

# Melody Maker

SEPTEMBER 14, 1957 World's Largest Sale EVERY FRIDAY 6d.

## Lyttelton & Rushing

See Centre Spread

# LIONEL HAMPTON FOR

## Jimmy Rushing says hello



Former Count Basie singer Jimmy Rushing gave a big smile of welcome to his fans when he arrived in London on Friday for his first British tour. He dashed to the Aeolian Hall to appear on the BBC "Rhythm And Blues" airing with the Humphrey Lyttelton Band. (For reviews of the broadcast and his opening concert, see pages 6 and 9.)

# LONDON DATE

## Colour-bar Charity

LIONEL HAMPTON is to fly to London for a single concert—a mid-night matinee at the Royal Festival Hall on October 15—in aid of the Christian Action South African Treason Trial Fund.

Proceeds will help to provide legal aid for 156 opponents of Apartheid arrested in South Africa last year and charged with treason.

### Services free

Starting with Hampton will be the bands of Humphrey Lyttelton and Johnny Dankworth. All the musicians, including Hampton, are giving their services free.

During the concert, Father Trevor Huddleston will make an appeal on behalf of the fund.

Christian Action is an organisation of leading Churchmen and laymen. The concert is being organised on its behalf by Dennis Matthews, secretary of the Visiting Orchestras Appreciation Society.



An on-stage shot of Tommy Steele rocking Swedish audiences with a member of his accompanying Steelmen group and tenorist Alan Stuart. Tommy was making his debut at Stockholm's Anglas Cinema, at the screening of his film "The Tommy Steele Story" on Monday. Enthusiasm of the fans caused damage in the cinema and it took police almost an hour to clear the streets and stop the rioting after his performance.

# Valentine to compere TV Palladium show

## Be sure to VOTE!

THE 1957 MELODY MAKER Dance Band Poll is about to be held. In next week's issue a coupon will be published which all our readers are urged to fill in without delay.

There will be one vote ONLY for each reader, in keeping with our policy of ensuring that the MELODY MAKER Poll truly reflects the opinions of the most informed jazz readership of the Western World.

Order your copy NOW to make sure that your vote can be included.

DICKIE VALENTINE has been invited to compere four "Sunday Night At The Palladium" TV programmes on his return from America at the end of October.

Dickie told the MM at Birmingham this week: "It would be yet another chance for me to widen my scope."

"I would have to introduce the 'Beat The Clock' quiz feature—something I have never yet attempted."

On September 21, Dickie flies to America, and on the 29th appears in the Ed Sullivan "Talk Of The Town" TV show from Hollywood.

The singer returns home on October 21 in readiness for his Palladium stint.

## JACK TEAGARDEN IS A SELL-OUT

All tickets have been sold for the evening show of the Jack Teagarden opening concerts at the Royal Festival Hall on September 28. A few tickets remain for the afternoon show.

Teagarden appears at the London Coliseum on October 6 and 13.

## STARS CELEBRATE BENSON WEDDING



Many musical stars attended bandleader Ivy Benson's wedding to USAF Master Sergeant Brant Calloway at Douglas (IOM) Register Office last Friday. In this exclusive MM picture the happy couple are seen at the reception with (l.-r.) singer Howard Jones, Frances

Tanner (of the Tanner Sisters) and bandleaders Alyn Ainsworth and Ken Mackintosh. The MELODY MAKER was represented by Editor Pat Brand and Provincial News Editor Jerry Dawson. Immediately after the reception, Ivy returned to work at the Villa Marina, IOM.

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# NEW YORK CALLING . . . From Ren Grevatt OVERSEAS TOURS HIT DISC SALES

NEW YORK, Wednesday

**BILL HALEY**, through his manager, "Lord" Jim Ferguson, has explained why his forthcoming European tour will omit England. "The history of these overseas tours show they hurt an artist's record sales," said Ferguson in *Variety*.

"For years we've had a half dozen numbers up in the charts. After playing Great Britain, we dropped out of the top 20."

"We made \$60,000 on the tour. But last year we sold seven million discs in England. Last year were worth \$152,000. "Is it worthwhile to endanger that kind of money?"

The question, from where we sit, is: Can it really be that personal appearances hurt record sales for all artists, or was it just in Haley's case?

### Rock-'n'-roll not dead

It looks like there's a great day coming for rock-'n'-roll, in spite of continuing trade chatter here and abroad about the inroads of ballads and sweet music on the pop scene.

The big beat may have taken a temporary back seat and there may be a wider group of music types represented on the various pop charts, but rock-'n'-roll promoters and bookers are showing extreme optimism here.

### Decca signs jazz stars

DECCA RECORDS has announced the signing of the Amram-Barrow Quartet to an exclusive contract.

The jazz group recently made its debut on the label with an album that was included in the company's Fall release—"Jazz Studio 6." The Quartet, which is headed by David Amram, French horn, and George Barrow, tenor, was organized in 1956.

Barrow was picked as one of the "New Jazz Stars of 1956" in *Jazz*, 1956, the Metronome year book. Amram, in addition to being known as an outstanding musician, has also received recognition as a composer. Among his recent activities in the latter field was the composing of the incidental music for three Shakespearean plays.

### Domino safari off

FATS DOMINOS' earlier reported plans to make an Australian safari have hit a serious snag.

The down-under promoters, though they offered what appeared to be a substantial bit of loot, neglected to make

## says Bill Haley

arrangements for the fat transportation nut of \$1,700 per man. Unless this can be ironed out, the tour is off, according to bookers here. Meanwhile, it's reported that both the Foster Agency and MOA are making offers to get Domino to Britain.

### Little Richard due

FINAL arrangements are being wrapped up that will bring the great Little Richard to England along with the famous American disc jockey, Alan Freed.

Visits for both have long been in the talking stage following an off-again, on-again pattern. The deal as set up now would mean a four-week tour of London and the provinces starting October 20.

Freed's agent, Jolly Joyce, is making the arrangements on this side for the tour, which would also include as part of the package, the Moonlighting Jo Ann Campbell and the brilliant new singing star, Teddy Randazzo.

### Russ Hamilton tops

BRITAIN'S great new teenage star, Russ Hamilton, whose Oriole disc of "Rainbow" is in the top ten of all the important trade charts here, will be rushed to New York to appear on Patti Page's "Big Record" show on Wednesday, October 9.

Original plans for the star to

appear on an earlier show of the series in September had to be cancelled due to extremely heavy personal appearance schedules for England.

Hamilton's visit this time is likely to be short—probably only four or five days according to Dick Gabbe of Gabbe, Lutz, Heiler and Loeb, who handle Hamilton here, but later visits are a strong likelihood in view of the tremendous popularity already achieved by the singer.

### Mantovani, too

MANTOVANI is one of a select circle of a half dozen artists whose records now appear on both best-selling album and best-selling single-record charts here. Through the closing summer months his single of "Around the World" has stayed in the top-selling lists and now shows gathering sales momentum and disc jockey activity.

All the disc excitement on the British maestro will key perfectly into his forthcoming 86-concert tour of the United States and Canada, to start next January.

### New jazz book

A NEW book, "Giants Of Jazz," reached the book stores this week. It traces the history of jazz from King Oliver to Dizzy Gillespie via slightly fictionalized portraits of a dozen of jazzdom's most significant contributors.

## Redcoats join Leader

THIS week-end Harry Leader completes his summer season at Butlin's Pwllheli Camp—and takes with him two of the camp Redcoats, who join his band as vocalists.

One is 20-year-old Burnley (Lancs) singer Brian Parker, and the other is Clinton Ford, who also plays guitar and specialises in "rock" and "skiffle."

They will both be with Harry when the band starts a two-week season at Green's Playhouse, Glasgow, on October 21.

DUBLIN.—Altoist Jimmy Greer has left Norman Williams at the

Top Hat Ballroom, Dunloughaire, and is forming his own band to open at the Four Provinces Ballroom at the end of this month. . . . Singer Mary Cagney, one-time vocalist with the late Phil Murnah, opens at the Arcadia Ballroom, Cork, this week after a three-year spell in America. . . . Rory McGuinness has ended his summer season at the Pavilion Ballroom, Ballygunion.

NORFOLK.—Altoist Brush Johnson has left Paul Chis and his Music Makers, resident at the Casino Ballroom, Hunstanton (Norfolk), to rejoin the Air Force.

MANCHESTER.—The Jazz Club at Binn's Café reopened last Monday with the Eric Batty Jazz Aces and the Milbourn Skiffle Group. . . . The Dallas Jazz Band will be resident each Friday and Monday at the Club Creole at Wilmslow, starting next Monday.

BRISTOL.—Sunday pop concerts return to the Colston Hall this Sunday, with Charlie Gracie, supported by Sid Phillips and his Orchestra.

MIDLANDS.—Tony Peers (dr.) has taken over from Ralph Patterson in the Bev Patti Quintet, finalists in last year's MM All

## NEWSBOX . . . by Jerry Dawson

Britain. . . . Sunday jazz comes to Birmingham (22nd) when a new modern club, "Jazz at the Coliseum," opens at the Coliseum Ballroom, Bearwood. . . . Eric Batty will lead the resident group. . . . A new trad, club meets every Tuesday at the Acorn Hotel, Erdington, with The Golden Era Jazz Band resident.

BRIGHTON.—London trumpeter-leader Bill Brumakill is giving every Friday with the Goryland Jazzmen a Coney Hill Club. . . . Club on Monday. . . . Bill Brumakill is now pianist-entertainer at "The Baronet" night club in Jo'burg, South Africa.

BEXHILL.—Bexhill Modern Jazz Society opens at the Alberts Club on Monday. . . . First programmes will deal with the History of Modern Jazz.

DYMCURCH.—The Michael Carol Band, resident at Beach Holiday Camp, makes its MM contest debut at Islington Town Hall on September 24. Line-up is Ken Webster (bass), Bill Errington (dr.), Geoff Betts (tr.), Pat Robson (pno. tpt.).

ISLE OF WIGHT.—Graham Morris (pno.) is leaving Johnny Fuller's Quartet at Sandown's Sandringham Hotel. . . . Join the band on the Cunard liner "Ivernia" sailing for Canada next Wednesday (16th).

# LAURIE

**JOHNNY DANKWORTH:** Do you really regard the greatness of, say, Louis Armstrong, as his ability to play among four or five other people in collective improvisation? Or do you regard his greatness in a solo capacity?



Cy Laurie: A jazz trumpet player's job is to play a lead, a melody, but with sufficient restraint to allow the other musicians to complement it. Louis Armstrong did that in his early days, but later on expressed himself as an individualist—which, to me, is not so attractive as ensemble jazz.



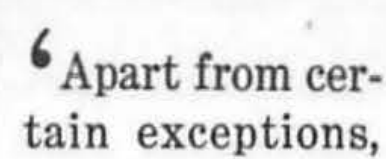
**Dodds**  
J. D.: Yes, but did it detract from his greatness as a jazzman? What I remember from his early records is the Armstrong on them. I remember the Dodds as well, but I would go so far as to say that if you cut every bit of collective improvisation out of the Hot Fives and Sevens I would find just as much to draw me towards jazz as ever.



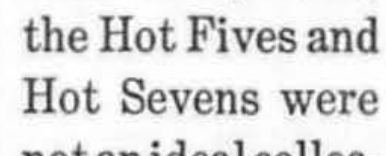
C. L.: Quite, but apart from certain exceptions, the Hot Fives and Hot Sevens were not an ideal collectively improvised sound. They weren't good as a band compared with the New Orleans Wanderers, Jelly Roll Morton's Red Hot Peppers and the King Oliver Band. And through the years the Hot Five became more Louis with instrumental backing.



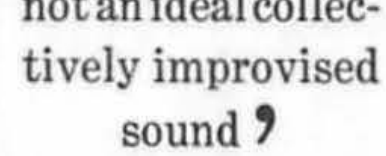
**Tricks**  
J. D.: You don't like the way the current Armstrong All-Stars play? You don't think that is good collective improvisation? C. L.: No, not at all.



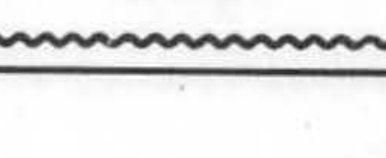
B. D.: What, Cy, are your views on big band jazz? C. L.: They tend to drift away from the original conception of jazz—too much emphasis on



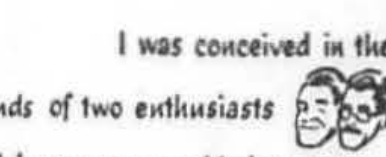
prearranged harmonies and musical tricks instead of spontaneous collective expression. J. D.: What about head arrangements where the musicians have sat round and worked out what they are going to play. Admittedly they aren't improvising on the spot, but they have contributed everything to the arrangement. Does that strike you as outside the bounds of jazz?



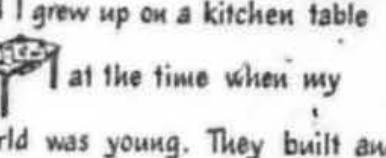
**Fire**  
C. L.: No, but they are missing the rhythmic content of collective improvisation, the fire of spontaneity. J. D.: We are all influenced by our daily lives and environ-



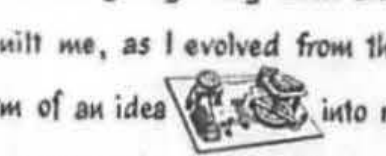
ment, however unconsciously. The early New Orleans musicians didn't think about whether they were playing sincere traditional jazz. To my mind, they were inventing something—they played according to their feelings. If circumstances had been different—if there had been broadcasting studios instead of brothels—they would probably have played differently. I protest at the neo-traditionalist trying to play a music, the pulse of which he has never lived with and never been with. We play the music of London in 1957.



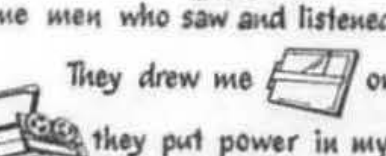
C. L.: The original Negro musicians had the natural urge to play collectively and still improvise. That art has been lost



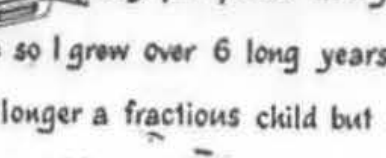
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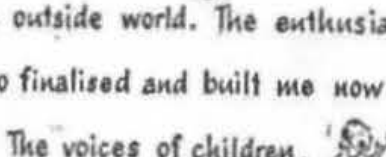
J. D.: I know it sounds awfully basic, but the basis of jazz, to me, is to produce something that swings. Swing is an indefinable thing, yet with all our differences, you, Cy, would be able to discern something of ours that swung as easily as I would something of yours. What my solos contain I don't really know. They probably contain a smattering of all the people I admire, but I do think they contain something of me as well. And "me" includes every musical experience I have had since I was four years old. One way a big band, such as ours, works collectively is that arrangements change all the time as different players get different ideas on how things should be played. If you heard the same arrangement 12 months apart it would probably sound like a different band.



