SHOOK UP	Elvis Presley	HMV
4	(4)	ISLAND IN THE SUN	Harry Belafonte	BCA
5	(6)	LAST TRAIN TO SAN FERNANDO	Johnny Duncan	Columbia
6	(5)	BYE BYE LOVE	Everly Brothers	London
7	(8)	WATER, WATER	Tommy Steele	Decca
8	(7)	WITH ALL MY HEART	Petula Clark	Pye-Nixa
9	(15)	HANDFUL OF SONGS	Tommy Steele	Decca
10	(16)	PARALYSED	Elvis Presley	HMV
11	(7)	TEDDY BEAR	Elvis Presley	BCA
12	(12)	FABULOUS	Charlie Gracie	Parlophone
13	(16)	WANDERIN' EYES	Charlie Gracie	London
14	(3)	WE WILL MAKE LOVE	Russ Hamilton	Oriole
15	(17)	LITTLE DARLIN'	Diamonds	Mercury
16	(14)	SHIRALEE	Tommy Steele	Decca
17	(11)	PUTTIN' ON THE STYLE	Lonnie Donegan	Pye-Nixa
18	(—)	DARK MOON	Tony Brent	Columbia
19	(20)	BERNADINE	Pat Boone	London
20	(—)	ANY OLD IRON	Peter Sellers	Parlophone

Three records "tied" for 9th position; two records for 12th; and two for 16th.

* STORES SUPPLYING INFORMATION FOR RECORD CHART
LONDON—A. R. Tippet, S.F.15; Leading Lighting, N.1; Rolo for Records, E.10; Imboda, W.C.1; A. V. Elderslie, E.13; W. A. Clark, S.W.3. MANCHESTER—Hime and Addison, Ltd., 1; H. J. Carroll, 18. LIVERPOOL—James Smith and Son, 1; News, Ltd., 4. NEWCASTLE—J. G. Windows, Ltd., 1. GLASGOW—McOrmack's, Ltd., C.2. MIDDLESBROUGH—Bykes' Record Shop, SOUTH SHIELDS—Saville Brothers, Ltd., EDINBURGH—Handparts Music Stores, Ltd., 1. BIRMINGHAM—R. C. Mansell, Ltd., 2. WORTHING—J. W. Mansfield, Ltd. TORQUAY—Pain and Co., Ltd. BLOUGH—Hickies. BOLTON—Engineering Service Co.

THIS copyright list of the 24 best-selling songs for the week ended August 31, 1957, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

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

Two titles "tied" for 16th position. A—American; B—British; F—Others. (All rights reserved.)

TOP JAZZ DISCS

Week Ended August 31, 1957					London	Glasgow	Belfast	Manchester	B'ming'm	Newcastle	Liverpool	Cardiff	Points
This week	Last week	Title	Artist	Label									
1	1	CHICO HAMILTON QUINTET IN HI-FI (LP)		Vogue	3	1	1	3	1	—	1	2	65
2	2	CHICO HAMILTON QUINTET (LP)		Vogue	4	4	5	5	—	3	—	5	40
3	—	JAZZ AT OBERLIN (LP)	Dave Brubeck	Vogue	1	—	—	—	4	—	—	1	27
4a	—	A SWINGING AFFAIR (LP)	Frank Sinatra	Capitol	2	—	—	1	—	—	—	—	19
4b	5	MAINSTREAM OF JAZZ (LP)	Gerry Mulligan	Emarcy	—	2	—	6	—	—	9	8	19
6	7	LAST TRAIN TO SAN FERNANDO	Johnny Duncan	Columbia	—	—	3	2	—	—	—	—	17
7a	15	BLUES IN A MISSISSIPPI NIGHT (LP)	Alan Lomax	Pye-Nixa	—	—	—	8	3	—	10	7	16
7b	7	CONCERT BY THE SEA (LP)	Erroll Garner	Phillips	—	7	7	—	—	—	5	9	16
7c	5	PUTTIN' ON THE STYLE	Lonnie Donegan	Pye-Nixa	—	—	2	4	—	—	—	—	15
10	—	APRIL IN PARIS (LP)	Count Basie	Columbia-Clef	5	—	—	—	8	7	—	—	13
11a	13	BAD PENNY BLUES	Humphrey Lyttelton	Parlophone	—	—	6	—	—	4	—	—	12
11b	4	BASIE'S BACK IN TOWN (LP)		Columbia-Clef	—	—	—	7	—	—	3	—	12
13a	—	CHRIS BARBER IN CONCERT (LP)		Pye-Nixa	—	—	—	—	—	5	6	—	11
13b	10	ELLA SINGS THE RODGERS AND HART SONG BOOK—VOL. II (LP)		HMV-Verve	—	—	4	—	—	—	7	—	11
15	—	JAZZ SESSION (LP)	Lionel Hampton	Vogue	—	—	—	—	—	1	—	—	10
16a	—	DON'T MY TIME	Johnny Duncan	Pye-Nixa	—	—	—	—	—	2	—	—	9
16b	—	CHANGES (LP)	Miles Davis	Esquire	—	—	—	—	3	—	—	—	9
16c	3	MEL TORME SINGS FRED ASTAIRE (LP)		London	—	9	—	—	—	—	4	—	9
16d	11	GEORGE LEWIS RAGTIME BAND (EP)		Tempo	10	—	—	—	—	—	—	3	9
17	14	I FEEL LIKE A NEW MAN (LP)	Joe Newman	Vogue	—	3	—	—	—	—	—	—	8

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART
LONDON—Dobell's, W. GLASGOW—McOrmack's, Ltd., C.2. BELFAST—The Gramophone Shop. MANCHESTER—Hime and Addison, Ltd. BIRMINGHAM—The Diskery, 5. NEWCASTLE—J. G. Windows, Ltd., 1. LIVERPOOL—Beaver Radio, Ltd., 1. CARDIFF—City Radio (Cardiff), Ltd.

CALL SHEET

(Week commencing September 8)

Ivy SENSON and Orchestra
Season: Villa Marina, Douglas, I.O.M.

Joe DANIELS and Band
Season: Butlins, Skegness

Johnny DANKWORTH and Orchestra
Sunday: White Rock Pavilion, Hastings
Tuesday: Locarno Ballroom, Swindon
Thursday: Co-op Hall, Nuneaton
Friday: Palais, Stockton
Saturday: Unky Hall, Wakefield

Eric DELANEY and Band
Sunday: Piaz Theatre, Birkenhead
Monday: Palais, Hammersmith
Friday: Regent Ballroom, Brighton
Saturday: Memorial Hall, Colford

Terry LIGHTFOOT Jazzmen
Sunday: Shakespeare Hotel, Woolwich
Monday: Mack's, Oxford Street
Wednesday: Royal Oak Hotel, Dagenham
Thursday: Mack's, Oxford Street
Friday: Savoy Ballroom, Southsea
Saturday: Eel Pie Island, Twickenham

Freddy RANDALL and Band
Sunday: Her Majesty's Theatre, Carlisle
Monday: Nevada Ballroom, Bolton
Tuesday: R.A.P. Hereford
Saturday: Regency Ballroom, Bath

AMERICA'S TOP DISCS

As listed by "Variety"—Issue dated September 5, 1957. (Previous week's placings in parentheses.)

- (1) TAMMY .. Debbie Reynolds
- (8) DIANA .. Paul Anka
- (4) HONEYCOMB .. Jimmy Rodgers
- (7) THAT'LL BE THE DAY .. Crickets
- (2) IT'S NOT FOR ME TO SAY .. Johnny Mathis
- (10) WHOLE LOT OF SHAKING .. Jerry Lee Lewis
- (17) RAINBOW .. Russ Hamilton
- (3) GONNA SIT RIGHT DOWN .. Billy Williams
- (—) LOVING YOU, Elvis Presley
- (6) SEND FOR ME .. Nat "King" Cole
- (19) AROUND THE WORLD .. Mantovani
- (15) BYE, BYE LOVE .. Everly Brothers
- (—) REMEMBER YOU'RE MINE .. Pat Boone
- (—) STARDUST .. Billy Ward
- (—) MISTER LEE .. Bobettes
- (11) WHITE SILVER SAND .. Don Rondo
- (12) AROUND THE WORLD .. Victor Young
- (15) SHORT FAT FANNY .. Larry Williams
- (—) FASCINATION, .. Jayne Morgan
- (6) TEDDY BEAR, Elvis Presley
- (5) LOVE LETTERS IN THE SAND .. Pat Boone

Two records "tied" for 11th and 20th positions. Three records "tied" for 14th position.

Reprinted by permission of "Variety."

Songwriters

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

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

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until September 21, 1957, for readers in Britain; until October 21, 1957, for foreign and Colonial subscribers.



Freddy Randall

Wolf whistles for Lena Horne



Lena Horne—her latest LP is reviewed here by Laurie Henshaw. It was recorded during an engagement at New York's Waldorf Astoria early last year.

LENA HORNE at the Waldorf Astoria: Today I Love Everybody; Let Me Love You; Come Runnin'; Cole Porter Medley; How's Your Romance?; After You, Love Of My Life, It's All Right With Me; Mood Indigo; I'm Beginning To See The Light; How You Say It; Honeysuckle Rose; Day In—Day Out; New-Fangled Tango; I Love To Love; From This Moment On (RCA RD-27021).

THIS LP was recorded during Lena's eight-week engagement at the Waldorf Astoria early last year. The RCA microphones—so the sleeve tells us—were actually set up in the hotel on the night of February 20.

This recording has all the spontaneity and atmosphere of a "live" performance, and Lena's contributions, with spoken announcements by herself, are representative examples of her dynamic style and personality.

Several of the numbers— notably "I Love To Love"— evoke moans of ecstatic approval from the audience. Some of the customers are so carried away that they break into wolf whistles. (One wonders, in passing, whether such demonstrations would occur in similar circumstances at one of the top London hotels—the Savoy, for instance.)

Yet, for all its sparkle, this is not Lena Horne in the best possible recorded setting. The reason is not far to seek: the accompanying orchestra of Nat Brandwynne—presumably the

resident band at the Waldorf— fails to match the high standard one is accustomed to on American discs these days.

The band, probably wrestling with unfamiliar arrangements, sounds under-rehearsed and a trifle uncertain. It is only on the tracks where the singer is backed by a rhythm group that the backings approach the standard one inevitably expects.

