

# Melody Maker

AUGUST 31, 1957 World's Largest Sale EVERY FRIDAY 6d.

Lomax on Skiffle  
See Page 3

## BBC-TV TO FETE TOMMY STEELE

Debut for Marion

### Ray Anthony goes visiting



American bandleader Ray Anthony (right) chatted to Johnny Dankworth and his singer Cleo Laine when he paid a surprise visit to Dankworth's Light Programme airing on Monday evening. (See also page 9.)

### A year of success

THE BBC is to fête Tommy Steele in an hour-long television programme celebrating his first year as a TV star.

The show, produced by Ernest Maxm, will be screened on October 19, almost a year after Tommy's first appearance in Jack Payne's "Off The Record."

This will be the first time the BBC has honoured an artist so recently established in Show Business.

#### Associates

The supporting cast has not yet been fixed, but it will include people who have been associated with Tommy's meteoric rise to success.

Two days after the programme, Tommy is due to start work on his second, and as yet untitled, film for Beaconsfield.

Next month, he is to make a three-week tour of the Continent—his first—which will include France, Italy, Belgium and Denmark.

Tommy, this week, has three discs in the Top Twenty—"Water, Water," "Shiralee," and "Handful Of Songs."



It was a debut evening for singer Marion Ryan on Monday. Her current week at Finsbury Park Empire is her first solo Variety appearance in London.

### JOHNNIE RAY RETURNS

JOHNNIE RAY returned to the States on Wednesday after a five-day tour of Granada theatres in London.

He only arrived back in Britain last week after a short visit to American Service camps and night clubs on the Continent.

Johnnie starred with Shani Wallis in Val Parnell's "Saturday Spectacular" show last week-end on ATV.

### IVY BENSON TO WED U.S AIRMAN

IVY BENSON is to marry Master Sergeant Brantley Calloway of the USAF, at Douglas, IoM, next Friday.

The wedding will be followed by a reception at the Villa Marina, where at 2.30 p.m. Ivy will appear as usual for her afternoon concert.

The couple met at Chiswick Empire two years ago when Brantley auditioned the Benson band for a date at the base at Upper Heyford, where he was Entertainments Manager.

## Armstrong film gets delayed

THE gala première of Louis Armstrong's film, "Satchmo The Great," scheduled for September 13 at the London Pavilion cinema, was suddenly cancelled this week. The film may not be seen in Britain until the New Year.

An official of United Artists told the MM on Wednesday that the reason was to give it a longer West End run.

If the original date had been kept to, the film would have had only a fortnight's run before the showing of "The Pride and the Passion."

But disappointed fans can see stills from the Satchmo film by turning to pages eight and nine.

### THIS GOLDEN AGE

DECCA recording star Terry Dene will earn an estimated £10,000 from his film, "The Golden Disc," for which he is due to begin recording next week.

He will sing five numbers in

the film and will start shooting scenes late next month.

Terry is at Chiswick Empire next week and will also top the bill at Finsbury Park Empire on September 22—a return visit after only 11 weeks.

### WELCOME TO THE 1957 RADIO SHOW



Pressmen who visited the preview of this year's Radio Show were welcomed on the EMI stand by these Ave lovelies—to remind them of the group's disc labels! Pictured with (l. to r.) Sherie Denton, Betty

Le Beau, Barbara Roscoe, Bernice Swanson and Jane Rieger are EMI exploitation men Chris Peers, Dick Howard and Peter Sullivan. See also Radio Show Report on page 7.

## ROYAL FESTIVAL HALL

General Manager: T. E. BEAN

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<p>TUES. 17th SEPTEMBER at 7.45 p.m. MODERN JAZZ WORKSHOP No. 32 <b>ALLAN GANLEY TRIO</b> JOE HARRIOTT · DIZZY REECE WILTON 'BOGEY' GUYNAIR Comper - TONY HALL</p>	<p>TUES. 24th SEPTEMBER at 7.45 p.m. NEW ORLEANS ENCORE No. 49 <b>CHRIS BARBER'S JAZZ BAND</b> with OTTILIE PATTERSON</p>

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## NATIONAL JAZZ FEDERATION



NEW YORK CALLING

SAL MINEO JEFF CHANDLER JERRY LEWIS RUSTY DRAPER PAUL ANKA TAB HUNTER PAT BOONE

FILM STARS BID FOR DISC FAME

From REN GREVATT

NEW YORK, Wednesday. —Cued by the success of Tab Hunter's entry into the recording field, several top film stars are making bids for disc careers.

Rising young star Tony Perkins, who makes an impressive debut in "The Jim Piersall Story," has recorded "Moonlight Swim" and "First Romance." Already the record has been chosen as one most likely to be a hit.

Sal Mineo has followed his hit disc "Start Movin'" with another that has begun to move well—"You Shouldn't Do That" and "Lasting Love."

Composer, too

Jeff Chandler, who co-stars with Kim Novak in "Jeanne Eagles," has waded the film's theme song "Half Of My Heart." Chandler is also a composer and penned the lyrics for "Foxfire" and "Six Bridges To Cross."

"Rock-A-Bye Your Baby With A Dixie Melody." His album "Jerry Lewis Just Sings" was a best-seller for several months.

Robert Wagner made his pitch with "So Young," a tony film siren Lola Albright has recorded "A Man, A Man, A Man" and several other stars are due to enter the field.

New talent

THE past few months have seen a crop of promising new artists on the recording scene.

Those with platters that have clocked or appear future big sellers include Janice Harper, a young teenage thrush who has a sweet voice and a definite way with a lyric, and The Crickets, a rockabilly group that has one of the fastest moving discs to come along recently.

Their recording of "That'll Be The Day" was released several weeks ago and after a fairly quiet period is now among the top ten.

No. 1 Debbie

DEBBIE REYNOLDS, well known to movie audiences, hadn't had a big record since

"Abba Dabba Honeymoon," but her current release, "Tummy," is now the record most played by disc jockers and also heads the best-seller list.

She is the first chick to head the list in some time.

Paul Anka, young Canadian artist, has a smash with his first release "Diana" and Russ Hamilton, new to American audiences, is scoring with "Rainbow."

POPS

More Nat Cole

NAT KING COLE'S popular weekly TV show may be expanded to a full hour next fall. Cole is also set for the film biog. of W. C. Handy, composer of "St. Louis Blues."

Tune titles

THE heavy emphasis on film title tunes continues. Several top-budgeted flicks, soon

to be released, will have the title song sung by recording personalities.

Among those scheduled are "Raintree County" by Nat King Cole, and "April Love" by Pat Boone.

Hula rock

A NEW trend might be in the offing with several discs with a Hawaiian flavour introduced recently.

The past month has brought "In The Middle Of An Island," recorded by Tony Bennett and Tennessee Ernie Ford; "No Hu Hu" by Rusty Draper; "Hula Love" by Buddy Knox; "Moonlight Swim" by Tony Perkins and Sammy Kaye and "Lula Rock-A Hula" by Teresa Brewer.

The traditional uke and steel guitar backing on the above sides has the feel of the Islands. First of the tunes to click has been the Bennett recording.

Top spot (1)

TOMMY LEONETTI becomes one of the featured vocalists on "The Hit Parade," one of America's top weekly TV programmes. The artist recently recorded "Precious Love" and initial reports make the side one to watch.

Top spot (2)

BUDDY MORROW and his Orchestra start a 13-week stint in the Cafe Rouge of New York's Statler Hotel on September 6.

The Statler management was anxious to have a band that would appeal to college students, to conventioners and to regular patrons.

As a result, a survey was made and final tabulations showed that Morrow's band had the broadest acceptance among college students, and so it was selected to open the season at the Statler.

Bevs welcome

THE BEVERLEY SISTERS' latest recording arrived last week. While "Old Enough To Know," a teen-slanted rocker, comes during a shift to ballads with rhythm backing, the cheerful piping effort should go well. The flip, "I Remember Mama," is a delightfully different melody that should easily find plenty of favour.

WAIT FOR IT

JOE NEWMAN, one of the leading figures in the basic band, told me over lunch, "the band is doing good business at the Waldorf, but the thing the boys talk about all the time is the trip to Europe. All the cats are real anxious to go again. Be sure to tell the people in England how we feel about making the trip!"

NEW YORK CALLING

LOUIS ARMSTRONG JOE NEWMAN ERROLL GARNER

Lionel Hampton signs a \$5 million deal

From BURT KORALL

NEW YORK, Wednesday. —A \$5,000,000 contract was signed this week by Lionel Hampton and agent Joe Glaser. Figure quoted is an estimated gross for the next five years.

Deal is one of the biggest ever transacted in the music business. His wife—and long-time personal manager—arranged the contract.

Garner concert

ERROLL GARNER'S concert appearance with the Cleveland Symphony on Thursday

(August 15) drew the second largest house of the summer concert season in Cleveland—7,000 people.

JAZZ

Satchmo preview

"SATCHMO The Great," the feature-length film about the world's most famous jazz musician, will have its preview showing for the Press next week, and will be released in the Fall.

Heard in the film, narration by Ed Murray, are some 20 numbers including such Armstrong favourites as "St. Louis Blues."

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FREDYE MARSHALL FOR COVENTRY

FREDYE MARSHALL, who starred with Charlie Gracie at the London Hippodrome, joins the cast of the Coventry Theatre's October Birthday show.

Fredye, whose last appearance there was in "Jazz Train," will be appearing with Al Read, Nat Jackley, Rawicz and Landauer and singer Margaret Burton.

YORKS. — The Phil Cleary Band and Ernest Mitchell's Sylvians are to be resident at the season's Saturday dances at Shipley Victoria Hall. The World Skiffle Championship final will take place at Leeds Mecca Locarno on September 5. Over 30 groups are currently contesting the heats. Ex-Les Garratt pianist and Carroll Lewis discovery Henry Bentley has joined the "Personality Platters" road show. Henry formerly fronted his own quartet in Leeds.

NEWSBOX

BRIGHTON. — Bedford Hotel tries out cabaret tomorrow (Saturday) with the Terry Sisters and the bands of Ken Lyon and Harry Mundell. Les Jowett (tpt.) and the Vanguard Jazzmen have recorded six titles for Dobell's "77" label.

IRELAND. — Radio Eireann is at present running a weekly series of broadcasts from Butlin's Holiday Camp at Mosney. Titled "Dance Time From Mosney," the programme features the bands of Joe Coughlin and Jack Gregory and is compered by Noel Andrews, younger brother of BBC commentator Eamonn.

SOUTHSEA. — Manny Howard and his Maniacs, a London group, made their first appearance at the Savoy Ballroom, Southsea, on Monday, when the first heats of a new skiffle championship were held. Benny Freedman, leader of the resident band at the Savoy, is shortly going to Belgium on holiday and during his absence the band will be led by pianist Brian Barnes.

Dates with the Stars

- Week commencing September 1
Billie ANTHONY
Week: Hippodrome, Bristol
Winifred ATWELL
Season: Hippodrome, Brighton
Kenny BAKER
Season: Central Pier, Blackpool
Shirley BASSEY
Sunday: Opera House, Blackpool
Week: New Theatre, Cardiff
BEVERLEY SISTERS
Week: Winter Gardens, Bournemouth
Eve BOSWELL
Week: Pier Pavilion, Llandudno
Max BYGRAVES
Season: Palladium, W.
Ronnie CARROLL
Sunday: Commodore, Ryde, IOW
Jill DAY
Season: Hippodrome, Blackpool
DEEP RIVER BOYS
Week: Empire, Pinebury Park
Terry DENE
Week: Empire, Chitwick
Robert EARL
Season: Derby Baths, Blackpool
FOUR JONES Boys
Season: North Pier, Blackpool
Morton FRASER'S Harmonica Gang
Season: North Pier, Blackpool
Max GELDRAY
Week: Empire, Glasgow
Nat GONELLA
Season: Palace, Dundee
The GOOFERS
Season: Palladium, W.
Charlie GRACIE
Sunday: Opera House, Blackpool
Week: Empire, Glasgow
Karen GREER
Season: Winter Gardens, Blackpool
Olga JAMES
Season: Pavilion, Bournemouth
KENTONES
Week: Hippodrome, Manchester
KING Brothers
Season: King's, Southern
KORDITES
Week: Empire, Liverpool
Fredye MARSHALL
Week: Empire, Glasgow
Ruby MURRAY
Season: North Pier, Blackpool
Donald PEERS
Week: Hippodrome, Manchester
Joan REGAN
Season: Palladium, W.
Marion RYAN
Week: Empire, Nottingham
Joan SAVAGE
Season: Winter Gardens, Blackpool
Anne SHELTON
Season: Queen's, 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.
Mel TORNE
Week: Empire, Newcastle
Dickie VALENTINE
Week: Empire, Leeds
Frankie VAUGHAN
Week: Pavilion, Torquay
Hedley WARD Trio
Sunday: South Pier, Lowestoft
Season: Pavilion, Bournemouth
David WHITFIELD
Season: King's, Southern
YANA
Season: Opera House, Blackpool

PAT BOONE advertisement featuring a large portrait of Pat Boone and the text: Hear Pat sing the 'HIT PARADE' songs - 'Bernardine', 'Love Letters in the Sand', 'Technique'. Includes a smaller photo of Pat Boone playing an accordion and the text: PAT BOONE TERRY MOORE JANET GAYNOR DEAN JAGGER BERNARDINE. NOW ON RELEASE SEE IT AT YOUR LOCAL CINEMA





# SKIFFLE

## Why is it so popular?



**ALAN LOMAX**  
One of the world's authorities on folk music has a look at the skiffle craze

I BELIEVE the reasons for the popularity of skiffle and other types of American folk music in Britain are not hard to find. Nor do they reflect adversely on the creativeness of British singers and musicians.