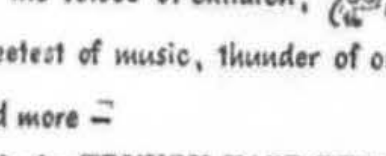
**Ensemble**  
C. L.: Our main object is ensemble work. All the time there are different kicks roving on as one person complements another, within their own instrumental roles. You say that two of your performances a year apart would sound different but with us each performance is different.



B. D.: What do you, John, think of the technique of traditional musicians? J. D.: I disagree with all those things that are levelled against traditional musicians. They have studied their type of music and just because it doesn't conform with Academy things, people decry it. If someone plays in a Dodds style, that, to me, is as great an achievement as someone who plays in Reginald Kell style in the straight field.



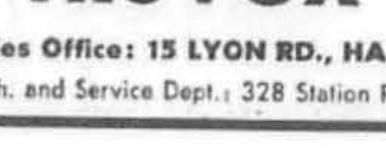
C. L.: I agree with you emphatically. J. D.: My only quarrel with the traditional musician is what I consider his limited outlook. The long and short of it is that it is easier to play traditional jazz badly than to play modern jazz badly, but it is just as hard to play either well.



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**Skiffle**  
B. D.: Do you think rock-'n'-roll and skiffle are likely to attract the fans to real jazz? J. D.: I don't think so. C. L.: I think they have—skills in particular, because of its early connections with jazz. Has done a lot to spread the jazz gospel. B. D.: What are your personal aims in jazz? J. D.: I know it sounds awfully basic, but the basis of jazz, to me, is to produce something that swings. Swing is an indefinable thing, yet with all our differences, you, Cy, would be able to discern something of ours that swung as easily as I would something of yours. What my solos contain I don't really know. They probably contain a smattering of all the people I admire, but I do think they contain something of me as well. And "me" includes every musical experience I have had since I was four years old. One way a big band, such as ours, works collectively is that arrangements change all the time as different players get different ideas on how things should be played. If you heard the same arrangement 12 months apart it would probably sound like a different band.



**Stunts**  
B. D.: Jazz bands have been appearing in *Variety* lately. Because of the different audiences they have to widen their appeal. Do you think such stunts as dressing up in leopard skins helps, or harms, jazz? C. L.: I think it is a good thing to take jazz to a wider audience. If it is done by dressing up and, if necessary, playing the fool, it doesn't matter as long as the music itself is not distorted in any way. Any means of putting it to a wider field is a good means. J. D.: I tend to agree with Cy here. A joke on a Sunday concert does no harm as long as the music itself is in no way affected.



**All forms**  
C. L.: A point I would like to make is that I like all forms of music and all forms of jazz, but that doesn't mean I want to play them or that I fully understand them. In my opinion, most of the so-called differences between traditional and modern jazz musicians have been manufactured by the musical Press. The critics have named different "styles" and are responsible for many of the trad. v. modern arguments.

# VERSUS DANKWORTH



Here is Jazz Forum—a new venture in jazz journalism. It is designed to bring together, from time to time, leaders of different jazz schools to argue their points of view. First 'victims' are big band leader Johnny Dankworth and traditionalist Cy Laurie. MM staffman Bob Dawson, armed with a tape recorder, asked the questions and listened in.

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**Jazz stars open club**



An action shot of two of the jazzmen—Bobby Breen (conga drum) and tenorist Tubby Hayes—who turned up at last Friday's opening of Streatham's Dolphin Club.

# Cyril Ornadel to MD 'My Fair Lady'

CYRIL ORNADEL has netted one of next year's plum conducting jobs—MD of the hit American musical "My Fair Lady," which opens at the Drury Lane Theatre in April.

Cyril has been specially released by Val Parnell from his duties as MD at the London Palladium.

He flies to New York on October 6 to study the Broadway version of the show at first hand and will be the guest of the show's composer, Frederick Lowe, for two weeks.

**First meeting**

This important assignment is a result of the pair's first meeting, when Cyril conducted Lowe's "Paint Your Wagon" at Her Majesty's Theatre.

There has been much conjecture as to who will succeed him when he finally leaves the Palladium next March. Jack Parnell's name is already being suggested.

Another favourite for the post is Reg Cole, who took over at the Palladium during Cyril's recent holiday, after six weeks at the London Hippodrome.

**BUSY DAYS FOR EVE BOSWELL**

FOLLOWING her concert on Sunday at Blackpool Opera House, Eve Boswell on Monday flew to Stuttgart to start a two-week tour.

Eve returns to London on September 21 to appear on BBC-TV's "Six-Five Special," again plays Blackpool Opera House the following day and on the 23rd opens for the week at Bournemouth Pavilion.

She then flies to Stockholm for four weeks at Berns' Restaurant, returns on October 31 for an ABC-TV show from Manchester, then flies to Munich for one TV appearance.

Next comes her four-week season in the Birthday Show at Dudley Hippodrome, after which she starts rehearsals for pantomime at Manchester Palace.

**MENDOZA OPENS AT SALTDEAN**

Eddie Mendoza has completed his summer season at Butlin's Camp, Pwllheli, and last Sunday reopened with an eight-piece band at the Ocean Hotel, Saltdean.

At the end of this month the band will be reduced to a quartet for the winter season augmenting to eight each week-end.

**George Lewis better**

NEW ORLEANS, Wednesday.—Clarinetist George Lewis left hospital on Sunday after a bout of pneumonia.

George was taken ill after the recent Newport Festival, where he played with his band. He hopes to start work again in a fortnight.

## Bishop Skifflers head contest bill

THE Dickle Bishop Skiffle Group will be the star attraction at tonight's (Friday) South London Traditional Jazz Band Contest at Lewisham Town Hall.

Judging the nine bands in the final will be MELODY MAKER Editor Pat Brand, Slazy Jackson of Melodisc Records and Neil Brent, music critic of the "Kentish Mercury," which is presenting a trophy and £25 to the winners. The compere is the MM's Bob Dawbarn.

**SURGERY UPSETS DON RENNIE TRIP**

An accident necessitating plastic surgery to his nose has postponed a Stateside trip for singer Don Rennie until early next year.

As reported in the MM last month, CBS talent scout Sol Newman had hoped to take Don to America in October for TV and concert appearances.

**Car accident**

Two weeks ago Don was lying under his car making repairs when the car fell on him, injuring his nose. He was released from hospital on Friday.

Yesterday (Thursday), Don flew to Luxembourg to record four titles for a Radio Luxembourg programme. He will be back on Monday to open for a week's Variety at Newcastle Palace.

**MARIAN McP. ARRIVES**

Pianist Marian McPartland was due to arrive in London yesterday (Thursday) from New York for a fortnight's holiday.

She appears with the Jazz Couriers in BBC-TV's "Six-Five Special" tomorrow (Saturday).

**Nine finalists**

The nine finalists are the Leo Gray Jazzmen, Alpha Jazzmen, Eureka Jazzband, Johnny McKay's Dixielanders, Unity Jazzband, Alan Dale's Jazzin' Babies, Maryland Jazz Band, Dick Charlesworth's Band and the Excel Jazzmen.

The contest is being run by the South London Jazz Club, which will offer the winners bookings at its Catford club and Chislehurst Caves.

The Dickle Bishop group makes its Variety debut with a week at the Metropolitan, Edgware Road, from Monday next.

**Eddie Calvert moves into musical comedy**

Trumpet-star Eddie Calvert launched out this week into "straight" theatre management.

The comedy "Saturday Night At The Crown," starring Thorá Hird, which opened at the Garrick Theatre, W.C., is presented by Eddie Calvert and the play's author, Walter Greenwood.

## Rushing at Brighton

JIMMY RUSHING will star in Brighton's annual Festival of Jazz at the Dome on September 21. Also featured will be the bands of Humphrey Lyttelton, Chris Barber and Mick Mulligan, with singers Otilie Patterson and George Melly.

Cab Kaye is to appear as a solo act at Nottingham Empire next week, while the Eric Delaney Band is on holiday. His ten-minute act will include singing, dancing and piano and bongos playing.

Already booked for a "Skiffle Jamboree" at the Royal Albert Hall on October 14 are Johnny Duncan's Blue Grass Boys, the Cy Laurie Band, the Bob Cort Skiffle Group, the Cotton Pickers and the Eden Street Skiffle Group. Actress Vera Day will comere.

Ken Colyer's first appearance in Croydon for 38 months will be at a Civic Hall concert on September 27. With the band will be the Colyer Skiffle Group and blues singer-pianist Bob Kelly.

Ivor Maibrants has been invited to judge a Guitar Festival and Competition at Erlangen, Germany, on September 28 and 29. He will also play at the Festival and appear on German TV.

Capitol Records are to tape one of the concerts during Jack Teagarden's European tour, which includes Britain, Scandinavia, France, Germany, Switzerland and Italy.

**NEWS in BRIEF**

Pat O'Hare is currently singing with Teddy Foster at Green's, Glasgow. Manchester-born Pat recently completed eight years in the Navy.

The Beverley Sisters start a new BBC-TV series on October 4. They will also be seen in BBC-TV's "These Are The Shows" on September 28 with Vera Lynn, Jack Payne and Billy Cotton.

Singer Rosemary Squires stars on Sunday in the ABC-TV show "Box Office" from Birmingham.

## Dates with the Stars

Week commencing September 15

- Kenny BAKER**  
Season: Central Pier, Blackpool
- Max BYGRAVES**  
Season: Palladium, W.
- Ronnie CARROLL**  
Week: Hippodrome, Birmingham
- Jim DALE**  
Week: Empire, Nottingham
- Jill DAY**  
Season: Hippodrome, Blackpool
- DEEP RIVER BOYS**  
Week: Empire, Newcastle
- Terry DENE**  
Week: Empire, Sheffield
- Kenneth EARLE**  
Week: Empire, Finsbury Park
- Billy EDKSTINE**  
Week: Empire, Glasgow
- FOUR BUDDYS**  
Season: Arcadia Theatre, Scarborough
- FOUR JONES BOYS**  
Season: North Pier, Blackpool
- FRASER HAYES Four**  
Week: Hippodrome, Birmingham
- Morton FRASER'S Harmonica Gang**  
Season: North Pier, Blackpool
- Nat GONELLA**  
Season: Palace, Dundee
- The GOOFERS**  
Season: Palladium, W.
- Charlie GRACIE**  
Week: Empire, Liverpool
- Karen GREER**  
Season: Winter Gardens, Blackpool
- LES HOBEAUX Skiffle Group**  
Week: Empire, Sheepshead
- Cab KAYE**  
Week: Empire, Nottingham
- KING BROTHERS**  
Week: Palace, Manchester
- Dave KING**  
Week: Empire, Edinburgh
- KENTONES**  
Week: Empire, Leeds
- KORDITES**  
Week: Empire, Edinburgh
- Janis MARDEN**  
Week: Empire, Finsbury Park
- Fredye MARSHALL**  
Week: Empire, Liverpool
- Chas. McDEVITT**  
Sunday: Commodore Theatre, Ryde, IsW  
Monday: Skiffle Cellar, W.  
Thursday: Maryport, Cumberland  
Friday: Shrewsbury  
Saturday: Peterborough
- Ruby MURRAY**  
Season: North Pier, Blackpool
- Donald PEERS**  
Week: Empire, Leeds
- Joan REGAN**  
Season: Palladium, W.
- Jimmy RUSHING**  
Sunday: Town Hall, Leeds  
Monday: St. Andrew's Hall, Glasgow  
Tuesday: Usher Hall, Edinburgh  
Thursday: Town Hall, Oxford  
Friday: Colston Hall, Bristol  
Saturday: Dome, Brighton
- Joan SAVAGE**  
Season: Winter Gardens, Blackpool
- Anne SHELTON**  
Season: Queen's, Blackpool
- SOUTHLANDERS**  
Week: Empire, Sheffield
- 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 TORRE**  
Week: Hippodrome, Brighton
- Malcolm VAUGHAN**  
Week: Empire, Finsbury Park
- VIPERS**  
Week: Empire Nottingham
- Hedley WARD Trio**  
Week: Empire, Finsbury Park
- David WHITFIELD**  
Week: Palace, Manchester
- YANA**  
Season: Opera House, Blackpool

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START IN THE

# WEEKLY NEWS

NEXT WEEK 3d.



# IS THIS BAD TASTE?

**TONY BROWN'S** critical effusions on the subject of BBC-TV's Minstrel Show do him little credit. His implied sneer at "Uncle Tom's Cabin" is even more unworthy.

Regarding the latter, Mr. Brown should remember that Harriet Beecher Stowe was an ardent campaigner for the Negro's rights in a day and age when such an attitude was extremely unfashionable.

Her novel, unduly sentimental though it may seem now, was a sincere attempt to bring the Negro's plight to widespread attention, and it succeeded in stirring the consciences of a great number of white people.

Minstrel shows may not always be in the best of taste, but surely no one actually believes that they are intended as a serious portrayal of the Negro.

Does Mr. Brown consider the gangling village yokel of British Variety with the ponderous accent and vacuous expression to be a deliberate representation of the British countryman?

The Negro has suffered and still suffers greatly, like all other oppressed races in this world. But he is asserting himself daily in the realms of science, medicine, the arts, commerce and politics, and he is becoming more than capable of looking after his own interests.

Mr. Brown should tilt his pen at the annual degradation of dumb animals in the circus ring, or even write an attack on the pairs of men who lumber about the pantomime stage every year disguised as quadrupeds.

An excessive "Crow Jim" neurosis is liable to delay the total emancipation of the Negro as much as the last throes of ignorant prejudice and intolerance. The Negro performers in the BBC show seem to reveal a far more balanced and mature outlook than Mr. Brown does.—*Nigel Hunter, Morden, Surrey.*

● **TONY BROWN** writes—My disagreement with Mr. Hunter is

## Last week MM writer Tony Brown said YES —Now reader Nigel Hunter says NO!

that I believe Minstrel Shows are always in bad taste. This particular show must have been seen by thousands of Negroes living in this country and must have caused offence.

The crux of the matter, of course, is that Mr. Hunter can afford to be tolerant—or even smug—if he wishes. But the Negro has been given cause enough by us to be sensitive on the subject of colour mockery.

For Mr. Hunter to defend it so effusively does him little credit.