Even so, Lena acquits herself with her usual distinction— though tending at times to indulge in her innate weakness of over-exaggerated phrasing—and her treatment of Ellington's "Mood Indigo," merged with "I'm Beginning To See The Light," is well worth the hearing. And so is Cole Porter's little-known but delightful "After You."

DEAN MARTIN: Beau James/Write To Me From Naples (Cap. 45-CL14758).

"BEAU JAMES" was inspired by the Bob Hope film of the same name. This soft-shoe type number is ideal for Dean's insouciant delivery. Reverse is another one of those Italiano numbers that Dean has tended to specialise in.

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

UNPRETENTIOUS piano stylings of a tuneful selection. Nothing to stir the musical pulse, though.

DORIS DAY: Nothing In The World/Through The Eyes Of Love (Philips PB722).

DORIS honks her way through these titles. The latter gets the BIG treatment. The outcome is pretentious but effective.

REX ALLEN: "Westward Ho The Wagons!"—Wringle Wringle; Ballad Of John Colter/I'm Lonely, My Darlin'; Westward Ho The Wagons! (Bruno. OE9317).

ONE for the very young. Rex has the right type of wind-blown voice for this Western-styled selection.

THE SONGS OF THE PIONEERS: "25 Favourite Cowboy Songs" (RCA RD27016).

AND here's another for the older Western fans. The Sons of the Pioneers handle this wide-open-spaces selection with the right degree of nasal authenticity.

The sleeve gives brief but interesting accounts of the song origins.

DOROTHY SQUIRES: Song Of The Valley/Our Song (Col. 45-DB3985).

DOROTHY SQUIRES has tended to over-emote on some occasions, but no such fault can be levelled at these performances. She sings with a degree of clarity and control that could well be emulated by some of the more publicised singers.

JIMMY BOWEN: I Trusted You/Warm Up To Me, Baby (Col. 45-DB3684).

AMERICA'S Jimmy Bowen has a pleasant voice in the Country and Western style. These numbers should strongly appeal to the majority of today's pop buyers. Both are loaded with echo.

ELVIS PRESLEY: Paralyzed/When My Blue Moon Turns To Gold Again (HMV 45-POP378).

LOOKING at these from the broadest viewpoint, they are not the best of Presley. Neither matches up to, say, "Teddy Bear" or "All Shook Up."

JANICE HARPER: Bon Voyage/Tell Me That You Love Me Tonight (HMV 45-POP376).

THESE titles introduce "HMV's newest American vocal acquisition." Janice might be categorised as a U.S. counterpart of Vera Lynn. She has that same clarity of style and direct appeal. "Tell Me" is a new styling of the familiar "Love's Last Word Is Spoken."

FRANKIE LYMON and The Teenagers: Creation Of Love/Goody (Col. 45-DB3983).

IT has always been hard to take Frankie Lymon and The Teenagers seriously—more particularly after Morris and Mitch's rib-tickling satire on "I'm Not A Juvenile Delinquent."

But I will try to report with a straight face that these are well in the Lymon-Teenager mould. "Goody Goody" is the old pre-war favourite. Frankie Lymon tries to get hip, but the accompaniment drably fails to match the vocal mood.

BUDDY GRECO: Ain't No In Between/Paris Loves Lovers (Vogue Coral 45-Q7262).

BUDDY GRECO, the vocalist-pianist who appeared with Benny Goodman at the London Palladium in 1949, sings these songs in his usual engaging manner. But neither is a match for his memorable "If You Could See Me Now," reviewed back in 1951.

pop discs by LAURIE HENSHAW



● Doris Day

Capsule Reviews

LU WATTERS' VERBA BUENA JAZZ BAND (LP) "Vol. 3—Stomps, etc., and The Blues" South; Chattanooga Stomp; 1910; Sunset Cafe Stomp; Copenhagen; Panama; Working Man Blues; Richard M. Jones Blues; Blen-ville Blues; Triangle Jazz Blues; Weary Blues; Friendless Blues. (Good Time Jazz 12-in. LAG12355.) 1946.

THIS latest in the seemingly endless series of Watters recordings is devoted to stomps on the first side, blues on the second, played with the heavy swing and attack and harsh tonality usually associated with this two-trumpet band.

The ponderous music is lightened by Rose's piano and patches of hot trumpet ("Copenhagen," for example), but you need to be a loyal revivalist to enjoy it all.—M. J.

LOUIS ARMSTRONG (EP) "Satchmo Sings Spirituals" Going To Shout All Over God's Heaven; Nobody Knows The Trouble I've Seen; Shadrack; Jonah And The Whale. (Brunswick OE9310.) 1938.

THESE are the four well-known spirituals, sung by Armstrong with the Lyn Murray Chorus and rhythm accompaniment, which were released on two Decca 78 r.p.m. discs years ago. There is more surface noise, but also more "meat" on my originals. Anyway, the reissue is a worthwhile one for Louis, who sings beautifully on "Nobody Knows" and enjoyably on the rest.—M. J.

Reissues

ERIC BATTY JAZZ ACES—Cludy, Oh Cludy, College Rag. (Prev. inc. in Equire LP 32-622.) Now also 78 rpm 10-506.

DONALD BYRD JAZZ GROUP—Everything Happens To Me/Hank's Tune. (Prev. inc. in Equire LP 32-612.) Now also EP EP139.

MILES DAVIS QUARTET—A Gai In Calico I Didn't. (Prev. inc. in Equire LP 32-612.) Now also EP EP142.

FOUR FRESHMEN AND FIVE FROM-

BONES—Angel Eyes (a)/Guilty/Love Is Just Around The Corner (a)/You Made Me Love You. (a) prev. Capitol CY14580, 45CL14580; all prev. inc. in LP LC6812, revd. 15/12/56.) All now also EP EP1-683.

JAY JAY JOHNSON-KAI WADING QUARTET—Don't Argue/We'll Be Together Again. (Prev. inc. in Equire LP 30-945, revd. 3/12/56.) Now also EP EP151.

SONNY ROLLINS QUARTET—I Want To Be Happy/The Way You Look Tonight. (Prev. inc. in Equire LP 20-050.) Now also EP EP148.



A great new song to really send you!

NAT 'KING' COLE

sings

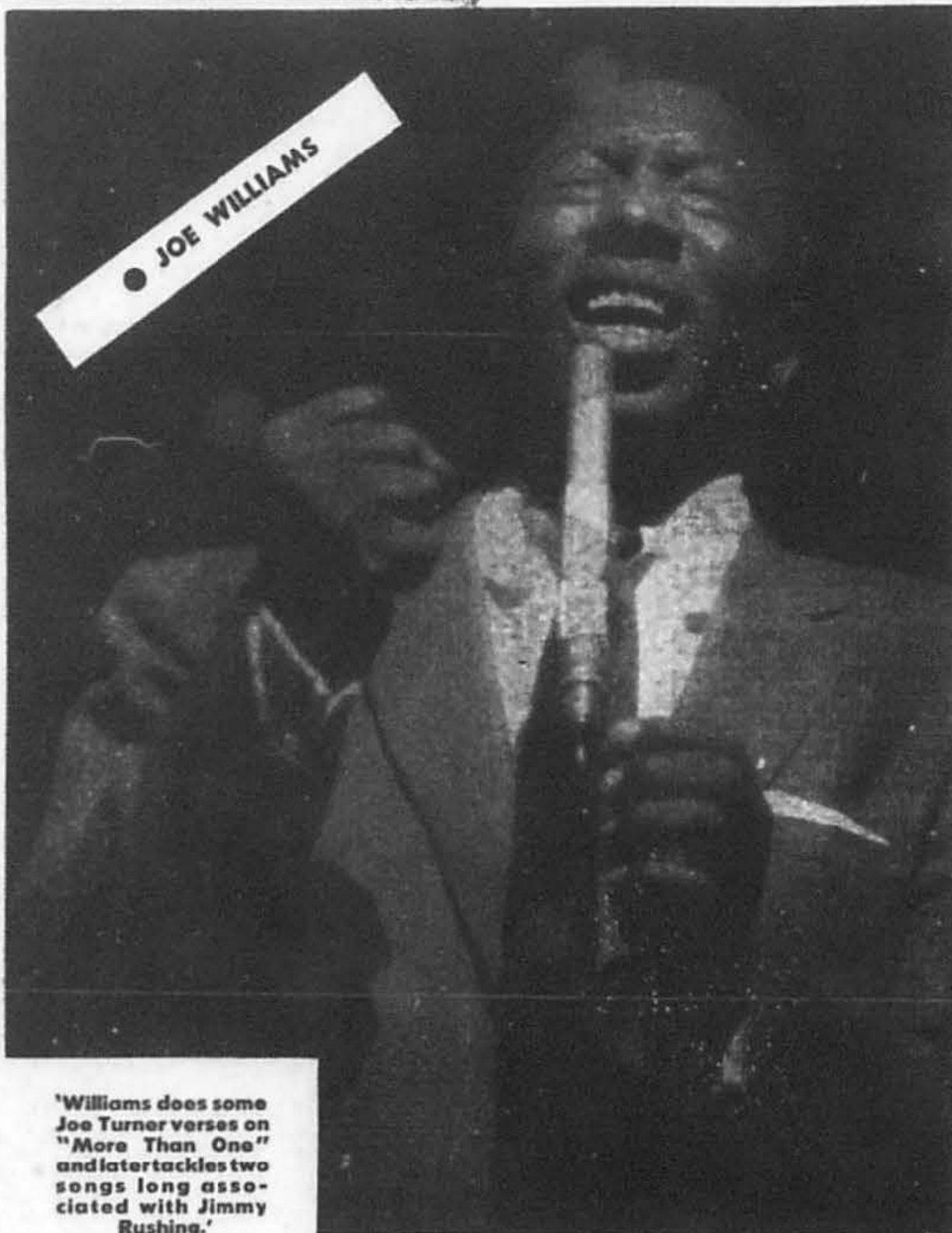
'SEND FOR ME' and 'MY PERSONAL POSSESSION'



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

CAPITOL ARTISTES—CAPITAL ENTERTAINMENT

EMI RECORDS LIMITED (controlled by Electric & Musical Industries Ltd) 8-11 Great Castle Street, London W1



"Williams does some Joe Turner verses on 'More Than One' and later tackles two songs long associated with Jimmy Rushing."

