

Melody Maker

OCTOBER 19, 1957

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Premiere
See Centre Pages

Musician - Band - Composer - Arranger - Alto

IT'S DANKWORTH ALL THE WAY!



Tops five Poll places

IT was Dankworth, Dankworth all the way in the British section of the MELODY MAKER Readers' Poll (see page 5).

Johnny swept the board. He was voted the tops in no fewer than five sections—Musician Of The Year, Top Band, Top Alto, Best Composer and Arranger.

Cleo, too

In addition, his singer Cleo Laine had the easiest victory of the whole poll, gathering nearly ten times the number of votes of her nearest rival in the female vocalists' section.

Told of his victories, Johnny said: "I am quite overwhelmed but so very happy. At last it has been proved, by means of the loyal support of MM readers, that an all-jazz policy for a

Back Page, Col. 3

STEELE CHOSEN TO MEET QUEEN

TOMMY STEELE tops his first year in Show Business next month by being presented to the Queen.

He has been picked to meet the Queen at the Royal Film Performance on November 4. "I am completely knocked out by this," Tommy told the MELODY MAKER. "When I received the invitation I thought it was a practical joke."

TV show

The film chosen for the performance is "Les Girls," which stars Gene Kelly and Kay Kendall. Tommy has been rehearsing all this week for his big spot on BBC Television tomorrow (Saturday) celebrating his first year as a TV star. On Monday he starts work on his second film, "The Duke Wore Jeans," at Elstree Studios. Co-starring will be actress June Laverick.



HUMPHREY LYTTELTON plays a trumpet obbligato to Lionel Hampton's swinging vibes (above) during the fantastic midnight matinee at the Royal Festival Hall on Tuesday (see review, page 3). Hampton had flown from America to give his services free, along with the Lyttelton and Johnny Dankworth Bands, in aid of Christian Action's South Africa Treason Trial Fund. A celebrity-packed audience paid some £2,000 to hear the concert and a collection in the hall raised about £330. Expenses have yet to be deducted. Hampton was full of praise for the two bands which accompanied him after the briefest of rehearsals.

Studio rushes to record Poll winners LP

A TEN-INCH LP of the MELODY MAKER'S Poll winners has been recorded for the Nixa label and will be on sale in three weeks.

In close co-operation with the MM, Denis Preston, of Record Supervision, this week tackled the rush job of contacting the winners and

getting them together in the studio.

All the instrumental winners, and some of the runners-up, contribute to the LP except two—Johnny Dankworth, whose own recording contract barred his appearance, and Ken Sykora, who was unavailable. Johnny, however, composed one number, "Top Score," and

arranged Duke Ellington's "Mood Indigo," which together make up one side of the disc.

The stars

Winners and runners-up recorded were:—Kenny Baker (tpt.); George Chisholm, Keith Christie and Don Lusher (tubs.); Vic Ash (clt.); Bruce Turner and Joe Harriott (altos); Don Rendell and Jimmy Skidmore (trns.); Harry Klein and Ronnie Ross (baris.); Bill Le Sage (vibes); Dill Jones, Eddie Thompson and Dave Lee (pnos.); Johnny Hawksworth, Lennie Bush and Sammy Stokes (bass); Allan Ganley and Phil Seamen (drs.) and singer Cleo Laine.

Five different groups are featured on the second side of the

Back Page, Col. 1

ERROLL GARNER MAY NOT TOUR

NEW YORK, Wednesday.—Erroll Garner's scheduled January tour of Britain now looks highly doubtful.

Apparently the pianist has been unable to come to terms with the bookers and will miss Britain from his European tour. If the Garner trip is cancelled a name jazz band will make the tour instead.

GORDON JENKINS HERE—TO MD



Gordon Jenkins, American composer and pianist (above) was specially brought over by Judy Garland to conduct during her season at London's Dominion Theatre.

On way to the All Britain

THE Bev Patty Quintet from Birmingham won the MELODY MAKER'S South Britain (Western) Regional Final at Cheltenham on Tuesday with the highest marks obtained by a band this season—161.

They win their way through to the grand All-Britain at Manchester's Belle Vue on Sunday, November 10. This will be their second appearance in the All-Britain.

Runner-up at Cheltenham was the Arthur Ward Dance Band, of Portsmouth, whose total of 159 marks also qualifies it for a place in the All-Britain.

Ward trombonist Douglas Wheeler won the Outstanding Musician Award.

MARIO LANZA FOR BRITAIN

MARIO LANZA has signed a contract through the Lew and Leslie Grade Office to appear on ATV's "Sunday Night At The London Palladium" on November 10.

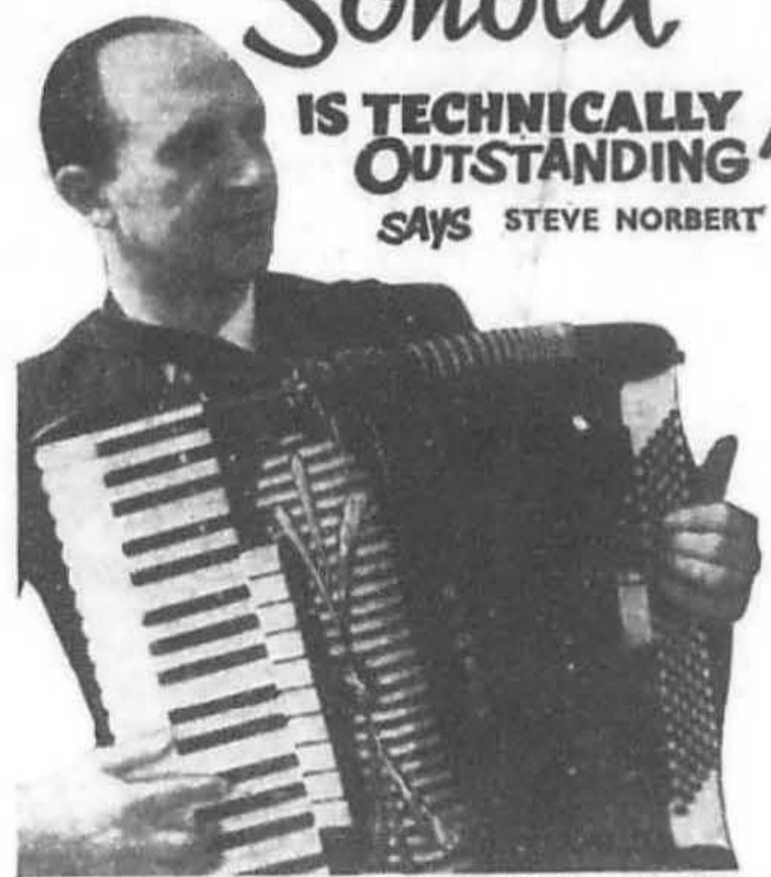
Mario phoned on Wednesday morning from Italy, where he has just finished filming "The Seven Hills Of Rome."

"I'm terribly thrilled at the prospect of appearing at the famous London Palladium," he said.

STOP PRESS

Paul Anka, whose recording of "Diana" has topped the British disc parade for the past six weeks, is definitely due to start a British tour in December.

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BRITAIN'S TOP BANDLEADER

DANKWORTH IN MCKINLEY SWOP?

NEW YORK, Wednesday.—The Johnny Dankworth Band will most likely visit the States next January or February in exchange for Ray McKinley and the Glenn Miller Band, which tours Britain in February.

Jack Greene, of the Willard Alexander office here, is negotiating the switch with Harold Davison in London.

Originally, some thought had been given to bringing the Ted Heath crew back to the States next April as the exchange.

But this would have meant three tours of the US for Heath within 18 months.

Though the Dankworth band is not well known here, the Alexander office feels it can sell itself and should do very well as the core of a package with strong supporting acts.

RUSS HAMILTON

Promotion tour

RUSS HAMILTON, Britain's sensational new discing star, was here for five days last week primarily to appear on the Patti Page "Big Record" show.

Hamilton, in company with Oriole Records A&R man Jack Baverstock, and Wally Goodman of Butlin's, also made the rounds of disc jockeys in Philadelphia and New York.

Hamilton was highly impressed with the picture "Les Girls," but the high point of his visit was seeing the smash hit, "My Fair Lady."

ALAN DEAN

Signs for Roulette

ROULETTE Records, one of the newest and hottest labels here, is steadily signing important acts to its roster.

Latest is Britisher Alan Dean, who formerly recorded on the M-G-M label.

It's been a long time for Dean

From — **REN GREVATT**

but with his new Roulette release, he could make plenty of noise.

Sides are "Heart Of A Fool," another in a growing list of discs that focus on the word "Fool," and "How Far Can Any Man Go?" both well rendered.

In addition to Dean, the label has recently picked up such names as Count Basie and Joe Williams, Jeri Southern, Pearl Bailey, Milton Berle, Mary Lou Williams and Bud Powell and in the band department, Tony Pastor and Johnny Long.

EDDIE PALMER

Home-made success

LONDON Records has issued its first disc featuring the Eddie Palmer Trio.

Palmer features the sound of a home-made Novachord in his group.

The sides are "Twilight Theme," and "The Sky." The former has the distinct quality of the famous "Third Man Theme" hit.

ROBERT FARNON

Back to work

CANADIAN - BORN maestro Robert Farnon arrived in New York this week, following his holidays in Montreal and his home town of Toronto.

Farnon is discussing doing the score of a projected Broadway musical, to be entitled "The Backyard Bride."

LAST-LINE THOUGHT

3D records

LONDON Records has introduced its system for producing stereophonic sound on record.

The realism of the sound was truly amazing. Stereo records may shortly be introduced to the public.

LEONARD FEATHER'S DIARY

Julie London to film in Britain

NEW YORK, Wednesday.—Julie London sails for Britain on November 5 aboard the "Liberte" to take the feminine lead in a movie entitled "A Question of Adultery."