### ● PLEASE NOTE

**CONGRATULATIONS** to Stanley Dance on his perceptive and informative review of the new Ellington work—"A Drum Is A Woman"—a fabulous and fascinating satire which all jazz lovers should listen to again and again.

After the storm of criticism this recording raised in America (and, no doubt, will do here!), it is good to read a critic who appreciates subtle humour. "Downbeat," please note!—*Pat Hayes, Pinner.*

### ● RACE FAN

**I HAVE** been getting the **MELODY MAKER** for 15 years now and I enjoy nothing better than reading the Steve Race column. I keep a scrapbook of his articles.

Congratulations to Disley on his wonderful drawings of Steve.—*Betty Boothroyd, Bradford 8.*

### ● NOSTALGIA

**JIM GODBOLT'S** excellent review of the Elizalde LP prompts me, as a not-so-young but still keen semi-pro., to add a tribute.

I wonder how many present-

day readers of the **MELODY MAKER** can remember that wonderful concert Elizalde played at Shepherds Bush Empire one Sunday?

It was a tremendous thrill to see the curtain go up on a galaxy of star musicians including Adrian Rollini.

Even now I can recall Ronnie Gubertini's drum introduction to "Singapore Sorrows."

And in those days we listened attentively, reserving our applause for between numbers and not during them. Oh, for the good old days!—*Roy Affleck, Worthing.*

### ● MANILA-BORN

**AS** Fred Elizalde's most intimate friend and representative here, I must thank Jim Godbolt for his rather charming notice of the new LP, "Jazz



At The Savoy." I agree with most of Godbolt's opinions.

But how many more times must I tell people Fred is NOT a Spanish-American? He is Spanish, born in Manila, Philippines, where he is now president of the Manila Broadcasting Company.—*Stanley Nelson, Wembley.*

### ● TOO FAR

**LAST** Friday I was fortunate enough to be in the BBC studio when the great Jimmy Rushing broadcast with the Lyttelton band. But, I ask you,

## AMERICAN JAZZ NEWS

**THE** Ron Collier Quintet, a Canadian jazz group of some significance, is making its bow in the U.S. in a series of concerts in upstate New York, starting October 29.

**CLARINETTIST** Tony Scott is back in New York, and will rest up for a month before going back to work. Scott recently completed a six-month stay in Europe, where he concertised.

His new album "The Complete Tony Scott," spotting him with a big band, has just been released.

**NEW** record firm, Dot-Ed Eight Records, is releasing its first disc, a 12-in. LP by pianist Art Hodes. Firm has headquarters in Indianapolis.

**MASS** release of English jazz albums last week brought relatively warm reviews from the jazz reviewer at Billboard. Most notable was a Tony Kinsey Quintet set on London. "Set is indicative of proficiency and growing degree of maturity of English modernists. . . . Most significant solo figure is tenorist Don Rendell, who compares well with top American contemporaries. . . ."

**WITH** all the commercial emphasis on "cool sounds" these days, devotees

of classic jazz undoubtedly feel left out. Art Ford will attempt to even things up when he presents Willie "The Lion" Smith on his first TV show.

"The Lion," who preceded Fats Waller and Duke Ellington and other name keyboard artists, is extremely loquacious, as well as being an important piano player.

**BOB BROOKMEYER** will debut his new group at the Village Vanguard later this month. Anita O'Day will share the bill with him. It will be Miss O'Day's first New York night-club engagement in quite some time. . . .

**THELONIOUS MONK** has not only been getting rave reviews from critics since he opened at the Five Spot Cafe in the Village, he has been drawing musicians and singers in by the dozen.

**ROSELAND** City, reverting back to the policy set by the old Roseland Ballroom, will feature name bands throughout the Fall, Winter and Spring seasons.

**SAMMY DAVIS, Jr.** is pushing Sallie Blair for the female lead in "Jazz Train," in which he stars.



Larry Parks in "The Jolson Story"—was this in bad taste?

what must he have thought of that skiffle group on the programme? Surely, this is taking a joke too far.

Also, the Martin Lukins group are excellent players, but how do they fit under the title "Rhythm And Blues"?—*H. Jack, London, N.W.6.*

Is Just A Thing Called Joe" is one of the most beautiful female vocals I have heard for years.

Johnny's playing, compositions, arrangements and leadership would be an inspiration to anyone. I only hope the public realise what he means to British Jazz.—*L. Hunter, Manchester.*

### ● TAKE A BOW

**A** TOAST to the Johnny Dankworth orchestra. Here is a band that deserves to be ranked with the top American bands. The orchestra as a whole is playing with wonderful power and swing, while the groups from within the band are producing some great jazz, especially the Laurie Monk Quartet.

It has one of the most delightfully refreshing sounds in modern small group jazz.

A big bouquet, too, of course, to Cleo Laine. Her "Happiness

### ● SCORN ON SKIFFLE

**I** HAVE read with interest your many articles on skiffle and folksinging.

Last week, on the air, I heard a skiffle group singing three of Lonnie Donegan's numbers, and the leading vocalist had made a childish and pathetic attempt to emulate Mr. Donegan, copying every phrase and mannerism.

This is the kind of thing that brings scorn down on skiffle.—*Malcolm L. Moore, Liverpool.*

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# THIS IS GOOD JAZZ RADIO

TRANSATLANTIC TURNTABLE, 5 p.m., September 6, 1957.

**HUMPHREY BURTON** is a lad with ideas. He works in a comparatively new department of the BBC which deals with recorded programmes, as distinct from pre-recorded broadcasts and commercial records.

For example, the department handles tapes, and this includes "Voice of America" material. As you know, that Voice, as the Americans might say, really wails, and Burton, again, as the Americans might say, is no slouch when it comes to wailing.

In this 45-minute programme we heard Gisele MacKenzie, Phineas Newborn, Ella, Bing, Basie, Kenton, Pee Wee Irwin's Dixie Band, Rise Stevens, a chat from the prompter at the New York Metropolitan Opera House, and some Ravel.

When George Shearing came home a couple of years ago, he played us the coda of Basie's "April in Paris" and told us how the band kept repeating it simply because they liked it.

## Mix jazz and opera?

Well, old Humphrey who, as I said, is on the ball, interviewed Basie when he was over here and got that story from the Count himself. And so, not only did we hear the band play all the endings, but we also got the Count telling us about it. These human little things are good jazz radio.

He did ask if the contrast of mixing jazz and opera was too violent? I don't think so, provided the straight stuff is of the same high standard as the jazz. (How's that boys?)

The fact is that this programme is more likely to attract listeners exactly as it is than, say, the Danish State Radio Light Orchestra, which came on at 9 p.m. the same evening and played pure "Merry Widow" music.

Indeed, I would suggest that "Transatlantic Turntable" be transferred to a better spot—say 9 p.m.

### RHYTHM AND BLUES.

JAMES RUSHING.  
HUMPHREY LYTTLETON AND HIS BAND.  
THE BRETT BROTHERS.  
THE MARTIN LUKINS QUARTET.  
10.20 p.m. 6/9/57.

**JIMMY RUSHING** was introduced on this programme and sang three short numbers. We must be thankful, I suppose, but he ought to be given whole programmes on his own and, at least, while he is in the country, his records should be played on the radio.



**Maurice Burman on radio**

What a contrast to hear a blues singer instead of the mordant moppets America is also sending us.

Lyttelton now has his best band ever and, finally, a proper rhythm section. Life would have been more bearable had he achieved this a few years earlier.

His front line is impressive and while I like Jimmy Skidmore's most individual tenor very much, the boy that held me was Tony Coe on clarinet. He is one of our very best.

The Lukins Quartet is pleasant and polished if you like light music jazz.

The Brett Brothers Skiffle group simply fascinated me. They played everything in Db. Db is regarded essentially as a sad key.

A TOOT ON THE FLUTE. FRANK DIXON  
6.30 p.m. 7/9/57

**WRITTEN** by old friends Harry Giltrap and Frank Dixon, this programme on the resurrection of the flute as a jazz instrument was comprehensive and very enjoyable. We heard Frank Wess of the Basie band boys of the Shank school. Frank Dixon didn't forget, however, that Wayne Carver was the first jazz flautist. His solo, recorded over 20 years ago, was surprisingly modern.

### BURMAN'S BAUBLE

is given to Tony Coe for his very great jazz promise.



© Humphrey Lyttelton and Tony Coe.

**'the boy that held me was Tony Coe. He is one of our very best.'**

# The three parts of King Joe

**CATCHING** my breath, as it were, between blues singers' pseudonyms on records and Jimmy Rushing in person, I should like to comment on some books which lately reached the Corner (*writes Sinclair Trail*).

Most have appeared here before, but the first—of great interest to collectors—was available only in very limited numbers, and the Baker book came out in 1939.

**KING JOE OLIVER**, by B. A. L. Rust and Walter C. Allen. (Jazz Book Club, 1 Tavistock Chambers, Bloomsbury Way, London, W.G.1.)

**HERE** in printed form, and with a few minor corrections, is a book already reviewed when it appeared in its original mimeographed form in January, 1956.



The King Oliver discography is "way in advance of anything attempted before," says Sinclair Trail.

As a discography it is "way in advance of anything attempted before; as such alone, it would be an invaluable book for anyone interested in the history of jazz in general, and the great King Oliver in particular.

The book is divided into three parts. Part One contains an excellent biography of King Oliver, split into the various periods of his career.

Part Two, entitled "Descriptive," has chapters on his character, his influence on

**COLLECTORS' CORNER catches up with some recent—**



**other musicians, his style of playing, and his compositions.** Part Three comprises the discography. There is an added appendix of an itinerary of the Oliver orchestra during the time Paul Barnes played with the band.

**SATCHMO—My Life in New Orleans**, by Louis Armstrong. (Jazz Book Club.)

**A REPRINT** of the original book published here in April, 1955, this is in many ways

a disappointing document. The main trouble is that, although taped in Louis' own words, someone saw fit to edit the whole thing. The result was an ungrammatical and often dull account of Satchmo's youth in old New Orleans.

Although various jazz musicians are given mention the book falls down as a jazz document, for nothing is revealed that has not already been written elsewhere.

Yet, despite its several shortcomings, this is not wholly a bad book. Much of Louis comes through, and some of it does make entertaining reading.

"Satchmo," by the way, has also been reissued as a paperback by Ace Books (Harborough Publishing Co.) at 2s.

**YOUNG MAN WITH A HORN**, by Dorothy Baker. (Jazz Book Club.)

**ALTHOUGH** it seems the fashion today to sneer at jazz fiction, I find this, the very first jazz novel, still pleasant enough to read.

It is over-dramatised in parts, and too sentimental, but let us not forget that Bix was an extremely sentimental musician and one who, partly through his own failings, came to a somewhat dramatic end.

The book never quite gets the true feeling of jazz, but it was a fairly brave attempt.

**THAT CRAZY MUSIC**, The Story Of North American Jazz, by Elliott Paul. (Frederick Muller, 16s.)

**DON'T** be taken in by the title or sub-title of this book—it has very little to do with jazz.

The first half is taken up with stories on various operas and light operettas and is neither well written nor interesting. From about page 150 onwards we do get some mention of jazz, but the scanty information is inaccurate enough to be almost funny.

According to the author, Bunk Johnson was still alive in 1956, though poor Jimmy McPartland was no longer with us!

The glossary of jazz terms at the back of the book is too pretentious for words. If this is a jazz book I am inclined to adopt the suggestion on page 280 and emulate the example of James Thurber's lazy brother—undress, lie prone on a musty rug, and give up.

**EDDIE CONDON'S TREASURY OF JAZZ** (Peter Davies, Ltd., 30s.)

**THIS** book, reviewed by us on January 19, has recently been published in this country. It is a fascinating and amusing anthology containing some intelligent surveys of jazz and many unusual features.

Profiles of musicians range from Bix to Bird and are all extremely well done. Collectors of Condonisms will find a lot of old and new ones to amuse them.

# JAZZ ON THE AIR

By F. W. Street

(Times: BST/CET)

## SATURDAY, SEPTEMBER 14:

10.0-10.30 a.m. DL: Skiffle Club.  
12.30-1.0 p.m. A 1: Ory, Turner, Rushing, Braff, Adderley.  
12.40-1.0 DL: Parker All-Stars, Bushkin Quartet.  
12.45-1.15 p.m. DE: Jazz Band Ball.  
1.0-1.15 A 1 2: Gospel Songs.  
2.0-2.25 C 1: Mainly Modern.  
5.15-5.45 Z: Swing Serenade.  
6.0-6.30 F 2: Jazz Commentary.  
6.30-7.0 DL: 30 Years of Skiffle.  
6.45-7.0 P 3: Mainau Top Quartet.  
8.0-10.0 T: (1) Garner, May, Gleason, etc. (2) Lunceford, Ellington, Basie, Hamp, Morton, Hawkins, Newborn, etc.  
9.5-9.35 J: Basin Street Jazz.  
9.30 W: Jamboree Jazz Time.  
10.0-10.30 J: Hollywood Views.

10.10-10.55 P 1: Jazz Party.  
10.30-11.0 W: Remembering Glenn Miller.  
10.40-12.0: 12.10-2.0 a.m. I: Schneebigl Combo, Top Pops, etc.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.  
11.5-12.0 J: America's Pop Music.  
11.10-11.30 Y: Jazz 1957.  
12.5-1.0 J: D-J Shows.  
1.0-2.0 E-Q: Dr. Jazz's Library.  
2.5-3.0 H-Q: Hollywood-New York.

## SUNDAY, SEPTEMBER 15:

2.0-2.45 p.m. A 1 2: VOA: Newport Jazz Festival.  
8.0-10.0 T: (1) Popular. (2) Mulligan, Duke, Hawk, Mooney, Wetling, Brunis, Gillespie, etc.  
10.0-11.55 S: For Jazz Fans.  
10.5-10.35 B: Tiny Grimes by Panassié.  
10.35-11.15 Z: Jazz Actualities.  
11.0-11.55 P 1: Jazz For Sunday Night.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.

## MONDAY, SEPTEMBER 16:

4.15-4.30 p.m. R: Jazz Album.  
5.10-5.45 P 2: Les Brown.  
8.0-10.0 T: (1) James, Bob Crosby, Bobby Troup, etc. (2) Rushing, Ellington-Kenton: comparison of music written for Elms, Louis, Farlow, Hamp.  
10.10-11.0 S: For Jazz Fans.  
10.30 app. K: Jazz Panoramas.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.  
11.5-1.0 J: D-J Shows (nightly).