"A NIGHT AT COUNT BASIE'S"
(LP)

Indiana (b); More Than One For My Baby (V) (a); Too Marvellous For Words (b); Sent For You Yesterday (V) (a); Perdido (b); I Want A Little Girl (V) (a); Please Don't Talk About Me When I'm Gone (b); Canadian Sunset (b). (Vanguard 12 in. PPL11005)

(a)—Emmett Berry (tp.); Vic Dickenson (tmb.); Count Basie (pno.); Marlowe Morris (organ); Aaron Bell (bass); Bobby Donaldson (drs.); Joe Williams (voc.). 1956. Basie's Bar, Seventh Avenue, New York City (Am. Vanguard.)

(b)—Personnel as for (a) except Bob Henderson (pno.) replaces Basie; omit Williams; Basie (host). Do (Do.)

YOUR opinion of this in-the-bar recording must depend substantially on your reaction to organ music.

Myself, I find its tone wholly uninspiring, and its lack of definition inimical to jazz practice. But if I had to be subjected to organ jazz every night for a week I'd try to see that Marlowe Morris was in the keyboard chair, playing as he does here on "Little Girl."

This album, made in Basie's place during a Welcome Home shindig for Joe Williams last year, can claim as its chief attraction a kind of informality seldom caught on jazz records.

John Hammond, the man in charge, says in his notes: "The music is consistently exciting, and the sound accurately catches the acoustics of a bar, not a professional studio or auditorium."

I cannot say that all the music excites me, though it has fiery

moments—also the spontaneous, faintly disorganized character of a night club session played by experienced jazzmen who are not bothering too much about exactitude on this happy occasion.

The noise comes at you just as it would through small, crowded club premises—even the singing is more natural than on most Williams records.

Basie's vocalist is introduced by Leonard Feather, who himself has been introduced by the host. Williams does some Joe Turner verses on "More Than One . . ." and later tackles two songs long associated with Jimmy Rushing.

He gives them original, lumpy treatments, while Berry and Dickenson and the others make suitable instrumental comments.

Basie's piano—though carefully not mentioned on the sleeve—is unmistakable in the two blues and on "Little Girl."

The piano-organ duets on "Girl" are an important part of an entirely admirable performance which I rate as Williams's and the LP's high-point.

There are several notable bits, by Berry, in particular, in the remaining tracks, also some chaotic passages and messy drumming.

Vic Dickenson makes an extended appearance on the lengthy "Canadian Sunset," and although I like almost everything he plays, I have often heard him play better than he does here.

Henderson, once a favourite pianist of Billie Holiday, makes an impression with his robust, slightly Garnerish piano, supported by powerful grunting.

Morris and Henderson get together well on "Too Marvellous," and the record is unconditionally recommended to organ admirers. But I must complain about the outlandish cover design.—*Max Jones.*

DICK JOHNSON (LP)

Belle Of The Ball (b); The Lady Is A Tramp (a); Honey Bun (b); Why Was I Born (b); Poinciana (b); The Things We Did Last Summer (a); Like Someone In Love (b); Stars Fell On Alabama (b); You've Changed (b). (EmArcy EJT 753—27s. 10d.)

(a)—Johnson (alto); Bill Havermann (pno.); Chuck Sagie (bass); Bob McKee (drs.). 29/2/1956. Chicago. (Am. EmArcy.)

(b)—Same personnel, except Dave Poskonka (bass) replaces Sagie, 27/3/1956. Do. (Do.)

EMARCY don't seem particularly proud of Dick Johnson. Instead of his name down the back of the cover, they merely give another of those ambiguous titles, "Music For Swinging Moderns."

They needn't have been so apologetic concerning Mr. J. He comes from the Buddy Morrow orchestra, with which he is reed section leader and jazz alto soloist.

A nice toned, musicianly and confident performer, he has a lyrical style, phrases somewhat after the Paul Desmond manner with occasional traces of Parker thrown in. He is inclined to deal somewhat introspectively with slow ballads, but at the faster tempi swings quite ambitiously.

The supporting cast, with pianist Bill Havermann contributing some fair solos, is adequate for its purpose.—*Edgar Jackson.*

JAZZ

CHET BAKER QUARTET (LP)
"Jazz At Ann Arbor"
Lina For Lyons; Lover Man; My Funny Valentine; Maid In Mexico; Stella By Starlight; My Old Flame; Head Line; Russ Job. (Vogue 12 in. LAE12944.)

Baker (tp.); Russ Freeman (pno.); Carson Smith (bass); Bob Neel (drs.). 9/3/54. At a concert at the University of Michigan, Ann Arbor, Michigan, USA. (Am. Pacific Jazz.)

NOT one of Chet Baker's best. As in various other of his 1954 recordings, he seldom shows much imagination.

In the faster numbers—for instance, "Maid In Mexico," "Headline" (spelt that way on the sleeve, but "Head Line" on the label: I do wish these people would make up their minds) and "Russ Job"—nothing much happens in the way of conception, emotion, swing or anything else.

In the ballads Baker is a little more appealing. His tone has a chance to mean more and his improvisations have more sense of flow.

But that is the best one can say of him, and it is mainly pianist Russ Freeman who supplies such limited interest as this record has.—*Edgar Jackson.*

ART FARMER QUINTET (LP)

Social Call; Capri; Blue Lights; The Infant's Song. (Esquire 20-087.)

Farmer (tp.); Gigi Gryce (alto); Freddie Redd (pno.); Addison Farmer (bass); Art Taylor (drs.). 26/3/55. USA. (Am. Prestige.)

THIS is a family affair to the extent that bassist Addison Farmer is Art Farmer's twin brother.

But the gathering of the clans goes further. Art Farmer and Gigi Gryce are old acquaintances from the 1952 Lionel Hampton band.

Whether this tripartite reunion had produced quite all that it should have is open to question.

All the compositions and arrangements are by Gryce, and while the tunes may never reach

of percussive punctuation and other novel ideas.—*Edgar Jackson.*

"ELLINGTON SIDEMAN" (LP)

Barney Bigard; Pelican Drag (j); Tapoca (j); Johnny Hodges; Jitterbug's Lullaby (j); Pyramid (c); Swingin' On The Campus (g); The Rabbit's Jump (h); Rex Stewart; "Fat Stuff" Serenade (j); San Juan Hill (j); Cootie Williams; Have A Heart (b); I Can't Believe That You're In Love With Me (a); Mobile Blues (d); Swing Pan Alley (c). (Phillips 12 in. BBL7163)

(a)—Cootie Williams (tp.); Johnny Hodges (alto, sop.); Harry Carney (bar.); Joe Nanton (tmb.); Duke Ellington (pno.); Hayes Alvis (bass); Sonny Greer (drs.). 8/3/37. USA. (Am. Variety.)

(b)—Do. Williams (tp.); Barney Bigard (cl.); Hodges (alto); Carney (bar.); Nanton (tmb.); Ellington (pno.); Fred Guy (gtr.); Billy Taylor (bass); Greer (drs.). 19/1/38. Do. (Do.)

(c)/(d)—Do. Personnel as for (b), plus Otto Hardwick (alto); minus Nanton, Guy. (c) 2/8/38. (d) 21/12/38.

(e), (f), (g) — Johnny Hodges Orchestra; Hodges (alto, sop.); Carney (bar.); Williams (tp.); Lawrence Brown (tmb.); Ellington (pno.); Taylor (bass); Greer (drs.). (e) 22/6/38, (f) 1/7/38, (g) 27/2/39. Do. (Do.)

(h)—Do. Personnel as for (e), except Billy Strayhorn replaces Ellington. 1/9/39. Do. (Do.)

(i) — Rex Stewart 52nd Street Stompers; Stewart (cornet); Bigard (cl.); Louis Bacon (tp.); Nanton (tmb.); Ellington (pno.); Brick Fleagle (gtr.); Taylor (bass); possibly Jack Maisel (drs.). 20/3/39. Do. (Do.)

(j)—Barney Bigard Jazzopators; Bigard (cl.); Carney (bar.); Stewart (cornet); Tizol (tmb.); Ellington (pno.); Jimmy Blanton (bass); Greer (drs.). 14/2/40. Do. (Do.)

Previous issue (deleted): (e) Parlophone R315.

HERE is a useful collection of small-group Ellingtonia recorded between 1937 and 1940. Not all the 12 are masterpieces by any means, but most of the tracks still sound pretty good.

It is hard to consider the sessions in any kind of order because they are jumbled up to give a surprise-packet effect.

Hodges, who has been well represented in the lists in the past few years, is in his usual excellent shape on the faster "Campus" and "Rabbit's Jump"—blowing plenty of sinuous alto and coaxing from the band the light, enthusiastic group sound he seems to command at will.

"Pyramid" is an exotic Tizol composition marked by slow, legato saxophone passages—alto and soprano, I think. Hodges, Carney, Brown and Cootie Williams are all tasteful on the "Jitterbug's Lullaby" blues, with Hodges featured on soprano.



• Johnny Hodges

SONNY ROLLINS PLUS FOUR (LP)

Valse Hot; Kiss And Run; I Feel A Song Coming On; Count Your Blessings; Pent-Up House. (Esquire 12 in. 32-025.)

Rollins (tp.); Clifford Brown (tp.); Richie Powell (pno.); George Morrow (bass); Max Roach (drs.). 22/3/56. USA. (Am. Prestige.)

ALTHOUGH the group appears here under the name of its most recent member, it is actually the Clifford Brown/Max Roach quintet introduced earlier this year on EmArcy LP EJT253. Tenorist Sonny Rollins recently replaced Harold Land.

The record is the last one made by Brownie and Richie Powell before their fatal road accident last year, and not the least tragic thing about it is the improvement it shows in Richie. He had begun to play with more imagination and swing, and he seemed set to become one of the major jazz pianists.

But Richie wasn't the only one to help make this one of the best modern jazz discs of 1956. Rollins, who wrote "Valse Hot" and the tune with the thought-provoking title, "Pent-Up House," had settled down well in the group and was showing up as a consistently imaginative and technically skilful performer.