A folklorist like myself, interested in broad trends in the history of his subject rather than the preservation of any special set of tunes or ways of singing, sees the skiffle story in this way.

The folk songs of Britain have a regional basis and are sung with regional accents. As the folk life of the regions disappeared the songs have tended, on the whole, to disappear.

They have largely been scorned by city folk, though there is no reason why this should be true of the future once the "city-billies"—the skiffles in particular—realise that the potentialities of British folk songs are the same as those of the American songs they now favour.

In the melting pot of the American frontier, all these British regional song styles fused and combined, producing in the Appalachians, the Ozarks and other isolated areas, songs and ways of singing that were an Irish-Scots-English-Welsh amalgam—with an American twang, perhaps.

### CITIFIED

Strange as it seems, this was the first British folk song tradition that had ever existed, and it took shape in America.

Is it any wonder that these Scots-Irish-English songs (that can still be found today in regional accents in rural Britain) should have pleased British audiences when they were sung in a citified fashion by Burl Ives, Josh White and others?

In the mountains and backwoods of the Southern U.S. the Scots-Irish-English Americans figured out ways to accompany these songs on guitar and banjo. Meanwhile they simplified the material somewhat, so that it became easier for unsophisticated city people to learn.

Into this American meld of British song came the influence of the Americanised Negro, with his great rhythmic gifts, his joyous sensuality, his irony and his feeling for the tragedies and contradictions of modern life.

These Negroes took over a lot of British songs and tunes and remade them in a wonderful way.

### AFRICAN

It was natural that the resultant Afro-British products should become popular with the youngsters of skiffle—they had already succeeded in pleasing the racially prejudiced people of British descent in the South.

They have the driving African beat that has made jazz and South American dance music internationally popular in the last 20 years.

The music of all the world is being Africanised in our century. There is nothing wrong with this, so far as I can see, since the Africans have the richest and most joy-filled folk music of any people on earth. Certainly the skiffles should not be reproached for liking to play a part in this.

This American-amalgamated,

British-derived, Africanised music has already filled a large vacuum in the musical life of urban Britain.

Before skiffle, even three or four years ago, relatively few people in London made their own music. Singing and playing was a thing for show-offs or professionals.

Pub singers mulled over and over the dry bones of the Cockney music-hall songs which had little meaning for the younger generation.

Nowadays the young people of this country have songs they like to sing. They have the confidence to sing them. They are not ashamed of making music, but enjoy it.

Singing appears to be on the road to becoming again the national pastime it was two or three centuries ago, before the industrial revolution forcibly muzzled the naturally emotional, expansive and musical peoples of these islands.

(Next week Alan Lomax writes about the skiffle repertoire and the future of the music.)

JOHN HASTED, who recently disbanded his Skiffle and Folksong Group, feels the future is with the individual singer who doesn't need two or three plectrum guitars.

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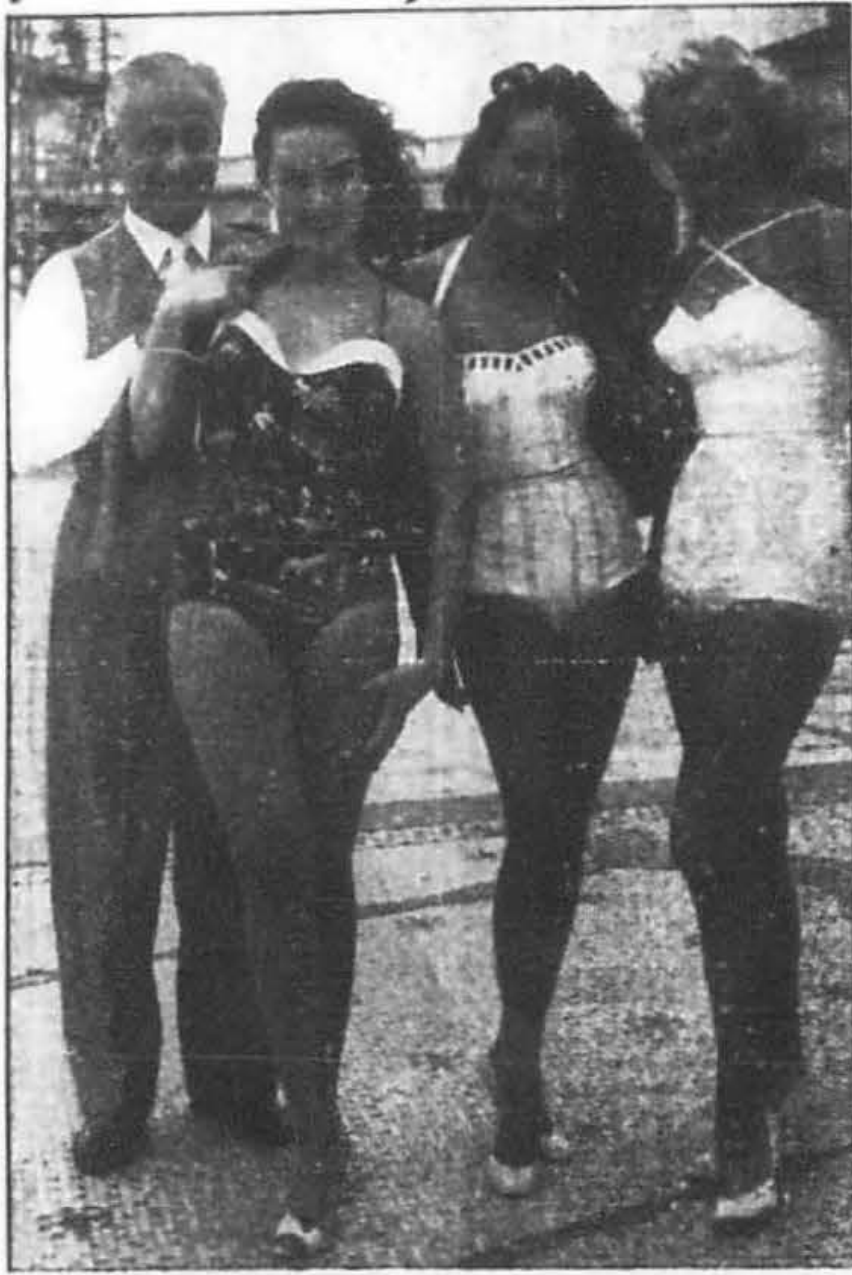
MM 316



**A Geraldo winner**

# ECKSTINE FLIES IN TO FIX NEXT TOUR

## Day in London



AMERICAN song star Billy Eckstine flew into London from Paris on Monday for a 10-hour visit.

His visit here was to set details for his six-week Variety tour which starts in September and his appearance on Val Parnell's "Saturday Spectacular" ATV show on September 14.

Negotiations are also under way for "Mr. B." to appear on BBC-TV's "Six-Five Special." The success of Billy's duet with Sarah Vaughan of "Passing Strangers"—already climbing the U.S. Hit Parade—prompted an MM question on Mr. B's reaction to the comeback of ballads.

"Man, I'm sure glad that rock-'n'-roll stuff is on the way out," he said. "We don't hear the d-j's playing those rock-'n'-roll vocal groups—you know, The Four Nosebleeds, The Vultures, and stuff like that—much these days.

"Not so long ago you'd hardly find a ballad in the first ten hit songs. Today it's different. There are some good new ballad singers on the way up. Johnny Mathis, for instance.

### Way to fame

"I remember him as a little Negro boy hanging around when we played dates in San Francisco. He was always there when the singers were around. He worked his way through college and became a high-jump star."

Billy Eckstine will be accompanied on his British tour—his fourth visit—by his pianist, Bobby Tucker, British drummer Tony Carr and a bassist.

The tour opens at the Empire, Glasgow, on September 16, then plays successive weeks at Liverpool, Birmingham, Manchester, Newcastle and Finsbury Park Empire, London.



Billy Eckstine in London on Monday.

## MIGUELITA ENDS ROS CLUB SPELL

Miguelita and her Orchestra Tropicales have just ended their four-and-a-half-week season at the Elmundo Ros Club.

This is the third year that she has depped at the club while the Ros Orchestra played at Monte Carlo's Sporting Club.

Miguelita asks the MELODY MAKER to point out that she is not solely represented or under contract to any one agent.

Lucky bandleader with three beauty queens is Geraldo, who last week judged Blackpool's Bathing Beauty Contest. Winner Sybil Page (l.) of Brighton is seen with runners-up Christina Briggs and Cynthia Thelwall.

## Nine trad groups battle for title

Judges of the South London Traditional Jazz Band Contest, at Lewisham Town Hall on September 13, will be MELODY MAKER Editor Pat Brand, Siggy Jackson of Melodisc Records, and Neil Brent, music critic of the "Kentish Mercury," which is presenting a trophy.

Nine bands have won through heats to the finals. They are: The Leo Gray Jazzmen, Alpha Jazzmen, Eureka Jazzband, Johnny McKay's Dixielanders, Unity Jazzband, Alan Dale's Jazzin' Babies, Mary and Jazz Band, Dick Charlesworth's Band and Excel Jazzmen.

## JAZZ CONCERT DEBUT AT LYCEUM BALLROOM

The first jazz concert at London's Lyceum Ballroom will be presented by Jazzshows on September 23.

The four-hour show will feature the groups of Chris Barber, Mick Mulligan, Ken Colyer, Mike Peters, Graham Stewart and Dickie Bishop with singers Otilie Patterson, George Melly and Neva Raphaello.

## PARTY LINE

BANDLEADER Ken Lyon is booked for both the Labour and Conservative Party Conferences in Brighton next month.

His band will play five dates in three days for the Left and four in four days for the Right.

"After that," cracks Ken. "I should know who to vote for!"

## Deep River Boys here—minus one

AMERICA'S Deep River Boys—minus one—arrived in London last week-end. The missing man? Second

tenor Vernon Gardner, one of the original members of the act. He left last December and has not been replaced.

The personnel now comprises Harry Douglas (lead), Jimmy Lundy (tenor), Al Bishop (bass) and pianist Ray Durant.

The group starred in ATV's "Sunday Night At Blackpool," then returned to London for a call at the Radio Luxembourg studios to record 26 programmes.

### First night

Tomorrow (Saturday) the Deeps appear in BBC-TV's "Six-Five Special" and on Monday open a 12-week Variety tour at Finsbury Park Empire.

On September 15 they again visit Blackpool for a Harold Fielding concert at the Opera House. They return to the States on November 17.

## Three TVs for the Betty Smith Five

The Betty Smith Quintet will be seen three times on TV next week. On Sunday it appears in "Face The Mike," on Monday in "Mainly For Women" and on Saturday in "Six-Five Special."

## DISC SESSION FOR STEVE MARTIN

HOLLYWOOD, Wednesday.—Twenty-seven-year-old British singer Steve Martin this week recorded 12 sides with the Lawrence Welk Orchestra for the Coral label. Five of the songs were British.

Martin, who had spells with Jack Parnell, Nat Temple and Lou Preager, was chosen by Welk, during his recent British visit, to appear on his coast-to-coast TV series.

Steve has already appeared on the Welk show "Top Tunes And Talent" on August 19 and is set for further TV and personal appearances with the "Champagne Music" man.

Since leaving Preager in March, Steve has been freelancing in cabaret and TV in London.

## People in the News

Lonnie Donegan's British hit disc "Puttin' On The Style" is now to be specially released on the Mercury label in America. The recording has stayed in Britain's Hit Parade since it was released in June.

Martin Slavin will MD the new Dennis Lotis BBC-TV show "Hits And Misses," which starts a weekly series on September 12.

Vibist Reg Wade will be heard from the Radio Show next Thursday with a sextet (6.45 to 7 p.m.) and next Friday with a quartet in "Middy Music Hall."

"Jazz For Music Lovers" is the title of two concerts at the Royal Festival Hall Recital Room, one on September 9 and the other on October 14, by the Dave Carey Band and guest Betty Smith.

Kenny Baker's "Let's Settle For Music" resumes in the Light Programme on October 4.

Alan Holmes, Exploitation Manager for Robbins Music, expects to leave Charing Cross Hospital this week-end after an appendicitis operation.

The John Barry Seven makes its television debut in ATV's "Music Box" at 9 p.m. tonight (Friday).

## For Susan Miller read Susan Jons

Singer Susan Jons this week joined the Bob Miller Orchestra at the Streatham Locarno.

Susan, formerly known as Susan Miller, has been leading her own group for the past three months at the Cascade Restaurant, W.