## TUESDAY, SEPTEMBER 17:

6.0-6.15 p.m. J: Buddy Weed.  
8.0-10.0 T: (1) Merry Mass, Ella, Kenton, Stapleton, Shearing. (2) Mackett and Herman.  
10.10-11.0 S: For Jazz Fans.  
10.15-10.45 B-255m: The Real Jazz.  
10.15-10.57 B-255m: Williams, Garner, Basie, Mulligan, Ella, Legend, etc.

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

## WEDNESDAY, SEPTEMBER 18:

8.15 a.m. V: Hall of Fame; Louis.  
6.30-6.55 p.m. P 1: Modern Jazz '57.  
8.0-10.0 T: (1) Fred Waring, Glen Gray. (2) Gillespie-Parker 1945, Ferguson Dreamband, Rolf Larson, Cleo Laine, Doc Evan's Band.  
9.30-10.30 P 3: Jazz for Everyone.  
10.10-11.0 S: For Jazz Fans.  
10.11-10.30 F 4: This IS Jazz.  
11.0-12.0 I: Edelhagen, Deuringer, Schneebigl and Müller Combs.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.  
11.15-11.30 C 2: Ray Anthony.  
12.5-1.0 O: German Jazz Festival.  
12.10-1.0 I: German Combs and Soloists.

## THURSDAY, SEPTEMBER 19:

7.0-7.40 p.m. C 1: AVRO Jazz Club.  
8.0-10.0 T: (1) Peggy Lee, Les Brown, S-F, Peterson, Ellington. (2) Basie in the 1950s, S.C. Christian, Herman, Armstrong's Hot Seven, MJQ, Chico Hamilton, etc.  
9.30-10.0 P 2: Jazz Commentary.  
9.45-10.0 W: Dixie Disc Time.  
10.0-10.30 J: Instrumental Mood.  
10.10-11.0 S: For Jazz Fans.  
10.15-11.0 M: Jazz Club.  
10.15-10.57 B: Jazz Reveries.  
10.20-11.0 I: An Evening at Café Bohemia, N.Y.  
10.45-11.0 J: B for Blues.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.  
11.5-12.0 P: Erwin Lehn Combo.

## FRIDAY, SEPTEMBER 20:

4.0-4.30 p.m. I: MJQ.  
5.30-6.0 L: Jazz.  
6.45-8.15 Z: Swiss Jazz.  
7.30-8.0 R: Piano Rhythms.

8.0-10.0 T: (1) 30 Minutes with Nat Cole. Popular Selections. (2) The Count Basie Orchestra 1937-44 (full hour).  
10.0-10.25 J: Teddy Buskner Band.  
10.10-11.0 S: For Jazz Fans.  
10.25-10.55 P 3: Mezz Mezzrow à la Schola Cantorum.  
11.0-1.0 a.m. T: Repeat of 8.0 p.m.  
11.15-12.0 C 2: Jazz Discs.  
11.20-12.0 Q: Portrait of Quiney Jones.

### KEY TO STATIONS

A: RTP Paris-Inter: 1-1829m, 48.39m, 2-193m.  
B: RTP Parisien: 280m, 218m, 318m, 359m, 445m, 498m.  
C: Hilversum: 1-402m, 2-298m.  
D: BBC: E-464m, 20, 25, 19m bands. I-1560m, 247m.  
E: NDR-WDR: 309m, 189m, 49.38m.  
F: Belgian Radio: 1-484m, 2-325m, 3-267m, 4-198m.  
H: RIAS Berlin: 1-303m, 2-407m, 49.94m.  
I: SWF Baden-Baden: 295m, 263m, 195m, 41.29m.  
J: AFN: 344m, 271m, 547m.  
K: SBC Stockholm: 1571m, 255m, 245m, 306m, 508m, 49.46m.  
L: NR Oslo: 1376m, 337m, 238m, 477m.  
M: Copenhagen: 1224m, 263m, 210m.  
O: BR Munich: 375m, 187m, 48.7m.  
P: SDR Stuttgart: 522m, 49.75m.  
Q: HR Frankfurt: 506m.  
R: RAI Rome: 355m, 290m, 269m, 41.81m.  
S: Europe 1: 1632m.  
T: VOA Washington: 41, 31, 19m bands. 12.0-1.0 a.m. Programme (2) only: 1734m.  
V: Radio Eireann: 530m.  
W: Luxembourg: 208m, 49.26m.  
Y: SBC Lugano: 568.6m.  
Z: SBC Geneva/Lausanne: 393m, 31m band.







# What makes a jazz critic?

I BEGAN my article a fortnight ago with the words "One of the few great TV critics. . . ." This seems to have occasioned a certain amount of comment, especially among those TV critics whom no one could describe as great. One of them even writes to ask me if I have a "thing" about television critics.

No, sir. As a critic of sorts myself, I have tried to get my thoughts straight on the general subject of criticism, conscious though I am of what a TV critic really is. (In many cases he's the reporter who happened to be standing around when the features editor said: "It's about time we had a TV column. Who's got a set?")

Looming up yet again is the old question as to whether a critic should have practical experience in the field which he criticises.

Some music critics get very hot and bothered when you mention this. They point eagerly to the man who said: "I don't need to be able to lay an egg to detect a bad one."

## ▶ A HANDFUL

For "music critics" one should, of course, have written "jazz critics." It would be hard to find a classical-music critic who is not a thorough musician from a theoretical point of view, who cannot read a score or analyse a symphony. But jazz critics with a theoretical knowledge of music, or practical experience as jazz players?

One can think of only a handful: Humphrey Lyttelton, Maurice Burman, Leonard Feather and a few others.

Let's get it straight. The purely intuitive critics have an important function to fulfil in jazz, and one reads their remarks with interest and often with admiration. But it may be that something is denied them—the actual experience of making music, of understanding the thought-processes of the jazzman at work.

So goes the point of view of the musician/critic. Let me now add a point in qualification. It is one of which most of the

**by Steve Race**

critic-baiters seem to overlook, and it rocks to its foundation the whole of the foregoing argument.

## ▶ FIRST DUTY

It is the simple proposition that the critic's first duty is to be readable. If no one reads his reviews the critic might just as well shut up shop. He will never influence public taste in art, still less art itself, if his articles are read only by himself and a yawning type-setter.

It is quite amazing how few people recognise this basic fact. The critic may have a long-term duty to propagate the best in art, but his first duty must be to entertain the readers, or the rest is in vain.

In jazz this function is handsomely fulfilled by a number of critics with next to no musical knowledge, but with a great talent for writing. I submit that the reader ought to be grateful to them, and accept the fact that what they lack in practical experience of music they make up in sheer readability.

## ▶ FORGETS

The young jazz fan does not consciously appreciate this fact. In his eyes there is only one difference between himself and the published critic: the latter voices his opinions in print. The

reader forgets that to hold an opinion is only the beginning. To succeed in print one must be able to express that opinion, and then compel the reader to stick around while it is developed. Even unpopular opinions are fun when you watch them growing up.

It is at this last job that so many of our jazz critics excel. Their opinions at times may be ill-founded, inconsistent or illogical, but whether or not we agree with them is of only the minutest value.

What matters in jazz is that the writers can write, the composers can compose, and the players can play. Given those three, we shan't go far wrong.



• Leonard Feather

the critic's first duty is to be readable. If no one reads his reviews he might just as well shut up shop

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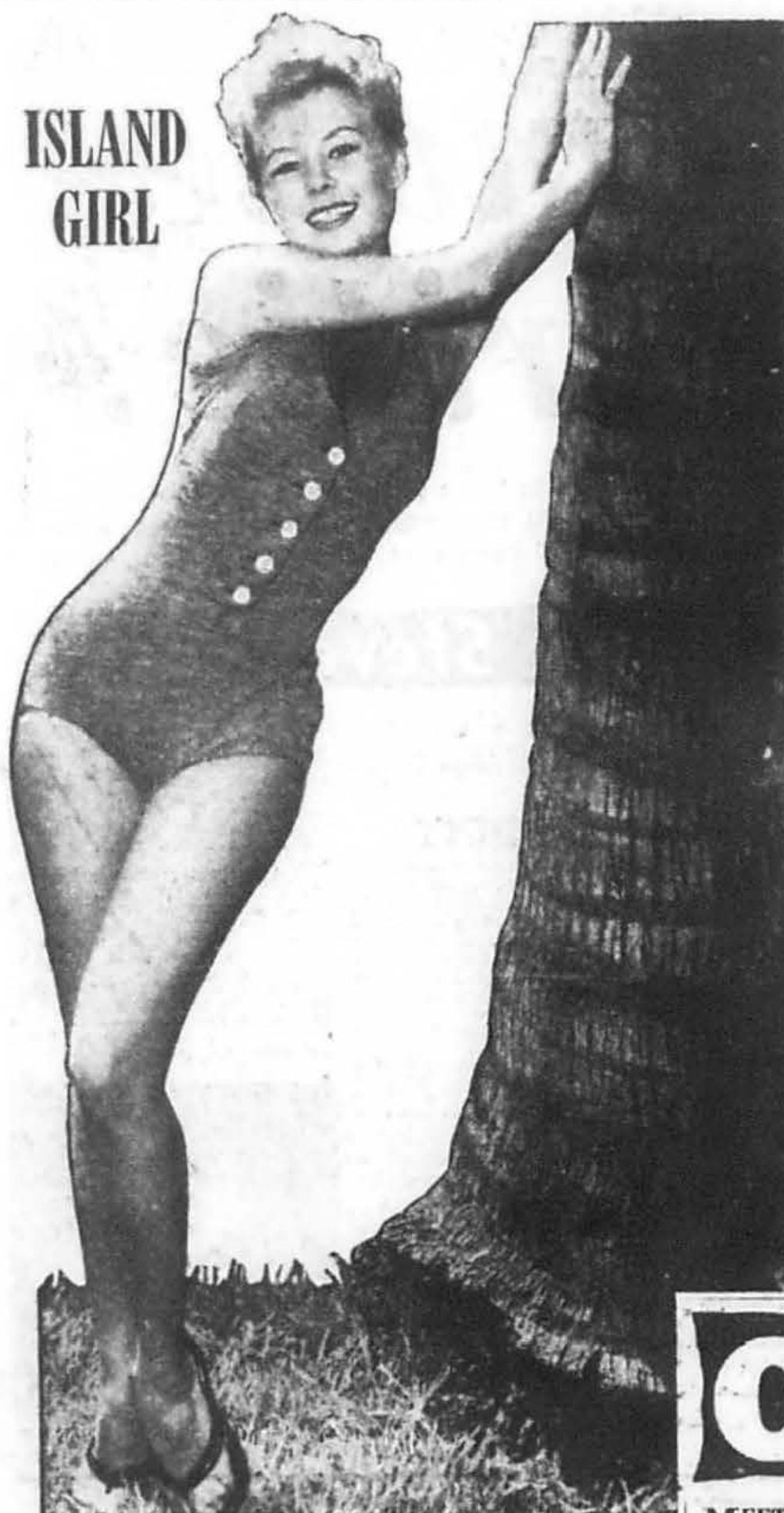
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ISLAND GIRL



Mitzi Gaynor—she fainted in Hawaii. See Hollywood Headlines.

Hollywood headlines

CURRENTLY, there's a long screed every day, in all the papers here, about the filming, in the Hawaiian Islands, of Rodgers and Hammerstein's "South Pacific." Twentieth Century-Fox has given newsmen a free vacation at the film site.

Mitzi Gaynor plays Nellie Forbush, the Mary Martin stage role. Mitzi sings all her own songs, they say.

DORSEY BAND

NITERY NEWS... The Dorsey Brothers Orchestra, led by Lee Castle, was at the Hollywood Palladium... Effervescent Louis Prima and his singer-wife Keely Smith are at the swank Mocambo.

BING WHILE on a fishing trip, off the Canadian coast, Bing Crosby heard, via ship's radio, that it was imperative for him to speak to his sponsor about his forthcoming TV show.



by Howard Lucraft

PEGGY LEE

FILM CLIPS... "Johnny Trouble" has a title song by Peggy Lee and a score by Frank de Vol... Judy Holiday stars in the film version of the smash Broadway musical "Beats Are Ringing."

Special MM report JIMMY RUSHING HITS THE TOP OF HIS FORM



Rushing sings, the Lyttelton band swings.

AFTER more than 20 years of listening to Jimmy Rushing's voice on records, it was high enjoyment to see and hear this penetrating singer.

The voice is still most potent, and Rushing commands any amount of range. The opening concert of his tour—at the City Hall, Sheffield, last Saturday evening—confirmed the impression gathered at the previous night's broadcast: that this 54-year-old singer is as good as ever, very good indeed, that is to say.

Sheffield also confirmed that Humphrey Lyttelton's band was a felicitous choice for the supporting role.

Clayton arrangements

For a while now this group has concentrated on new numbers in a jump style which can be identified—in a loose sort of way—as "Kansas City."

Add to this the leader's fondness for Buck Clayton's playing, and you have almost total preparedness for the job of tackling the Clayton arrangements which go with a lot of Rushing's best items.

It would be idle to deny that there were moments when I could have wished for a couple of blues accompanied by, say, Pete Johnson's wonderful piano. But Johnson was not here, and Lyttelton and his men were performing extremely well. I don't know a home team that could have bettered them.

Real worker

Rushing proved that besides being a top-notch jazz singer he is a real worker. At Sheffield he was on the stage for more than an hour, his second half programme running about 40 minutes.

In the matter of hard facts he was introduced by Humphrey Lyttelton when the band conducted "Bucket's Got A Hole In It," and he jumped quickly into his stride with a trilling, exuberant "Blue Skies" well accompanied by muted trumpet and a Jimmy Skidmore solo.



Humphrey Lyttelton and Jimmy Rushing have a pre-broadcast discussion.

Humph says—

Jimmy is a MUSICIAN

THE main impression gained after two days' touring with Jimmy Rushing is that he is, first and foremost, a musician. Some singers, especially in the blues field, tend to detach themselves from the instrumental side except when it directly affects them.

Not so Jimmy. He acts like a musician, talks shop like a musician, hums riffs to himself in restaurants and railway carriages like a musician and shares the musician's tastes and aspirations.

He carries a little transistor pocket radio with him and plays it all the time. After the show at Derby, we were having a drink with the manager and some of his friends in the bar when Jimmy picked up a jazz programme from France. Buck, Walter Page, Ed Hall, Vic Dickenson—it must have made him feel a twinge of homesickness.

When they put on a James P. Johnson record, he startled the crowd, but essentially non-hip, company with a roar of delight.

'My man'

"Well, how about that—they're playin' my man!" Thereafter we crouched at a table like shameless jazz fans, identifying the players through the rustling atmospherics.