(flute and tenor), Tommy Flanagan (piano), Paul Chambers (bass) and Philly Joe Jones (drums).

Greenwich Village club

NEWEST club to open on the New York jazz scene is the Half Note, near Greenwich Village.

Randy Weston's Trio is currently featured, with Peck Morrison on bass and Kahil Madi drums.

Teagarden spot

JACK TEAGARDEN is booked to play Bourbon Street in December for an indefinite period.

Former bandleader Willie Bryant is now a disc jockey with a radio station in San Francisco. Anita O'Day's two-week engagement at the Village Vanguard in New York has been extended to a month.

Marian back

MARIAN McPARTLAND returned to her old stomping ground, the Hickory House, after more than a year's absence. With her are Bill Crow on bass and Eddie Scott on drums.

IT'S DRIVING SHIRLEY MAD!

AS soon as singer Shirley Bassey had passed her British driving test she was planning to buy a luxury American car.

Last week, while she was playing Variety at the Empire, Leeds, Shirley took her driving test. She failed.

And Shirley already holds driving licences for America and Australia.

From — **JERRY DAWSON**

HUDLEY.—Sunday concerts at the Hippodrome start on November 3 with Terry Dene and his DeneAgers. Terry Kennedy's Sidemen and Les Hobeaux.

SUSSEX.—The Cy Laurie Band makes its first visit to Brighton on October 25 to play for the Young Conservatives at the Dome. Accordionists Tina and Toni are booked for their fourth summer on Hastings Pier next year.

DOUBLE LIFE

FOLLOWING a visit to Spain, Al Cooper has now returned to Norwich to continue his divergent duties of leading the Jolly Butchers Skiffle Group at the city's Jazz Club and singing with the Norwich Philharmonic Orchestra.

NOTTINGHAM.—Sandy Brown's Jazz Band, the Mercia Jazz Band and the new Climax Jazz Band, will appear at a jazz concert presented by Nottingham Rhythm Club at the Regent Hall on November 16.

GORLESTON.—Vic Lewis and his Orchestra appear at the Floral Hall Ballroom on November 8.

BATH.—Joe Daniels and his Orchestra are resident at the Regency Ballroom, Bath.

MIDLANDS.—The Milenburg Jazz Band has begun a series of Thursday evening sessions at the Railway Tavern. Brownhill (Staffs)... Norman Pitch (Lincs) has replaced Joe Roberts with Ricky Geragross at the Rialto Casino, Coventry.

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Amazing HAMP!



Humph (above) and Dankworth (below) keep their eyes glued on the master



IN SOMETHING UNDER THREE HOURS LAST TUESDAY NIGHT — AND WEDNESDAY MORNING—THE AMAZING LIONEL HAMPTON RENEWED OUR FAITH IN THE TERM "JAZZ GENIUS."

Over-ran

He was the guest star at a Royal Festival Hall midnight matinee put on by Christian Action to help its South African Treason Trial Fund. And the centre-piece of one of the most enjoyable jazz concerts I've seen there.

The RFH is not an easy place to bring to life. Hamp managed it with the first hot minute of his music. And he kept the fire going until organiser Canon L. John Collins had to appeal either for the charity concert to end or for a £100 donation to keep it going. A striking thing about this most striking event was that Canon Collins got his cheque. And the donor, recording man Denis Preston, was almost beaten to the draw by a concert promoter from the South Coast.

'His grip was almost uncanny'

◉ Hamp could not possibly have been carried away more completely if he had been promised the takings for himself ◉

The grip that Hampton got and held on his audience was almost uncanny. Only a select few of the great jazz players could have matched this feat, I'm sure. That Hamp accomplished it after a night in the air and a long, tiring day on the ground, using a borrowed instrument and working with two strange bands on a minimum rehearsal, is further proof of his remarkable personality, energy and talent.

Co-operation

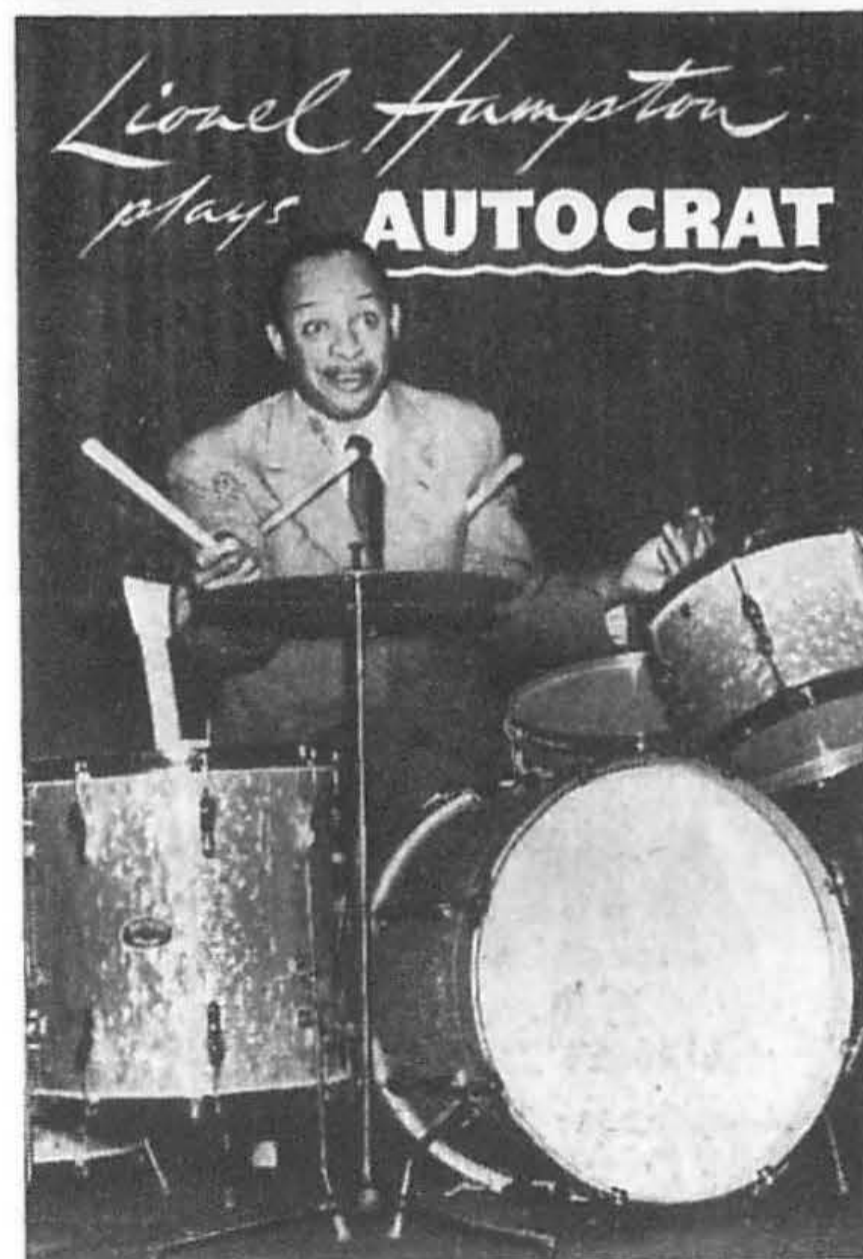
It is also a tribute to the Johnny Dankworth and Humphrey Lyttelton bands. Both played well, looked happy (with the exception of two or three dragged chaps) and displayed a collective jazz sense which I cannot believe existed here even a few years ago.

So many good and surprising things happened that it seems a little unfair to single out British achievements. This was, in the main, an evening of real Anglo-American co-operation.

Front line

All the same, I must mention Cleo Laine on her singing of "St. Louis Blues," and Dankworth and his men on an arrangement inspired by Bessie Smith's record and executed by the "Seven" front line without rhythm section. The playing of Dave Lee, par-

Turn to Page 17



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SANDY BROWN GIVING UP HIS BAND

'DISC DOUBLES' ON SHOW AGAIN

A NEW edition of the show "Disc Doubles" opens a tour at Dundee on Monday. The show then visits Ayr, Glasgow, Newcastle, Belfast, Liverpool and Cardiff and is booked for the Christmas season at the Colston Hall, Bristol. The new edition retains several of the old cast, including Denny Dennis, Dean Perelli, Teddy Wayne and Ted Gilbert.

Fred Russell dies —95 years old

Fred Russell, founder of the Variety Artists' Federation and father of Palladium chief Val Parnell, died on Monday at his Wembley home. He was 95. Cremation is at 2.30 p.m. today (Friday) at Golders Green.

SANDY BROWN is to give up his band. In January he will hand over the leadership to trumpeter Al Fairweather.

Clarinetist Sandy—an acoustics architect with the BBC—told me: "We lose lots of good engagements because of my day job. None of the others do very much during the day, so they may as well go on the road."

In the swim

Tonight (Friday) the Bodega Restaurant, Manchester, opens its first mainstream jazz club. Guest will be Harry Klein, winner of the baritone section in this year's MM British poll.

by BOB DAWBARN

"Another reason for handing over is that in the last two and a half years I have not had any time to practise clarinet."

Best trumpet

Sandy will continue to play in London and will form a trio or quartet with pianist Harry South.

The present band will make one more LP for Nixa and its last dates will probably be a short tour of Scotland in the New Year.

Of Fairweather, Sandy said: "Al is the best jazz trumpet player in Britain—and he should do very well."

First start

Sandy started bandleading in his native Edinburgh eleven years ago and formed his present group when he came to live in London in 1954.

The band is at present resident on Friday nights at the Humphrey Lyttelton Club and next Friday (25th) it has a Light Programme lunchtime airing.

AND ERIC BATTY QUILTS THE ACES

THE leader of Manchester's Jazz Aces, Eric Batty, is leaving the group because of personal commitments and recent ill-health.