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<b>TERRY DENE</b> and his Dene Aces	* "Skiffle Queen's" Solo Debut <b>NANCY WHISKEY</b>	* <b>BOB CORT</b> Skiffle Group
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ICAPITAL LETTERS



# Let's be fair to the TV sound mixers

ONE of the few great TV critics once remarked: "In television, if you ask an artistic question you always get a technical answer."

That is one of the most perceptive remarks ever made about TV, and it has a bearing on almost every paragraph of Humphrey Lyttelton's recent article, "Trouble on TV."

I agree with much of what Humphrey wrote, having spent dozens of hours arguing with TV Sound Mixers. But Humphrey only gives one side of the case, and he overstates that.

It is neither fair nor true to say that no one in the BBC is in the least concerned that the standard of sound is absolutely abysmal, and well he knows it. On the practical sound mixer level—I cannot, of course, speak for the senior department heads—there is and has always been great concern when good sound has to be sacrificed to vision.

The special BBC meeting called to discuss Humphrey's article is enough indication of this. Perhaps Humphrey will

## says STEVE RACE

report its findings in some future issue.

Special sound rehearsals, such as Humphrey suggests, are of questionable value. Microphone positions are inevitably subject to the demands of vision (who wants to see a mike shadow bisect a bandleader's face?), and a careful sound rehearsal would to some extent be only a postponement of the moment when visual requirements have to be dealt with.

### ► SWAY ABOUT

Furthermore, many bands just don't give the sound mixer a chance. They sway about in front of microphones, overblow each other, or fail to play at full strength until the actual transmission. If the sound mixer spreads them out to achieve mike "separation," they complain of "not feeling right."

It's no good saying these problems don't occur in America; they do, as I discovered during long talks with American "audio men" earlier this year.

Many British sound mixers are keen, well-informed jazz fans, and though, naturally, they know less about the technique of music than most bandleaders, it is worth remembering that they know infinitely



Humphrey Lyttelton, whose band is seen above rehearsing for a TV broadcast, criticised the quality of sound reproduction on television in a recent MM article. Here Steve Race pleads the sound mixer's case.

more about the technique of sound.

The problems which afflict musicians from time to time—tired lips, faulty instruments, "off-days"—are mirrored in the sound mixer's technical world. Did none of Humphrey's men on that fateful broadcast blow a wrong note?

Many of Humphrey's points are valid, I repeat, and for the TV bandleader most disquieting. But the fact remains that the sound mixer is as keen to do a good job as any performer. If the balance he achieves is imperfect, the blame should be

shared between the band, the balancer and TV itself... the all-but-unworkable medium.

### ► FIRMNESS

THE coach journey from Manchester Airport to the City Centre is one of the most pleasant drives of its kind I know.

Last Saturday I enjoyed its early stages, then turned to the classified ads. of my favourite political weekly.

"BBC requires Bookings Assistant, Television." I read, "to negotiate... the engagement and fees of artists required for... Light Entertainment."

The essential qualifications, I learned, include "tact and firmness where necessary; knowledge of, and interest in, the world of entertainment generally," and if possible previous experience of the Variety business. Starting salary: £565 per year.

### ► SAME WAGE

As I reflected on this my eye fell on a poster displayed in the bus announcing that Manchester Corporation wants bus conductors. Starting wage: £9 11s. 7d. per week, plus overtime.

It would appear that a booking assistant, required to discuss television artists' fees "with tact and firmness," receives the same wage as a Manchester bus conductor. I just thought you'd like to know.

## FATS PICHON PREFERS NEW ORLEANS

UNTIL recently, the only work of Fats Pichon's we had on the shelves was a vocal on Luis Russell's "It's Tight Like That"—and even that was an item about which we had long entertained a slight doubt.

Now, a large LP of Pichon at the Old Absinthe House is in the shops (reviewed on page 13), and it appears from this that the French Quarter favourite is today a finished technician with a very high-class touch.

From Robert E. Hennessee comes this New Orleans interview with the pianist, who, in Hennessee's words, has become one of the top musicians along Bourbon Street:

"Jazz was strictly ragtime when I was born, and out of ragtime grew Dixieland, my favourite. And Dixieland gave way to modern jazz." Pichon recalled from the piano seat he has occupied in the Old Absinthe House "most of the time" during the past 16 years.

### My friends

Fats prefers to hold the line on the evolution of jazz along about bebop. And like most jazz artists, he likes to say that hill-billy, and not jazz, fathered rock-'n'-roll. But pressed, Pichon admits: "Rock-'n'-roll is legitimate jazz."

Pichon occasionally journeys to the big pay of New York, Chicago, San Francisco, Reno or Las Vegas.

"I just let them know I'm coming and I have a job waiting when I arrive," Pichon said. "They expect me to stay a long time, but after four or five weeks I get lonely for Bourbon Street and head back to New Orleans."

"I was born here. I grew up right here on Bourbon Street and these people I work for are my friends, the best friends I have."

### No problem

"You might think segregation is a problem, but it isn't. Though it looks like they are going to make it a problem, the extremists on both sides."

"Why, I even live in a white neighbourhood. And

there is no problem. Some of my best friends are white, and my family is often invited to dinner at their homes.

"Sometimes, when I am about to go fishing, I'll meet a white friend and he'll say, 'Fats, I'm going with you.' And we'll go down to the mouth of the river—some call it the end of the earth—and have a fine time and there is no problem about me being a Negro."

### Unjazzy

Just then a big man with a big hat and a pretty little woman called from a dark corner: "Hey, Fats, how about 'The Eyes Of Texas'?"

### COLLECTORS' CORNER

edited by Max Jones and Sinclair Trail

So Fats jazzes up a few beats for the unjazzy customer. "We like that one, too," he tells his audience.

ON the subject of the unissued George Lewis-Lee Collins record(s), Brian Rust says the only possibility he sees is the single title, "Climax Rag," by the Imperial Serenaders, recorded on September 24, 1925—18 months before the Sam Morgans—for Columbia (140991). The time looks right, and the title significant.

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There's still some romantic interest in jazz pseudonyms — so . . .

# HANDS OFF BRASSINGTON!

LIKE all conscientious jazz students, I have been duly impressed by the list of pseudonyms which have recently appeared in Collectors' Corner.

says  
**HUMPHREY LYTTLETON**



I hope, now that blues singers have been exhausted, this is not the end. The line of research could well be extended to the instrumental field where the use of pseudonyms, while not so general as in the blues sphere, has, nonetheless, been encouraged by the tendency for musicians' zeal to exceed the latitude permitted in their contracts.

### Naive

Consequently we find the personnel lists peppered with names, some of which are blatantly false—no one is likely to believe for a moment in "Sir

Jonathan Gasser"—and others naively obvious.

In this modern age of LP's and sleeve-notes the use of pseudonyms does present one or two problems. It's hard for a sleeve-notator, called on to write an appraisal of the work of Count Basie on a record made under Joe Newman's name, to have to refer to him throughout, with a completely straight face, as "Bill Bailey." I'm all for a few pseudonyms here and there—all the best people do it. I don't suppose it will do any harm to reveal here that the trumpet playing on "Coronation Calypso" by Lord Kitchener, recorded in the files as being the work of "Loose Leg" Louis Braganza, is in reality a fragment of extra-curricular activity by yours truly.

### Disappointed

But there are limits. When, some years back, a recording by Al Sears and his Band came out, great excitement was caused by the appearance of "Charlie Holmes" in the personnel.

Since his retirement from the Luis Russell Band in the early forties, Charlie Holmes had been completely absent from the jazz scene.

At the sight of the familiar name once again there was much speculation on whether he had returned to the business and, if so, how he would be playing.

Naturally, there was some disappointment from the discographical viewpoint when, after a few bars, it became quite clear that the player was, in fact, Johnny Hodges.

### Out of hand

Here's something about which the International Discographers' Association—if there isn't one now there very soon will be—might well raise a rumpus. It may be trivial in itself but the situation could easily get out of hand.

I mean, if Coleman Hawkins is going to start recording for a rival company under the name of Lester Young, where shall we be then?

Thinking it all over, I'm not sure that I do want the searching eye of Collectors' Corner turned on jazz discography. Too much clinical research can kill a thing stone dead.

As it stands, there's still a certain amount of romantic interest to be derived from Delaunay's Hot Discography, for instance.

### 'Horsecollar'

I well remember the keen discussion which once went on over the trumpeters in one of Jelly Roll Morton's bands, who were listed in the old H. D. as "Riscoe, 'Horsecollar' Draper (tpts.)."

Then there was a trumpeter in Charlie Johnson's Band, simply listed as "Brassington." For years I have cherished a mental picture of Brassington. My Brassington is a square, sullen man with a scared cheek, keeping himself to himself and bashing the hip flask rather too readily.

No doubt Collectors' Corner could unearth a real Brassington, with a first name and a wife and kids. They might even print a photo, too.

But I don't want to know. Some things are sacred. Hands off Brassington, I say.

# JAZZ on the AIR

(Times: BST/CET)

## SATURDAY, AUGUST 31:

10.0-10.30 a.m. DL: Skiffle Club.  
12.30-1.0 p.m. A 1: H.C. de F. B.G. Hawkins, Getz, Ellington.  
12.45-1.15 DE: Jazz Band Ball.  
1.0-1.15 A 1 2: Dixielaires, Dixie Humming Birds.  
5.15-5.45 Z: Swing Serenade.  
6.35-7.0 DL: Big Jim Harrison.  
8.0-10.0 T: (1) Miller, Garner, Louis, T.D. (2) Barnet, Basie, Wilbur de P. Cohn, Bechet-Bunk, Brubeck-Diamond.  
9.0-9.25 J: Basin Street Jazz.  
9.30 W: Jamboree Jazz Time.  
10.0-10.30 J: Ray Anthony.  
10.10-10.55 P 1: Jazz Party.  
10.40-12.0; 12.10-2.0 a.m. I: Rhythm.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.  
11.5-12.0 J: America's Pop Music.  
11.10-11.30 Y: Jazz 1957.  
12.5-1.0 J: D-J Shows.  
12.10-1.0 H: Werner Müller Ork.  
1.45-2.0 H: Lenny Dee.  
2.5-3.0 H: Hollywood—New York.

## SUNDAY, SEPTEMBER 1:

2.0-2.45 p.m. A 1 2: VOA: Newport Jazz Festival.  
3.45-4.30 C 1: Skymasters, Pia Beck Trio.  
8.0-10.0 T: (1) Flanagan, James, Hama, Auld. (2) Rogers, B.G. Spanier, Kenton, Joe-Newman, Lee Wiley, etc.

10.0-11.55 S: For Jazz Fans.  
10.10-10.40 H: Panassié on Louis.  
11.0-11.55 F 1: Jazz for Sunday Night.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.  
11.5-11.40 P 2: Hamp Quintet.

## MONDAY, SEPTEMBER 2:

8.0-10.0 p.m. T: (1) T.D. Sarah V. Hi-Los, Dankworth, Stapleton, Kenton. (2) Spanier, Jazz Lab Quintet, Hawkins, Cain, Farmingdale School Band with Andy Marsala, Basie '39.  
10.10-11.0 S: For Jazz Fans.  
10.30 app. K: Jazz Hour.  
10.30-10.55 F 3: Clifford Brown.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.  
11.5-1.0 J: D.J. Shows (nightly).

## TUESDAY, SEPTEMBER 3:

8.0-8.15 p.m. J: Buddy Weed.  
8.0-10.0 T: (1) Peterson, May, T.D. Standards. (2) Bob Crosby, MJQ, Gillespie Big Band, Biz, Louis, T. Silver.  
8.0-8.30 W: Ray Anthony.  
9.20-9.45 H 2: German Jazz Festival.  
10.10-11.0 S: For Jazz Fans.  
10.15-10.45 B-280m: The Real Jazz.  
10.15-10.37 B-280m: Peterson, Milt Jackson, Gillespie, etc.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.

## WEDNESDAY, SEPTEMBER 4:

6.30-6.55 p.m. P 1: Modern Jazz '57.  
8.0-10.0 T: (1) Miller, Hi-Los, Peggy Lee, Shaw, Sinatra. (2) T. and J. Dorsey in the 1930s, Phil Woods and Gene Quill, K and J, etc.  
9.30-10.30 F 3: Jazz for Everyone.  
10.10-11.0 S: For Jazz Fans.  
11.0-12.0 I: Rhythm Rendezvous.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.  
11.15-11.35 C 2: Teagarden: Spirituals.  
12.5-1.0 O: The Jazz Arranger.  
12.10-1.0 I: Herman, Niehaus, Tristano.

## THURSDAY, SEPTEMBER 5:

7.0-7.35 p.m. C 1: AVRO Jazz Club.  
8.0-10.0 T: (1) Krupa, James, The Dorseys, Louis. (2) Basie, L. Young, Parker, Odetta, Larsson Quintet, Berman, Norvo, Leon Sash.  
8.30-9.20 Z: Jazz Everywhere!  
9.30-10.0 P 2: Jazz Commentary.  
9.45-10.0 W: Lu Watters.  
10.0-10.30 J: Instrumental Mood.  
10.10-11.0 S: For Jazz Fans.  
10.15-11.0 B: Jazz Reveries.  
10.15-11.0 M: Sonny Stitt and his Dilemma.  
10.20-11.0 I: Eddie Condon.  
10.45-11.0 J: B for Blues.  
11.0-12.0 P: Jump-R and B-Rock 'n' Roll.