'Covered'

This is not a purely personal maxim—it spreads to those who work with him. The first thing he said to me, when we were preparing to go on the air at five clear, the note was: "Get your boys to play just the way they want. Don't pay me no mind—I've got you covered."

Clear idea

Always the musician, he had a clear idea of how the music should go, and took us right through the arrangements, imitating the various instruments.

that characteristic break on certain notes.

Pretty alto

"Sunny Side Of The Street," with pretty alto backing, brought a change of style to remind us that Rushing is more than a blues singer. "I Want A Little Girl," outstandingly well sung, incorporated a Louis phrase. And "Good Morning Blues" must have brought back memories of the 'thirties to anyone whose blues education, like mine, virtually began with such lines as: "Santa Claus,

On his first concert, Rushing hit top form. His showmanship, easy and agreeable, nicely complements his singing. Jimmy Rushing is the authentic thing in jazz vocalists, and I urge everyone to go and hear him.

—Max Jones

ON THE BEAT

MEETING up again with Jimmy Rushing this week recalled for both of us the last time we met. It was a Sunday evening in Times Square. I had an hour to spare. And as I passed Child's Ballroom, a poster on the doors caught my eye.

It announced (modestly) a "Jazz Session."

I entered. And among those on the stand I found: Bobby Hackett, Jimmy McPartland and Ruby Braff sharing trumpet duties. Coleman Hawkins on tenor. Lil Armstrong on piano. Sonny Greer on drums.

And Jimmy Rushing giving out with the sort of blues that can listen to all night.

All night? I will only say that it was close on three in the morning when Columbia Records' Nat Shapiro dropped me off at my hotel.

ONLY a night or two before this I'd gone down to Club Basie at the invitation of John Hammond, of Vanguard Records.

A "Welcome Home" party was being staged for the Count Basie Band on its return from its European tour.

I'd last seen the Count in Sweden, on that memorable occasion of its opening concert in a Folk Park at Gavle early in September.

He glanced at me. Nodded. And, with that commendable brevity which also applies to his piano playing, said: "Small world, isn't it?"

Foreign THE outcome of that party is the LP, "A Night At Count Basie's."

Second thoughts SO Bechet did not, after all, appear at that Communist Garden Party in Paris last week-end. He was deterred, not by political considerations, but by a group of his fans.

Who called at his home on Thursday and politely, but firmly, told him that, if he ap-

peared, they would personally see to it that the proceedings were broken up before he could play a note.

Why did he agree to appear in the first place? "Because," outside the 2 1/2's Coffee Bar in Soho last week: "No, he doesn't really use a woman as a drum."

Lone voice IT was lunch-time at the Canford School of Music. The top table (stacked with such eminent classical personalities as BBC Chorus Master Leslie Woodgate, the school's Director of Music, Noel Hale, and conductors Boyd Neel and Charles Grove) was in a flutter.

The "Hallelujah Chorus" was due to be played in the final programme of the Summer Course.

And nobody knew how to spell "Hallelujah."

Except the lone jazzman, who had come to give a lecture on Jazz Appreciation.

Johnny Dankworth. Who stunned the "straight" men by rattling off the correct spelling without a moment's hesitation.

Or was Johnny all the time thinking of the Vincent You-

mans number from "Hit The Deck"?

Memento THE list of the 1957 season of MELODY MAKER National Dance Band Contests took place on Tuesday. And it reminded Northern gig king Stanley North of the day he won the first-ever MM North of England Contest—way back in 1929.

His band won the contest, and he himself won a £1 voucher as "outstanding drummer."

And Stanley still has that voucher.

"I guess I'm just sentimental," he said. "But I vowed there and then that I would keep it intact for the rest of my days."

Uh? I CAUGHT impressionist Percy Edwards' "Desert Island Discs" for the birds.

Advertisement for Grafton saxophones. Features a large image of a saxophone and text: 'ITS NEW MARK II GRAFTON', 'GUARANTEED 10 YEARS', 'ITS SUPERB', 'All instruments now fitted with VANDOREN MOUTHPIECES', '60 H.P. TERMS GNS. AVAILABLE', 'Send coupon below NOW', 'Dallas Art brochure of Grafton Mark II', 'FREE! Name: Address: DALLAS BUILDING CLIFTON STREET LONDON E.C.2'.

Advertisement for Pat Brand records. Features a small portrait of Pat Brand and text: 'with Pat Brand', 'Not really A READER, Edward Furey, swears he heard the following snippet of conversation', 'TOMMY STEELE HERE COMES FATS ROBERTA SHERWOOD SHOW STOPPERS', 'TED HEATH AND HIS MUSIC, No. 3', 'PAT BOONE SINGS THE HITS, No. 2', 'ALBERT AMMONS and his RHYTHM KINGS', 'DECCA RECORDS', 'LONDON RECORDS', 'Brunswick RECORDS'.

Advertisement for Rudy Muck trumpets. Features a large image of a trumpet and text: 'The SWING to Rudy Muck becomes a SURGE', 'FRANK THORNTON featured in the STANLEY BLACK concert orchestra of TV and film fame plays Rudy Muck TRUMPET (Model 7m)', 'The complete range for every brassman—Trumpets, Trombones, Mutes and Mouthpieces.', 'STOCKED AND RECOMMENDED BY EVERY DEALER OF NOTE', 'Dallas FREE Art colour brochure of the complete ranges of Rudy Muck Brass, Mouthpieces and Mutes. Name: Address: DALLAS BUILDING, CLIFTON ST., LONDON, E.C.2'.

Advertisement for Jimmy Rushing records. Features text: 'Humph says— Jimmy is a MUSICIAN', 'The main impression gained after two days' touring with Jimmy Rushing is that he is, first and foremost, a musician.', 'Not so Jimmy. He acts like a musician, talks shop like a musician, hums riffs to himself in restaurants and railway carriages like a musician and shares the musician's tastes and aspirations.', 'He carries a little transistor pocket radio with him and plays it all the time.', 'After the show at Derby, we were having a drink with the manager and some of his friends in the bar when Jimmy picked up a jazz programme from France.', 'Buck, Walter Page, Ed Hall, Vic Dickenson—it must have made him feel a twinge of homesickness.', 'When they put on a James P. Johnson record, he startled the crowd, but essentially non-hip, company with a roar of delight.', 'Jimmy is the antithesis of the prima donna type. When his luggage went astray on the first night, he took it quite placidly. "That's nothing new for a musician—everything happened to me before now!", After a lifetime of experience in show business, he has one basic philosophy. If you don't do what you want to do, you might as well give up.', 'Always the musician, he had a clear idea of how the music should go, and took us right through the arrangements, imitating the various instruments.', 'Now that he is launched on this new recording career, it's clear the note shall be hearing some of the fruits of his active musical imagination in the coming years.'

Advertisement for Rudy Muck trumpets. Features text: 'The SWING to Rudy Muck becomes a SURGE', 'FRANK THORNTON featured in the STANLEY BLACK concert orchestra of TV and film fame plays Rudy Muck TRUMPET (Model 7m)', 'The complete range for every brassman—Trumpets, Trombones, Mutes and Mouthpieces.', 'STOCKED AND RECOMMENDED BY EVERY DEALER OF NOTE', 'Dallas FREE Art colour brochure of the complete ranges of Rudy Muck Brass, Mouthpieces and Mutes. Name: Address: DALLAS BUILDING, CLIFTON ST., LONDON, E.C.2'.



# SONGSHEET

by Hubert W. David

AS a general rule, no songwriter has climbed to the heights, unless he has been through the mill. But there is always the exception.

The exception at the moment is Russ Hamilton. As a Butlin Red Coat entertainer, Russ visited Levy's Recording Studios in London to tape some guitar "wakey wakey" music for his firm. The astute Levy brothers, who run Oriole Records, listened to their A&R man Jack Baverstock extolling the virtues of this new find. The result is that Russ Hamilton is likely to get a golden record, for "Rainbow," which is a hit in the States, and the reverse, "We Will Make Love"—a hit here.

But Russ is no flash in the pan. He writes his songs to suit his own singing style.

He is already booked for solo concerts everywhere and I shall be very surprised if his new double-sider, "Wedding Ring" and "I Still Belong To You," doesn't give him another hit disc in the Parade before long.

## Gate-crashed

FEW and far between are the boys (or the girls) who can write, sing and record their own hits. Another example of the moment is French Canadian Paul Anka. At 15 he wrote "Diana." He gate-crashed New York with a soft acetate of his own recording of the number and now, on the eve of his 16th birthday, he has a sure-fire hit both in the States and in this country.

It is the ability to write for the needs of the moment which has already put these two boys in the top income bracket. I think it is also necessary to have great confidence in your own work. Unfortunately, I find so many would-be songwriters have the confidence but lack the ability.

So many embark on songwriting campaigns with the attitude—this is easy, anything will do. The song game is one of the toughest businesses there is, and to break into it you've got to be prepared to make sacrifices.

## Bit of luck

THE other element is just that little bit of luck, which comes to most of us at some time in our lives.

I have just heard from Mrs. Val Griffiths, of Blaenau Ffestiniog in Wales. She was the winner of our last contest "Write a Song for Eve Boswell." Her song "Rock Bobbin' Boats" was published by Dash Music and she tells me she has just received her first royalty cheque ever—and quite a useful one at that!

The song wasn't a big hit, but with the Eve Boswell record issued in the States and another disc to follow, who knows?

And, moreover, this one song, with its many performances, could get Mrs. Griffiths elected a member of the Performing Right Society, which is the great aim of every songwriter.

## Here's the tape recorder for YOU!

says JACK JACKSON

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

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**Currys** POST 20/- NOW to Currys Ltd., Dept. T24, Worthy Park, Winchester, Hants. OR FROM ANY CURRYS BRANCH

# BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended September 7, derived from information supplied by 22 leading record stores\*

This week	Last week	Title	Artist	Label
1	(1)	DIANA	Paul Anka	Columbia
2	(2)	LOVE LETTERS IN THE SAND Other discs—Joan Savage (Col); Gary Miller (P-Niz)	Pat Boone	London
3	(3)	LAST TRAIN TO SAN FERNANDO Ray Lang (Bruno)	Johnny Duncan	Columbia
4	(4)	ISLAND IN THE SUN	Harry Belafonte	RCA
5	(5)	ALL SHOOK UP	Elvis Presley	HMV
6	(6)	WATER, WATER	Tommy Steele	Decca
7	(7)	PARALYSED	Elvis Presley	HMV
8	(8)	WITH ALL MY HEART Dave King (Decc); Eve Boswell (Par); Joan Savage (Col); Jodi Sands (Lon); Judy Scott (Bruno); Buddy Greco (Lon)	Petula Clark	Pye-Nixa
9	(9)	BYE BYE LOVE Roy Blackwell (Par); Beverley Slaters (Decc); Webb Pierce (Bruno); Chuck Miller (Mer); Dene Bors (HMV)	Everly Brothers	London
10	(10)	WANDERIN' EYES	Charlie Gracie	London
11	(11)	TAMMY Richard Hayman (Mer); Pat Kirby (Bruno); Kathie Kay (HMV); Dennis Lotis (Col); Ames Brothers (RCA)	Debbie Reynolds	Vogue-Coral
12	(12)	TEDDY BEAR	Elvis Presley	RCA
13	(13)	HANDFUL OF SONGS	Tommy Steele	Decca
14	(14)	FABULOUS Alma Cogan (HMV); Steve Lawrence (V-Cor)	Charlie Gracie	Parlophone
15	(15)	WE WILL MAKE LOVE Joan Campbell (Poly); Jerry Grant (Emb); Kathie Kay (HMV); Johnny Southern (Mel)	Russ Hamilton	Oriole
16	(16)	LITTLE DARLIN' Gladys (Lon); Roberto Del Gado (Poly)	Diamonds	Mercury
17	(17)	PUTTIN' ON THE STYLE Dickie Valentine (Decc)	Louie Donegan	Pye-Nixa
18	(18)	SHIRAZEE GAMBLIN' MAN BERNADINE	Tommy Steele Louie Donegan Pat Boone	Decca Pye-Nixa London

Three records "tied" for 18th position.

### \* STORES SUPPLYING INFORMATION FOR RECORD CHART

LONDON—Popular Music Stores, E.6; A. R. Tippet, S.E.15; Leading Lights, N.1; Solo For Records, E.10; Imhof, W.11; A. V. Ebbelwhite, E.C.3; W. A. Clarke, S.W.6. MANCHESTER—Dune Wholesale, Ltd., 1; H. J. Carroll, 18. LIVERPOOL—Nona, Ltd., 4. WEST HARTLEPOOL—Hoagett's, Ltd. BIRMINGHAM—R. C. Mansell, Ltd., 2. MIDDLESBROUGH—Sykes' Record Shop, BLACKWOOD—Glyn Lewis, Ltd. BOLTON—Engineering Service Co. HULL—Hydney Scarborough, Ltd. WORTHING—J. W. Mansell, Ltd. SOUTH SHIELDS—Saville Brothers, Ltd. EDINBURGH—Handparts Music Stores, Ltd., 1. GLASGOW—McCormack's, Ltd., C.2. TORQUAY—Fash and Co., Ltd. SLOUGH—Hickies.

THIS copyright list of the 24 best-selling songs for the week ended September 7, 1957, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

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

Two titles "tied" for 5th and 23rd positions.  
A—American; B—British; F—Others.  
(All rights reserved.)