Trumpeter Dizzy Burton will take over, and Gil Parry, of the Denny Emsley Jazzmen, comes in on bass.

Eric and manager Bill Brennan formed the group over four years ago, and it has appeared at concerts alongside Big Bill Broonzy, Brother John Sellers and Sidney Bechet.

Dates with the Stars

(Week commencing October 20)

- Billie ANTHONY**
Week: Hippodrome, Brighton
- John BARRY Seven**
Week: Rialto Cinema, York
- Count BASIE**
Thursday: Royal Festival Hall
Friday: Theatre Royal, Dublin
Saturday: Gaumont Theatre, Rochester
- Shirley BASSEY**
Week: Empire, Glasgow
- Max BYGRAVES**
Season: Palladium, W.
- Ronnie CARROLL**
Week: Theatre Royal, Hanley
- CORONETS**
Week: Empire, Finsbury Park
- DEEP RIVER BOYS**
Week: Empire, Liverpool
- Terry DENE**
Week: Metropolitan, W.
- Johnny DUNCAN**
Week: Empire, Leeds
- Billy ECKSTINE**
Week: Empire, Finsbury Park
- FRASER HAYES Four**
Week: Theatre Royal, Hanley
- The GOOFERS**
Season: Palladium, W.
- GROUP ONE**
Week: Hippodrome, Birmingham
- Russ HAMILTON**
Week: Empire, Chiswick
- Ronnie HILTON**
Week: Hippodrome, Birmingham
- Edmund HOCKRIDGE**
Week: Empire, Sheffield
- Michael HOLLIDAY**
Week: Rialto Cinema, York
- KING Brothers**
Week: Hippodrome, Bristol
- Desmond LANE**
Week: Rialto Cinema, York
- Chas. McDEVITT**
Week: Empire, Nottingham
- Larry PARKS**
Week: Hippodrome, Manchester
- Joan REGAN**
Season: Palladium, W.
- Marion RYAN**
Week: Hippodrome, Birmingham
- Cyril STAPLETON**
Week: Hippodrome, Birmingham
- THREE DEUCES**
Week: Metropolitan, W.
- THREE KAYE Sisters**
Season: Palladium, W.
- THREE MONARCHS**
Season: Prince of Wales, W.
- Hedley WARD Trio**
Week: Empire, Nottingham
- Nancy WHISKEY**
Week: Rialto Cinema, York
- David WHITFIELD**
Week: Hippodrome, Bristol
- Jimmy YOUNG**
Week: Alhambra, Bradford

"Melody Maker"
INTERNATIONAL POLL
FIRST THREE PLACES
for
Selmer

- TRUMPET**
1. LOUIS ARMSTRONG
 2. DIZZY GILLESPIE
 3. MILES DAVIS
- CLARINET**
1. BUDDY DE FRANCO
 2. BENNY GOODMAN
 3. JIMMY GIUFFRE
- ALTO**
1. PAUL DESMOND
 2. JOHNNY HODGES
 3. LEE KONITZ
- TENOR**
1. STAN GETZ
 2. COLEMAN HAWKINS
 3. ZOOT SIMS

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20 for 3/11

ASTORIAS
American BLEND
CIGARETTES

Vic Ash Group to tour the States

THE Vic Ash Group—which was formed only last month—will tour the States for 16 days in December in exchange for the Modern Jazz Quartet. The MJQ starts a 16-day tour here on November 30 at the Royal Festival Hall.

PEOPLE IN THE NEWS

SKIFFLE leader Bob Cort is turning professional as from next week. He has been given five months' leave of absence by the advertising agency where he works as a visualiser.

Bob will tour with his skiffle group—Ken Sykora and Brian Daly (gtrs.), George Jennings (bass) and Vic Carter (dr., washboard)—and will probably take up one of several Variety offers he has received. His first LP for Decca is due for release at the end of the month.

Owen Bryce has been signed for a 12 week's Monday-night residency at the Cy Laurie Club from next Monday. From November 5 Owen will also be resident on Tuesdays at Croydon Jazz Club.

SUNDAY STARS

DAVE KING and Joan Began top the bill in ATV's "Sunday Night At The Palladium" this weekend.

Roselyn, wife of Stargazers tenor Fred Dachtler, has given birth to a baby boy to be named Warren.

Jack Payne and Jack Jackson will be two of the 19 world-famous disc jockeys appearing in the new Vanguard Productions musical "Jamboree." The film features 22 top musical acts headed by the Count Basie Band and Fats Domino.

Billy Hey will be resident leader at the new Majestic Ballroom, Bradford, which opens next Friday after conversion from a cinema. Billy has been resident for 13 years at the Gaumont Ballroom, where Bert Bentley will take over with an 11-piece band.

Trombonist Tony Finnis is departing with the Dave Carey Band until Dave finds a successor to Tony Milliner, now with Sandy Brown.

MARRIED MEN

JOHN PADLEY, last bachelor of the Jones Boys act, "took the plunge" on Tuesday.

He was married to singer-comedienne Anne Hart, of Wallington, at Holy Trinity Church, Wallington, Surrey.

Dorothy Squires, Johnny Duncan, Edna Savage, comedian-singer Des O'Connor and pianist Russ Conway star in ATV's "Jack Jackson Show" on Sunday.

Roland Durselen, editor of Belgium's "L'Actualité Musicale" magazine, arrived in London on Tuesday, and attended the Lionel Hampton midnight matinee at the Royal Festival Hall the same evening.

The Don Rendell Sextet and Saints Jazz Band play on November 26 at Manchester University Union's Festival Jazz Concert at the Price Trade Hall.

The Ash Group flies from London Airport on December 5 and starts its tour the following day in New York.

With clarinetist Vic will be drummer Cyril Sherman, pianist Denny Termer and bassist Arthur Watts.

Vic's "Love Letters" LP, on which he was accompanied by the Laurie Johnson Orchestra, is slated for release on MGM next month.

No Jeri Southern

Jeri Southern, American song star who was provisionally booked to arrive in Britain on Monday, has had to postpone her trip.

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BRITISH POLL**

Musician of the Year

1. JOHNNY DANKWORTH 2,631
2. HUMPHREY LYTTELTON 1,128
3. TED HEATH 678
4. Don Rendell 567
5. Chris Barber 273
6. Kenny Baker 111
7. Tubby Hayes 99
8. Dill Jones 89
9. Bruce Turner 82
10. Johnny Keating 76
11. Ken Colyer 70
12. Lonnie Donegan 65
13. Dizzy Reece 54
14. Sandy Brown 51
15. Tony Coe 44
16. Joe Harriott 39
17. Tony Kinsey 37
18. Eric Delaney 37

Big band

1. JOHNNY DANKWORTH 5,829
2. TED HEATH 2,185
3. OSCAR RABIN 236
4. Vic Lewis 96
5. Kenny Baker's Dozen 59
6. Eric Delaney 47
7. BBC Northern Dance Orchestra 43
8. Jack Parnell 34

Small combo

1. TONY KINSEY 1,291
2. HUMPHREY LYTTELTON 1,044
3. DON RENDELL 840
4. Jazz Couriers 654
5. Chris Barber 584
6. Dill Jones 510
7. Alex Welsh 194
8. Kenny Baker (half-dozen) 118
9. Sandy Brown 95
10. Ken Colyer 88
11. Tommy Whittle 70
12. Betty Smith 58
13. Alan Ganley 48
14. Lonnie Donegan 44
15. Johnny Keating 42

Trumpet

1. KENNY BAKER 1,589
2. HUMPHREY LYTTELTON 1,459
3. DIZZY REECE 821
4. Jimmy Deuchar 530
5. Bobby Pratt 318
6. Dickie Hawdon 225



● Humphrey Lyttelton

7. Bert Courtley 175
8. Eddie Blair 163
9. Eddie Calvert 119
10. Al Fairweather 91
11. Ken Colyer 88
12. Freddy Randall 88
13. Alex Welsh 79
14. Mick Mulligan 46
15. Duggie Roberts 34

Trombone

1. GEORGE CHISHOLM 2,482
2. KEITH CHRISTIE 1,681
3. DON LUSHER 1,248
4. Chris Barber 839
5. Johnny Picard 415
6. Eddie Harvey 341
7. Laurie Monk 272



● Ted Heath



● Johnny Dankworth tops five sections

8. Ken Wray 162
9. Roy Crimmins 117
10. Don Lang 56
6. Don Honeywell 78
7. Benny Green 54
8. Alex Leslie 54
9. Joe Temperley 34

Clarinet

1. VIC ASH 3,006
2. MONTY SUNSHINE 969
3. DAVE SHEPHERD 703
4. Sandy Brown 688
5. Henry Mackenzie 593
6. Sid Phillips 575
7. Tony Coe 370
8. Wally Fawkes 199
9. Keith Bird 74
10. Bruce Turner 52
11. Ian Christie 34
12. Carl Barriteau 34

Piano

1. DILL JONES 3,941
2. EDDIE THOMPSON 1,564
3. FRANK HORROX 542
4. Dave Lee 383
5. Ken Moule 291
6. Alan Clare 212
7. Johnny Parker 97
8. Bill McGuffie 87
9. Bill Le Sage 68
10. Fred Hunt 61
11. Stan Tracey 50
12. Winifred Atwell 43
13. Terry Shannon 43
14. Ian Armit 37
15. Dennis Wilson 33
16. Steve Race 31

Alto

1. JOHNNY DANKWORTH 3,175
2. BRUCE TURNER 1,846
3. JOE HARRIOTT 1,604
4. Tony Coe 307
5. Derek Humble 288
6. Les Gilbert 89
7. Ronnie Chamberlain 75
8. Ronnie Chas 75
9. Ken Mackintosh 49
10. Johnny Roadhouse 38
11. Bertie King 32