Brownie was cementing his position as one of the most sure-footed and confident modern jazz trumpet men; George Morrow was establishing himself firmly; Max Roach was doing nothing to mar his reputation as the man who inspired bands while exploring new lines

Some more most striking music is found on the Williams and Stewart titles. Both were men with a belief in "vocal" tone and all manner of broad effects; both could play biting hot trumpet which made a band jump. It is good to hear again such attacking trumpet as we get on Cootie's "Have A Heart" and "Swing Pan Alley" the two driving Stewart numbers, and here and there in the other tracks.

"Alley" incidentally, brings in soprano lead and solo by Hodges, and a solo from Hardwick on alto; "I Can't Believe," which shows the sweeter side of Cootie, also features Hodges (soprano); and the slow "Mobile Blues" has effective growl trumpet and, for contrast, an unplunged chorus which, for some reason or other, runs out of pitch at the end.

On "San Juan Hill," Stewart produces a snarling tone something like an angry soprano sax. But he plays inventive trumpet, on this and the bright "Fat Stuff," coloured by much of his capricious half-valving.

The latter has a flowing Bigard solo. And there is more of his poised clarinet on the fast "Tapoca," also on the dreamy "Pelican Drag," which catches his high and low register work.

This is a record of brilliant small-band music featuring great soloists; Hodges, Tricky Sam, Cootie, Rex, Ellington, Carney and Bigard—all, with the exception of Nanton, still playing. When they put down their instruments we shall hear no more music like theirs.—*Max Jones.*

Esquire —another name for Jazz
present

... the great MILES
and **'CHANGES'** 32-028
with Milt Jackson, Jackie Mclean, Ray Bryant,
Percy Heath, Art Taylor
BITTY DITTY **CHANGES**
DR. JACKLE **MINOR MARCH**

and E.P. 132
Will you still be mine and I see your face before me

... the great MILT
with Horace Silver, Percy Heath, Connie Kay
E.P. 144
WONDER WHY and MY FUNNY VALENTINE

ESQUIRE RECORDS LTD., 76 Bedford Court Mansions, Bedford Avenue, W.C.1

JAZZ RECORDS REDUCED!
Large Stocks of **BARGAINS** at the
BIGGEST LITTLE SHOP IN BRITAIN
JAMES ASMAN'S JAZZ CENTRE, 23a New Row,
St. Martin's Lane, London, W.C.2 Covent Garden 1380

DISCS A flavour of Basie



Joe Newman— at his best in "Gee, Baby"— is good all through this record. Anyone who likes music in the Basie manner and particularly Joe Newman, should not miss this LP.

JOE NEWMAN (LP)
 "I Feel Like A Newman"
 This Time The Dream's On Me (a); Imagination (a); Midgets (a); Sweetie Cakes (b); East Of The Sun (b); Diffugality (a); I Feel Like A Newman (a); King Size (a); Gee, Baby, Ain't I Good To You? (b); My Blue Heaven (a).
 (Vogue 12 in. LAE12048)

(a)—Newman (tp.); Gene Quill (alto); Frank Foster (tr.); Billy Byers (tmb.); John Lewis (pno.); Freddie Greene (gtr.); Milt Hinton (bass); Osie Johnson (drs.). April 1956. New York. (Am. Storyville).

(b)—Newman (tp.); Frank Wess (tr.; flute); Sir Charles Thompson (pno.); Eddie Jones (bass); Shadow Wilson (drs.). Do. Do. (Do.)

IF this LP had never achieved the publicity of a review, American Storyville would only have had themselves to blame. The cheap joke in the title, sprawled over the labels as well as the front and back of the cover, would be enough to put any reviewer off bothering even to hear the record.

Nor was the American sleeve note much more creditable. Fortunately, Vogue here recog-

Things: Perdido (Lost); Stardust.
 (Vogue 12 in. LAE 12048)

Brubeck (pno.); Paul Desmond (alto); Ron Crotty (bass); Lloyd Davis (drs.). 2/3/53. Oberlin College, Ohio, USA. (Am. Fantasy.)

* Available also on Vogue EPV1216.

REMEMBER those Dave Brubeck LPs "Jazz At Pacific College" on Vogue (LDE114), the Philips "Jazz Goes To College" (BBL7041) and "Brubeck At Storyville" (BBL7018)?

I hope so, because like this "Jazz At Oberlin," all were recorded at one or other of the college and club dates on which Brubeck was specialising in 1953-4.

Whatever their differences, they all have these two important things in common: They show the Brubeck Quartet invariably plays—or did in those days—much better in public than in a studio.

They prove that Brubeck was then, as he still is, one of the most adventurous and complex mentalities to have arrived in jazz in the present decade.

So you have to concentrate, analyse and carefully assess Brubeck's piano. Then the first conclusions you could come to

are that his touch is too ponderous, his harmonic structures too involved and his conceptions too complicated for his music ever to swing; therefore, it really cannot be classed as jazz.

If those are your opinions I would be the last to quarrel with them. But there are compensations.

Brubeck's playing may at times seem neurotic, but it is often deeply thoughtful, full of strange and moving emotions, mentally stimulating and as revealing of what makes him tick as any instrumentalist's performances ever were.

And if all that sounds somewhat heavy going, there's always the more obvious and swinging Paul Desmond with the freshness his original and lyrical ideas can bring to such long-established tunes as "Stardust" and the grip he gets on you through such media as "The Way You Look Tonight" helped out with quotations from "Petrouchka!" —Edgar Jackson.



● Vic Dickenson

nised its shortcomings and saved the day by having a new one written by Raymond Horricks, who has made an enlightened and informative job of it.

Main saving grace, however, is the music itself, which has a distinctly Basian flavour.

Especially so in Joe Newman's own tune, "The Midgets"—familiar to all who saw the Basie band recently—and Manny Albam's "Newman."

The score of the latter is so similar to the one Newman wrote for the Basie band, and John Lewis's piano interjections are so like the Count's (note, incidentally, the same likeness in "The Midgets") that, despite the smaller combination, one might almost imagine one were listening to the Basie orchestra.

The first two tracks are neither very inspired nor very inspiring. But with "Midgets," things begin to move into a swinging, relaxed groove, and they keep there for the rest of the time.

Though Newman is at his best in "Gee, Baby" and "Blue Heaven," he is good all through. Gene Quill relies too much on Parker ideas without Parker's wonderful ways of phrasing.

But Foster, Wess, John Lewis and "Sir Charles" are up to the standard we have come to expect from them, and all in all this is a record not to be missed by anyone who likes music in the Basie manner in general and Joe Newman in particular.—Edgar Jackson.

DAVE BRUBECK QUARTET (LP, EP)
 "Jazz At Oberlin"
 The Way You Look Tonight; How High The Moon?; These Foolish



● Dave Brubeck—'deeply thoughtful'

FRED ELIZALDE AFTER 30 YEARS

THIS Fred Elizalde LP was considered right up my street. I'm not at all ashamed that I once collected Elizalde. Nowadays, of course, this sort of music is not mentioned in the mess, or in mixed company, but it enjoyed a vogue and it was only 16 years ago that a former editor of Collectors' Corner gave "Dixie" and "Tiger Rag" as one of his "Classics Of Jazz."

Elizalde was really a most extraordinary person. A Spanish American, improbably the leader of Britain's first bona fide jazz band, he heard jazz musicians playing in America, wrote reports for the MELODY MAKER in the mid-twenties, and came to study at Cambridge, where he formed a band comprising student chaps.

Imported

He later imported many American musicians, and took a "Hot" Band into the swanky Savoy Hotel. Much of the output under his name was very icky, even to featuring imitations of Hawaiian guitars on soprano saxophone.

In the late 'twenties he wrote a "symphonic jazz" piece entitled "Heart Of A Nigger" (later changed to "Heart Of A Coon" after objections to the original title) which presaged his latter reputation as an internationally known composer and conductor of major works.

"Hurricane," the only track of the Cambridge Band, is a pleasant curio. The tenor player, M. J. C. Allom, was a renowned cricketer. Not, perhaps, very interesting to the non-sporting, but there can't be many tenor players capped for Cambridge, Surrey and England, who did the hat-trick in their first Test.

The remainder of the tracks are of mixed American and British players. The music through-

guest review by Jim Godbolt

out has all the characteristics of typical "New York jazz." Tempos are nifty, the phrasing four square and fussy, the tones very clean, but there is much to listen to that is charming and interesting. Arrangements are simple, with cute codas and introductions to ornament the routines.

Chelsea Quealey's source of inspiration is obviously the Davenport, rather than the New Orleans, end of the Mississippi; but it is listenable trumpet, and outstanding on "Dixie."

Dexterous

Adrian Rollini makes dexterous use of the enormous bass saxophone. Booming authoritatively he is outstanding among a collection of lightweights. The instrument is never heard nowadays, nor his own unfortunate inventions, the goofus and hot fountain pen, occasionally used on these tracks.

Bobby Davis's alto tone sounds unpleasantly old-fashioned. His clarinet wears a little better.

The Britishers are, by necessity, derivative. Bix,

DETAILS

"Jazz At The Savoy"
 Arkansas Blues (c); Dixie (d); Hurricane (a); Sugar Step (e); Somebody Stole My Gal (f); The Darktown Strutters' Ball (g); Clarinet Marmalade (b); Sugar (c); Stomp Your Feet (b); Tiger Rag (d).
 (Decca LP LF1277)

(a) — Fred Elizalde Varsity Band; Elizalde (pno.) probably with Marnes; "Liz" Elizalde, J. Donaldson (alto, cl.); Maurice Allom (tr.); H. Willie (bar.); R. Battle, G. Hildyard (tpa.); George Monkhouse (tuba); J. Saunders (drs.). Probably July, 1927. London (British Brunswick.)

(b), (c)—Fred Elizalde Music; Elizalde (pno.); Jack Miranda (cl.); Perley Breed (alto); Joe Crossman (tr.); Jack Jackson, Norman Payne (tpa.); Joe Brannally (bjo.); Dick Escott (tuba); Max Bacon (drs.). September, 1927. Do. (Do.)

(d) — Do.; Elizalde (pno.); Bobby Davis, Harry Hayes (altos); Rex Owen (tr.); Adrian Rollini (bass sax); Payne, Chelsea Quealey (tpa.); Len Fille (gtr.); Ronnie Gubernini (drs.). January, 1928. Do. (Do.)