# TOP JAZZ DISCS

Week Ended September 7, 1957

This week	Last week	Title	Artist	Label	London	Glasgow	Belfast	Manchester	B'ming'm	Newcastle	Liverpool	Cardiff	Points
1	2	CHICO HAMILTON QUINTET IN HI-FI (LP)		Vogue	2	2	1	7	1	1	—	—	60
2	4	A SWINGING AFFAIR	Frank Sinatra	Capitol	3	1	2	2	—	—	2	—	45
3	3	JAZZ AT OBERLIN (LP)	Dave Brubeck	Vogue	1	—	—	1	3	—	—	—	38
4	4	MAINSTREAM OF JAZZ (LP)	Gerry Mulligan	Emarcy	6	3	—	6	5	6	8	—	32
5	2	CHICO HAMILTON QUINTET (LP)		Vogue	4	5	—	10	—	—	1	10	25
6	7	CONCERT BY THE SEA (LP)	Erroll Garner	Philips	—	6	9	3	—	—	6	—	20
7	16	MEL TORNE SINGS FRED ASTAIRE (LP)		London	—	—	—	—	2	—	3	—	17
8	5	LAST TRAIN TO SAN FERNANDO	Johnny Duncan	Columbia	—	—	8	5	—	—	—	—	14
9	10	APRIL IN PARIS (LP)	Count Basie	Columbia-Clef	5	4	—	—	—	—	—	—	13
10	13	CHRIS BARBER IN CONCERT (LP)		Pye-Nixa	—	—	5	—	—	—	5	—	13
11a	—	MUSIC FROM "SWEET SMELL OF SUCCESS" (EP)	Chico Hamilton	Vogue	7	—	—	—	—	—	—	4	11
11b	12	ELIA SINGS THE RODGERS AND HART SONG BOOK—Vol. II (LP)	Elia Fitzgerald	HMV-Verve	—	9	6	—	—	—	7	—	11
12	11	BAD PENNY BLUES	Humphrey Lyttelton	Parlophone	—	—	—	—	—	3	—	9	10
14a	20	I FEEL LIKE A NEW MAN (LP)	Joe Newman	Vogue	—	10	—	—	7	7	—	—	9
16b	7	PUTTIN' ON THE STYLE	Louie Donegan	Pye-Nixa	—	—	4	9	—	—	—	—	9
16c	—	SONNY ROLLINS PLUS FOUR (LP)		Esquire	—	—	—	—	4	—	9	—	9
14d	—	DAVE BRUBECK AT STORYVILLE (LP)		Philips	—	—	—	—	—	2	—	—	9
16e	—	GEORGE LEWIS RAGTIME BAND (LP)		Tempo	—	—	—	—	—	—	2	—	9
19	—	CHARLIE PARKER PLAYS COLE PORTER (LP)		Columbia-Clef	—	—	10	—	—	—	4	—	8
20a	—	SWEETS (LP)	Harry Edison	Columbia-Clef	—	—	—	4	—	—	—	—	7
20b	—	LIONEL HAMPTON QUINTET (LP)		Columbia-Clef	—	—	—	—	4	—	—	—	7

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

# CALL SHEET

(Week commencing September 15)

Thursday: Gaiety Ballroom, Grimsby  
Friday: Palais, Stockton  
Saturday: Corn Exchange, Sleaford

Chris BARBER  
Sunday: Pavilion, Bournemouth  
Monday: Mack's, Oxford St.  
Wednesday: Southall  
Friday: Town Hall, Birmingham  
Saturday: Dome, Brighton

Ivy BENSON and Orchestra  
Week: King's Hall, Belfast

Asker SILK Paramount Jazz Band  
Friday: Eel Pie Island, Twickenham  
Saturday: Jazz Club, Wood Green

Johnny DANKWORTH and Orchestra  
Friday: Star Ballroom, Maidstone  
Saturday: Town Hall, Oxford

KIRCHIN Band  
Thursday: Sameon and Hercules Ballroom, Norwich  
Friday: Rex Ballroom, Bognor  
Saturday: Winter Gardens, Ventnor

Cy LAURIE and Band  
Tuesday: Barnes  
Wednesday: St. Albans  
Friday: Cy Laurie Club  
Saturday: Atherfield Bay Holiday Camp, IOW

Viv LEWIS and Orchestra  
Friday: Town Hall, Huddersfield  
Saturday: Pavilion, Buxton

Terry LIGHTFOOT Jazzmen  
Sunday: Mack's, Oxford St.  
Thursday: Mack's, Oxford St.  
Saturday: City Hall, Sheffield

Freddy RANDALL and Band  
Sunday: Empire, Portsmouth  
Tuesday: British Legion Hall, Harrow  
Wednesday: Royal Oak Hotel, Dagenham

Thursday: Gaiety Ballroom, Grimsby  
Friday: Palais, Stockton  
Saturday: Corn Exchange, Sleaford

Erie SILK and Southern Jazzband  
Friday: Southern Jazz Club, Leytonstone  
Saturday: Barking

Billy TERNENT  
Season: Winter Gardens, Blackpool

# AMERICA'S TOP DISCS

As listed by "Variety"—issue dated September 11, 1957  
(Previous week's placings in parentheses)

- (1) TAMMY .. Debbie Reynolds
- (2) DIANA .. Paul Anka
- (4) THAT'LL BE THE DAY .. Crickets
- (3) HONEY COMB .. Jimmy Rodgers
- (5) IT'S NOT FOR ME TO SAY .. Johnny Mathis
- (6) WHOLE LOT OF SHAKIN' GOIN' ON, Jerry Lee Lewis
- (10) FASCINATION, Jane Morgan
- (14) MR. LEE .. Bobettes
- (7) RAINBOW .. Russ Hamilton
- (8) GONNA SIT RIGHT DOWN .. Billy Williams
- (-) CHANCES ARE .. Johnny Mathis
- (-) GOLD MINE IN THE SKY .. Pat Boone
- (20) TEDDY BEAR, Elvis Presley
- (14) WHITE SILVER SANDS .. Don Rondo
- (10) SEND FOR ME .. Nat "King" Cole
- (-) LOTTA LOVING .. Gene Vincent
- (-) FASCINATION, David Carroll
- (13) REMEMBER YOU'RE MINE .. Pat Boone
- (-) AND THAT REMINDS ME .. Della Reese
- (11) AROUND THE WORLD .. Mantovani
- (-) GOODY GOODY .. Frankie Lyman

Two records "tied" for 3rd, 11th, 18th and 20th positions.  
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Chris Barber



# Pat Boone praises rock-'n'-roll on new LP.



Fat Boone's voice is up to its usual quality on his latest LP.

**PAT BOONE:** "Pat"—Flip, Flop And Fly; Pledging My Love; Money Honey; Tomorrow Night; Ain't Nobody Here But Us Chickens; Shake A Hand/Honey Hush; Please Send Me Someone To Love; I'm In Love Again; Rock Around The Clock; Shot Gun Boogie; Five, Ten, Fifteen Hours (London HA-D2049).

**PAT BOONE** goes on record as saying: "Rock-'n'-roll has been good to me—and I'm glad it came along at about the same time as I did.

"I believe rock-'n'-roll has taken its place beside jazz, dixieland and plain old low-down blues as an important original form of American music."

Well, rock-'n'-roll is now virtually as dead as the Dodo. Fortunately for his admirers—and for himself—Pat Boone is still very much on the scene. Some of these tracks already sound "dated," but Pat's voice is still up to its usual quality.

With ballads on the way back, he should be here for some time to come.

## TORONTO TELEGRAM Jazz should break rules says Giuffre

TORONTO, Wednesday. "I DON'T particularly like to play jazz in a concert hall," said Jimmy Giuffre. "I like a more informal situation than you find in an auditorium. I like the attention you get, but not the stiffness, the formality. I prefer the easy relaxed atmosphere of a club... but without the noise!"

Giuffre, here for a week's engagement at the Town Tavern, said that his music, usually played at an extremely soft level, was sometimes at a loss in a noisy club.

For that reason he hopes someday there will be a club that will retain the relaxed atmosphere, yet at the same time give the musicians the attentiveness found in a concert hall.

It's easy to understand why. On clarinet, tenor or baritone saxophones, Giuffre constantly plays in a quiet, chamber-like style, with wonderful sympathetic assistance from bassist



● Giuffre — he advocates more tolerance.

Ralph Pena and guitarist Jim Hall. Oddly enough, the music isn't too modern in concept.

Giuffre feels that jazz needs a more open-minded attitude on the part of both musicians and listeners.

"In jazz, there should always be a breaking away from rules and regulations," he said. "After all, the jazzman has always done what he wanted to do, but now too many are trying to make it into cults."

"So far in jazz there hasn't been a tradition that would stick and that's a good thing. The tradition of the symphony has been established... that's fine... but not in jazz and I don't see why it should."

"With my music I'm trying to speak in a way everyone can understand. We try to search out new worlds, but in a way the layman can understand."

"I try to establish a mood so that the listener can follow and absorb that mood."

"When we play ad lib parts we try to retain the same flavour of the written parts, and the written parts must have the natural phrasing of the improviser, must sound as though they were improvised."

"Of course," he added, "the performer plays an important part. So much depends upon how he interprets."

—Helen McNamara

**PAT BOONE:** "Howdy" (Parts 1 and 2)—Hummin' The Blues; That Lucky Old Sun; Chattanooga Shoe Shine Boy; Forgive Me (London RE-D1021); Begin The Beguine; Would You Like To Take A Walk?; All I Do Is Dream Of You; Harbour Lights (London RE-D1082).

THE two EPs are mainly compiled from the previously reviewed LP of the same overall title.

**DON LANG** and his Frantic Five with the Norman Quartet: White Silver Sands/Again 'n' Again 'n' Again (HMV 45-POP382).

ONE for the "Six-Five" specialists. Nothing too frantic, but a slick beat and rhythmic singing from Don Lang.

**BILLY WARD** and The Dominos: Stardust / Lucinda (London 45-MLU8465).

**SINGER** Ward over-romances on the Carmichael standard. On the affected treatment of "Lucinda" he tends to sound like Peter Lorre breaking into song.

**ELLA FITZGERALD:** A Tisket, A Tasket/Goody, Goody (HMV 45-POP380).

IT was back in 1938 that Ella crashed the popular market with her swiny version of the nursery-rhyme styled "A Tisket, A Tasket."

But it was drummer Chick Webb's band that provided the accompaniment. Now, nearly 20 years later, Ella re-records the song—this time with Frank DeVol.

It is a moot point whether it is a wise move for an artist to duplicate a disc that brought a large measure of fame; so many recall the original with a nostalgia that tends to cloud it in an aura of "untouchable" splendour.

But—after all—this was only a novelty at the best of times. It was only Ella's artistry—aided to its strong commercial potentialities—that made the record so popular with the masses.

This new version follows the pattern of its predecessor. And the ageless Ella again captures

the "little girl" quality that was such an engaging feature of the original disc.

Ella revives another oldie on the reverse. For a musician of DeVol's stature the backing is singularly unimaginative.

But Ella still swings all the way.

**THE VIPERS SKIFFLE GROUP:** "Skiffle Music (No. 2)"—Streamline Train; Railroad Steamboat Pk A Bale Of Cotton; Ain't You Glad (Parlo. GEP8628).

SKIFFLE is too limited—both musically and vocally—to sustain my interest. Suffice to say that the Vipers handle this collection with an enviable enthusiasm that cannot fail to be communicated to fans of the idiom.

**PLAS JOHNSON:** The Big Twist / Come Rain Or Come Shine (Cap. 45-CL14772).

THE tenor-sax of Plas Johnson, allied to cooling voices and a big beat, will twitch the toes of jive dancers on "The Big Twist." And they will probably want to stay on the floor for the groovy backing.

But I do not care for Johnson's buzzy tone.

**BING CROSBY:** Man On Fire/Seven Nights A Week (Cap. 45-CL14761).

THIS title comes from Bing's new MGM film of the same name. Maybe Bing's voice lacks the control of his earlier days, but this pleasant ballad makes refreshing listening after some of today's recorded samples.

Backing is a mild work number. Effective.

**JIMMY YOUNG:** More; Unchained Melody/The Man From Laramie; Round And Round (Decca DFE 6404).

A "MUST" for the Young admirers.

**GLENN MILLER** and his Orchestra: When Johnny Comes Marching Home; Below The Equator / I'll

## Pop discs

Never Smile Again; Say "Si Si" (HMV JEG8254).

ANOTHER release for those with a nostalgic turn of mind. These titles were made in the early 'forties, but are still an education in musical discipline.

They make pleasant listening, too. A point of wry interest: the lyric of "Say 'Si Si'" refers to the Russian "dolls" who say "da da." This, of course, was before the McCarthy era which—when the song was revived—caused the reference to "Russian" to be struck out.

**CHARLIE GRACIE:** "The Fabulous Charlie Gracie"—Fabulous; Just Lookin' / Butterfly; Ninety-Nine Ways (Parlo. GEP8630).

SURELY "The Fabulous Charlie Gracie" is a bit fulsome—even allowing for the play on his most famous disc.

I cannot regard Charlie boy as more than a shadow of Elvis, from whom he seems to have inherited many of his vocal tricks. Doubtless his devotees will disagree vehemently. Well, it's still a free country.

**PAT KIRBY:** Don't Keep Silent / Tammy (Bruno. 45-05607).

AMERICAN girl vocalist Pat Kirby has a clear voice, but she offers little to capture the interest of today's pop fans.

There's some multi-track trickery on "Tammy." The Debbie Reynolds version is still supreme.

**EARTHA KITT:** "Lovin' Spree"—Santa Baby; Lovin' Spree Uska Dara; I Want To Be Evil (HMV JEG8258).

IT was Eddie Condon who said that Eartha Kitt sang as though "stuck up at the point of a gun." I would not try to cap that delicious summing-up of her quavering style.

This much can be said of Eartha—she projects her song material in a masterly fashion. But I have always considered her as essentially a "visual" rather than vocal artist.

"I Want To Be Evil" proves the exception. Her treatment of this hit is positively ensnaring.

—Laurie Henshaw

## CAPSULE REVIEWS

**DINAH WASHINGTON (LP)**

"The Best in Blues"  
Evil Gal Blues; I Know How To Do It; Baby Get Lost; Trouble in Mind; Fat Daddy; TV Is The Thing; Salty Papa Blues; New Blow-ton Blues; Gambler's Blues; Don't Hold It Against Me; Long John Blues; Home-ward Bound. (Mercury 12-in. MPL8519.)

are compelling in Dinah's declamatory way. And several are highly suggestive. Instrumental work ranges from organ to fine Quinichette tenor. An entertaining LP for robust tastes.—M. J.

## Reissues

**COUNT BASIE ORCHESTRA—**Miss Thing (Pts. 1 and 2 prev. Parlophone R2855, R2862, respectively). The World Is Mad (Pts. 1 and 2 prev. R2768, R2784, respectively). Both now Philips EP BBE12083.

**BENNY GOODMAN TRIO/**QUARTET—Nice Work If You Can Get It/Vibraphone Blues. (Both prev. inc. in Philips 12 in. LP BBL7009, revd. 21/5/1955). Moonglow/Nagasaki. (Both prev. inc. in 12 in. LP BBL7010, revd. same date.) Now all also EP BBE12101.

(†Deleted)

## CAPITOL SCORES A DOUBLE TOP!

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"I'm Innocent"  
b/w "My Mama Likes You"



**Lonnie Sattin** SINGING  
"I'll never stop loving you"  
b/w "Whoo-Pie Shoo-Pie"

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Saturday, 14th September  
**CHRIS BARBER'S JAZZ BAND**  
with OTTILIE PATTERSON  
Sunday, 15th September  
**TERRY LIGHTFOOT'S JAZZMEN**  
Monday, 16th September  
**CHRIS BARBER'S JAZZ BAND**  
with OTTILIE PATTERSON  
Tuesday, 17th September  
**ALEX WELSH AND HIS BAND**  
Wednesday, 18th September  
**MICK MULLIGAN'S BAND**  
with GEORGE MELLY and  
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Rik Gunnell and Tony Harris present the best in jazz at Club "M," at the Mapleton Restaurant, Coventry Street, W.1.