## FRIDAY, SEPTEMBER 6:

3.0-3.30 p.m. C 2: Goodman.  
4.0-4.30 I: Maynard Ferguson's Dream Band.  
5.30-6.0 L: Jazz.  
5.45-6.5 C 2: Jazz Session.  
8.0-10.0 T: (1) 30 Minutes of Harry James; B.G. Herman, Hefti. (2) Basie, Chico Hamilton, George Lewis, Lester Young.  
10.0-10.25 J: Mostly Dixie.  
10.10-11.0 S: For Jazz Fans.  
10.20-11.0 Q: New Jazz Names.  
10.50-11.15 (app.) Z: Jazz à la Carte.

### KEY TO STATIONS AND WAVELENGTHS

A: RTP Paris-Inter: 1—1829m, 48.39m, 2—193m.  
B: RTP Parisien: 260m, 216m, 315m, 359m, 445m, 498m.  
C: Hülversum: 1—402m, 2—398m.  
D: BBC: E-464m, 30, 25, 19m band, L-1900m, 247m.  
F: Belgian Radio: 1—484m, 2—325m, 3—267m.  
H: RIAS Berlin: 1—303m, 2—407m, 49.94m.  
I: SWF Baden-Baden: 295m, 363m, 199m, 41.29m.  
J: AFR: 344m, 271m, 547m.  
K: SBC Stockholm: 1571m, 255m, 245m, 306m, 506m, 49.46m.  
L: NR Oslo: 1376m, 337m, 228m, 477m.  
M: Copenhagen: 263m, 210m.  
O: BR Munich: 375m, 187m, 48.7m.  
P: SDR Stuttgart: 522m, 49.75m.  
Q: HR Frankfurt: 506m.  
S: Europe 1: 1647m.  
T: VOA Washington: 41, 31, 10m bands, 12.0-1.0 a.m. Programme (2) only: 1734m.  
W: Luxembourg: 208m, 49.26m.  
Y: SBC Lugano: 568.9m.  
Z: SBC Geneva Lausanne: 393m, 31m band.



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# How high the Fi?

I MADE the foot-slogging tour of this year's Radio Show looking for the answer to a simple question: Has the electrical industry finally brought Hi-Fi within reach of the slender purse? I discovered that the question isn't easy to answer. Depends, it seems, on what you mean by Hi-Fi.

To start with, we have to beware of the glitter that isn't gold. Hi-Fi is a vague term in the sense that all that is not low may be classed as high. Wander around the stands, and you will see quite a few radiograms with separate bass and treble controls which claim to have an extended frequency range.

But the Hi-Fi fanatic, pacing the floor muttering of variable-mu and decibels, would sneer. He scorns anything weighing less than ten hundred-weights.

## PONDER THIS!

BRILLIANT, original and conceited as I may be, I do not see myself as a politician. Yet politics are intruding in our lives and in our music.

Dave Keir, trombonist with the Bruce Turner group, which has just returned from Moscow, became friendly with two young Russians who were very keen about jazz. They reeled off a stream of names which included Ellington, Bud Shank, Shorty Rogers, Dizzy. When Keir asked how they knew about these players, they replied they listened to the Voice of America.

**RADIO COMMENTARY**  
by  
**MAURICE BURMAN**

Did they listen to the BBC? "Oh, no, there is no jazz coming from there." Now just ponder on that remark. If these young Russians ignore the BBC and turn to the VOA, so do thousands of others. The USA get their point of view across and we are left talking to thin air. They may even regard us as a lot of cornovskoes.

### Who knows?

Who knows, the future of the world, the very course of humanity itself, may depend on the amount of jazz broadcast by the BBC to the USSR! For the sake of world peace, the international situation, the prestige of our musicians and the economic situation (particularly for our musicians), we need to broadcast jazz played by British musicians to the Russian Youth.

We must show them we are as progressive, reactionary, democratic, decadent, bourgeois or boppish, depending on what line you follow, as the Americans!

The men on the stands, if you try to persuade them to talk moderately, roll off the bulging round figures glibly.

"With our components," says one, "anyone could build up a reasonable outfit quite cheaply . . . in the region of 75 guineas. . ."

To me, that kind of Fi is just too Hi. I want something that will satisfy my ear without turning the living-room into an acoustical laboratory and shaking the foundations with a thunderous diapason. A high-quality domestic record reproducer that sells at under £60, in fact.

### But no

In the midst of a pop record boom, you'd think that the Radio Show would be full of them. Not a bit of it. Few manufacturers have made any attempt to open up the enormous pop market, let alone an all-out effort to exploit it.

It would take many an eloquent argument to convince me that it is impossible to produce a really good record player with separate speaker cabinet for £50.

### Thrills in store

I prefer to believe that manufacturers have deluded themselves into thinking that the market for such an instrument is small.

However, for those who can afford the best, there are thrills in store.

I heard some breathtaking reproductions of music on the Pilot, Goodmans and RCA stands—and there were a few others that I missed.

I also missed the GCE stereophonic tape demonstration. This wonder is on its way.

The system being developed uses two tapes to produce a convincing three-dimensional effect.

I did manage to lend an ear to RCA's stereophonic add-on unit, designed to plug into their own 43-guinea record reproducer and which promises to bring 3-D sound into the home—and perhaps in the reasonably near future.

## An Oscar for Rabin

I READ with interest the letter from A. J. Haines, about Oscar Rabin, and I am glad to hear what he says. Our experience is that normally, when a band appeals to musicians, business drops off immediately. But Oscar Rabin is the rare exception whose band appeals to musicians and the public.

The public who come to dance do not come to stand in awe and listen to the renderings of musicians no matter how brilliant. They come to dance and enjoy the music.

I am certain Mr. Rabin agrees with me when I say we do not mind if the public does not applaud provided they still keep coming, because that is the hallmark of a good band, not the hysterical reception of one or two hundred teenagers who gather round the bandstand and ruin the dance for everybody else when certain bands tour the country. — Eric D. Morley, Director, Mecca Dancing, Ltd., LONDON, S.E.1.

### RADIO SHOW, EARLS COURT, 1957

Below is a list of some of the Exhibitors at this year's Show

NAME	Stand No.
Ambassador Radio & T/V Ltd.	51
Baird	51
Dallas & Sons Ltd., John E.	216
Decca Record Co. Ltd.	28
E.A.P. (Tape Recorders) Ltd.	9
Electric Audio Reproducers Ltd.	41
E.M.I. Records Ltd.	18
E.M.I. Sales & Service Ltd.	108
Garrard Eng. & Mfg. Co. Ltd.	22
His Master's Voice Radio & T/V	12
Invicta Radio Ltd.	23
Margolin Ltd., J. & A.	109
Pam Radio & T/V Ltd.	42
Peto Scott Elec. Insts. Ltd.	30
Philco (Gt. Brit.) Ltd.	43 & 305
Philips Elec. Ltd.	20 & 21
Pilot Radio Ltd.	54
Portogram Radio Elec. Ind. Ltd.	1
Pye Limited	13
Radio & Allied Industries Ltd.	19
Radio Gramophone Dev. Co., Ltd.	27
Regentone Radio & T/V Ltd.	8
Stella Radio & T/V Co. Ltd.	34
Tape Recorders (Electronics) Ltd.	111
Walter Instruments Ltd.	49
Whitely Elec. Radio Co. Ltd.	65



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says **TONY BROWN** after visiting the Radio Show

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# SATCHMO THE GREAT



These pictures from "Satchmo The Great" show (above) Louis and Velma Middleton in action on the Gold Coast and, on right, a band shot showing Louis and Trummy Young.

THOUSANDS of Louis Armstrong fans in Britain will be disappointed at the news that Louis' film "Satchmo The Great" is not to be shown here in September as originally intended (see story, page 1). But, judging by advanced pictures and information we received this week, the film of Louis' recent world tour will be well worth waiting for.

Those who saw the All Stars will be able to relive the London and Paris concerts with numbers like "Mack The Knife" and "C'est Si Bon."

Armstrong's tremendous receptions all over Europe are shown, and the film pauses in Paris while Louis explains how he started with King Oliver.

### Greatest

Perhaps the film's biggest moment is when Louis arrives at the Gold Coast to be met by tens of thousands of Negroes chanting a calypso, "All For You Louis."

A hundred thousand people see the band off for home after a visit which Louis remembers as "one of the greatest moments of my life." The film's closing scene is in New York, when the band, accompanied by the Philharmonic Symphony Orchestra, plays "St. Louis Blues" to an audience which includes the composer, W. C. Handy.

# But Ray and Mamie want to ACT

**BANDLEADER** Ray Anthony dropped in on London last week and admitted that he has his eye on a film career.

"Actually, I was going to have a larger part in 'This Could Be The Night' with Jean Simmons, but things were running behind schedule and that plan had to be dropped."

Anthony, a smaller, neater figure than his pictures portray, has even taken acting lessons from a couple of dramatic coaches to help his ambitions along. He doesn't think that

being a bandleader helps. "After all, if you're in a picture to provide the music, that's it. What I hope to do is to make a few 'bit' parts—nothing at all to do with music—and build up from there."

Some of the newshounds that met Ray could barely disguise their disappointment that he

hadn't brought his film-actress wife, Mamie Van Doren, along. "But with her around," quips Anthony, "who'd give me any publicity?" Like any other eye-catching blonde, Mamie aspires to have the world take her more seriously. "Sure, I'd like to get recognition as a dramatic actress. They won't see her that way. She's too 'flashy.' But anyway, she can always show me the tricks of the trade."

### Recording for Capitol

Mamie has lately been taking some interest in the world of music.

"You know she's recording for Capitol now? How does she do? She's going to be a great singer one day. Even now, she has a real feeling for jazz and phrasing. For someone who doesn't have to do it for living, she's great."

Already Mamie has been signed for a month's residence in Las Vegas as a star vocal attraction—at \$8,000 a week, four scugs a night.

The Anthony visit was in the nature of a promotional-circuit-finding tour. He wanted to lay a finger on the European musical pulse to find out what our hearts beat faster. Conclusions drawn will be reflected in the style of future records.

### Greatest all-round trumpet

Anthony as a man who played in Glenn Miller's trumpet section at the age of 18, has decided views on matters musical.

He studies Harry James as one of the greatest all-round trumpet players of all time, and acknowledged the status of Louis Armstrong with reservations.

"I don't know that he's really playing jazz today. A tendency to play down to audiences a little. Of course, as a great entertainer, I think if Louis were in a band with some really great jazzmen, he'd play just a little different."—Tony Brown.



Below—Louis has a tantalising moment watching himself on the film.



Says Ray of wife Mamie Van Doren—  
"Sure she'd like to get recognition as a dramatic actress. They won't see her that way. She's too flashy"

# HOLLYWOOD headlines

**NITERY NEWS...** The Stan Kenton Ork plus comedian Mort Sahl are at Gene Norman's Crescendo... Zardi's Jazzland changed back from dancing to jazz with the Chamber Jazz Sextet and then went broke entirely...

### NO DANCING

"JAZZ TODAY" reports that pianist Jack Elliott phoned guitarist Tal Farlow and told him that he had a gig for the two of them.

"It's a great gig, Tal. You only play for a few hours. Best of all, there's no dancing."  
"That's great, man," replied Tal, "cause I don't dance too well."

### ALL WASHED UP

**DISC DATA...** Atlantic Records' Nesuhi Ertegun reports that a rock-'n'-roll singer is all washed up at 19—receding sideburns... The big Dot Record Company has entered the jazz field with LP's by Chico Hamilton's Paul Horn, Don Bagley and Johnny Keating ("Swinging Scots").

Leonard Feather is New York A and R man for Modern—Hollywood company... The first girl to kiss Elvis Presley on the screen, Jana Lund ("Lovin' You"), has her own records on Liberty.



by Howard Lucraft

### WHO, US?

**BRIEF NOTES...** Quote from a Los Angeles Mirror article on Skiffle: "They (British Teenagers) even have a skiffle magazine, the MELODY MAKER, which is

sold out as soon as it hits the stands"... The Jimmy Jazz Trio were featured at the Long Island Jazz Festival... "June Christy, Bud Shank, Bob Cooper and the Claude Williamson Trio are a set package now for Europe next spring with Christy to play England," says manager-promoter Joe Napoli...

### HOUSE HITS CAR

**DOWN** at the musicians' union the other afternoon I ran into British pianist Art Thompson. Art had just concluded a nine-month stint at the Cameo Room here.

"Why are you walking?" I asked Art. "Where's your car?"

"Well, it was like this 'ere," replied Art.

"It was standing outside the club while I was working. At 2 o'clock one morning they were moving a large house down the middle of the street, on a lorry and a special trailer, as they do here, in the early hours, when traffic is light.

"However, the double-fronted house was a little wide, even for Sunset Boulevard, and, in passing, it took half my car with it!"

### MISSING LINKS

**STOP PRESS...** Eddie and Debbie had burglars. The intruders got \$700 in cash, an expensive camera, cufflinks, and a \$1,000 watch that Debbie gave to Eddie last Christmas.