(e), (f), (g), (h), (i), (j)—Elizalde Hot Music; Elizalde (pno.); Davis (cl., alto); Rollini (bass sax, goofus, hot fountain pen); Quealey (tpa.); Fille (gtr.); Gubernini (drs. and on (f) newspaper on overcoat). (f) February, 1928; (g), (h) March, 1928; (i) (j) May, 1928. Do. (Do.)

Nichols, Trumbauer are the obvious models. Jack Jackson, like Quealey, has his sights on Bix. The saxophones are diabolically turgid.

Bell

"Stomp Your Feet" reminds me of the Graeme Bell band, the last defendants and exponents of the "New York style." Elizalde's piano is interesting for the odd harmonic twists, but it hardly swings.

Although this music will not appeal to youthful, better-conditioned ears, the more historically minded may find

the period flavour charming. It was a quirk of fate that the first jazz records issued were mainly of white musicians whose influence lasted right up to the early 'forties when the Revival and advent of bebop put paid to "New York style" once and for all.

Attempt

Elizalde's contribution, however, is no less valid than say the Revivalists, and it was one of the first bold attempts to bring attention to hot jazz. He deserves our accolades, even if, after 30 years, the music doesn't sound that hot.

YOU'VE GOT TO LISTEN TO THE NEW VOLMAR CADET



It's got POWER It's got QUALITY

Yet it costs only

14 GNS.

(FOR A.C. MAINS)

Big enough to range as a full size electric gramophone, yet so compact you can take it and play it anywhere. It has the very latest B.S.R. 4-speed TU/9 motor and hi-fi pick-up, a wonderfully efficient amplifier and wide-range speaker, and it comes in a really smart two-toned cabinet of red and beige. Plays all records—and plays them beautifully. You'll be proud to own this model. HEAR VOLMAR TO-DAY AND LET YOUR EAR AND YOUR OWN GOOD SENSE DECIDE.

★ THE CADET IS ONE OF A WONDERFUL NEW RANGE OF QUALITY GRAMOPHONES

Send for new full Brochure and name and address of your nearest VOLMAR stockist.



VOLMAR, 141, HIGH STREET, BRENTFORD, MIDDLESEX

HUMPHREY LYTTTELTON CLUB

Mack's, 100 Oxford St., W.1
Friday, 6th September
SANDY BROWN'S JAZZ BAND
with NEVA RAPHAELLO

Saturday, 7th September
AVON CITIES JAZZ BAND
with RAY BUSH'S SKIFFLE GROUP

Sunday, 8th September
SANDY BROWN'S JAZZ BAND
with NEVA RAPHAELLO

Monday, 9th September
TERRY LIGHTFOOT'S JAZZMEN

Tuesday, 10th September
WALLY FAWKES' SESSION

Wednesday, 11th September
HUMPHREY LYTTTELTON AND HIS BAND
Plus personal appearance of
JIMMY RUSHING

Thursday, 12th September
TERRY LIGHTFOOT'S JAZZMEN

Sessions com. 7.30 p.m. Sun. 7.15 p.m.

KEN COLYER CLUB

At Studio 51, 10/11 Gt. Newport St., Leicester Sq. OPEN at 7.30 EVERY

FRIDAY
KEN COLYER'S JAZZMEN

SATURDAY
KEN COLYER'S JAZZMEN

SUNDAY (7.15)
KEN COLYER'S JAZZMEN

MONDAY
KEN COLYER'S JAZZMEN

WEDNESDAY
SONNY MORRIS JAZZBAND

Apply NOW for membership till Sept., 1958, 3/- per annum. Pay at door all sessions.

BLUES & BOOGIE by BOB KELLY
KEN COLYER JAZZ CLUB at STUDIO 51 has now been opened over a year.

JAZZSHOWS present

LONDON COLISEUM

SUNDAY, SEPT. 22nd at 7 p.m.

America's 'Man of the Blues'
JIMMY RUSHING
COUNT BASIE
VOCALIST 1936-1950

Britain's 'King of Jazz'
HUMPHREY LYTTTELTON AND HIS BAND

Reserved Seats 12/6, 10/6, 8/6, 6/6 and 4/- from Box Office.
London Coliseum, St. Martin's Lane, W.C.2. TEMple Bar 3161

London's Most Luxurious Jazz Centre

"JAZZ AT THE DORIC"

Grand opening night, Thursday, Sept. 12, 7.30 p.m.

The fabulous recording sensation
BETTY SMITH and her Quintet
Frank King's Sextet Skiffle Group
★ Guest stars: **GEORGE CHISHOLM**—Europe's greatest trombone player ★
Comperes: MAURICE BURMAN

ADMISSION 4/- NO MEMBERSHIP FEE
Every Thursday and Saturday. Air-conditioned.

DORIC BALLROOMS, BREWER STREET, W.1

The season's first Conway Hall Concert featuring
HUMPHREY LYTTTELTON AND HIS BAND
TONIGHT (Friday, Sept. 6th), at 7.30 p.m.
CONWAY HALL, RED LION SQUARE, W.C.1
Tickets at door 4/- (H.L.C. Members 3/-)

WEMBLEY TOWN HALL • Thursday, September 19th, 1957, 7.45 p.m.

ALL STAR JAZZ CONCERT

ARNOLD 6286 TICKETS 5/-
TUBBY HAYES HARRY KLEIN RONNIE SCOTT
JOE HARRIOTT DIZZY REECE THE JAZZ COURIERS
FOOTWARMERS SKIFFLE GROUP

★ EVERY SUNDAY AT WIMBLEDON PALAIS ★
ROCK - JIVE - DANCE TO THE BEST GROUPS
8th SEPT. LO DON AND HIS RAVIN' ROCKERS 7.30 p.m.
Resident Summer Season Attraction
DAVE SHAND AND HIS ORCHESTRA
MONDAY, FRIDAY, SATURDAY, SUNDAY EVERY WEEK

JAZZ CLUB CALENDAR

BUSINESS GETS BETTER AND BETTER. Have YOU been here yet?
Jeff Kruger's
"JAZZ AT THE FLAMINGO,"
33-37, Wardour Street, W.1.
Your hosts: Sam and Mrs. Kruger.
*TONIGHT (FRIDAY) at 7.30:
Don Rendell sextet
tony kinsey quintet
*SATURDAY (7th) at 7.30:
back from Switzerland:
dizzy reece quintet
"the jazz couriers"
*SUNDAY (8th) at 7.30:
"the jazz couriers"
tony kinsey quintet
*WEDNESDAY (11th) at 7.30:
tony kinsey quintet
don rendell sextet
comperes: tony hall, six curtis.
Membership: Special offer covers
all Flamingo-Florida sessions this
year: ONLY 5/-. Send s.a.e. and P.O.
to 9, Woodlands, North Harrow,
Middx.

"WHAT SENSATIONAL SESSIONS"
they have at Jeff Kruger's
FLORIDA CLUB,
Cafe Anglia, Leicester Square.
*SATURDAY (7th) at 7.30:
Europe's best jazz attractions:
DON RENDELL SEXTET
TONY KINSEY QUINTET
This week's comperes: Six Curtis.
Get into that "come-early" groove!

Rik Gunnell and Tony Harris present
CLUB M
Mapleton Restaurant,
39, Coventry Street, W.1.
FRI, 8-11.30
HARRY KLEIN, REX MOR-
RIS Quintet with Moule,
Goodman, etc.

**CLUB NO SESSION THIS SATUR-
DAY ONLY.**

SAT., ALL NIGHT SESSION with
12-7 a.m. JOE HARRIOTT, the ALLAN
ALL NIGHT GANLEY TRIO and GUESTS
at the Club "M" every
Saturday night, 12 midnight
till 7 a.m.

CLUB M Come, hear! T O M M Y
WHITTLE QUARTET featur-
ing the sensational Eddie
SUN, 7.30-11 Thompson, Jackie Dougan,
etc. Plus JOE HARRIOTT
with the ALLAN GANLEY
TRIO, Sammy Stokes, Stan
Jones. Don't miss this great
Sunday session.

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

FRIDAY (TONIGHT)
*ABOUT 8.30: DILL JONES TRIO,
plus RONNIE SCOTT.—El Toro Club
(1 min. Finchley Road Station).
A BRUCE TURNER JAZZ COOK-
TAIL at Mac's, 41, Great Windmill
Street, 12.30-2 p.m.
ALAN JENKINS' JAZZMEN, Oxhey
Golf Club, Carpenter's Park, 7.45.

AT THE SKIFFLE CELLAR, 49,
Greek Street, 7.30-11 p.m.: THE
UNIQUE DICKIE BISHOP GROUP
and the New Hawleians and THE
ALBERTS.

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

BIG RAVE next Friday at Lew-
isham Town Hall. Nine Bands and
Dekie Bishop. Book your tickets
now: Phone box office. Htt. 4822.

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

COME TO Norbury Jazz Club, re-
opening Sept. 13. Watch next week.
CROYDON JAZZ CLUB, Star Hotel,
London Road; TERRY LIGHTFOOT'S
JAZZMEN, plus ANNAONDAS.

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

DARTFORD: GEORGE WOODING
JAZZMEN.—Bull Hotel, High Street.
DAVE CAREY JAZZBAND, Streat-
ham Park Hotel, Mitcham Lane.—See
also Monday.

EALING: The famous SOUTHERN
STOMPERS. Guests: ANDRE BEE-
SON, Ted Wood's original LONDON
SKIFFLE.—"Fox and Goose" (near
Hanger Lane Station).

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

KINGSTON JAZZ CLUB, commenc-
ing Friday, 13th: MAINSTREAM with
BRUCE TURNER Jump Band,
RIVER CITY JAZZMEN, "King
Alfred," Bellingham (190 bus route).

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

TONIGHT IT'S "JUST JAZZ" at the
"SWAN," Mill Street, Kingston.
Next week: Harry Klein.

SATURDAY
AGAIN AT THE SKIFFLE CELLAR,
49, Greek Street, 7.30-11 p.m.: THE
FABULOUS CITY RAMBLERS, plus
the Romiders and "ZOM."

ALL-NIGHT JAZZ at CLUB
BOHEMIA: BRUCE TURNER'S
FABULOUS JUMP BAND.—49, Greek
Street, 11.30 onwards. Special thanks
to trombone star BILLY RICHARDS.