**FRI., 5-11.30:** Club night with the atmosphere! Top trumpet, Dizzy Reece plays with Allan Ganley Trio. Stokes, Jones, plus clubland's driving Tommy Whittle Quartet featuring the Eddie Thompson Trio. Guest stars: Rex Morris, Bobby Orr.

**SAT., 7.30-11.30:** "Public Jam Session." Two tenors of Rex Morris and Joe Temperley, blowing with Bobby Orr, Ronnie Rouiller and Maurice (new find) Salvatt. Come early, they are on first. Britain's greatest jazz quartet: Allan Ganley Trio, Sammy Stokes, Stan Jones, playing with Europe's best, Joe Harriott. Remember, doors open 7 p.m.

**SAT., 12-7 a.m. ALL NIGHT** London's all-nighter presents Joe Harriott with the Allan Ganley Trio. Guest stars galore. You never know who drops in to blow.

**SUN., 7.30-11:** Club "M" welcomes JOHNNY DANKWORTH (always welcome at Sunday's most popular session), plus the Ganley Trio with Stokes, Jones and the fabulous Joe Harriott. That's not all! The Tommy Whittle Quartet with Eddie Thompson, Jackie Dougan and Maurice Salvatt. Compete at all sessions: Johnny Gunnell!

**CLUB** Rock-'n'-roll at the luxurious MALEY Mapleton, with 'Lo Don and 'HURS., the Ravin' Rockers and 5-11 Sunday afternoon, 3-6 p.m.

Follow the fans to Jeff Kruger's "JAZZ AT THE FLAMINGO," 33-37, Wardour Street, W.1.

\*TONIGHT (FRIDAY) at 7.30: don rendell sextet "the jazz couriers" "the jazz couriers"

\*SATURDAY (14th) at 7.30: ditty reece quintet tony kinsey quintet

\*SUNDAY (15th) at 7.30: tony kinsey quintet "the jazz couriers"

\*WEDNESDAY (18th) at 7.30: "the jazz couriers" don rendell sextet

compers: tony hall, big curtis

Membership: Special offer covers all Flamingo/Florida sessions this year—ONLY 5/-. Send s.a.e. and P.O. to 9, Woodlands, North Harrow, Middx.

\* \* \* \* \*

ANOTHER SENSATIONAL SESSION at Jeff Kruger's FLORIDA CLUB, Cafe Angliani, Leicester Square, \*SATURDAY (14th) at 7.30: Direct from TV's "6.5 Special," "THE JAZZ COURIERS" with Ronnie Scott and Tubby Hayes. DON RENDALL SEXTET Emceed tonight by Tony Hall. Get into that "come-early" groove!

\* \* \* \* \*

**FRIDAY (TONIGHT)**  
ABOUT 8.30: PETER BURMAN presents REG. WALE QUARTET with VIC ASH.—at Tero Club (one minute Finchley Road Station).  
A BRUCE TURNER JAZZ COCKTAIL at Mar's, 41, Great Windmill Street, 12.30-2 p.m.  
AGAIN, THE SKIFFLE CELLAR, 49, Greek Street, 7.30-11 p.m. PRESENT JOHNNY DUNCAN and the BLUE GRASS BOYS, and the Seven Sinners, plus the ALBERTS.  
ALAN JENKINS' JAZZMEN, Oxbey Golf Club, Carpenders Park, 7.45.  
ALL CHEAM memberships valid, THAMES HOTEL, Hampton Court; MIKE DANIELS DELTA JAZZMEN, Listen Jive, Licensed, 8-11 p.m.  
BIRDLAND, Denlow Studios, Chadwell Heath, every Friday, 7.30-11.30. Licensed bar. This week: TONY KINSEY.

# JAZZ CLUB CALENDAR

**FRIDAY—contd.**  
COME TO NORBURY JAZZ CLUB, Grandison Hall, S.W.18, REOPENING TONIGHT: SETH MARSH JAZZ BAND, SKIFFLE, plus FREE record vouchers.  
CROYDON JAZZ CLUB, Bear Hotel, London Road: GRAHAM STEWART'S SEVEN, plus Annacondas. Next Friday: JOHNNY DUNCAN and the BLUE GRASS BOYS.  
CY LAURIE Jazz Club: CY LAURIE BAND, 7.15-10.45.  
DARTFORD: NORTH DOWN STOMPERS.—Bull Hotel.  
DAVE CAREY JAZZ BAND, Streamham Park Hotel, Mitcham Lane.  
EALING: The famous SOUTHERN STOMPERS. Guest: OAVE BURMAN.—"Fox and Goose" (near Hanger Lane Station).  
ERIC SILK'S SOUTHERN JAZZ BAND, Southern Jazz Club, 640, High Road, Leytonstone.  
JAZZ-JAZZ-JAZZ at the SWAN, Mill Street, Kingston, tonight: HARRY KLEIN. Next week: Don Rendell and Ronnie Ross.  
KINGSTON JAZZ CLUB, over Burtons, Clarence Street: MAINSTREAM with BRUCE TURNER'S Jump Band.  
RIVER CITY JAZZMEN, "King Alfred," Bellingham (180 bus route).  
SUTTON JAZZ CLUB, Red Lion: BRIAN WHITE'S MAGNA JAZZ BAND.  
TONIGHT! TONIGHT! London's biggest jazz event yet! Nine bands and De'kie Bishop Skiffle Group at Lewisham Town Hall. Book now (Hit 3431) or at doors, 7.30.

**SATURDAY**  
ALL-NIGHT JAZZ at CLUB BOHEMIA: BRUCE TURNER'S FABULOUS JUMP BAND.—49, Greek Street, 11.30 onwards.  
AT THE SKIFFLE CELLAR, 49, Greek Street, 7.30-11 p.m.: THE FABULOUS CITY RAMBLERS, together with "THE JUBILEE SKIFFLERS" and "ZOM."  
CHISLEHURST GAYES (next to Chislehurst Station), 7.30: South London Jazz Club presents BRIAN THOMAS ACCORDION JAZZ BAND, London's most unusual line-up featured here exclusively! Plus eight supporting groups. BRING YOUR OWN CANDLE.  
COOK'S FERRY INN: Stars of 6.5 Special, HARRY WALTON'S RAGTIME BAND, Jive, Listen, Bar.  
CY LAURIE Jazz Club, Great Windmill Street (opposite Windmill Theatre), 7.15-10.45: CY LAURIE BAND, plus COTTON PICKERS SKIFFLE GROUP.  
HARRINGAY JAZZ CLUB: GRAHAM STEWART'S SEVEN.—See also Wednesday.  
JAZZ AT THE DORIC: BETTY SMITH QUINTET, Frank King's Sextet, Skiffle Group, Maurice Burman, 7.30. 5/-—Doric Ballrooms, Brewer Street, W.1.  
MAKE A DATE, September 28, for BECKENHAM JAZZ CLUB'S reopening.  
PORCUPINE JAZZMEN, plus Court Jesters.—Thames Hotel, Hampton Court. Also Monday.  
RICHMOND: UNITY JAZZ BAND.—Community Centre.  
RICKMANSWORTH: The famous SOUTHERN STOMPERS.—Oddfellows Hall.  
WEST LONDON JAZZ BAND, Denham Village Hall, near Uxbridge, 7.30-10.30.  
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: SANDY BROWN'S JAZZ BAND.

**MONDAY—contd.**  
CY LAURIE Jazz Club: ALAN ELSDON ALL-STAR SESSION, 7.15-10.45.  
KINGSBURY BATHS CAFE: SENSATIONAL NEW SONNY MORRIS JAZZMEN, plus Zephyr Skiffle Group.  
NEW DOWNBEAT CLUB, Manor House (opposite Tube), N.4: "THE JAZZ COURIERS," plus JACKIE SHARPE SEXTET, 7.30-11. Licensed bar.  
RUISLIP, "BLUE CIRCLE": Tommy WHITTLE, Eddie THOMPSON, Tony McKeane Group.  
SOUTH ESSEX RHYTHM CLUB, "Grehound," Chadwell Heath: KENNY BALL CHICAGOANS.  
**TUESDAY**  
AT SOUTHALE, "WHITE HART": DON RENDALL SEXTET.  
AT THE SKIFFLE CELLAR, 49, Greek Street, 7.30-11 p.m.: THE COTTON PICKERS and the Saxons and guests.  
BARNET JAZZ CLUB, Assembly Hall, Union Street (High Barnet Underground): First time in Barnet, the famous CY LAURIE JAZZ BAND.  
CROYDON JAZZ CLUB: Skiffle session, PETE CURTIS Quartet, Saffron Valley and Rock Island Groups.  
CY LAURIE Jazz Club: GRAHAM STEWART'S SEVEN with ALAN ELSDON, 7.15-10.45.  
EASTCOTE, CLAY PIGEON, Field End Road: ALAN DALE'S JAZZIN' BABIES, also Skiffle.  
HARROW JAZZ CLUB, British Legion Hall, Northolt Road, South Harrow: FREDDY RANDALL AND HIS BAND.  
WOOD GREEN: BRIAN JOHNSTON AND HIS BAND.

**WEDNESDAY**  
ACROSS THE BRIDGE from Putney Bridge Station: ALAN LITTLE-JOHN'S Band at the White Lion Hotel.  
AGAIN, THE SKIFFLE CELLAR, 49, Greek Street, 7.30-11 p.m. PRESENT THE SUPERB OLD TIMERS featuring Alex. Whitehouse, Denny Carter, John Paul and Little Joey, together with the Quakers and Jim Macgregor and Shirley Bland.  
AT THE "TIGER'S HEAD," BROMLEY ROAD, CATFORD: South London Jazz Club presents DAVE CAREY JAZZ BAND with re-formed front line!  
AT 44, GERRARD STREET, 8-10.45 p.m.: Barry CAMPBELL'S Unity Jazzmen. Blues, stomps, spirituals.  
CHRIS BARBER'S JAZZ BAND, "White Hart," Southall, Buses 105, 83, 607, 232, 120.  
CY LAURIE Jazz Club: GRAHAM STEWART'S SEVEN with ALAN ELSDON, 7.15-10.45.  
DAGENHAM JAZZ CLUB, Royal Oak Hotel, Green Lane, FREDDY RANDALL AND HIS BAND.  
DICK CHARLESWORTH'S JAZZ BAND, Purley Hall.  
EWELL JAZZ CLUB, Organ Inn: BRIAN WHITE'S MAGNA JAZZ BAND.  
FALCON HOTEL, S.E.9: NORTH-DOWN STOMPERS.  
FARNHAM, Wednesday, 25th: KEN COLYER'S Jazzmen.  
HARRINGAY JAZZ CLUB proudly presents KEN COLYER'S JAZZMEN, Skiffle Group and Bob Kelly at "Gates Academy," Willingdon Road, off Westbury Avenue, Turnpike Lane, N.22. Buses 217, 231, 144, 7.30-10.30 p.m. EVERYBODY WELCOME. 3/6.  
MODERN JAZZ at Club Perdido, "Fox and Hounds," Kirkdale, Sydenham.  
ST. ALBANS JAZZ CLUB, Market Hall, St. Peter's Street: First time in St. Albans: The famous CY LAURIE JAZZ BAND.

**THURSDAY**  
AGAIN AT the "WHITE HART," Southall: GREYHOUNDS return from tour, plus COLNE RIVER SKIFFLE GROUP.  
AT THE CROWN, Twickenham: Just Jazz Quintet.  
AT THE SKIFFLE CELLAR, 49, Greek Street, 7.30-11 p.m.: THE PETE CURTIS FOLK AND BLUES FOUR and the Haricquins and guests.  
BARKINGSIDE, ILFORD, "Old Maypole," Pencepiece Road: THE TONY KINSEY QUINTET.  
JAZZ AT THE DORIC: BETTY SMITH QUINTET, DILL JONES TRIO, Frank King's Sextet, Skiffle Group, Maurice Burman, 7.30. 4/-—Doric Ballrooms, Brewer Street, W.1.

**SUNDAY**  
ALL TRAD. musicians, Sunday afternoons, 3-6 p.m. Sit-in with the Bill Brunskill Jazzmen at Cy Laurie Jazz Club, Members 2/6, guests 3/6.  
AT THE ORANGE TREE (opposite RICHMOND Station), opening 22nd: Jazz for Moderns.  
AT THE SKIFFLE CELLAR, 49, Greek Street, 7.30-11 p.m.: THE FABULOUS CITY RAMBLERS, and the Hard Travellers. Guests include STEVE BENBOW and American auto-harpist Eunice Ratoricke.  
CLUB OCTAVE: Modern Jazz.—Hambrough Tavern, Southall, 7-10.15 p.m. 607 bus.  
COLYER TALKS on Skiffle, September 29, 3 p.m., Unity Theatre, King's Cross, Bus. 5391, 1/6 advance. Tuesdays, 8 p.m.: Smoky City Skiffle.  
COOK'S FERRY INN: HE'S FABULOUS! MIKE DANIELS DELTA JAZZMEN, JOHN BARNES TRIO, DOREEN BEATTY, Jive, Listen, Bar.  
CY LAURIE Jazz Club: CY LAURIE BAND, 7.15-10.45.  
DICK CHARLESWORTH'S Jazz-band, Derby Arms, E. Sheen.  
HOT CLUB OF LONDON, 7 p.m.: GRAHAM STEWART'S SEVEN.—Shakespeare Hotel, Powis Street, Woolwich.  
PARK LANE Jazz Club, Croydon: SETH MARSH'S JAZZ BAND, CHECKERS SKIFFLE, 7.30. Admission 3/-.  
QUEEN VICTORIA, North Chram: SANDY BROWN'S JAZZ BAND, Listen, Jive, Licensed, 7-10 p.m.  
RON BURROWS joins Tuvedos "Black Lion" Plalstow, introducing Roosters Skiffle.  
SOUTHDOWN JAZZ CLUB, Grand opening September 22, 3-5.30 p.m. Arlington Hall, Leigh-on-Sea: DICKIE BISHOP SKIFFLE GROUP, ACKER BILK'S JAZZ BAND.  
STAINES: "SIR" CHARLES New Dixielanders.—Boleyn Hotel, 7.30.  
WOOD GREEN: MIKE PETERS' STOMPERS.