### BIRD'S BOY

**EXTRA...** Charles Baird Parker, the five-year-old son of Bird, made his recording debut, under the aegis of Leonard Feather, singing "Salt Peanuts," accompanied by George Wallington.



## JANA GOES ON RECORD

Remember Jana Lund? She was the first girl to kiss Elvis on the screen. See Hollywood Headlines.

# ON THE BEAT



if posed to a Britisher, might only result in a black eye. He didn't bat an eyelid when I asked him, in effect, why his band wasn't playing as well as it used to—why he was not today using such brilliant arrangements as made the critics rave over his "Deep Night" and "I Wonder What's Become Of Sally" six years ago.

He told me: "Frankly, the way American music has gone lately it's just not commercial."

### Regret

IT must have been with a pang of regret that, after listening to the Dankworth orchestra in the BBC Paris Studio last Monday, he went up to the mike and said:

"It's nice to know that you can still play this sort of music over here."

### They love Madrid

**VOCALISTS** in the Cairo nightspots are happy again or nearly so. Most popular number for some time has been Cole Porter's "I Love Paris."

Came the crisis last autumn, a rift in French-British-American relations, and—

"You do NOT love Paris," said the authorities. The song was banned. Time passed, the crisis subsided, and after a while the vocalists asked:

"May we please love Paris again?"

Came, presumably, a top-level discussion. And the decision: "No! But you can love Madrid instead."

And that's how they're singing it today.

### Dixzy spell

**ACCIDENTS** will happen in the best regulated Corporations. And in the panic of preparations for last Wednesday...

Explained organiser D. Allaway: "It's to give the washboard players a chance. They have so far been put in the shade by the guitarists."

**Careful, now!** IT would be unkind to mention names. But the leader of a new trad band was overheard the other night to warn the trombonist:

"Don't keep playing all that jazz. Remember we want to make money with this band."

I expect it's all put right by now...

**Timing it** THE fact remains that an impressive list of star performers has been lined up for appearances at this Fair of the Air, by both BBC and Independent Television, not to mention the record companies.

EMI have a good gimmick. They're using a radio-controlled car to pick up their guest artists and transport them to the exhibition.

The driver will be in constant communication with his headquarters, which in turn will advise EMI by direct line as to the exact whereabouts of the car and its star performer.

Which is why a courier will appear on the steps, as if by magic, to greet the artist the moment the car arrives.

And the public inside will know to a split second when to start clamouring for autographs.

**Success story** I CAN see Terry Dene asking Tommy Steele for the name of the architect who designed the house for Tommy's parents.

Because while Terry earns a bomb next week, topping the bill at Chiswick Empire, cutting a track for Decca and recording tracks for his film, "The Golden

Disc," he'll be stopping at his parents' LCC flat. Sleeping on a Put-U-Up in the living-room...

**Washful thinking** DO I detect a rift in the skillful ranks? A little professional (if you'll excuse the term) jealousy?

Are, in fact, the boys with the thimbles getting the needle with the guitarists? Could be.

Because yesterday (Thursday) there was a competition held at the Coronation Gardens, Leyton, to find the "Wizard Of The Washboard."

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# Songsheet

by Hubert W. David

WELL, well, we do have fun! You have given me some great moments with your "Melody Lingers On" letters, and it is quite surprising to read the various urges which cause songwriters to put pen to paper.

It seems that ideas for songs are to be found at every street end and leafy country lane—even at the bottom of a coal-mine—which bears out the truth that it is the world around us which provides most inspiration for the popular song.

James Bainbridge, of Blyth, in Northumberland, is a new reader but says: "I hate jazz in all its forms! It is unmelodious, unmusical and clownish, and reminds me of darkie Aborigines making queer and unpleasant noises, repugnant, melodic and harmonic progressions." Wow! J. B. gets his song inspiration from an urge to "beautify an ideal," which, of course, is quite a happy thought.

Many readers have taken up songwriting purely as a hobby, through enforced rest caused by some accident at work. Bill Lewis, of Ulverston, whose compositions I have often seen, had such an experience. He cannot understand why he started songwriting. But from that first impulse he has taught himself to read and write music and he says: "Songwriting can be regarded as a real inexpensive hobby."

## At the dentist's

WHILE under gas in the dentist's chair, Mrs. Val Griffiths, of Blaenau-Festiniog, recalled an incident of her early youth. She was in love for the very first time but things had gone awry and it seemed the end of the world. The scene then was dusk on the Embankment in London. But it was not until many years later that the dentist's drill gave her the title "Blue Twilight" for which she had been hankering for so long.

But I must award the first rhyming dictionary to Alec Gee, of Willesden, for his story of the goodnight kiss on the doorstep. One foggy night he was canoodling with his girl in the front porch of her house. Saying she would be back in a moment, she stepped inside, leaving the door ajar. Hearing her coming back, Alec stepped into the hall to surprise her with a kiss and instead kissed... his girl's mother.

## Time to go

PANDEMONIUM broke loose and father joined in. Alec got a crack under the chin and in the darkness fond Papa tripped and fell down the basement stairs. Thinking it was time to be off, Alec ran out into the road and went slap into a lamp-post. I did say it was foggy, didn't I?

Followed ten days in bed, and while recovering he wrote a beautiful ballad. He called it "Goodbye My Love." For he never had the courage to call round on the girl again.

The other two rhyming dictionaries go to Ken Will, of Burscough, for his most entertaining story of "The Beauty Of The Heart," and to Mrs. Elwy Pierce, of Liverpool, who sums up all her songwriting activities in the words "what does it matter—we all have our dreams and as long as they make us happy who cares."



Yet Another Original From 'Humph'!

# early call

(BERMONDSEY BOUNCE)

which he wrote, and played in the film "THE TOMMY STEELE STORY" with CREOLE SERENADE

Humphrey Lyttelton and his band

R4333 (45 & 78 r.p.m.)

**PARLOPHONE**

RECORDS

(Parlophone is the Regd. Trade Mark of The Parlophone Co. Ltd.)

E.M.I. RECORDS LIMITED

(Controlled by Electric & Musical Industries Limited), 8-11 Great Castle Street, London, W.1

## BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended August 24, derived from information supplied by 24 leading record stores\*

This week	Last week	Title	Artist	Label
1	(1)	ALL SHOOK UP	Elvis Presley	HMV
2	(2)	DIANA	Paul Anka	Columbia
3	(3)	LOVE LETTERS IN THE SAND	Pat Boone	London
		Other discs—Joan Savage (Col); Gary Miller (P-Nix)		
4	(2)	ISLAND IN THE SUN	Harry Belafonte	RCA
5	(2)	BYE BYE LOVE	Everly Brothers	London
		Rory Blackwell (Par); Beverly Sisters (Dee); Webb Pierce (Bruna); Chuck Miller (Mer); Dene Boys (HMV).		
6	(7)	LAST TRAIN TO SAN FERNANDO	Johnny Duncan	Columbia
		Ray Laog (Bruna).		
7	(4)	TEDDY BEAR	Elvis Presley	RCA
8	(2)	WE WILL MAKE LOVE	Russ Hamilton	Orion
		Joan Campbell (Poly); Jerry Grant (Emb); Kathie Kay (HMV); Johnny Southern (Mel).		
9	(11)	WITH ALL MY HEART	Petula Clark	Fye-Nix
		Dave King (Dee); Eva Borwell (Par); Joan Savage (Col); Jodi Sands (Lon); Judy Scott (Bruna); Buddy Greco (Lon).		
	(15)	WATER, WATER	Tommy Steele	Decca
11	(10)	PUTTIN' ON THE STYLE	Lonnie Donegan	Fye-Nix
		Dickie Valentine (Dee).		
12	(12)	FABULOUS	Charlie Gracie	Parlophone
		Alma Cogan (HMV); Steve Lawrence (V-Cor).		
13	(12)	START MOVIN'	Sal Mince	Philips
		Donald Peers (Or); Larry Page (Col); Terry Dene (Dee).		
14	(—)	SHIRALEE	Tommy Steele	Decca
15	(18)	HANDFUL OF SONGS	Tommy Steele	Decca
16	(—)	WANDERIN' EYES	Charlie Gracie	London
17	(9)	LITTLE DARLIN'	Diamonds	Mercury
		Gladiolas (Lon); Roberto Del Gado (Poly).		
18	(—)	PARALYSED	Elvis Presley	HMV
19	(16)	LUCILLE	Little Richard	London
20	(—)	BERNADINE	Pat Boone	London

Two records "tied" for 9th position.

### \* STORES SUPPLYING INFORMATION FOR RECORD CHART

LONDON—Popular Music Stores, E.6; A. R. Tiple, S.E.15; Leading Lightns, N.1; Rolo For Records, E.10; Imhofa, W.C.1; A. V. Ebbelwhite, E.C.3; W. A. Clarke, S.W.6. MANCHESTER—Duwa Wholesale, Ltd., 1; H. J. Carroll, 18. LIVERPOOL—James Smith and Son, 1; Neua, Ltd., 4. HULL—Sydney Scarborough, Ltd. NEWCASTLE—J. G. Windows, Ltd., 1. CARDIFF—Boyd's. GLASGOW—McCormack's, Ltd., C.2. MIDDLESBROUGH—Sylco's Record Shop. SOUTH SHIELDS—Saville Brothers, Ltd. EDINBURGH—Paniparts Music Stores, Ltd., 1. BIRMINGHAM—R. C. Mansell, Ltd., 2. WORTHING—J. W. Mansfield, Ltd. BLACKWOOD—Glyn Lewis, Ltd. TORQUAY—Pash and Co., Ltd. SLOUGH—Hickies. BOLTON—Engineering Service Co.

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

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

Two titles "tied" for 11th position. (All rights reserved.)

A—American; B—British; P—Others.

## TOP JAZZ DISCS

Week Ended August 24, 1957

This week	Last week	Title	Artist	Label	London	Glasgow	Belfast	Manchester	Birmingham	Newcastle	Liverpool	Cardiff	Points
1	1	CHICO HAMILTON QUINTET IN HI-FI (LP)		Vogue	1	1	5	3	—	—	1	1	26
2	2	CHICO HAMILTON QUINTET (LP)		Vogue	3	7	—	6	—	—	2	—	25
3	5	MEL TORNE SINGS FRED ASTAIRE (LP)		London	—	6	—	5	6	—	3	—	24
4	14	RASIE'S BACK IN TOWN (EP)	Count Basie	Columbia-Clie	—	—	8	4	5	—	6	—	21
5a	10	MAINSTREAM OF JAZZ (LP)	Gerry Mulligan	Emarcy	9	4	—	—	3	—	9	—	20
5b	4	PUTTIN' ON THE STYLE	Lonnie Donegan	Fye-Nix	—	—	1	1	—	—	—	—	20
7a	3	CONCERT BY THE SEA (LP)	Erroll Garner	Philips	—	5	6	—	—	—	4	—	18
7b	7	LAST TRAIN TO SAN FERNANDO	Johnny Duncan	Columbia	—	—	3	2	—	—	—	—	18
9	14	THE JAZZ SKYLINE (LP)	Milt Jackson	London	7	—	—	—	8	—	—	—	15
10	6	ELLA SINGS THE RODGERS AND HART SONG BOOK—Vol. II (LP)	Ella Fitzgerald	HMV-Verve	—	8	4	—	—	—	7	—	14
11a	(—)	GEORGE LEWIS RAGTIME BAND (EP)		Tempo	4	—	5	—	—	—	—	—	13
11b	10	SONNY ROLLINS PLUS FOUR (LP)		Esquire	8	—	—	7	—	—	5	—	13
13	17	BAD PENNY BLUES	Humphrey Lyttelton	Parlophone	—	—	9	—	—	1	—	—	12
14	(—)	I FEEL LIKE A NEW MAN (LP)	Joe Newman	Vogue	—	3	—	9	10	—	—	—	11
15a	18	BLUES IN A MISSISSIPPI NIGHT (LP)	Alan Lomax	Fye-Nix	2	—	—	—	—	—	10	—	10
15b	12	BRASS IN HI-FI (LP)	Pete Rogolo	Mercury	—	2	—	10	—	—	—	—	10
15c	(—)	DUKE ELLINGTON PRESENTS (LP)		London	—	—	—	—	1	—	—	—	10
18a	19	THE ONIONS	Humphrey Lyttelton	Parlophone	—	—	7	—	—	6	—	—	9
18b	(—)	CHICO HAMILTON QUINTET—Vol. I (EP)		Vogue	—	—	—	—	—	—	2	—	9
18c	(—)	AFTER MIDNIGHT (LP)	Nat "King" Cole Trio	Capitol	—	—	—	—	—	—	—	—	8

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Season: Villa Marina, Douglas, IOM

Joe DANIELS and Band  
Season: Butld's, Skegness

Johnny DANKWORTH and Orchestra  
Friday: Castle Park, Colchester  
Saturday: Drill Hall, Ashford

Eric DELANEY and Band  
Sunday: Alexandra Gardens Theatre, Weymouth  
Thursday: Borough Hall, Stafford  
Friday: Locarno Ballroom, Sale  
Saturday: Imperial Ballroom, Nelson

Ray ELLINGTON Quartet  
Sunday: Royal, Tottenham  
Week: Locarno, Bristol

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Thursday: New Theatre Ballroom, Amesbury  
Friday: Royal Star Hotel, Maidstone  
Saturday: Palais, Peterborough

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Sunday: White Rock Pavilion, Hastings  
Tuesday: Assembly Hall, Barnet  
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Thursday: Mack's, Oxford Street  
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The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until September 14, 1957, for readers in Britain; until October 14, 1957, for foreign and Colonial subscribers.