CHISLEHURST CAVES
(next to Chislehurst Station),
7.30-11 p.m.
AGAIN! AGAIN! AGAIN!
Really in the groove with
THE COLIN SMITH BAND
plus seven supporting groups.
BRING YOUR OWN CANDLE.
South London Jazz Club session.

COOK'S FERRY INN:
TEDDY LAYTON'S
JAZZBAND

CY LAURIE Jazz Club, Great
Windmill Street (opposite Windmill
Theatre), 7.15-10.45: CY LAURIE
BAND, plus COTTON PICKERS
SKIFFLE GROUP.

HARRINGAY JAZZ CLUB: BOUR-
BON STREET RAMBLERS.—See also
Wednesday.

JAZZ AT THE DORIC.—Watch for
announcements.

PORCUPINE JAZZMEN, plus sensa-
tional Court Jesters.—Thames Hotel,
Hampton Court.

RICHMOND: PRELUDE SIX.—
Community Centre.

RICKMANSWORTH: The famous
SOUTHERN STOMPERS.—Oddfellows
Hall.

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

WOOD GREEN: TERRY LIGHT-
FOOT JAZZMEN.

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

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

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

COOK'S FERRY INN:
MICK MULLIGAN
MICK MULLIGAN
AND HIS BAND
GEORGE MELLY

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

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

HOT CLUB OF LONDON, 7 p.m.:
TERRY LIGHTFOOT'S JAZZMEN.—
Shakespeare Hotel, Powis Street,
Woolwich.

KENSINGTON, "COLEHERNE,"
Bar's Court: HARRY WALTON'S
RAGTIME BAND.

KINGSTON: CLERICS Fabulous
Skiffle.—"Swan," Mill Street.

PARK LANE Jazz Club, Croydon:
SETH MARSH'S JAZZBAND, DIS-
CORD SKIFFLERS, 7.30. Admission
3/-.

QUEEN VICTORIA, North Cheam:
MIKE DANIELS DELTA JAZZMEN.
Listen. Jive. Licensed. 7-10 p.m.

STAINES: "SIR" CHARLES New
Distelander.—Boleyn Hotel, 7.30.

WOOD GREEN: THE AVON
CITIES JAZZBAND.

MONDAY
ABOUT 8 p.m. Blue Circle.
RUISLIP: RENDELL THOMPSON,
Tony McKane Group.

A CONCERT TONIGHT, Festival
Hall Recital Room, 7.45 p.m.: DAVE
CAREY JAZZBAND, BETTY SMITH.
Tickets from 2/6 at door.

AT THE SKIFFLE CELLAR, 49,
Greek Street, 7.30-11 p.m.: THE
HAWLEANS GROUP, plus the
Phoenix City Skiffle.

CY LAURIE Jazz Club: COLIN
SMITH'S JAZZBAND, 7.15-10.45.

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

NEW DOWNSIDE CLUB,
Manor House (opposite Tube), N4:
NEW JACKIE SHARPE SEXTET,
7.30-11. Licensed bar.

PORCUPINE JAZZMEN featuring
Denny Carter and Little Joey.—
Thames Hotel, Hampton Court.

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

TUESDAY
AT SOUTHWALL, "WHITE HART";
DYNAMIC DON RENDELL SEXTET.
AT THE SKIFFLE CELLAR, 49,
Greek Street, 7.30-11 p.m.: THE
FABULOUS CITY RAMBLERS and
the Worried Men.

TUESDAY—contd.
BARNET JAZZ CLUB, Assembly
Hall, Union Street (High Barnet
Underground): SANDY BROWN'S
JAZZBAND with AL FAIRWEATHER.

CROYDON JAZZ CLUB: Skiffle
session, PETE CURTIS Quartet,
Annaondas, Kiwis.

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

HARROW JAZZ CLUB, British
Legion Hall, Northolt Road, South
Harrow: MICK MULLIGAN JAZZ-
BAND with GEORGE MELLY.

WOOD GREEN: TEDDY LAYTON'S
JAZZBAND.

WEDNESDAY
ALL H... is let loose at the
"White Lion," Putney Bridge, to-
night: ALAN LITTLEJOHN'S Band
and other rowdies.

AT LAST! SOUTHWALL JAZZ CLUB
presents BOURBON STREET RAM-
BLERS, St. Stephen's Hall, ENFIELD.

AT THE SKIFFLE CELLAR, 49,
Greek Street, 7.30-11 p.m.: THE
COTTON PICKERS and the Rick
Richards Group, plus Shirley Bland
and Jim Macgregor.

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

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

DICK CHARLESWORTH'S JAZZ-
BAND.—Purley Hall.

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

FALCON HOTEL, S.E.9: EXCEL
JAZZMEN.

HARRINGAY JAZZ CLUB: ACKER
BILK'S PARAMOUNT JAZZBAND.

JOHNNY PARKER'S Jazzband
"White Hart," Southall.

MODERN JAZZ at Club Perdido,
"Fox and Hounds," Kirkdale,
Sydenham.

ST. ALBAN'S JAZZ CLUB, Market
Hall, St. Peter's Street: MICK
MULLIGAN JAZZBAND with MELLY,
plus ART CUMMINS PARKSIDE
JAZZMEN.

"THE TIGER'S HEAD,"
Bromley Road, Catford, 8 p.m.
London's newest and finest pub.
South London Jazz Club presents
TEDDY LAYTON'S JAZZBAND,
plus THE SYKES SKIFFLE GROUP.

THURSDAY
AGAIN, THE SKIFFLE CELLAR, 49,
Greek Street, 7.30-11 p.m. PRESENTS
THE CHAS. McDEVITT GROUP and
the Eden Street Skiffle Group.

AT LAST the fabulous WEST FIVE
plus the HAMPTON RIVERSIDERS
return to the "WHITE HART,"
Southall. GREYHOUNDS visiting
East Anglia—back next week.

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

GRAND ANNIVERSARY SESSION,
Roundhouse, Wardour Street: BLUES
and BARRELHOUSE with ALEX
KORNER, RORY McEWAN, JOHNNY
PARKER, CYRIL DAVIES and guests.

JAZZ AT THE DORIC Grand Open-
ing Night! BETTY SMITH Quintet,
GEORGE CHISHOLM, Frank King
Sextet, Skiffle Group, Maurice Bur-
man, 7.30, 4/-.—Doric Ballrooms,
Brewer Street, W.1.

MALE MODERNISTS urgently re-
quired, "SWINGHOUSE," Lavender
Gardens, Clapham Junction, Kenny
Barker Group.

MERRYHILLS (OAKWOOD), resi-
dent: Sunrizers Skiffle.

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

SOUTHWALL JAZZ CLUB, see Wed-
nesday, please! Back to THURSDAY
next week!

WATFORD JAZZ CLUB, United Ex-
servicemen's Club, St. Albans Road:
ACKER BILK'S PARAMOUNT JAZZ-
BAND.

RECORDS FOR SALE 8d. per word
ABOUT TIME OVERSEAS RECORD
BUYERS, including H.M. FORCES,
realised they can get records TAX
FREE and POST PACKING FREE in
many cases.—Details, FREE booklet:
Agate and Co., Ltd., 77, Charing
Cross Road, London, W.C.2.

ALL NEW issues, Sensational
Sinatra and Jazz at Oberlin avail-
able. Anything c.o.d., plus tax free
overseas. Tremendous selection
secondhand L.P.s.—The Record Shop,
199, Charing Cross Road, W.C.2. Tel.
8619.

POST FREE all orders over £1.
C.O.D. with pleasure. TAX FREE all
orders abroad. FREE monthly record
catalogue sent with each order. All
British labels, jazz, vocals, classical,
etc. Open all day Thursday.—Len
Daniels, 4 Soho Street, Oxford Street,
London, W.1.

RECORDS WANTED 8d. per word
A BETTER PRICE paid for your
L.P.s.—Pioneer Sales, 122, North
Street, Romford (Romford 5786). *
CASH BY RETURN OF POST. * We
pay 12/6 for 12-in. L.P.s, 10/- for 10-in.,
also 45s required, any quantity. Must
be in good condition. Pack well. Send to
H. Jarvis and Son, 132, London
Road, Southend-on-Sea, Essex.

USED E.P.s and L.P.s taken in part-
exchange for new records of all
types. No postal.—Record Rendezvous,
212, King Street, Hammermith,
Riverdale 992A.

WE BUY LONG PLAYING GRAM-
PHONE RECORDS. Best prices given.
Cash forwarded as soon as records
arrive.—Mazel Records, 132, London
Road, Manchester, 1, Lancs. Tel.:
Ardwick 3305.

CONCERTS 1/- per word
KEN COLYER'S JAZZMEN, with
Bob Kelly, Skiffle Group, CIVIC
HALL, CROYDON, Friday, Sept. 27.
Seats 5/-, 4/-, 3/-. Book now: Civic
Hall (Cro. 3336).

TONIGHT, FRIDAY, Sept. 6, 7.30
p.m.: First of this season's CONWAY
HALL CONCERTS by the LYTT-
ELTON BAND. Tickets at door, 4/-
(H.L.C. members 3/-).

INSURANCE 1/- per word
MOTOR INSURANCE—lowest rates
—best terms—NO RESTRICTIONS ON
OCCUPATION.—W. C. Collins and Co.
(Insurance Brokers), 14-18, Queen
Victoria Street, E.C.4 (City 6875). Our
musical instrument insurance scheme
already widely known, rate £1
per £100 and pro rata. Also Life,
Endowment, House Purchase.

DRESSWEAR 8d. per word
ALL WOOL Barthea Dinner Suits,
all sizes, 9 gns. Genuine bargains.
Seven days approval, under no obli-
gation.—Godie Garments, 8, Lan-
caster Avenue, Fennel Street,
Manchester 4. Deansgate 7003.