Tenor

1. DON RENDELL 3,203
2. JIMMY SKIDMORE 1,219
3. TUBBY HAYES 959
4. Tommy Whittle 773
5. Ronnie Scott 761



● George Chisholm

6. Betty Smith 296
7. Red Price 128
8. Bob Efford 75
9. Danny Moss 54
10. Keith Bird 54
11. Duncan Lamont 34

Baritone

1. HARRY KLEIN 2,385
2. RONNIE ROSS 2,281
3. BUDDY FEATHERSTONHAUGH 253
4. Tubby Hayes 165
5. Ken Kiddier 125

Vibes

1. BILL LE SAGE 3,335
2. MARTIN SLAVIN 561
3. TUBBY HAYES 428
4. Roy Marsh 153
5. Reg Wale 62

Drums

1. ALAN GANLEY 1,984
2. PHIL SEAMEN 1,868
3. TONY KINSEY 1,614
4. Ronnie Verrell 801

5. Kenny Clare 607
6. Eric Delaney 371
7. Jack Parnell 300
8. Eddie Taylor 208
9. Ron Bowden 109
10. Bill Eyden 79
11. Johnny Richardson 57
12. Lennie Hastings 51
13. Basil Kirchin 51
14. Stan Greig 35

Guitar

1. KEN SYKORA 1,923
2. DAVE GOLDBERG 1,234
3. BERT WEEDON 1,029
4. Diz Disley 832
5. Ivor Mairants 410
6. Ike Isaacs 324
7. Denny Wright 182
8. Lonnie Donegan 112
9. Tommy Steele 49
10. Cedric West 40
11. Roy Plummer 31
12. Malcolm Mitchell 31

Miscellaneous instrument

1. RONNIE CHAMBERLAIN, Soprano Saxophone 586
2. KENNY BAKER, Flugel Horn 407
3. E. O. POGSON, Bass Saxophone 361
4. Max Geldray, Harmonica 227
5. Bob Clark, Violin 126
6. Ken Wray, Bass Trumpet 116
7. Larry Adler, Harmonica 98
8. Eddie Smith, Banjo 96
9. Jerry Allen, Organ 75
10. Frank Weir, Soprano Saxophone 40
11. Harold Smart, Organ 39
12. Frank Holder, Bongoes 39
13. John Bastable, Banjo 35

Male singer

1. DENNIS LOTIS 986
2. DICKIE VALENTINE 898
3. MICHAEL HOLLIDAY 678
4. George Melly 441
5. Frankie Vaughan 236



● Kenny Baker

6. Frank Holder 129
7. Ronnie Hilton 127
8. Lonnie Donegan 82
9. Tommy Steele 76
10. Bobbie Britton 64
11. David Whitfield 47
12. Cab Kaye 47
13. Franklyn Boyd 38
14. Matt Monro 35
15. Cliff Lawrence 32
16. Peter Lowe 30

Female singer

1. CLEO LAINE 4,511
2. OTTILIE PATTERSON 474
3. LITA ROZA 389
4. Shirley Bassey 372
5. Patti Lewis 112
6. Alma Cogan 79
7. Marion Ryan 55
8. Petula Clark 49
9. Annie Ross 46
10. Betty Smith 39
11. Eve Boswell 39

Vocal group

1. STARGAZERS 1,022
2. KING BROTHERS 830
3. HEDLEY WARD TRIO 317
4. Keynotes 296
5. Coronets 138
6. Kentones 121
7. Dene Boys 111
8. Johnston Brothers 109



● Ken Sykora

9. Beverley Sisters 90
10. Londonaires 79
11. Four Jones Boys 79
12. Four Guys 48
13. Four Others 30

Arranger

1. JOHNNY DANKWORTH 1,887
2. JOHNNY KEATING 1,140
3. DAVE LINDUP 204
4. Ken Moule 194
5. Reg Owen 93
6. Kenny Baker 49
7. Wally Stott 49
8. Kenny Graham 49
9. Bill Le Sage 37
10. Don Rendell 37
11. Eddie Harvey 30

Composer

1. JOHNNY DANKWORTH 1,460
2. JOHNNY KEATING 337
3. KENNY GRAHAM 183
4. Bill Le Sage 140
5. Humphrey Lyttelton 132



● Cleo Laine

Now you have nominated your favourite musicians and singers in the various sections of the Readers' Poll, how does your choice compare with that of Britain's leading critics? You can find out by making sure you don't miss the

MM CRITICS' POLL

next week

Deserted Earl Hines...



AMERICAN jazzmen Jack Teagarden and Earl Hines this week taped their choice of records for the BBC's "Desert Island Discs."

Teagarden is pictured (right) working on his programme at the BBC's Portland Place studios. His choice includes Louis Armstrong and Bing Crosby. The programme will be heard in the Home Service on November 11.

The Hines Show, which will consist mainly of American big band recordings, is scheduled for December 16. Earl is seen (above) at Broadcasting House making his selection.

The Teagarden-Hines All Stars completed their British tour on Sunday with two concerts at the London Coliseum. They left the following day to fly to Sweden on the first stage of a Continental tour. This tour takes in Denmark, Holland, Norway, Germany, Belgium, France, Italy and, possibly, India.

RONNIE HILTON PLANS NEW LP

RONNIE HILTON will start recording a new LP of pops and standards for HMV when he finishes his tour with Cyril Stapleton at the end of November.

During December he will record a further nine programmes for Radio Luxembourg. He is also considering a visit to Germany to record a programme for transmission on Christmas Day.

Ronnie then travels to Sheffield to start rehearsals for his pantomime at the Grand Theatre.

David Hughes tour of six towns

David Hughes finishes his six-month season in "Five-Past Eight" at Glasgow's Alhambra Theatre next Saturday and then starts a six-day tour on November 4 at Perth.

Following dates are Dundee (5th), Aberdeen (6th), Inverness (7th), Cowdenbeath (8th) and Kirkcaldy (9th).

David starts a week in Variety on November 18 at the New Theatre, Boston.

DIES AT 39

Frederick Lane, aged 39, who fronted Fred Lane and his Mayfair Rhythm, died suddenly at the Royal Hotel, Bristol, on Friday.

HARRY JAMES IS NOT 'TOO CORNY' FOR GERMANY

BERLIN, Wednesday.—Harry James, the bandleader who was too corny for Britain, has proved a riot in Berlin.

The band "went like mad" during its two sell-out opening concerts at the Sportpalast. This was largely due to the exciting drumming of Buddy Rich and the wonderfully clean ensemble playing.

James himself had not changed a bit and still commanded a brilliant trumpet technique.

TIME SCHEDULE

The Denny Boyce Orchestra will appear in "Six-Five Special" on November 23.

...and Jack Teagarden



Jazz club will be free to students

Another seven-nights-a-week traditional club, the Atlantic, opens at 2, Gerrard Place, W., tomorrow (Saturday).

Featured on the opening night will be the bands of Bruce Turner, Dave Carey and Bob Parker, to be followed on Sunday by the Alan Littlejohns and Eat Hawes groups.

The Club will give free membership to all students and will present two name bands every Friday, Saturday and Sunday.

Camilleri becomes a 'headmaster'

Accordianist Camilleri travelled North this week to Manchester for at least a six-month stay.

He is to open a number of accordian schools for a firm of instrument dealers.

STOOD UP

DESPITE a section created for them, no skiffle group entered for the first festival of folk song organised by the English Folk Dance and Song Society in London last week-end.

Stan Foster goes home after crash

Stan Foster, Alma Cogan's pianist, has now been released from hospital following his recent car crash. He is recuperating from his extensive injuries at his home in Ilford.

Alma told the MM this week: "Ralph Dollimore has kindly helped me out while Stan has been in hospital, but he is now with the orchestra at the Dominion for the Judy Garland Show. I have, not yet fixed another pianist."

Although the band played mainly old standards, they were presented in a fresh and exciting manner. No gramophone records really have shown the band's capabilities.

Outstanding soloists were altoist Willie Smith, tenorist Corky Corcoran and trombonist Ray Sims.

Climax

Climax of the concerts was a rendition of Goodman's "Sing, Sing, Sing" in the original 1938 style. Here, again, Buddy Rich proved his real abilities as a specialised big-band drummer.

To sum up: This band is a real miss for Britain.—Horst H. Lange.

Before leaving for Europe, Harry James told the MM: "Our European promoters said they didn't want us in England because we're too old-fashioned. However, I do hope some of the English fans will come to hear us in Paris" (James opens at the Paris Alhambra on October 25 for three days).

Asian 'flu hits 3 in Kirchin Band

Three members of the Kirchin Band were off with 'flu last week. Drummers Benny Goodman and Lennie Breslow depped for Basil Kirchin, vocalist Barbara Jay for Anita Louise and tenorist Tubby Hayes for Alan Rowe.

TORONTO TELEGRAM

Patti Lewis in a hurry

TORONTO, Wednesday.—Patti Lewis, back in her home town, didn't lose any time getting to work. She arrived home after her three-year stay in England on a Friday.

The next night she was singing at the Piccadilly Club, where membership consists chiefly of English-born residents.

This Monday Patti began a week's engagement at the Club One Two, starring in the nightly floor show.

Tomorrow (Saturday) she will start a series of appearances on "Cross Canada Hit Parade," a CBC Television show.

Unforgettable

FRAN WARREN, one-time vocalist with Charlie Barnet and Claude Thornhill, is now dividing her time between night club appearances and musical comedies.

Here for a two-week engagement at the Royal York Hotel, Fran says next summer she will co-star with Don Cornell in "Guys and Dolls."

This summer Fran went into "South Pacific" as Nellie Furbush. It's a part she won't forget.

During one of the songs, she states she's from Little Rock and was dismayed at the boos she got from the audience!