● Billy Ternent

## AMERICA'S TOP DISCS

As listed by "Variety"—issue dated August 28, 1957

1.	(1)	TAMMY....	Debbie Reynolds
2.	(5)	IT'S NOT FOR ME TO SAY	Johnny Mathis
3.	(4)	GONNA SIT RIGHT DOWN	Billy Williams
4.	(15)	HONEYCOMB	Jimmy Rodgers
5.	(3)	LOVE LETTERS IN THE SAND	Pat Boone
6.	(2)	TEDDY BEAR	Elvis Presley
7.	(8)	THAT'LL BE THE DAY	Crickets
8.	(9)	DIANA	Paul Anka
	(6)	SEND FOR ME	Nat "King" Cole
10.	(13)	WHOLE LOT OF SHAKING	Jerry Lee Lewis
11.	(—)	WHITE SILVER SAND	Don Rondo
12.	(16)	SEARCHING	Coasters
	(12)	AROUND THE WORLD	Victor Young
	(—)	WONDERFUL, WONDERFUL	Johnny Mathis
15.	(7)	BYE, BYE LOVE	Everly Brothers
	(10)	SHORT FAT FANNY	Larry Williams
17.	(—)	RAINBOW	Russ Hamilton
18.	(13)	WHISPERING BELLS	Dell-Vikings
19.	(—)	AND THAT REMINDS ME	Della Reese
	(18)	TAMMY....	Ames Brothers
	(11)	AROUND THE WORLD	Mantovani

Two records "tied" for 8th and 15th positions. Three records "tied" for 12th and 19th positions.

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# No gimmicks—just natural charm

**DEBBIE REYNOLDS:** Tammy/French Heels (Vogue/Coral 45-Q72274).

This version of "Tammy" is, of course, the American best-seller by Debbie Reynolds. Debbie modestly said when she was over here that she "left the singing to Eddie"—husband Eddie Fisher. She added that about the only people who bought her records were members of the family. This hit just had to come along to prove her wrong. "Tammy" is an attractive song and Debbie projects it with the natural unaffected charm that is such a part of her personality. But I am somewhat surprised in this gimmick-ridden

**MEL TORME:** Ev'ry Which Way/Time Was (Philips PB728).

MEL TORME breaks belatedly into the rock-'n'-roll market with "Ev'ry"—his own composition. He should have saved his talents for more worthy things. "Time Was," a pleasant revival, is more suited to Torme's talents, but the overall treatment is somewhat dull.

**JOHNNIE RAY:** Build Your Love/Street of Memories (Philips PB721).

"BUILD YOUR LOVE" is a riffy piece that will appeal only to the more rabid Ray fans. The tortured treatment on the reverse is much more like the Ray of old. Both sides sound as though they were recorded in the Grand Canyon.

**FRANKIE LAINE:** The 3:10 To Yuma/You Know How It Is (Philips PB727).

FRANKIE LAINE may have another "High Noon" with "3:10 To Yuma," from the film of that title. This was a dramatic Western and Frankie sets the scene with this moody piece. Reverse is a fast-paced piece more suited, I feel to Frankie Vaughan. I found it difficult to decipher what it is all about.

**THE DELL-VIKINGS:** Whispering Bells/Little Billy Boy (London 45-HLDB464).

"WHISPERING BELLS" (the "bells" sound more like guitar effects to me) is sufficiently gimmick-ridden to become a hit. The vocal on this calls to mind the Diamonds' "Little Darlin'." Reverse is more rock-'n'-roll.

**JANE MORGAN:** Fascination / Why Don't They Leave Us Alone (London 45-HLR8468).

"FASCINATION" is the familiar waltz featured in "Love In The Afternoon." This straightforward vocal treatment may give it a new lease of life. Jane's clear-voiced style calls to mind Vera Lynn on the reverse, a pleasant enough ballad.

**JIMMY JACKSON:** White Silver Sands/Build Your Love (Cot. DB3988).

JIMMY JACKSON has not yet come up with another "California Zephyr," but "White Silver Sands" is a fair example of his engaging style. Even Jimmy fails to make much of the reverse. Which puts him and Johnnie Ray on a par.



"I am surprised that in this gimmick-ridden era Debbie Reynolds' version of 'Tammy' has rocketed to No. 1 position in the USA," says Laurie Henshaw.

**pop discs**  
by  
**Laurie Henshaw**

... that it has rocketed to No. 1 position in the States. Another welcome sign, perhaps, that gimmicks are on the way out. "French Heels" is another novelty song aimed at the teenage element. Debbie—not so long removed from the teenage ranks—handles it with the right touch of authenticity.

**THE AMES BROTHERS:** Rockin' Shoes/Tammy (RCA 45-1015).

"ROCKIN'" is stuttering singing after the Presley style but far less uninhibited. The ballad backing is more acceptable.

**JERRY VALE:** Love In The Afternoon/I'm Not Ashamed (Philips PB735).

JERRY VALE sounds like an emoting version of Eddie Fisher. "Love" is the somewhat undistinguished song from the film of the same name. Backing is another piece in the rock-'n'-roll idiom.

**JAYE P. MORGAN:** You, You Romeo/Graduation Ring (RCA 45-RCA1014).

I WAS singing U.S. singer Jaye P. Morgan's praises four years ago when she recorded "Wasted Tears" and "Just A Gigolo" (MM, 5/12/53). Since then, Jaye has not made any great impact on record but she comes through with a winner with "You, You Romeo" (recently recorded by Britain's Shirley Bassey).

It is interesting, in fact, to compare the Bassey and Morgan recordings. In some respects Shirley's treatment—which lays greater emphasis on the change of vocal mood—is the more effective, but it is in the accompaniment that the Jaye P. Morgan disc scores. Hugo Winterhalter's Orchestra plays with the inspired, savage attack that only the Americans seem to be able to whip up. This is certainly a song that calls for an uninhibited backing. Believe me, it gets it.

And Jaye P. is no slouch when it comes to projecting the lyric. She practically explodes with nuclear reactor force. Warning to hi-fi equipment fanatics: this is not a disc to be played at full volume. (Unless, of course, they have a standing feud with the neighbours.) "Graduation Ring" is a tame coupling. As well, perhaps.

**ANDY WILLIAMS:** "Andy Williams' Big Hits"—Butterfly; Canadian Sunset/Baby Doll; Not Any More (London RE-A1088).

ANDY WILLIAMS' voice is more pleasant than many of today's teenage idols. This selection is easy on the ears and should be assured of a ready welcome from his admirers.

**EILEEN BARTON:** The Scene Of The Crime/Without Love (Vogue-Coral 45-Q72278).

BEST feature of "Scene Of The Crime" is the original lyric. Eileen Barton can hardly

be said to make the most of it. "Without Love" is a Cole Porter song, but I would not number it among his best. Treatment: only fair.

**ELVIS PRESLEY:** "Loving You" selection—Mean Woman Blues; (Let Me Be Your) Teddy Bear; Loving You; Got A White Loi O' Livin' To Do/Lonesome Cowboy; Hot Dog; Party; True Love (RCA RC-2400).

THE Elvis Presley addicts get their money's worth on RCA RC2400. Elvis stares broadly from the coloured sleeve and inside are packed eight numbers from his film, "Loving You."

Elvis scores best with the best numbers, "Mean Woman Blues" and "Teddy Bear"—his best-seller—are the standout tracks. But his admirers will find no faults with the rest.



● Jimmy Jackson

## Germany united on jazz

AT a recent jazz concert in the West German town of Dortmund, an East German band, competing with over 50 others, was placed among the top five.

Yet until recently East Germany was closed to jazz. Today, however, jazz is becoming increasingly popular with the country's youth. Eight cities have State-managed jazz clubs, and in the club in Berlin's Soviet sector, enthusiasts from both sides meet once a week to play together and chat.

When the East Germans first became jazz-minded, trad was the most popular variety, and the amateur bands learned quickly. Now there is a public for all kinds of jazz, and though the West Germans are still more relaxed, their colleagues are getting the idea fast.

Significantly, a jazz band in Halle in East Germany got an enthusiastic reception when it accompanied a spiritual group from Düsseldorf (West Germany) in a religious concert. —Hans Pedersen.

## Capsule reviews

**BY GRANT SINGS (LP)**

Babalu; Money Is King; Kisses Sweeter Than Wine; Malagueña; Happiness, Happiness; Two Brothers; Graf Zeppelin; St. James' Infirmary Blues; G I R Y; Mamma Venezuela; Martha; Come All Ye Fair; Foggy; Foggy Dew; Green Sleeves; Joshua Fit De Battle Of Jericho; Shango Ritual; Ram-Goat; Three Guiana River Songs; Wanderin'. (Don 1001.)

**CALYPSOS,** folk songs, blues and spirituals all have a place on this LP. Which is perhaps why the record isn't really a success—Grant tries to cover too much ground.

One or two tracks are excellent and his guitar is uniformly brilliant. But his voice is too unctious for folk music and his choice of songs too obscure for the purely pop market.—J. N. S.

**WALTER "FATS" PICHON (LP)**

The Man I Love; A Hundred Years From Today; How Deep Is The Ocean; I Get A Kick Out Of You; Some Little Bug Is Going To Find You; Dark Eyes; Tea For Two; As Time Goes By; Mack The Knife; Sweet Lorraine; Ain't Misbehavin'; One For My Baby. (Brunswick 12-in. LAT 8181.)

PIANIST Walter Pichon, well known to most of us by name but not by his music, is now available in this large dose. He deals professionally with pops in a discursive sort of way, plays fairly well in an intimate style which sometimes sounds like Ray Ellington, and can generate a good swing—"Dark Eyes," for instance. But this is not so much a jazz session as a lounge club act (see Collector's Corner, p. 6).—M. J.

**Reissues**  
(1—Deleted)

**LOUIS ARMSTRONG HOT SEVEN**—Alligator Crawl (reissued as Alligator Blues); rev. Parlophone R2185; Melancholy Blues (prev. R2162); and inc. in Columbia 33S1007; and inc. in Columbia 33S1007; and inc. in Columbia 33S1007; and inc. in Columbia 33S1007; and inc. in Columbia 33S1007. Now all also Parlophone EP GEP8627.

**COLEMAN HAWKINS ORCHESTRA**

—Platinum Love/There's A Small Hotel. (Prev. inc. in "Tenor Sax" Columbia Cief 33CX10096, revd. 10/11/1956) Now also 78 r.p.m. LB 10070.

**GEORGE SHEARING QUINTET**

—Jumping With Symphony Sid (prev. MGM 3491, revd. 5/8/1956); Lullaby Of Birdland (prev. 782, revd. 27/12/1952); Nothing But D Best (prev. 2881, revd. 17/6/1950); The Continental (prev. 2561, revd. 4/3/1950). Now all EP607.

**VIPERS SKIFFLE GROUP**—Ain't You Glad/Pick A Bale Of Cotton.

(Both prev. Parlophone R4238, revd. 15/12/1956.) Railroad Steamboat/Streamline Train (Do. R4308.) Now also GEP8626.

**PHIL WOODS QUARTET**—Get Happy/Strollin' With Pam. (Prev. inc. in Esquire LP 32-520, revd. 8/6/1957.) Now also EP138.

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Tuesday, 3rd September

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Wednesday, 4th September

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FRI. 8-11.30  
**BOB EFFORD, LES CONDON**  
with **BOBBY ORR, STAN TRACY**, etc.

**CLUB BASIE**  
SAT. 7-11.30  
Saturday night is "Basie" night with **JOE HARRIOTT-TRIO**, **ALLAN GANLEY TRIO**, **Sammy Stokes, Stan Jones; plus TOMMY WHITTLE QUARTET**, starring Eddie Thompson Trio, Johnny Gunnell compères.

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**CLUB "M"**  
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Come, hear! **TOMMY WHITTLE QUARTET** featuring the sensational **Eddie Thompson, Jackie Douglas, etc.** Plus **JOE HARRIOTT** with the **ALLAN GANLEY TRIO**, **Sammy Stokes, Stan Jones**. Don't miss this great Sunday session.

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Welcomes home from America, **Sam Kruger**. Business is booming at **JEFF KRUGER'S "JAZZ AT THE FLAMINGO"**, 33-37, Wardour Street, W.1.

\***TONIGHT (FRIDAY)** at 7.30: don't miss the sextet "the jazz couriers" \***SATURDAY (31st)** at 7.30: tony kinsey quintet "all-star jam session," "boogie" guynair, Tracy, Crombie, etc. \***SUNDAY (1st)** at 7.30: "the jazz couriers" tony kinsey quintet

\***WEDNESDAY (4th)** at 7.30: don't miss the sextet, ross, courtley, seamen, etc. "the jazz couriers" compères: **Tony Hall, Bix Curtis**.