Jimmy Tato's
MODERN MUSIC CLUB
5 GERRARD ST., W.1. GER 3270
The Jazz Connoisseurs' Club
FRI, SEPT. 6, 2/- * Mainstream Jazz
PAUL CARROLL JAZZMEN
SAT., SEPT. 7, 3/- Traditional Jazz
ALAN DALE'S JAZZIN' BABIES
SUN., SEPT. 8, 2/6 Traditional Jazz
PETER PHILPOT'S
JAMBOREE JAZZMEN
MON., SEPT. 9, 2/- Skiffle
THE TWYFORDS AND THE
RUSTLERS
TUES., SEPT. 10, 2/- Modern Jazz
CHRIS ALLEN & HIS MUSIC
The Variety and Broadcasting Band
WED., SEPT. 11, 2/- Traditional Jazz
GROVE JAZZ BAND
THURS., SEPT. 12, 2/- Traditional Jazz
Welcome re-appearance of
ART CUMMINS'
PARKSIDE JAZZMEN
Nightly 7.30-11 Membership 1/- qr.
Band bookers ring CHI 5541

HORNSEY TOWN HALL
LONDON, N.8
MISS VOICE
of
GT. BRITAIN
SINGING
COMPETITION
2nd HEAT—SAT., SEPT. 14th
FIRST PRIZE (12 months' singing
contract with Resident Band)
Entries on the night at 8 p.m.
DANCING EVERY SATURDAY 4/-

STANLEY DALE'S
GREAT NATIONAL
SKIFFLE CONTEST
Plus
THE VIPERS
JIM DALE
and Gigantic Support
NOTTINGHAM - 16th SEPT.
SHEFFIELD - - 23rd SEPT.
LEEDS 2 - - 30th SEPT.
LEICESTER - - 7th OCT.
Entry Forms for the Contest
available from
THEATRES OR DIRECT.
STANLEY DALE,
ASSOCIATED LONDON SCRIPTS
130 UXBRIDGE ROAD,
LONDON, W.12

STANLEY DALE
BY ARRANGEMENT WITH
ASSOCIATED LONDON SCRIPTS
Presents
SUNDAY, 8th SEPT.
at 7.30 p.m.
READING PALACE
JIM DALE
RORY BLACKWELL
AND THE BLACKJACKS
THE BLUE JEAN BOYS
THE SOUTHERNERS
with JOHNNY GRACE

CLUB LES AMIS
Jive and Mambo to
SALVATORE'S GROUP
in beautiful contemporary surroundings
Friday • Saturday • Sunday — 8 p.m.
33 Exeter St., Aldwych, W.C.2
(adjoining Lyceum)

STANLEY DALE
BY ARRANGEMENT WITH
ASSOCIATED LONDON SCRIPTS
Presents
ALL WEEK - 9th SEPT.
TONY HANCOCK
IN THE
HANCOCK SHOW
AT
FINSBURY PARK EMPIRE
★
FRANKIE HOWERD
IN
HOTEL PARADISO
AT THE
PLYMOUTH PALACE



These pictures are from the American TV production of "A drum is a woman." Trumpet man Ray Nance is featured above, right. Below, the Duke narrates. He can be amusing, suave, scornful or loving as the occasion demands, says Stanley Dance.

"JAZZ must have humour," says Duke Ellington. "I never heard a really great jazz musician who didn't have a sense of humour." Duke is a really great jazz musician. "A Drum Is A Woman" is full of humour.

It seems necessary to stress first the element of humour, because "pretentious" was the misplaced and misleading adjective common to several American reviews of this work.

The very passages responsible for this were, in all likelihood, those where Duke was kidding most successfully. But a musical fantasy in which the main character is called "Madam Zaji" is not to be approached with the solemnity that protocol demands for an opus by, say, Maestro Kenton.

Despite the hard work involved in its production, it seems not unreasonable to say that "A Drum Is A Woman" is an example of Duke having a long-playing ball.

BOLDEN

His allegorical story of jazz introduces us to Carribee Joe in a West Indian jungle, where he finds an "elaborately fabricated drum." When he touches it, it is miraculously transformed into a woman, Madam Zaji, an African enchantress.

Nothing if not adventurous, Zaji soon leaves for Barbados and falls in with another Joe, a calypso-singing Joe. Her next stop is New Orleans, where she consorts with Buddy Bolden, King of the Zulus.

She continues to travel, growing in popularity and sophistication, knowing many new cities and many new Joes. She goes right out of this world, to an "emerald rock garden just off the moon," returns by flying saucer and, in a dream, lures Carribee Joe to New York City.

A drum is a woman

STANLEY DANCE talks about Duke Ellington's latest LP—a light-hearted history of jazz



There he experiences the joys of bop before returning once more to age mellowly with his drums in the jungle.

Margaret Tynes, an exciting "operatic" soprano, introduces the title theme and is heard in its exposition throughout. After an explanation of jazz rhythms and their African connection, Duke takes over as narrator and provides continuity between the various episodes.

COLOURFUL

His love of colourful words and striking phrases is everywhere apparent in a narrative which, like its subject, is at times gaudy and brash, but always full of life. He speaks with much expression and flexibility—amusingly, suavely, scornfully, lovingly—as the occasion demands.

How deftly he builds, for instance, a telling picture of the excitement and high spirits of New Orleans at Mardi Gras. As

Buddy Bolden (Clark Terry) blows long, regally exultant phrases over the city, Duke is describing the man in simple, direct language that yet contains an appropriate kind of picturesque folk-exaggeration:

*Buddy Bolden is his name
And blowing horn is his game.
Born with a silver trumpet in
his mouth...*

*Played the horn before he
talked.
Born on the after beat...
Patted his foot before he
walked.*

*When Buddy Bolden tuned up,
you could hear him across
the river.*

*He woke up the working people
and kept up the easy-liver!*

There is in general a lush, tropical luxuriance about this whole work, a reckless profusion of ideas which makes it impossible to catch all the interior significance of Duke's meaning until it has been heard many times.

It has, too, the quick, apposite thinking of the improvising jazz musician, for Duke's alle-

**DUNDEE
CAIRD HALL
THURS., SEPT. 12**

**EDINBURGH
USHER HALL
FRIDAY, SEPT. 13**

CONCERT AT 7.30 p.m.

TED HEATH AND HIS MUSIC

TICKETS 5/6 — 2/- FROM
METHVEN SIMPSON LTD.,
22 REFORM STREET, DUNDEE
Tel.: DUNDEE 3027

TICKETS 6/- — 2/- FROM
METHVEN SIMPSON LTD.,
83 PRINCES ST., EDINBURGH
Tel.: CENTRAL 5414

JAZZSHOWS present

AT THE JAZZ BAND BALL

Monday, Sept. 23rd, 7.30-11.30 p.m.

DANCING and LISTENING to

**CHRIS BARBER'S
JAZZ BAND**

**KEN COLYER'S
JAZZMEN**

**MICK MULLIGAN
and his Band**

**The GRAHAM STEWART
Seven**

**DICK BISHOP
and his Skiffle Group**

**MIKE PETERS
and his Band**

OTTILIE PATTERSON • GEORGE MELLY • NEVA RAPHAELLO

LYCEUM Ballroom Wellington St., STRAND

Tickets 7/6 from JAZZSHOWS, 84 Newman St., W.1, or at door on night

DE MONTFORT HALL • LEICESTER
SUNDAY, SEPTEMBER 15th, 6.30 p.m.

Arthur Kimbrell presents

Britain's New Sensational Top Ten Recording Star RUSS HAMILTON

FRANK WEIR, HIS ORCHESTRA AND ARTISTES
6/4 5/4, 4/-, 3/6, 3/-, Arthur Kimbrell, 38 Rugby Rd., Hinckley,
Leics., or Municipal Box Office, Leicester.

SUNDAY, SEPTEMBER 22nd, 5.40 p.m. & 8 p.m.

CHARLIE GRACIE AND HIS TED HEATH MUSIC

BOOK NOW—7/6, 6/6, 5/6, 5/-, 4/6, 3/6

Details

DUKE ELLINGTON AND HIS ORCHESTRA (LP)

"A DRUM IS A WOMAN"

Part I: A Drum Is A Woman; Rhythm Pum Te Dum; What Else Can You Do With A Drum?

Part II: New Orleans; Hey, Buddy Bolden; Carribee Joe; Congo Square.

Part III: A Drum Is A Woman, Part 2; You Better Know It; Madam Zaji; Ballet Of The Flying Saucers.

Part IV: Zaji's Dream; Rhumbon; Carribee Joe, Part 2; Finale.

(Philips BBL7178)

Duke Ellington (pno., narration); "Cat" Anderson, Clark Terry, Ray Nance, Willie Cook (spts.); Britt Woodman, Quentin Jackson, John Sanders (tubs.); Johnny Hodges, Rick Henderson (alto); Russell Procope (alto, cl.); Jimmy Hamilton (tr.); Harry Carney (bar.); Jimmy Woode (bass); Sam Woodyard, Candido, Terry Snyder (drs.); Betty Glamann (sharp); Margaret Tynes, Joya Sherrill, Ozzie Bailey (vocals). Music, lyrics and arrangements by Duke Ellington and Billy Strayhorn. American Columbia. September 17, 24, 25, 28, October 22, 23, December 6, 1956.

gory is, in a sense, an improvisation on the story of jazz itself. Just consider the transformations of Madam Zaji.

There she is, "way down in a barge at New Orleans. Here she is, speeding, in "the longest automobile you ever saw," 88 cylinders, going through town at 440 miles an hour.

And then, as high as high can be, she's returning from outer space: The prima saucer is coming in for curtain call...
Turn to page 20

JAZZSHOWS present

"SKIFFLE and JAZZ"

JOHNNY DUNCAN AND HIS BLUE GRASS BOYS
SANDY BROWN'S | **DICK BISHOP**
JAZZBAND | and his SKIFFLE GROUP

ASSEMBLY HALL
WALTHAMSTOW

THURSDAY
SEPT. 12th, 8 p.m.

Reserved Seats 3/- 4/- & 5/- from
Saville Pianos, 240 Hoe Street, Walthamstow, E.17,
or at door on night.

Abyssinia!

JOHN BARRY THE JOHN BARRY SEVEN

Britain's freshest beat

ALBERT HALL
Sunday, September 8th, 2 p.m.

LONDON IS 'OUT' SAYS SINATRA

PARIS, Wednesday.—Hopes that Frank Sinatra would shortly be visiting Britain—and possibly appear on TV there—were dashed this week by "The Voice" himself.

Frank arrived in Paris last week-end from New York and immediately started work on his

new film, "The King Goes Forth."

Hard work

He worked solidly from early morning until late at night on Sunday, then flew off to Nice to continue shooting.

Although emphasising "no interviews" this trip, he told the MM in a 30-second statement:

"I must be back in New York on September 20. But I hope to spend another couple of days—not so busy this time—in Paris.