Helen McNamara

Rival TV bids for Stapleton

BANDLEADER Cyril Stapleton is considering offers from both the BBC and ITV networks. Both want him for a new television series starting in January.

A CHANGE

The Miles Davis LP "Changes" was given in the MM's jazz record chart last week as a Capitol record. In actual fact, it has been released in this country on Esquire.

The BBC series would be on similar lines to his previous appearances with the Show Band, but the commercial deal would be based on his own idea.

A pilot film has already been made of the commercial TV plan. Stapleton is to spend most of December making several new recordings.

VISITOR TO BRITAIN

IRVING MILLS, the famous American music publisher who discovered Duke Ellington, arrived in London on Monday. He will be in this country for a fortnight.

"I'm just looking around," he told the MM. "I shall be visiting some songwriters, listening to records—just surveying the music scene generally."

Mills, still active in the recording field, sponsored many of the leading jazz stars. Apart from Ellington, they included Benny Goodman, Joe Venuti and Gene Krupa.

RENDEZVOUS FOR 'VETERAN' FANS

A jazz club aimed at "the older jazz fans" opens in London's West End on October 23.

Run by Rik Gunnell, the Piccadilly Club, Denman Street, W., will feature traditional and mainstream jazz every night of the week from 8 p.m. until midnight.

For the opening night, the club has been granted an extension to 2.30 a.m. and the featured artists will be the Mick Mulligan Band with George Melly, the Betty Smith Quintet and pianist Dill Jones.

Man! That's Music

Recordings of Frank Sinatra and Judy Garland will be heard next Saturday in the Light Programme's "The Man And His Music." The 30-minute programme will present the music of George Gershwin.

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LETTERS

Mystery of the TV guitar

I HAVE followed with interest the correspondence arising out of Humphrey Lyttelton's article on the work of BBC TV sound engineers, and was recently reminded of it when watching a skiffle group perform on "Six-Rive Special."

Its leader sang and most vigorously strummed at his guitar throughout; but I could not detect any movement of his fretting hand from C major (first position).

The tune had several changes to G7th, and even one to F—changes which I could see and hear the supporting guitarists making. Yet I was unable to hear the slightest sign of the interesting folk-polytonality the leader was presumably after.

Did the sound-men fail to pick his playing up? Did they deliberately suppress it? Did he not succeed in hitting the strings even once? Or were they made of india-rubber?

It looked quite an expensive guitar.—Roy Fisher, Walsall, Staffs.

Stateside tribute

I RECENTLY had the pleasure of hearing the Eric Delaney Band for the first time in what, I believe, is their first American release—the Mercury LP, "Mainly Delaney." I was certainly surprised, as I thought the Heath, Dankworth and Parnell orchestras comprised your country's big bands so far as modern sounds are concerned.

May I say that Delaney has certainly got himself a swinging outfit, and I didn't realise what I have been missing. I sincerely hope he continues to make more recordings for the American market, and it would be wonderful if, in the near future, he would visit these shores in an exchange deal.

He is a very versatile drummer, as I learned from his solo in the title piece, and I was particularly impressed with the trumpets—biting and crisp as a good trumpet section should be.—Lee Kramer, Marion, Ohio, USA.

Fine ideals

CONGRATULATIONS for the inclusion of Harry Francis's article on radio jazz records. It is really encouraging to know that the Musicians' Union has such fine ideals in mind. Their attitude is not just misplaced patriotism but the only one which will keep British musicians alive in the public's mind, as well as on the earth.

So come on BBC: more British boys in "live" broadcasts, even if we never hear Louis again.—Roger H. Banks, Putney, SW15.

Full marks

I MUST write and mention a most enjoyable concert at Redcar on October 6 given by the Ken Mackintosh Orchestra. This was certainly a first-class performance in every way, with just the right amount of all types of jazz—good solid big-band numbers, modern jazz (and the other kind), very funny comedy of a modern type, and first-class vocals, all very well presented.

Full marks to Kay Elvin for her very nice vocals, and marvelous gowns!—J. O. Dodd, Darlington, Yorks.

Jazz must be WARM

BY all accounts, the last Jack Teagarden-Earl Hines concerts at the London Coliseum last Sunday were a great improvement on the first shows. Certainly, the band seemed happy and relaxed and, despite the last-minute inclusion of several new numbers, there were no lapses in co-ordination that mattered.

The Teagarden "sound" remains unique, and the hypersensitive ear could detect the sound of local trombonists in the audience pummeling their heads with clenched fists at the ever astonishing feats of dexterity numbers like "Lover" or "Basin Street."

Genius

It is no disparagement to the other fine musicians to say that Earl Hines's contribution, as a jazz performance in the true

Let's not try to make it cold and respectable says Humphrey Lyttelton

tradition, loomed head and shoulders above the rest.

Here, in full quota, was the magic which the Olympians alone can produce—a perfect blend of unapproachable genius and the common touch, a huge warmth which simultaneously makes you grin and want to cry.

The showmanship is all part and parcel of it. As in the case of Armstrong and Hampton, we must go some way to meet it.

There were complaints that Earl overdid the showmanship in the earlier shows. That may be so. (It might also be said that Jack underdid it. There were times when it seemed that he had been dexterously replaced by an effigy from Madame Tussaud's.)

There was nothing from Earl last Sunday which could have offended the susceptibilities of the most refined retired schoolmistress in Leamington Spa.

Squabbles

Or was there? The spontaneous outcry in some quarters against Louis, Hampton and Hines reveals a split in the jazz world far more fundamental than the squabbles between trads and modernists.

Much has been said of the damaging influence of show business on jazz. Show business may have exploited, and in extreme cases caricatured, the Negro character. But at least it encouraged Negro entertainers to behave as themselves.

Louis

Far more damaging, because it masquerades as "true jazz appreciation," is

the urge to make jazz and its exponents "respectable."

Current persecution of Louis Armstrong in America, from his own people as well as from white so-called "progressives," is symptomatic of it.

Dignity

In Britain, we have our own variation. The deep-rooted distaste among "jazz-lovers" for dancing to jazz; the notion that to be dignified you must appear stuffed; the ripple of gratification which stirs the jazz fraternity when a Royal Personage attends a jazz concert—an event which could hardly have less significance, the instinct to back away in horror from anyone who seems to be "showing-off"; and the tendency to bestow special reverence on the dead (Morton, Bunk) who can no longer disgrace us in public.

Chase it!

It's all becoming as cosy and respectable as a lantern show at the Women's Institute. Well, if that's what you want, friends, then go ahead and chase it. But don't look for another Louis, another Fats, another Earl. You will as soon find oak trees sprouting in the vicar's window box.

American tribute to Dankworth

JOHNNY DANKWORTH and Allan Ganley were in Hollywood, you may remember, for a few days in 1955. They made a fine impression on everyone in the business here—particularly with the Shorty Rogers gang.

One night, at my instigation, Johnny borrowed Abe Most's alto and blew with the Shorty Rogers Giants at the old Zardi's club on Hollywood Boulevard. Despite unfamiliar tunes and some very up-tempos he acquitted himself with honour. Shorty, Jimmy Giuffre, Pete Jolly and Shelly Manne all said afterwards: "The guy blows great."

Impressed

When I received the Dankworth "Itinerary of an Orchestra" LP the other day, I was tremendously impressed. I immediately phoned Shorty Rogers. "You must come over and hear Johnny Dankworth's new LP," I told him. He drove right over.

"Shorty," I said, "While I play the 'Itinerary' side I'm going to transcribe your remarks for MELODY MAKER readers. But I don't want you to pull any punches and say nice things just because you like Johnny. He's the type of guy who can take fair criticism."

"OK," promised Shorty, and I started the record. But he couldn't give out with anything except enthusiastic praise. And as Shorty is now the head of all jazz recording for the great RCA Victor record company, his remarks carry weight.

After the first few bars Shorty exclaimed, simply: "What a crazy bass player!"

'Some chops'

After hearing the record through, he commented: "I remember how well Johnny played, but I never realised he could write so great. You know the whole thing reminds me a little of Ellington's 'Liberian Suite' and some of the other extended Ellington things. I particularly liked that Section 3—the 'Dankworth Sounds.'"

"The musicianship is excellent—a great performance. I certainly wouldn't have known it wasn't a recording by a top American band. Some of the trumpet things were difficult. They played it all so well."

"If Johnny had brought the complete arrangement here not many bands would have played it that good. It sounds like Johnny's band works a lot together. That lead trumpet player really has some chops!"

"The writing and composition were most intriguing. Johnny's development and use, in different ways, of his thematic material was great. The composition shows that Johnny must be a well-studied

Howard Lucraft

tells of Shorty Rogers' reaction to the Johnny Dankworth LP "Itinerary Of An Orchestra," recently released in America. Rogers had nothing but praise for the musician who has just topped five sections in the MM poll (see p. 5).

guy. Everything comes out as planned. Nothing is left to luck.

"Using the blues as a vehicle was a very good choice for an extended composition. Some things sounded a little Ellingtonish, some Kentonish, some Basieish. However, in putting it all together, Johnny showed, definitely, that he has a lot of his own."

"It sounded, too, like the musicians were all moved by the material. That's an accomplishment."

"I had no idea that any British bands were working that way and doing such ambitious things."