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\***FRIDAY (TONIGHT)** \***ABOUT 8.30:** **DILL JONES** Trio, plus **DAVE GOLDBERG, BRUCE TURNER**.—El Toro Club (1 min. Finchley Road Station).

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

**ALAN JENKINS' Jazzmen** at Oxhey Golf Club Pavilion, Carpenders Park, 7.45.

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

**AT THE SKIFFLE CELLAR**, 49, Greek Street, 7.30-11 p.m.: **THE ORIGINAL TENNESSEE SKIFFLER**, **JOHNNY DUNCAN** and **THE BLUE GRASS BOYS**, plus the New Hawleas, **Blind Wilf Callow** and **THE ALBERTS**.

**GROYDON JAZZ CLUB**, Star Hotel, London Road: **RIVER CITY JAZZMEN**, plus **PETE CURTIS QUARTET**.

**CY LAURIE Jazz Club: GRAHAM STEWART SEVEN** with **ALAN ELDON**, 7.15-10.45.

**DARTFORD JAZZ CLUB** OPENING NEXT FRIDAY: **GEORGE WOODING'S JAZZMEN**.—**BULL HOTEL**, HIGH STREET.

**DAVE CAREY Jazzband**, Streatham Park Hotel, Mitcham Lane, Guest: **ALAN LITTLEJOHN**.

**DICK CHARLESWORTH JAZZ BAND**, "King Alfred," Bellingham (180 bus route).

**EALING:** The famous **SOUTHERN STOMPERS**. Guest: **ALEX REVELL**, **CYRIL DAVIES**.—"Fox and Goose" (near Hanger Lane Station).

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

**KINGSTON JAZZ CLUB**, commencing Friday, 13th: **MAINSTREAM** with **BRUCE TURNER Jump Band**.

**PARK LANE JAZZ CLUB**, GROYDON, FRIDAY, TONIGHT: **ANOTHER BIG NIGHT**, **BETH MARSH JAZZ BAND**, **BLUEJEANS SKIFFLE**, 7.45-11.30 p.m., LICENSED BAR, ADMIS- SION 4/-.

## FRIDAY—contd.

**REOPENING TONIGHT**, Hanwell Viaduct: **Roscoe-Hemmer Sextet**, plus **West Five Skiffle**.

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

**THE SWAN**, Mill Street, Kingston. Tonight: **THE SWAN QUINTET**.

## SATURDAY

**ALAN JENKINS' Jazzmen** at Labour Hall, Woodstone, 7.45.

**ALL-NIGHT JAZZ** by **BRUCE TURNER Jump Band—CLUB BOHEMIA**, 49, Greek Street, 11.30 onwards.

**AT THE SKIFFLE CELLAR**, 49, Greek Street, 7.30-11 p.m.: **THE UNIQUE DICKIE BISHOP GROUP**, plus the **Spacemen**, the **Backwater** Three and **Keith Scott**.

**CHISLEHURST GAVES**, 7.30-11 p.m. London's most unusual club. **THE ORIGINAL GORVIX JAZZBAND**, **BOB HART'S HOT-BEAT JAZZMEN**, **THE SYKES** and six skiffle groups. **BRING YOUR OWN CANDLE!** South London Jazz Club.

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**CY LAURIE Jazz Club**, Great Windmill Street (opposite Windmill Theatre), 7.15-10.45. **GRAHAM STEWART SEVEN** with **ALAN ELDON**, plus **COTTON PICKERS SKIFFLE GROUP**.

**DENHAM VILLAGE HALL**, near Uxbridge: West London Jazzband 7.30-10.30.

**HARRINGAY JAZZ CLUB: JOHNNY MORTIMER'S STONY VILLAGE JAZZMEN**, also **Mongolian Duetmen Skiffle Group**.—See Wednesday club.

**JAZZ AT THE DORIC**.—Watch for announcements.

**PORCUPINE JAZZMEN**, plus Court Jesters, Thames Hotel, Hampton Court, also Monday.

**RICHMOND: TEDDY LAYTON'S JAZZBAND**.—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

**ACTON, "WHITE HART"** noon: Just Jazz Quintet.

**AGAIN, THE SKIFFLE CELLAR**, 49, Greek Street, 7.30-11 p.m.: **PRESENT THE PETE CURTIS POLK AND BLUES FOUR**, plus the **Black Shadows** and **STEVE BENBOW**.

**ALL TRAD** musicians. Sunday afternoons, 3-6 p.m. Sit-in with the **Bill Brunskill Jazzmen** at **Cy Laurie Jazz Club**. Members 3-9, guests 3-8.

**CLUB OCTAVE** now open at the "Hambrough Tavern," Southall, 7-10.15.

**COOK'S FERRY INN:** **TEDDY LAYTON'S JAZZBAND** **TEDDY LAYTON'S JAZZBAND** with **TREVOR WILLIAMS**

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

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

**HOT CLUB OF LONDON**, 7 p.m.: **GRAHAM STEWART SEVEN**.—Shakespeare Hotel, Powis Street, Woolwich.

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

**KINGSTON: ZODIAC** Jazzband, Skiffle.—"Swan," Mill Street.

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**STAINES: "RT. HOH"**, **DAVID JONES Dixielanders**. Guest: **Alan LITTLEJOHN**.—Boleyn Hotel, 7.30.

**WOOD GREEN: ACKER BILK'S PARAMOUNT JAZZBAND**.

## MONDAY

**ABOUT 8 p.m.** Blue Circle. **Ruship WHITTLE, THOMPSON**, Tony McKane Group.

**AT THE SKIFFLE CELLAR**, 49, Greek Street, 7.30-11 p.m.: **THE RED DEVILS SKIFFLE GROUP**, plus the **Bryan Newey Group**.

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

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

## NEW DOWNBEAT CLUB

Manor House (opposite Tube), N4: **NEW JACKIE SHARPE SEXTET**, plus **HARRY KLEIN**, 7.30-11. Licensed bar.

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

## TUESDAY

**AGAIN AT SOUTHALL, "WHITE HART"**, **OUTSTANDING TOMMY WHITTLE QUARTET**.

**AGAIN, THE SKIFFLE CELLAR**, 49, Greek Street, 7.30-11 p.m.: **PRESENTS THE OLD TIMERS** featuring **Alex Whitehouse, Denny Carter, John Paul and Little Joey**, plus the **Colin Bourner Group** and **OLYPSO SAM**.

## TUESDAY—contd.

**BARNET JAZZ CLUB**, Assembly Hall, Union Street (High Barnet Underground): **TERRY LIGHTFOOT JAZZMEN**.

**GROYDON JAZZ CLUB:** Skiffle session. **Pete Curtis Quartet**, **Chequers**, plus **Les Enfants Terribles**.

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

**HARROW JAZZ CLUB**, British Legion Hall, Northolt Road, South Harrow: **KEN COLYER JAZZMEN**.

**MORDEN**.—The Broadway Jazz Club reopens tonight at the Woodstock Hotel (93 and 136 buses): **ROB THORNTON JAZZBAND**.

**WOOD GREEN: BOURBON STREET RAMBLERS**, plus **FOOTWARMERS SKIFFLE GROUP**.

## WEDNESDAY

**A SWING TO SWING** is the thing. Come to **ALAN LITTLEJOHN'S** demonstration tonight. "White Lion," Putney Bridge.

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

**CHRIS BARBER'S JAZZBAND**, "White Hart," Southall, Buses 105, 83, 232, 607, 120.

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

**DAGENHAM JAZZ CLUB**, Royal Oak Hotel, Green Lane: **BRUCE TURNER JUMP BAND**, also **DICKIE BISHOP SKIFFLE GROUP**.

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**ST. ALBANS JAZZ CLUB**, Market Hall, St. Peter's Street: **TERRY LIGHTFOOT JAZZMEN**.

**"TIGER'S HEAD"**, **BROMLEY ROAD, CATFORD**, 8 p.m. London's newest and finest pub. South London Jazz Club presents **COLIN SMITH'S JAZZBAND**, **NEVA RAPHAELLO**. Interval pianist: **CYRIL SCUTT**.

## THURSDAY

**AGAIN AT THE "WHITE HART"**, Southall: **GREYHOUND SKIFFLE**, plus the fabulous **DELTA SKIFFLE**.

**AT THE GROWN**, Twickenham: Just Jazz Quintet.

**AT THE SKIFFLE CELLAR**, 49, Greek Street, 7.30-11 p.m.: **THE FABULOUS CITY RAMBLERS**, plus the **Annacodas**.

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

**JAZZ AT THE DORIC**.—Watch for announcements.

**ROUND HOUSE, WARDOUR STREET:** **BLUES** and **BARRELHOUSE** featuring **ALEX KORNER**, **CYRIL DAVIES** and guests.

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# Mulligan excels himself

**GERRY MULLIGAN SEXTET (LP)**  
 Elevation (c); Mainstream (a);  
 Can't It Be The Truth? (a); Igloo  
 Blue At The Roots (b);  
 Lullypop (c).  
 (EmArcy 12 in. EML1255.)  
 (a)—Mulligan (bari.); Zoot Sims  
 (sax.); Jon Eardley (tp.); Bob Brook-  
 mayer (tmb.); Bill Crow (bass); Dave  
 Bailey (drs.).  
 (b)—Same personnel. Mulligan  
 piano.  
 (c)—Personnel as for (a), except  
 Don Ferrara (tp.) replaces Eardley.  
 All circa late 1956. USA. (Am.  
 EmArcy.)

THIS LP title—"Mainstream of Jazz"—is one of the stupidest to appear in a system of record identification which no company can yet claim to have made particularly informative, apt or even witty. In the first place, its basic



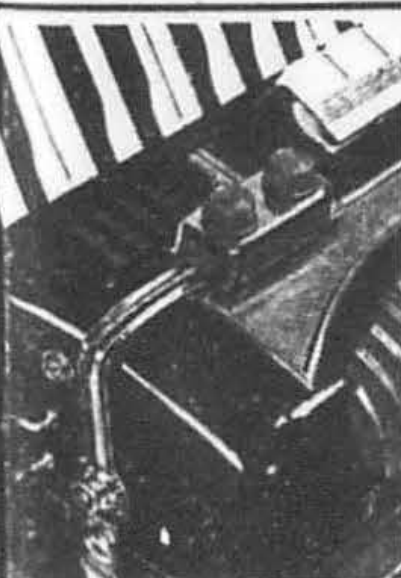
● Gerry Mulligan

musical conception is much the same as that on most Mulligan records, and they certainly were not what most people have come to understand from the term Mainstream.

Second, while this is one of the best records yet made by a man who has become recognised as an outstanding figure in modern jazz—for all its title tells us it might be... well, anything by anybody.

Two of the items, "Elevation" and "Blue At The Roots," are Mulligan originals and all the arrangements are by him. They show the 30-year-old New Yorker to have a writing talent above average, and it seems that in a context he finds his best vehicle. But it is as an instrumentalist that he really excels here. The qualities that show in his writing come out even more impressively in his playing, on both saxophone and piano.

The sidemen, especially Zoot Sims, help to build the well-knit intelligent patterns in a way that suggests admirably group feeling and overall effect of easy relaxation.—Edgar Jackson.



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**ELLIS LARKINS (LP)**  
 "Manhattan At Midnight"  
 Manhattan Serenade; Lullaby Of  
 Broadway; Autumn In New York;  
 The Blue Room; Sidewalks Of New  
 York; Lullaby Of Birdland;  
 Forty-Five Minutes From Broad-  
 way; Forty-Second Street; Pen-  
 thouse Serenade; You're Blase;  
 Down In The Depths Of The 90th  
 Floor; Give My Regards To Broad-  
 way; Stompin' At The Savoy; One  
 For My Baby; Manhattan.  
 (Brunswick 12 in. LATS189)  
 Larkins (pno.); Art Ryerson (gtr.);  
 Beverly Peer (bass). Probably 1956  
 USA. (Am. Decca.)

VISITORS to Manhattan this particular midnight must have found only soiree music. But Ellis Larkins has the artistry and basic jazz sense to keep it from ever sounding dull.

In fact, the one-time accompanist to Ella Fitzgerald and partner of Ruby Braff in those trumpet/piano duets on Vanguard has never sounded so attractive as he does here as a soloist.

The unassuming but helpful Beverly Peer and flavour-conscious Art Ryerson are worthy of a better fate than the anonymity in which the Brunswick company has enshrouded them.—Edgar Jackson.

**TONY PARENTI'S RAGTIME BAND/ RAGPICKERS TRIO (LP)**  
 "Ragtime"  
 Grace And Beauty (a); Crawfish  
 Crawl (b); Hiawatha (a); The  
 Entertainer's Rag (b); The Lily  
 Rag (b); Praline (a); Swipesy  
 Cakewalk (a); Nonsense Rag (b);  
 Sunflower Slow Drag (a); Cata-  
 ract Rag (b); Redhead Rag (b);  
 Hysterics Rag (a).  
 (London 12 in. LTZ-U15072.)