Disappointed

"I shall not be going to London for the premiere of 'The Pride And The Passion' (in which Sinatra stars with Sophia Loren and Cary Grant). I should have liked to. Sorry." "The Pride And The Passion" is scheduled to open at the London Pavilion early in October.

HELLO AGAIN—FROM THE 'DEEPS'



Dankworth Voice

Recordings of the Johnny Dankworth Orchestra were featured last week on Willis Conover's "Voice of America" broadcast.

American vocal stars the Deep River Boys—J. J. Ray, Durant, Harry Douglas, Al Bishop and Jimmy Lundy—pictured in their dressing-room on the opening night of their current British tour at Finsbury Park Empire on Monday.

ANTHONY LEAVES —WITH TRUMPET

AMERICAN bandleader Ray Anthony left Britain for New York on Sunday following an extensive European record promotion tour.

Altogether he made 32 radio and TV appearances in Britain and on the Continent.

Ray was able to return with the trumpet which was recovered after having been stolen in Stuttgart at the start of the tour.

In New York he will be featured on the coast-to-coast TV show starring singer Vic Damone.

Holiday in Paris

Skiffle leader Chas McDevitt is on holiday in Paris.

MM singer at Windmill



Newcomer to the ranks of the famous Windmill girls is singer June Kleiner from Wandsworth, who (as Valerie Kleiner) won the MM's "Girl Of The Year" vocal competition in 1954. Since then she has worked with the Ken Moule, Gene Mayo, Basil Kirchin, Ronnie Scott and Derek Sinclair bands. She has also toured U.S. camps in Germany. She makes her debut at the Windmill Theatre on September 16.

Frankie Vaughan aids secretary

FRANKIE VAUGHAN is grooming his 20-year-old secretary for song stardom. She is Newcastle-born Joyce Shock, sister of Frankie's wife Stella.

Joyce makes her first full-time professional bow at the Winter Gardens, Margate, on September 16.

She told the MELODY MAKER on Wednesday: "I've been acting as Frankie's secretary for nearly three years. I came down from Leeds to help him out with his fan mail.

Surprise visit

"Actually, I started singing when I was 12, but had never thought of taking it seriously. Then I did a few odd concert dates for youth clubs.

"Unknown to me, Stella brought Frankie along to hear me during one concert.

"He told me to take singing lessons and has helped me tremendously. I even had a couple of offers to sing with bands. But Frankie said no—he thought I should try to make the grade solo."



Joyce Shock—aiming high.

EARLE-VAUGHAN IN DISC SHOW

THE team of Kenneth Earle and Malcolm Vaughan, together with the Ray Ellington Quartet, will star in a special autumn "record package" tour of the Moss Empires circuit.

The show opens with a week at the Empire, Liverpool, on October 14, and will tour until the end of November.

Following Liverpool, the show will take in Sheffield, Edinburgh, Glasgow, Newcastle, Manchester and Brighton.

... and Yana teams with Hockridge

Song stars Yana and Edmund Hockridge are to team up for a tour of the Moss Empires circuit.

Yana is currently at the Opera House, Blackpool, and Edmund Hockridge at the New Royal, Bournemouth.

The tour opens in the middle of October and takes in Glasgow, Hanley, Newcastle, Sunderland, Sheffield and Chiswick.

STARS GO NORTH

A STAR bill has been fixed for the "Daily Express" show which tours the North for a week next month. It includes Yana,

for the "Daily Express" show which tours the North for a week next month. It includes Yana, the Jazz Couriers, the Kordites, Chas McDevitt's Skiffle Group, the Hedley Ward Trio, Mick Mulligan's Band with George Melly, the Dill Jones Trio and Beryl Bryden.

The show kicks off on October 14 at the Free Trade Hall, Manchester. It then visits the Cecil Theatre, Hull (15th), Town Hall, Leeds (16th), City Hall, Sheffield (17th), Victoria Hall, Hanley (18th), and Kings Hall, Belfast (19th).

Dennis Lotis series

In his new BBC-TV series, "Hits And Misses," on September 19, Dennis Lotis will be supported by Patti Lewis, Mark Baker, the Dallas Boys, tenor saxist Kathleen Stobart and the Martin Slavin Music Group.

A Great Spectacle WORLD'S ROCK 'N' ROLL CHAMPIONSHIP FINALS

organised by
★ MECCA DANCING ★
LYCEUM · STRAND

MONDAY — 30th SEPTEMBER 1957

OSCAR RABIN & HIS BAND

Finalists from all parts of the British Isles, also from many Overseas Countries.

RESERVED BALCONY SEATS - £1
BALLROOM (No Reservation) 10/-

Tickets strictly limited. Apply now—

THE LYCEUM, STRAND, LONDON, W.C.2

Telephone: TEMple Bar 3715

CITY HALL · SHEFFIELD

Saturday, September 21st, at 7.30 p.m.

Arthur Howes presents Britain's Top Recording Stars—

RUSS HAMILTON

JOHNNY DUNCAN & HIS BLUE GRASS BOYS
THE DILL JONES TRIO · TERRY LIGHTFOOT & HIS JAZZMEN

Seats 6/6, 5/6, 4/6, 3/6 & 2/6 Wilson Peck, Fargate, Sheffield. Tel. 27074

ODEON · BARKING

Sunday, September 22nd, at 5.30 & 8 p.m.

Arthur Howes presents Britain's Top Recording Stars—

RUSS HAMILTON

JOHNNY DUNCAN & HIS BLUE GRASS BOYS
THE DILL JONES TRIO · ALEX WELSH & HIS DIXIELANDERS

Seats 6/-, 5/-, 4/- & 3/- Tel. Rippleway 2900

CY LAURIE AGENCY

41 Gt. Windmill Street, London, W.1. Gerrard 6112

Now Booking with all Promoters, Agents and Clubs

CY LAURIE BAND ★ GRAHAM STEWART SEVEN ★ ERIC SILK'S SOUTHERN JAZZMEN
BILL BRUNSKILL'S JAZZMEN ★ BRIAN TAYLOR JAZZMEN ★ JUBILEE JAZZMEN
THE COLIN SMITH BAND ★ THE COTTON PICKERS SKIFFLE GROUP

MELODY MAKER

INCORPORATING 'RHYTHM'

Member: Audit Bureau of Circulations

Vol. 32 No. 1244

EDITORIAL OFFICES:

189, High Holborn, W.C.1

Telephone: CHAncery 3344

Editor: PAT BRAND

ADVERTISEMENT OFFICES:

96, Long Acre, W.C.2

Telephone: TEMple Bar 2468

Ad. Manager: BASIL K. LAWSON

Provincial News Editor: JERRY

DAWSON, 2-4 Oxford Road, Manchester 1, Central 3232.

DUBLIN: Dolores Rockett, 26, Lower Rathmines Road, Dublin.

BELFAST: Bill Rutherford, 161, Orby Drive, Belfast (Belfast 97974).

NEW YORK: Ren Grevatt, 54, Cooper Avenue, Upper Montclair, New Jersey.

Feather, 340, Riverside Drive, N.Y.

Burt Korall, 25, Millington Street, Mount Vernon, N.Y.

HOLLYWOOD: Howard Lucraft, P.O. Box 91, Hollywood 28, California, USA.

CHICAGO: Bernard Asbell, 1325 East 50th Street, Chicago, 15, Illinois.

MILAN: Giuseppe Barazzetta, 10, Via Montevideo, Milan, 743.

PARIS: Henry Kahn, 37 Rue du Louvre, Paris, 2me.

MONTEAL: Henry F. Whiston, Radio Canada Buildings, Montreal.

TORONTO: Helen McNamara, Toronto Telegram, Toronto.

SYDNEY: Frank Owen Baker, 40, Parkview Road, Fairlight, N.S.W.

COPENHAGEN: Hans Jorgen Pedersen, Magnoliavej, 33, Copenhagen-Glostrup.

Harald Orut, 9, Ved Volden, Copenhagen.

STOCKHOLM: Sven G. Winquist, P.O. Box 225, Stockholm 1.

HANOVER: D. Dietrich Schulz-Köhn, Hildesheimerstrasse, 73, Hanover.

ROTTERDAM: Anton Kop, Junr., Allard Piersonstraat 5B, Rotterdam, W.

KOBE (Japan): R. Courtney-Brown, 61, 4-Chrome, Isobe-Dori, Fukjai-Ku, Kobe.

Annual subscription 35s.

DRUM IS A WOMAN

From Page 17

and mooring to the mast and the TV antenna of the highest skyscraper in the metropolis around which the entire world revolves." Imagination no end!

For all the attention paid to the story and narration, Duke has not neglected the music. There are good songs to illustrate the different phases. Ozzie Hallie does well by the calypso. "What Else Can You Do With A Drum?" and the "pop" "You Better Know It," while Joya Sherrill makes a welcome return to the scene in "Hey, Buddy Bolden," "Carribee Joe" and "Rhumbop."

Delightful

The orchestral rôle is, to a degree, subsidiary, but with familiarity it becomes increasingly important and delightful. The threatening introduction to "Congo Square" and the underlying melodic theme surely deserve to be heard to more advantage. On "Rhumbop," the possibility of swinging pop phrases with a good warm sound is convincingly demonstrated—until pop is happily discarded altogether.

Arresting

But it is the New Orleans sequence with Clark Terry as Bolden that is most arresting. Terry will hardly ever again be thought of as a bopper. He calls his flock with power, clarity and authority until Nance answers for them in a soulful passage of rare feeling. Terry resumes before the vocal on "Hey, Buddy Bolden," and afterwards swings intoxicatingly to a fade-out.

LEARN TO PLAY THE PIANO BY POST

This FREE booklet (postage 2d.) explains how, even if you do not know a note, you can, in 4 easier steps, experience the joy of playing. I could fill this paper with letters of gratitude from thousands of students, who, in one short course, have achieved what used to take years, and at much less cost. Over 40 years' experience. Write to me stating if Beginner, Elementary or Advanced.

RIDGE SCHOOL OF MUSIC (Studio MM24), Cleveleys, Blackpool

SONGWRITERS' ADVISORY SERVICE (SONG BROKERS)

Have You a Tune or Lyric? Write for details—142 CHARING CROSS ROAD, LONDON, W.C.2

Full Page Colour Photo

ELVIS PRESLEY in ILLUSTRATED NOW ON SALE • 4d.