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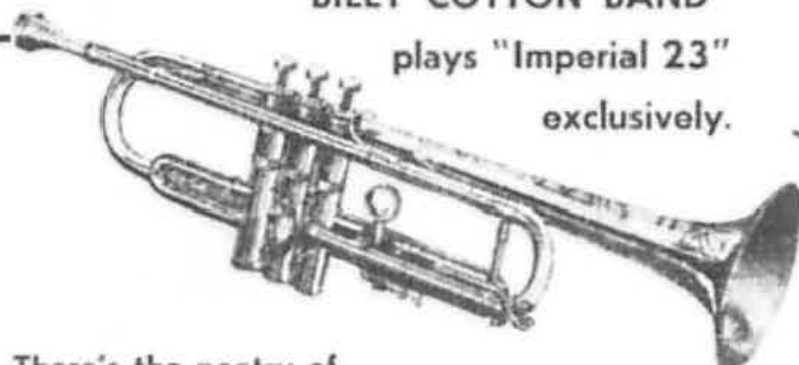
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JAZZ ON £25



I'VE BEEN HAVING QUITE AN INTERNATIONAL POST-BAG RECENTLY. MARSHALL BROWN WRITES FROM FARMINGDALE, NEW YORK, TO SAY HE IS LEAVING THE HIGH SCHOOL DANCE BAND THERE IN ORDER TO BROADEN HIS MUSICAL STUDIES, AND ULTIMATELY HIS WORK FOR THE MUSICAL YOUTH OF AMERICA. FARMINGDALE WILL MISS HIM, BUT HE CARRIES THE GOOD WISHES OF EVERYONE WHO HAS ADMIRER HIS TREMENDOUS WORK.

A reader in the Far East writes enclosing photographs of a service band. Mrs. Dave Brubeck sends details from San Francisco of a fascinating experiment in subscription radio transmission; a reader in Czechoslovakia describes the flourishing jazz movement there.

Now comes a letter from a Scotsman living in Southern Rhodesia, asking for information which I feel might more fittingly come from a cross-section of MM readers than from one MM columnist.

The plain fact is that "Mac" (as we'll call him) is returning to this country soon with £25 to spend on LPs and 45s. "I feel I have been hopelessly out of touch. Where do I start amid all the LPs issued these days?" Mac is a modernist and he

Steve Race reports

lists 15 artists whose best work he hopes to cover with his £25: Charlie Parker, Dizzy Gillespie, Brubeck/Desmond, Count Basie, Woody Herman, Lionel Hampton ("but no rock-n-roll trash!"), Oscar Peterson, The Modern Jazz Quartet, Stan Kenton, Duke Ellington, George

Shearing, Peggy Lee, Erroll Garner and Ella Fitzgerald. "What I am after," he writes, "is a representative cross-section of modern jazz, showing development, if possible, and exhibiting the best styles. In short, for £25 I want the best I can get as the basis for a future collection."

Hamilton?

Finally, he asks for any other name which ought to join the star-studded list above. (No doubt the average modernist would plump for Chico Hamilton.)

Mac's predicament is one which most of us would enjoy being in, and a number of readers may feel they would like to help him spend that money. If they would care to send brief lists to me I will see he receives all readers' suggestions on his arrival in this country at the end of the year.

After Mac has worked his way through them I hope to find space to list the records he finally decides to buy.

Brief, please

WHILE welcoming correspondence from readers seeking advice or information on subjects arising from articles, I must once again ask that letters be kept as brief as possible and confined to one question. Inquiries relating to record numbers, personnels, etc., should be addressed not to me but to the MM Inquiry Bureau.



Fletcher Henderson

Nick Travis Quintet
CLP 1036 The Panic Is On (also on Tape HTC 605)

Fats Waller (Piano and Vocal)
CLP 1035 and 1042 Piano, Vocals and Conversation
DLP 111 The Young Fats Waller

Fats Waller And His Rhythm
DLP 1008 Fats Waller Favourites, No. 1
DLP 1118 Fats Waller Favourites, No. 2
DLP 1017 Fats Waller Plays and Sings
DLP 1056 Rhythm And Romance
DLP 1082 Fun With Fats
DLP 1138 Spreadin' Rhythm Around

George Williams And His Orchestra
DLP 1140 Salute To Jimmy Lunceford

Paul Whiteman And His Orchestra
DLP 1106 Salute To Dixie

Collections
DLP 1023 Modern Jazz Piano
DLP 1048 Keyboard Kings Of Jazz
DLP 1054 Great Trumpet Soloists



Duxie Ellington

Big list of HMV deletions

DELETION days are here again. It is a formidable list so it is as well that we have been given more notice than usual.

These deletions from the HMV catalogue do not include discs issued after last April—these will probably follow soon.

Bill McGhie, who prepares the list each year, says:

"The deleted records consist almost entirely of pressings from Victor and Bluebird masters, the rights to which EMI presumably relinquish as a result of Decca's

COLLECTORS' CORNER

edited by Max Jones and Sinclair Traill

acquisition of the RCA outlet in the UK.

"The list is long and offers little scope for pruning. The interest aroused in the MM by last year's Columbia lists may have had some influence, since EMI have now given nearly a year's notice in contrast to the few weeks' notice of the Columbias."

This first batch consists entirely of LPs. All the Armstrongs, the Bechet, Dodde, Hawkins, Henderson, Hines, Ladnier, Mortons, Moten, Oliver, Spanier, and some of the Dukes and Wallers are musts.

The Ammons-Johnson is strong piano and the big Hamp set is good. The Berigan, Goodman, Cohn, Newman and ODJB are interesting, according to viewpoint, and the Bix and Gillespie have excellent tracks—at opposite ends of the scale. The Braff is not one of his best.

The early Ellington album (1094) and his magnificent "Highlights 1940" should on no account be neglected.

Albert Ammons and Pete Johnson (Two Pianos)
DLP 1011 Eight To The Bar

Louis Armstrong All Stars
DLP 1015 New York Town Hall Concert, 1947

Louis Armstrong Orchestra
DLP 1036 Laughing Louis
DLP 1105 Satchmo Session

Sidney Bechet New Orleans Feet-warmers
DLP 1042 Shake It And Break It

Bunny Berigan Orchestra
DLP 1018 Bunny Berigan Flaps Again

Ruby Raft Dixie-Victors
CLP 1091 The Magic Horn

Al Cohn Orchestra
DLP 1107 Mr. Music

Johnny Dodds Washboard Band
DLP 1073 Blue Washboard Stamp, etc.

Duke Ellington Orchestra
DLP 1007 Duke Ellington's Greatest
DLP 1034 Ellington Highlights, 1940
DLP 1054 Great Ellington Soloists
DLP 1070 Perfume Suite: Black, Brown and Beige
DLP 1094 Saturday Night Fancions

Dizzy Gillespie Orchestra
DLP 1047 Old Man'Rebop

Benny Goodman Orchestra
DLP 1116 Benny Goodman Album

Lionel Hampton Orchestra
CLP 1023 Hot Mallets

Coleman Hawkins All Stars
DLP 1055 Ten Hawkins Specials

Fletcher Henderson Orchestra
DLP 1066 At Connie's Inn

Earl Hines Orchestra
DLP 1132 Grand Terrace Swing

Ladnier-Mezzrow Orchestras And Quintet
DLP 1110 Ladnier-Mezzrow Selection

Glenn Miller Orchestra
CLPC 1-3 Limited Edition, Volume 1
CLPC 6-10 Do., Volume 2
CLP 1077-81 Do., Volume 3
DLP 1012 Glenn Miller Concert, Volume 1
DLP 1013 Do., Volume 2
DLP 1021 Do., Volume 3
DLP 1081 Do., Volume 4
DLP 1024 The Glenn Miller Story
DLP 1089 Orchestra Wives
DLP 1062 Sunrise Serenade
DLP 1104 Sun Valley Serenade

Jelly Roll Morton's Red Hot Peppers
DLP 1016 Selection, Volume 1
DLP 1044 Do., Volume 2
DLP 1071 Do., Volume 3

Bennie Moten's Kansas City Orchestra
DLP 1057 Kay Cret Jazz

Mundell Lowe Quintet
DLP 1084 Spring Will Be A Little Late This Year, etc. (also Tape HTD 812)

Joe Newman Octet
DLP 1114 All I Wanna Do Is Swing

Gene Norman Presents
DLP 1039 Just Jazz

King Oliver Orchestra
DLP 1096 King Oliver In Harlem

Original Dixieland Jazz Band
DLP 1065 Pirat Recorded Jazz Music

Shorty Rogers Orchestra
DLP 1058 Eight Shorty Rogers Numbers
CLP 1041 Shorty Rogers Courts The Count
DLP 1030 Cool And Crazy

Muggsy Spanier Ragtime Band
DLP 1031 Enter Kate, etc.