**MONDAY**  
ACTION! ACKERTON!! ACKER!!! Bilk, "White Hart," Southall, commencing 23rd. Fabulous!  
AGAIN AT THE SKIFFLE CELLAR, 49, Greek Street, 7.30-11 p.m.: THE CHAS. McDEVITT GROUP, featuring SHIRLEY DOUGLAS, also the Wayfarers.  
AGAIN, WANDSWORTH Town Hall, DICK CHARLESWORTH'S JAZZ BAND.

**THURSDAY—contd.**  
CY LAURIE Jazz Club: BRIAN TAYLOR HOT SEVEN, 7.15-10.45.  
KINGSTON (over Burtons): SENSATIONAL NEW SONNY MORRIS JAZZMEN, plus Zephyr Skiffle Group.  
MERRYHILLS (OAKWOOD), resident: Sunrisers Skiffle.  
MODERN JAZZ at the "White Hart," Acton, 8-10.30 p.m.  
MODERN JAZZ, Old Red Lion, St. John's Street, Angel, Islington.  
ROUNDHOUSE, WARD QUAY STREET: BLUES and BARRELHOUSE featuring Alex. Korner, Cyril Davon, and guests.  
TIM GARNER'S JAZZMEN, "Fox and Hounds," Sydenham.  
WATFORD JAZZ CLUB, United Ex-Servicemen's Club, St. Albans Road: KEN COLYER'S JAZZMEN.

Jimmy Tate's  
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FRI., SEPT. 13, 4/- Mainstream Jazz  
PAUL CARROLL JAZZMEN  
SAT., SEPT. 14, 3/- Traditional Jazz  
BILLY DENTON'S JAZZMEN  
SUN., SEPT. 15, 4/- Modern Jazz  
BRIAN EVERINGTON QUINTET  
MON., SEPT. 16, 3/- Skiffle  
WEST 5 SKIFFLE GROUP  
LONDON TOWN SKIFFLE GROUP  
TUES., SEPT. 17, 3/- Mainstream Jazz  
ROSCOE-HEIMER SEPTET  
WED., SEPT. 18, 3/- Traditional Jazz  
GROVE JAZZ BAND  
THURS., SEPT. 19, 3/- Traditional Jazz  
ART CUMMINS' PARKSIDE JAZZMEN  
Nightly 7.30-11 Membership 1/- qtr.  
Band Bookers ring CHI 3541

**HORNSEY TOWN HALL**  
LONDON, N.8

## MISS VOICE of GT. BRITAIN SINGING COMPETITION

3rd HEAT—SAT., SEPT. 21  
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# Pleasant surprise

**BROTHER JOHN SELLERS (LP)**

"Brother John Sellers in London"

In The Evening; Oh, Little Girl; Backwater Blues; Mamie; Sometimes I Feel Like A Motherless Child; All These Days Are The Beginning Of Sorrow; They Call Me A Blind Man; Oh, What Kind Of Woman; I Want A True Lover; You Been Gone Too Long; House Of The Rising Sun; Chicago Hop.

(Decca 12 in. LK4197.)

Sellers (voc.) acc. by Wally Fawkes (cl.); Al Fairweather (tp.); Stan Greig (pno.); Diz Disley (tr.); Frank Clarke (bass); Tony Kinsey (drs.). 8/3/57. London. (Decca)

JOHN SELLERS, like Fats Domino, is a modern exponent of the blues singing art. That is about the only similarity between them. Domino delivers his songs in a natural, almost casual way, like a singing piano player with a dance band—which is about what he is.

Sellers brings a churchified voice and a somewhat studied approach to the job.

A versatile singer who can deal adequately with a variety of American Negro song styles, he possesses enough individuality to be quickly recognisable, despite the fact that his blues often remind me forcibly of the work of other and older singers.

This LP was made when Sellers came to Britain earlier this year with Big Bill Broonzy. On the concert stage here he was involved with accompaniments (including his own tambourine) which sounded to me far from satisfactory. I am glad to report that the album is a pleasant surprise.

Raymond Horricks, who was in charge of the session, drew on diverse talents and, having assembled some capable blues players, wisely gave them a lot of blues to work on. For vocal and instrumental interpretation, these are the superior tracks.

"Backwater Blues" stands out as a most ingratiating performance all round; and the slow or medium blues, "They Call Me A Blind Man," "What Kind Of Woman" and "In The Evening" are all well endowed with blues feeling and swing.

The faster "Little Girl," "Mamie," "Gone Too Long," "Sorrow" and a barrelhouse number, "Chicago Hop," are less successful although the band gets a good bounce and contributions by Fawkes and Fairweather are fine.

The least interesting part of the LP is the folk-song and ballad bit, "Rising Sun" and "Motherless Child" (with piano support) are lovely songs; Sellers's own "True Lover" (with guitar accompaniment) is pretty too. But there is not enough in these performances to grip the attention.

Still, it is a very creditable set enhanced by sensible sleeve notes and an attractive cover.—Max Jones.

**FATS DOMINO (LP)**

"Here Stands Fats Domino"  
Detroit City Blues; Hide Away Blues; She's My Baby; New Baby; Little Bee; Every Night About

## Jazz records

This Time; I'm Walkin'; I'm In The Mood For Love; Cheatin'; You Can Pack Your Suitcase; The Fat Man; I'll Be Gone.

(London 12 in. HA-P2002)

Fats Domino (voc., pno.) with instrumental accompaniment.

WE have Walter "Fats" Pichon's word for it that rock-'n'-roll is legitimate jazz. Even without this authority we'd feel justified in including Domino's latest LP in this section of the paper.

Fats D. is a blues artist pure and simple—in fact, it would be hard to find a more simple approach to blues material.

He sings in a straightforward, meaningful way, his voice generally plaintive and not too loud, although he can shout exuberantly. His piano playing, too, is pretty fundamental stuff which fits the mood of the music and provides a triple-beat R-and-B rhythm to many of the songs.

A virtue of Domino's albums is the amount of original material used. With the exception of "Mood For Love"—one of his hits on which he sounds, curi-

ously, like George Wettling doing an off-duty song—all the numbers here are by Domino or Bartholomew, or the two together.

One title, "I'm Walkin'," is a jumping 32-bar song done in rock-'n'-roll style. The other ten are cast in the traditional 12-bar form, and though they are not exceptional things they amble along tunefully and with a firm beat.

On the best, such as the low-down "Detroit City," "Hide Away" and "Every Night," Fats sounds quite moving. And there is much to recommend "Fat Man" and "I'll Be Gone," on which he sings against band shouts of "Don't go, Fat Man," "Eve bye baby" and similar advice. Instrumentally, the group keeps good time and does what is required.

"The Fat Man," one of his first successes, appears also among the titles on Domino's "Carry On Rockin'" LP. But the performances are different, which is more than can be said for the two sleeve notes.—Max Jones.



• Brother John

"Sellers brings a churchified voice and a somewhat studied approach to the job," says Max Jones.

his own recording combination.

All the originals on both LPs are his and though his pen work sometimes seems a little disjointed, no one could say his arrangements are devoid of ideas or that his compositions are without sincerity, imagination or variety.

As a saxist he plays with a strong, full tone, forceful beat and swinging style.

The best reed man here, however, is baritonist Bob Gordon, who was killed in a motor smash in the summer of 1955. His tone is even better and generally more mature.

As usual in records by other people's bands, Conte Candoli proves a relaxed, inventive soloist.

A special word of praise for Red Mitchell's great bass playing.—Edgar Jackson.

**BOR BROOKMEYER—ZOOT SIMS (LP)**

"Tonight's Jazz Today"  
Mr. Moon; I Hear A Rhapsody; The Chant; Blues (V); Zoot's Tune;

How Long Has This Been Going On?; Bobby's Tune; Blue Skies.

(Vogue 12 in. LAE12047.)

Brookmeyer (valve-tmb.); Sims (tr., voc.); Hank Jones (pno., celeste); Wyatt Ruther (bass); Gus Johnson (drs.). January, 1956. New York. (Am. Storyville.)

THIS is one of those delightful affairs that immediately strikes a note of relaxed but swinging amiability and holds it right to the end.

The items are well varied in mood and tempo, and such unexpectedness as Hank Jones playing celeste and Zoot Sims taking his first ever (and, I hope, last) vocal chorus on record in "Blues" help to achieve an array of tone colours and patterns.

Everybody seems so sure-footed, so certain of what he intended to do and how to do it most effectively.

If one soloist stands out more than any other, he is Zoot Sims. This is one of the best small-group records to appear this year.—Edgar Jackson.



• Bob Brookmeyer

**PHIL WOODS SEPTET (LP)**

"Pairing Off"  
The Stanley Stomper; Cool Aid; Pairing Off; Suddenly It's Spring. (Esquire 12 in. 32-826.)

Woods, Gene Quill (alto); Donald Byrd, Kenny Dorham (tp.); Tommy Flanagan (pno.); Doug Watkins (bass); Philly Joe Jones (drs.). 15/6/56. USA. (Am. Prestige.)

THE last time we had Phil Woods he was with his quartet (MM, 9/7/57). Now he is with a septet, and I don't think it's quite so successful.

The two alts join forces—or rather split asunder—for innumerable chases. Likewise the two trumpets. Everybody blows like a tornado. If you don't mind hard sax tone, and like strong-ment jazz with no punches pulled, you should get a kick out of this group.

The delightful piano solo spots are among the few more peaceful and subtle moments.—Edgar Jackson.

**JACK MONTROSE SEXTET (LP)**

Listen, Hear (a); Bewitched; Some Good Fun Blues; Fools Rush In; Speak Easy; Crede; Pretty (a); That Old Feeling.

(Vogue 12 in. LAE12042)

Montrose (tr., arr.); Bob Gordon (bar.); Conte Candoli (tp.); Paul Moer (pno.); Ralph Pena (bass); Shelly Manne (drs.). Spring, 1955. Hollywood. (Am. Pacific Jazz.)

Note.—(a) available also on Vogue

**JACK MONTROSE with BOB GORDON (LP)**

A Little Dust; April's Fool; Dot's Groovy; I'm Gonna Move To The Outskirts Of Town; Cecilia; The News And The Weather; When You Wish Upon A Star; Have You Met Miss Jones?; Paradox.

(London 12 in. LTZ-K15043)

Some personnel, except Red Mitchell (bass), replaces Pena, May, 1955. Hollywood. (Am. Atlantic.)

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# JIM CROW KILLS U.S. JAZZ TOUR

NEW YORK, Wednesday. —The "Encyclopedia Of Jazz" stage show tour, with Leonard Feather as narrator and a cast headed by Jimmy Rushing, Dick Hyman, Sonny Stitt, Cannonball Adderley and Don Elliott, which was to have started on the road soon after Rushing's return from England, has been cancelled as a result of racial tension in the U.S.

## Rushing on star bill

The show's backer, who had flown up from Atlanta, Georgia, ready to sign contracts, could not talk me into it despite hours of discussion (writes Leonard Feather). The decision was made as

newspapers and TV newsreels all over the country showed pictures of the white hooligans who threw eggs and stones, jeered and spat at Negro youngsters attempting to enter school.

All but three of the bookings were in southern and south-western states, where inflammatory situations have arisen in opposition to the Supreme Court's integration ruling.

### 'Humiliation'

Adds Feather: "It did not seem to me that a mixed show could go through these areas, enduring the constant humiliation not only of segregated audiences but of separation at every restaurant, hotel and hamburger stand, least of all in the present atmosphere of intense bitterness and potential violence."

## SONG STARS WITH STAPLETON



Cyril Stapleton and the Show Band were showcased in a 60-minute BBC-TV spot on Friday from the Earls Court Radio Show. Seen at rehearsals with Cyril are singing stars Ronnie Hilton (l.) and Alma Cogan, who were among the guests. Cyril introduced on the programme.

## BRITISH DATES FIXED FOR MJQ

MOST of the dates have now been fixed for the Modern Jazz Quartet's 16-day British concert tour.

The tour opens on November 30 with two concerts at the Royal Festival Hall and follows with dates at Leicester (December 2), Glasgow (3rd), Birmingham (4th), Sheffield (5th), Cardiff (6th), Southampton (9th), Newcastle (10th), Blackburn (11th), Bradford (12th), Liverpool (13th) and Manchester (14th).

Jack Higgins, secretary of the National Jazz Federation, which is arranging the tour, told the MM that further dates would be fixed, including a final concert in London.

Bookings will not start until about October 25.

## Ilford band wins first MM Contest

WINNING honours in the first of this season's MELODY MAKER Dance Band Contests have gone to a band from Ilford—Paul Hurst and his Orchestras.

The event—the South Britain (Southern) Regional Final—was staged at Purley's Orchid Ballroom on Tuesday.

Second was the Brian Jenner Band; veteran contestant Fred Hedley was third.

Hurst now qualifies for the All-Britain in November.

The house orchestra at the Ballroom was fronted by Denny Boyce—himself an old MM contestant.

## Leeds Contest

SIX bands will take part in the North Britain Regional Finals of the MELODY MAKER National Dance Band Championship at the Capitol Ballroom, Leeds, on Tuesday, September 17.

## MELODY MAKER

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## McDevitt signs singer



New singer with the Chas McDevitt Skiffle Group is 20-year-old Belfast girl Shirley Douglas. She is pictured with McDevitt during the BBC-TV's "Hop Festival" show on Wednesday. The group appears at Bradford on September 23.

## Alma Cogan pianist injured in crash

STAN FOSTER, arranger and accompanist for Alma Cogan, is critically ill in Old Church Hospital, Romford, after a car crash in which two of his friends were killed.

Stan's car hit an air-raid siren standard at Ilford on Sunday night. His two passengers—Linda Barnett, a 20-year-old model, and John Goodwin, of Forest Gate—were killed.

The party had been to a dance at the Maylands Golf Course, Brentwood, when the crash occurred. Stan has injuries to his head, chest and legs.

## CHARLIE GRACIE AT BRISTOL CONCERT

Charlie Gracie tops the bill with the Sid Phillips Band for a concert at Colston Hall, Bristol, this Sunday.

The concert marks the opening of Charles Lockier's 30th consecutive season of Sunday "pop" concerts in the West Country.

## LYTTELTON BAND FOR TV SERIES

The Humphrey Lyttelton Band has been signed for a new weekly Granada TV series starting on October 4.

The programme will go out from 6.45 to 7 p.m. and, although only the first three weeks have been fixed, is expected to run to the end of the year.

The show will be seen in the North and Midlands only.

## FOSTER BAND BOW

Teddy Foster opens for a season at the Royal, Tottenham, from October 7.

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