(a)—Parenti (cl.); Wild Bill Davison (cornet); Jimmy Archer (tmb.); Ralph Sutton (pno.); Danny Barker (bjo.); Cyrus St. Clair (tuba); Baby Dodds (drs.). 22/11/47. New York. (Am. Riverside.)  
 (b)—Parenti (cl.); Sutton (pno.); George Wettling (drs.). 22/1/48. Do. (Do.)

ALTHOUGH I am late getting around to this interesting album of rags played by Parenti's Trio and seven-piece, I am in time to suggest that it should be heard by all ragtime admirers who don't already have the Esquire 78s in their possession.

As a clarinetist, Parenti has hardly received his due. He performs these rags in a serious, persuasive fashion, taking the lead part in many of the strains, then swinging out decoratively in a later section. His tone is round and warm, the whole style New Orleans in character. His interpretative powers are best revealed in the trio titles.

There are times when the clarinet pitching is not all it might have been, but this is a trivial complaint to make about music which has so much charm and genuine historical importance.

The formal nature of the music has not been interfered with too much. "Hiawatha," "Swipesy Cakewalk," "Nonsense Rag" (whose second theme has an affinity with "Maple Leaf"), "Catact," "Sunflower Slow Drag," "Hysterics," "Grace And Beauty," "The Entertainer's" and "The Lily" are satisfying group adaptations of piano rags. All the instrumentalists play with understanding and the record contains enough melody to keep your memory active for months.—Max Jones.

**LENNY HAMBRO QUINTET (LP)**  
 "Message From Hambro"  
 I Get A Kick Out Of You (a);  
 The Lonely One (a); Moon Slip-  
 pers (c); Easy To Love (c); Hoot  
 Beats (b); Slave Girl (a); Moon-  
 light Becomes You (c); Heat  
 Wave (b); Imagination (b);  
 Message In Minor (a); Thana-  
 topsis (a).  
 (Philips 12 in. BBL7161)

Hambro (alto, flute); Wade Legge (pno.); Dick Garcia (gtr.); Clyde Lombardi (bass); Mel Zeinick (drs.). (a) 29/6/55; (b) 27/6/55; (c) 26/7/55. USA. (Am. Columbia.)

BEFORE taking on the job of solo alto and manager for the re-created Glenn Miller band, Lenny Hambro had worked with Gene Krupa and Machito, so he ought to be able to play good jazz.

I am afraid I cannot say that he does here. Indeed, it is only the excellent work of the rhythm people, collectively and individually, that really qualifies as jazz. High spots of the proceedings are the solos by ex-Shearing guitarist Dick Garcia.

Hambro is certainly a highly skilled musician. But his tone on alto lacks bite and would be better suited to straight music.

And his ideas—cultured, even scholarly—have neither a genuinely jazz feel nor much in the way of originality, while his beat lacks the feel of really swinging jazz.

Two of the tunes on the disc, "Lonely One" and "Thanatopsis," are Hambro's. They are comely melodies, but neither



Lenny's arrangements nor playing really excites. And that goes for his arrangements of the standards.

The other originals—all by ex-Dizzy Gillespie pianist Wade Legge—have more life, but not so far as Hambro's performances go.

All-round, this "Message" might have been more impressive had it come less from Hambro and more from the excellent Dick Garcia.—Edgar Jackson.

**JIMMY RUSHING with BUCK CLAYTON AND HIS ORCHESTRA (LP)**

"The Jazz Odyssey Of James Rushing, Esq."  
 New Orleans Set: New Orleans (b);  
 Tricks Ain't Walkin' No More  
 (c); Baby, Won't You Please  
 Come Home? (b).  
 Kansas City Set: Piney Brown  
 Blues; 'Yain't Nobody's Biz-ness  
 If I Do; I'm Gonna Move To The  
 Outskirts Of Town. All (d).  
 Chicago Set: Careless Love; Doctor  
 Blues; Rosetta. All (a).  
 New York Set: Lullaby Of Broad-  
 way; Old Fashioned Love; Some  
 Of These Days. All (e).  
 (Philips 12-in. BBL7166.)

(a)—Rushing (voc.); Clayton (tp.); Hilton Jefferson (alto); Buddy Tate (tr.); Danny Banks (bari.); Ernie Royal (tp.); Vic Dickenson (tmb.); Hank Jones (pno.); Skeeter Best (gtr.); Milt Hinton (bass); Jo Jones (drs.). 8/11/56. USA. (Am. Columbia.)

(b)—Rushing (voc.); Clayton (tp.); Tony Parenti (cl.); Dickenson (tmb.); Cliff Jackson (pno.); Zutty Singleton (drs.). 7/11/56. Do. (Do.)

(c)—Rushing (voc., pno.); Walter Page (bass); Jones (drs.). Do. Do. (Do.)

(d)—Rushing (voc.); Clayton (tp.); Tate (tr.); Dickenson (tmb.); Jackson (pno.); Page (bass); Jones (drs.). Do. Do. (Do.)

(e)—Rushing (voc.); Clayton (tp.); Jefferson (alto); Powell (alto); Bud Johnson (tr.); Dave McRae (bari.); Billy Butterfield, Ed. Lewis (tp.); Urbie Green, Dickie Wells (tmb.); H. Jones (pno.); Steve Jordan (gtr.); Hinton (bass); J. Jones (drs.). Do. Do. (Do.)

THE imminence of Rushing's first visit to Britain adds interest to this LP—the third under his own name and his first 12-inch over here.

It is a likeable album which has the benefit of good and—for a blues singer's collection—



● Rushing's blues singing is "hearsely expressive and wider in scope than we expect from Rushing," says Max Jones. He gets good backing from the Buck Clayton band.

richly varied songs with some sensitive, melodically-minded men in the supporting rôle.

On the evidence of 10 or so playings I would say it is not up to the standard of either of the Vanguard.

The singing, though hoarsely expressive and wider in scope than we expect from Rushing, has not the consistent merit shown on "Jimmy Rushing Sings The Blues." And there is no single item here, I imagine, that will be ranked with "See See Rider" from the "Showcase" LP.

Instrumentally as well as vocally the "Odyssey" is less satisfying than its predecessors, viewed as a whole.

But Clayton is absolutely first-rate, playing with feeling, fine tone and fastidious taste throughout the set.

He indulges in Armstrong-like phrases during the course of "New Orleans," for instance, and on "Piney Brown," "Nobody's Biz-ness" and in one or two other places manages to sound startlingly similar to the pre-war Bill Coleman. His gentle, hot style is, nevertheless, easily recognisable.

Dickenson comes through with typically jerky and curious solos in "Baby Won't You Please" and "Nobody's Biz-ness."

Buddy Tate scores with his lofty, if unambitious, tenor. Some rewarding music can be heard—though defective work is needed to sift it—by Jackson, Hank Jones, Johnson, Wells and Parenti.

The old Joe Turner favourite "Piney Brown" provides a good blues mood. "Tricks," a salty blues monologue written by Rushing, makes unfamiliar material. Jimmy accompanies himself on piano.

The others range from a relaxed "New Orleans" to a driving, high-spirited "Rosetta." "I'm Gonna Move" is the only one of these songs Rushing had previous recorded, and the urgently shouted swing performance of the New York trio of tunes are unlike anything I have heard from him before.

At times the effort causes him to crack up, but there is an exuberance about "Lullaby" and "Old Fashioned Love" which gives the songs fresh flavour.

Despite the snags, it's a winning recital.—Max Jones.

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 RUSTY DRAPER "Freight Train"  
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**Taking a breather**



What better than a breath of air after rehearsing all day in a TV studio? At least that's what Patti Lewis (l.) and Edna Savage thought on Tuesday when they took a break during "Henry Hall Show" rehearsals.

# CAFE DE PARIS TO 'ROCK' THE DEBS

**JAZZ, rock-'n'-roll and skiffle** are part of the new policy for the Café de Paris, which reopens on September 12. On Thursdays, skiffle will be featured and on the opening night, a heat of the World Skiffle Championship will be held. The Café has appealed for "socialite skiffles" to enter the contest.

**Party spirit**  
Fridays will be rock-'n'-roll and jazz night with Nat Allen bringing his band from Ilford Palais to create the party atmosphere. Nat will also act as a disc-jockey, presenting jazz records. The September 13 session will include the "Dinner Jacket Heat" of the World Rock-'n'-Roll Championships.

**Shirley Bassey back**  
Song star Shirley Bassey is due to arrive in London today (Friday) following three weeks' cabaret in Belgium. On Sunday, she stars in "Sunday Night At Blackpool," followed by a week at the New Theatre, Cardiff.

## LEADERS GREET HELMUT ZACHARIAS



German bandleader-composer Helmut Zacharias made his first trip to Britain last week-end to star in Tuesday's "Alan Young Show" on AR-TV. At a reception given by his British publishers Mills Music, Helmut (third left) is seen with British bandleaders Alyn Ainsworth, Frank Chacksfield, Mantovani, Max Jaffa and Eric Jupp.

## Stapleton plans his Show Band men

**AN** all-star line-up has been fixed by Cyril Stapleton for the new Stapleton Show Band, which starts an eight-week tour of Rank cinemas on September 29.

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It is:—Bill Burton, Bill Metcalfe, Ronnie Hughes and Ray Martin (trpts.); Johnny Edwards, Frank Ingham and Clarrie Baines (tmbs.); Peter Hughes, Jack Goddard, Dave Stephenson, Tommy Whittle and Brian Ashe (saxes); Eddie Taylor (pno. arr.); Jackie Dougan (drs.) and a fourth trombonist and bassist to be fixed.

**Saturday show**  
Metcalfe is currently with Johnny Dankworth and Hughes with Cyril Ornadel at the London Palladium. Resident vocalists for Stapleton's "Saturday Show" series on both the BBC Home and Light Programmes starting on October 5, will be Joan Small and Michael Desmond.

**Band Parade**  
Appearing as guest stars with Cyril Stapleton's Show Band in BBC-TV's "Show Band Parade" on September 6 will be Alma Cogan, Ronnie Hilton, Marie Benson, the Londonaires and the Dene Boys vocal trio.

### SEVEN BANDS IN JAMBOREE LIST

Seven bands have already been set for the 19th Jazz Jamboree at the Gaumont State, Kilburn, on October 27. They are the bands of Johnny Dankworth, Humphrey Lyttelton, Bob Miller, Mick Mulligan, George Chisholm and Dill Jones and the Jazz Couriers. The event, organised by the Musicians' Social and Benevolent Council of the MU, will run from noon until 3 p.m.

### Nancy Whiskey to top 'Big Beat'

**"FREIGHT TRAIN"** girl Nancy Whiskey leaves the Chas McDevitt Skiffle Group tomorrow (Saturday) to jump into solo stardom with a big teenage package show. Sponsored by impresario Harold Fielding, it is called "The Big Beat" and kicks-off on October 7 for a 10-week countrywide tour. Venues are still being fixed, but it makes its London debut on October 14 at Chiswick Empire.

## JOHNNY DUNCAN TO TOP VARIETY TOUR

**SKIFFLE** leader Johnny Duncan is to top the bill in a nationwide Variety tour. He and his Blue Grass Boys are set for a Moss Empires tour opening at the Empire, Newcastle, on September 30. Other dates fixed are weeks at Nottingham (October 7), Leeds (21st) and Sunderland (28th). The rest of the tour will probably include Finsbury Park, Liverpool, Edinburgh, Chiswick and Birmingham.

**Concerts**  
Before the Variety tour, the group has concerts at Ryde, Isle of Wight (September 8), Wembley (9th), Walthamstow (12th), Worksop (15th), Sheffield (21st), Barking (22nd), Southampton (27th) and Leicester (29th). Johnny's next disc—his own "Blue, Blue Heartaches," backed with "Jig Along Home"—will be issued in September.

### Ronnie Hilton has that 'Asian' flu

Ronnie Hilton was unable to take part in Tuesday's recording of "Blackpool Night" because of Asian flu. Singer Les Howard stood in for him. Ronnie expects to be fit for his concert on Sunday at the Pier Pavilion, Llandudno.

### SEAMEN AND RENDELL

Drummer Phil Seamen has joined the Don Rendell Sextet in place of Derek Hogg.

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Roy Stretton, of Walsall, was handed a £100 cheque on Monday for winning a disc-picking competition run by the BMB Sapphire Stylos Company. With him are (l-r.) MB director Major Penfold, Judge George Eirick and guest Michael Holliday.

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### Alyn Ainsworth on Parlophone label

Alyn Ainsworth, director of the BBC Northern Dance Orchestra, signed on Monday to record for Parlophone. One LP and one 78 will be recorded on the orchestra's return from holiday on September 8. The Northern Dance Orchestra has also been booked for the Light Programme's late-night Saturday spot, starting on October 26. It will share the 7.30 to 10.30 p.m. programme with the Max Jaffa Ensemble.

### And Olympic star Peter Elliott

Singer Peter Elliott, a former Olympic Diving Champion, has been signed by Parlophone. He cuts his first titles next week accompanied by Tony Osborne's Orchestra. Peter was signed following appearances at London's Pigalle Restaurant. Peter represented Britain in the 1948 and 1952 Olympic Games.

### SUNDAY TV STARS

Dickie Valentine and Shirley Bassey top the bill in this week-end's "Sunday Night At Blackpool" TV show.

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