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- (Times: GMT/CET plus 1)
- SATURDAY, OCTOBER 19:**
- 10.9-10.30 a.m. D L: Skiffle Club.
 - 11.30-12.0 A 1: Spanier, Noone, Mulligan, Bencie Green, Quinchette.
 - 12.0-12.15 p.m. A 1 2: Golden Gate Quartet.
 - 2.15-2.45 Z: For Trads.
 - 4.0-4.30 C 2: Modern Swing Combo.
 - 4.15-4.45 Z: Swing Serenade.
 - 6.30-7.0 D L: Just Jazz.
 - 7.0-9.0 T: (1) Carle, Eckstine, Christy, James. (2) Nork, J. J. Sextet, Nichols, Bauer, Bonano, Noone, Christian, K. Oliver, Louis, MJQ.
 - 8.0-8.25 J: N.O. Jazz.
 - 8.30-9.30 J: (1) Billy Maxted Jazz Group, Lee Castle directs the J. D. Ork. (2) Hollywood Views.
 - 9.10-9.55 P 1: Carlos de Radzitzky.
 - 9.30-9.57 B: Panassie On The Duke.
 - 9.30-10.30 W: (1) Jazz Time. (2) Glenn Miller.
 - 9.50-11.0; 11.10-1.0 a.m. I: Edelhagen, Muller Bands; Weglinski Quartet.
 - 10.0-10.20 T: Repeat of 7.0 p.m.
 - 10.5-11.0 J: America's Pop Music.
 - 10.10-10.30 Y: Jazz Gallery.
 - 11.5-12.0 J: D-J Shows.
 - 11.30-12.0 Q: Jazz.
 - 12.0-1.0 a.m. E Q: Rhythm.
 - 1.5-2.0 H-Q: Hollywood-New York.
- SUNDAY, OCTOBER 20:**
- 12.50-1.50 p.m. A 1 2: Champs-Elysees Jazz.
 - 4.45-5.30 A 1 2: Tad Dameron.
 - 7.0-9.0 T: (1) Hackett, Jenkins, Puente. (2) Louis, Kenton, Barnet, de Paris, Rogers, B. G. with Bruff, Previn, Jimmy Raney.
 - 9.10-9.50 S: Jazz Requests.
 - 10.0-10.55 P 1: Jazz For Sunday.
 - 10.0-12.0 T: Repeat of 7.0 p.m.
- MONDAY, OCT. 21:**
- 7.0-9.0 p.m. T: (1) Garner, S-F, Sinatra, Herman. (2) Basie, Ellington, Chrisly, Rugolo, Kenton, Bechet-Ladnier, Dave Amram, etc.
 - 9.10-9.50 S: For Jazz Fans.
 - 9.30 app. K: Jam Session.
 - 10.0-12.0 T: Repeat of 7.0 p.m.
 - 10.5-12.0 J: D-J Shows (nightly)
- TUESDAY, OCTOBER 22:**
- 4.15-4.30 p.m. K: Jazz.
 - 7.0-9.0 T: (1) Mav, Shearing, Erskine, Hawkins, Anthony. (2) Brubeck, Waller, Manone, Andy Kirk, Katz-Hamilton, Parker-Davis, Herman.
 - 9.10-9.50 S: For Jazz Fans.
 - 9.15-9.45 B-254m: The Real Jazz.
 - 9.45-10.0 J: Swing Along.
 - 10.0-12.0 T: Repeat of 7.0 p.m.
 - 10.30-11.0 I: Serenade In Blue.
- WEDNESDAY, OCTOBER 23:**
- 5.30-5.55 p.m. F 1: Modern Jazz '57.
 - 6.15-6.30 C 1: Shearing.
 - 7.0-9.0 T: (1) Horne, Les Brown, Raymond Scott. (2) Monk, Green, Jimmy Cleveland, B.G.S., Hamp, Kenton, Rugolo, Teagarden.
 - 8.30-9.10 F 3: Jazz For Everyone.
 - 9.10-9.50 S: For Jazz Fans.
 - 9.45-10.0 P 4: N.O.-Dixie.
 - 10.0-10.45 O: Jazz Journal.
 - 10.0-12.0 T: Repeat of 7.0 p.m.
 - 11.10-12.0 I: Basie, Shorty Rogers & Bud Freeman.
- THURSDAY, OCTOBER 24:**
- 11.45-12.15 p.m. A 1: Champs-Elysees Jazz.
 - 6.30-7.0 D E: Jazz Session.
 - 7.0-9.0 T: (1) James, B. G., Herman. (2) Young, Getz, Hawkins, MJQ, J. J., Hank Jones, Clayton, John Collins, Armstrong Hines '28.
 - 8.30-9.0 P 1: White Notes . . . Black Musicians.

EACH FRIDAY, at 8.30 P.M. ON RADIO LUXEMBOURG, YOU CAN HEAR "MELODY FARE," A RECORD PROGRAMME BY ROBERT FARNON. NOW FARNON IS A MUSICIAN OF THE HIGHEST CALIBRE WITH A CONSIDERABLE GRASP OF THREE BASIC TYPES OF TODAY'S MUSIC: STRAIGHT, LIGHT MUSIC AND JAZZ.

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I can offer no higher praise than to say that musicians booked for his sessions consider it an honour.

The point I am coming to is this: Would you rather have as a disc jockey a "personality" who knows nothing about music, or a man like Farnon?

I don't think it matters when only the Top Ten is involved.

Authorities

But the moment you get on to Basie, Duke, Sinatra, Ella, Nelson Riddle, Sauter Finnegan, Kenton, Dankworth and Heath, the opinions of someone who knows is going to raise the standard of the programme and hold you by the ears.

Not only by the music played but what the man has to say. Steve Race, Dill Jones and Ken Sykora, talking about jazz on the BBC, command my attention and respect because I realise they know what they are talking about—even if I don't always agree.

The BBC should give Farnon his own programme. They should let him talk freely about the music, enlighten us on points of texture and orchestration and answer questions—such as why Nelson Riddle sells so well. Whether schooled jazzmen make better straight

says **MAURICE BURMAN** in this week's **RADIO COLUMN**

by **F. W. Street**



Four sessions with B.G.

- 9.0-9.30 F 4: World Of Jazz.
 - 9.10-9.50 S: For Jazz Fans.
 - 9.30-10.0 P 4: Jazz Orchestras 1937-39.
 - 9.45-10.0 W: Dixie Discs.
 - 9.45-10.0 J: B For Blues.
 - 10.0-12.0 T: Repeat of 7.0 p.m.
 - 10.40-11.15 D L: Jazz Club.
- FRIDAY, OCTOBER 25:**
- 2.15-2.45 p.m. I: Quincy Jones Band.
 - 4.20-4.50 L: Jazz.
 - 4.40-5.0 C 2: Pete Schilperhoort Quartet.
 - 7.0-9.0 T: (1) Miller AAF, Teagarden, Ellington, Krupa, Anthony. (2) Hollywood Bowl Concert 1956, with Tatum, Ella-Louis. Also B.G.S., Jazz Messengers, Dizzy, May.
 - 7.40-8.0 Z: Jazz à la Carte.
 - 9.0-9.30 J: Stars Of Jazz.
 - 9.11-9.55 P 2: The Living Jazz.
 - 9.20-9.50 S: For Jazz Fans.
 - 10.0-12.0 T: Repeat of 7.0 p.m.
 - 10.40-11.55 D L: Baker's Dozen; Steve Race Five.
- KEY TO STATIONS AND WAVELENGTHS IN METRES**
- A: RTP Paris-Inter: 1-1829, 48.39, 2.191.
 - B: RTP Parisien: 230, 218, 318, 339, 379, 415, 490.
 - C: Hilversum: 1-402, 2-298.
 - D: IPIC: E-484, L-1500, 247.
 - E: NDR-WDR: 309, 182, 49.38.
 - F: Belgian Radio: 1-484, 2-324, 3-267, 4-193.
 - H: RIAS Berlin: 303.
 - I: SWF Baden: 293, 363, 193, 41.29.
 - J: APN: 344, 371, 547.

musicians than the straightones themselves? How close is jazz to straight these days. Whether it is a good thing for jazz that the younger players in America are borrowing so freely from Stravinsky and Bartok.

The Quiet American

GERALDO'S immaculate ears must have been burning at 4.30 p.m. on Monday.

No one mentioned him by name but superlatives were spinning around the talented heads of the 25 British musicians he had hand-picked to accompany Judy Garland at the Dominion Theatre.

Miss Garland thought they were "just wonderful." So did producer-husband Sid Luft. Most important, perhaps, so did Gordon Jenkins—the "Quiet American" conductor Judy had specially imported from California.

"It's going to be wild. We'll really break it up here," said Jenkins, who had set a beat that—for one—had tymba and bongos player Joe Ferris delicious with joy.

The MCA's Norman Payne beamed expansively over an ICBM-sized cigar. His organization had brought Judy over. If the orchestra was anything to judge by then Norman's optimism for the success of the show was fully justified.

an arrangement of "Blueberry Hill" and put everything I had into it. I'd really waited for this moment.

"When we came to the recording session, I found the arrangement was no good. Too fancy. I could have cried. I had tried too hard."

"I re-wrote the thing in the studio. But it worked out. It sold half-a-million."

Another session that "worked out" was the one that produced "You're Mine, You" with Artie Shaw.

But no one was more surprised than Gordon Jenkins. Except Shaw.

Gigging

When Decca chief Milton Gabler asked Shaw if he would like to record a duet with Jenkins the Angry Young Man of the clarinet said "not especially."

Jenkins answered Gabler with: "What for?"

"On the session we were like two prima donnas squabbling over billing. Shaw said he couldn't play in the lower register. I said I couldn't play piano way up in his."

"The situation was too ridiculous. I started giggling. Well, we made the record somehow. It sold nearly 400,000 copies."

"That delayed-action single-note piano style of Jenkins was a gimmick devised by studio engineer Bob Moss back in 1939."

"He put a mike close up to the bass strings and told me to play single note melody. I didn't think much of the idea—but it was easy to do."

"It caught on and was copied so much I virtually had to quit playing that way."—Laurie Henshaw.

Top priority

Back in Judy Garland's dressing-room I quizzed Jenkins about his recording activities.

His sessions with Louis Armstrong took top priority. "I had wanted to record with Louis for years. I'm a great admirer of his—and I'm a violent, screaming fan of Judy's," he added for good measure.

"I'd had the idea of backing Louis with strings for years. But I was with Capitol and he was with Decca."

"Then I joined Decca. I did

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BUILD YOUR LOVE

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THERE'S A GOLD MINE IN THE SKY

ON THE BEAT

IT could have been 1947. Or even 1907. It certainly didn't feel like 1957 as I listened to the speeches at the Songwriters' Guild of Great Britain's tenth anniversary dinner.

It was more like Old Comrades' Night at the British Legion. With Chairman Eric Maschwitz regaling us with stories of his war-time call-up. And President Sir Compton Mackenzie urging the ladies to resume wearing the bustle (and recalling an early-century ditty called "Get Your Hair Cut"). If this is typical thinking in the Guild and its members, no wonder they have such an uphill fight in persuading the BBC and other bodies to devote more time to British songs.

This is 1957. The period not of the bustle and the blitz, but of the sack and the skiffle song.

Teen-age hits
THE songs of today must reflect the mood of today. Which is why so many of the most successful of them are written by 16-year-olds like Paul Anka. Or boys in their early twenties like Russ Hamilton.

Wake up!
INSTEAD of trying to recapture past successes or latch on to the latest American trends, British songwriters must really wake up to the inspiration that's lying all around them.

The Bard again
I SEE, incidentally, that the title of a forthcoming Broadway musical is "All The

Omen?
I HEAR that as soon as Little Richard learned of the Russian satellite he vowed to give up rock-'n-roll and hurried home from Australia to prepare to meet his Maker.

Way ahead
ON one thing, I will agree with her. British shows such as "Saturday Spectacular" and "Sunday Night At The London Palladium" are rehearsed and presented at such speed as to leave our bustling transatlantic cousins gasping.

The truth
FEW people have heard of William Cole, the drummer. Everybody's heard of Cozy Cole.

Package show helps jazz
THE Hedley Ward Trio is the most underrated musical group on the entertainment scene.

Introduction
IT was all pretty awe-inspiring. At the head of the marble staircase in Londonderry House stood the scarlet-coated Master of Ceremonies.

Thanks, boys!
I CAN'T recall it ever happening before. A club management putting on a benefit night for the band.

Pro and con
I READ with interest Miss Zsa Zsa Gabor's condemnation of British TV in Howard Sued's column last week.

Memo
MEMO. to Maxine Daniels: Watch out for vocal competition from your brother when he leaves the Forces next year!

with PAT BRAND



Package show helps jazz

THE Hedley Ward Trio is the most underrated musical group on the entertainment scene.

THE boys left the audience gasping for more at Monday's Manchester opening of the "Daily Express" package show, "Rhythm With The Stars," which is topped by Yana and also includes the Jazz Couriers, Mick Mulligan with George Melly, the Dixie Jones Trio, the Chas McDevitt Skiffle Group, Beryl Bryden, Frank Holder and compère Wilfrid Thomas.

Ronnie Scott and Tubby Hayes with their Jazz Couriers showed a great display of technical brilliance, and then confounded all by acting as accompanying unit—with Don Phillips on the piano—by Mulligan, Melly, McDevitt, Beryl and Frank Holder all receiving their share of acclamation. The "Daily Express" is to be congratulated on presenting a show which can do nothing but good for jazz.—Jerry Dawson.

THE FAMOUS CAME TO CHEER JUDY

THE Judy Garland Show made its bow to a British audience at what is called a Gala Premiere on Wednesday evening. That means that the dearest seats were populated by celebrities, near-celebrities and the people who are always near-celebrities.

When the band was almost through its overture, the late comers were dragging themselves away from the insatiable cameras in the foyer of the Dominion Theatre.

Nothing like these do's for increasing one's self importance. Just imagine being able to rub elbows with Stirling Moss, Lord Donegall, Issy Green, Petula Clark, Dennis Lotis, Godfrey Wynn, Stanley Baker, and Steiger and droves of heavily perfumed starlets being sweet to one another.

Go and see her

The amazing thing is that they, as much as I, had come to do on Judy Garland. Miss Show Business she has been called—and you think that's merely a selling gimmick, just go and see her.

Before the winsome Judy had uttered so much as a note, they were worshipping her. This is the plump little girl with the tremulous voice who, to so many of us, can never grow old.

They clapped, called out greetings and bright-eyed Miss Garland held hand at playing her audience though she is, was p a t e n t l y moved.

And as the girl sang, each old favourite was hailed with its own spontaneous applause. It is doubtful whether even Judy Garland has ever been given this sort of reception before.



Elvis Presley sings to his two leading ladies in "Jailhouse Rock"—(l) Jennifer Holden and Judy Tyler.

The JUDY GARLAND SHOW

reviewed by TONY BROWN

Much more

As a demonstration of mass-affection, it was almost frightening. How could any artist live up to this unrelenting adulation?

The way Judy reacted to it has not very much to do with vocal prowess or the technical level. If my memory is reliable, she sang better in days long gone by. But there is much more to the Garland artistry than the mere flexing of the vocal muscles.

Sensed

In the matter of minutes, she had sensed that she could do no wrong.

"I've a gigantic frog in my throat," she confided. "Would you mind—I must have a slug of water."

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Barnet picks a British trombonist

BRITISH trombonist Tommy Hodges has gone out on tour with Charlie Barnet. ... Les Brown's vocalist Jo Ann Greer has departed the band for motherhood. ... Lee Konitz is with the new Bob Brookmeyer group. ... Twenty-two-year-old Jim Atlas, from Chicago, replaced bassist Ralph Pena in the Jimmy Hoffa Trio. ... Jazz composer/arranger Russ Garcia represents America at the Stuttgart music festival at the end of this month.

DISC DATA ... Norrie Paramor's "An English Interpretation Of My Fair Lady" is released here by Capitol. ... RCA Victor has an LP of Bessie Smith tunes sung by Ronnie Gilbert. ... Mode has signed Bill Harris and singer Bob Manning. ... Frank de Vol replaced Paul Weston as West Coast MD for Columbia. ... Exciting new jazz group, the Mastersounds, from San Francisco, has recorded "The King and I" score for World Pacific. ...

FILM NOTES

FILM CLIPS ... "Mother Was A Stript Teaser" has been re-titled "Rockabilly Baby". ... Elvis will not be called for the Army until late next year. ... At Mike Todd's \$7,000 post "Rainbow County" party Eddie Fisher, Dean Martin and Vic Damone sat at the same table. ... "Juke Box Jamboree," starring Vic Damone, may feature also the Lawrence Welk Band. ...

POSTSCRIPT ... Spike Jones stars in "Juke Box Jamboree". ... "Eighteen And Anxious" has 14 stars West Coast musicians. ... Trudy Ewen, wife of saxist/bandleader Dick Stabile, is Kim Novak's voice for "Fanny Valentine" in Sinatra's "Pat Joey". ... Rock-'n'-roll picture "Summer Love," features Dave Pell, Barney Kessel and Alvin Stoller. ...

RECORDINGWISDOM ... MCM has turned over the disc rights of Johnny Green's "Rainbow County" music to RCA Victor, for an undisclosed sum. ... Tab Hunter has

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LEE KONITZ inside Hi-Fi
Kary's trance; Everything happens to me; Sweet and lovely; Cork 'n' bib; All of me; Star eyes; Nesuhi's instant; Indiana. LTZ-K 15092

Trumpets all out
Five cats swingin'; Blues in 6/4; Trumpets all out; She's just my size; Medley; Our love is here to stay; Time on my hands; When your lover has gone; All of me; Low life **Art Farmer, Emmot Berry, Charlie Shavers, Ernie Royal and Harold Baker** LTZ-C 15093

AUSTRALIAN JAZZ QUINTET plus 1
Jazz in D minor—A suite by Bill Holman; Cubano chant; In a sentimental mood; Star eyes; I'll be around; You'd be so nice to come home to. LTZ-N 15089

● June Christy



Then she brought the glass on-stage and entertained everyone with her laryngeal ablations. A few bars advanced into "Me And My Girl," she broke off and invited "Sing it with me."

And this notable gathering gave voice with almost instant obedience, confounding a recent tradition of intransigence in such matters.

There are people around who don't like the Garland song-style. They find her naked emotionalism embarrassing, grimace at her pronounced wobble. Yet she is the very stuff of Music Hall—able to project heart-touching feeling with a velocity that sends it far over the footlights. She is very much the in-person artist and not to be fairly judged on recorded performance alone.

See her face up to her job with a variety of songs. See her come almost slyly on to the stage after a costume change, like a little girl who hopes to be admired. See her play up to Jimmy Brooks, her vocal partner in "We're A Couple 'O' Swells." Listen to her sing "Over The Rainbow," almost dissolved in the pool of the spotlight and still dressed in her rags, a small cross-legged figure with a dirt-smudged face. In these and other facets of her act is the magic of Judy Garland to be found.

Such was the appeal of her opening performance that in the very upper circles it will surely be social damnation to admit that one just hasn't been to see her.

She gets excellent support from her Ten Boy Friends, who occupy the stage with agility, grace and good humour while the star is off-stage.

Magic

SEE HER FACE UP TO HER JOB with a variety of songs. See her come almost slyly on to the stage after a costume change, like a little girl who hopes to be admired. See her play up to Jimmy Brooks, her vocal partner in "We're A Couple 'O' Swells."

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SONGSHEET

by Hubert W. David

I HAVE sometimes mentioned the various lyrical formations we use in the popular song. When you get such a formation it is pretty certain that the lyric was written first and the melody afterwards. In that case, the melody was given a natural metre by the flow of the words themselves.

But where a melody strays away from one of the recognised formations the music was probably first of all a piece of inspired composition with the lyric added afterwards. I can think of no better example of this than the famous Hoagy Carmichael classic, "Stardust." Everyone must have heard this fabulous tune at some time or another, and I mention it again because of its extraordinary re-entry into the Hit Parade after a 25-year lapse.

It is a tune that is always with us, but it has come into great prominence again through a "beat" recording by Billy Ward on the London label. Analysing its formation, you might wonder how the general public ever remembered it in the first place. But you will notice it is split into definite sections, and there is always plenty of breathing space for the vocalist.

Unusual trend

IT has an ABAC formation and so the second half of the refrain takes on a different make-up from that used for bars 9-16. This is quite unusual though we have had some of these "odd" formations in the successful rock-'n'-roll and skiffle tunes.

But many of these "beat" numbers still keep the AABA and ABAB formations, and all the really big songs continue to work out on one of these formulas. Perhaps the best example at the moment of the AABA popularity is the Francis and Day number, "Passing Strangers." Remember this applies to a waltz as well as to other tempos. "Passing Strangers" is a waltz and is likely to follow in the footsteps of other simple modern waltzes such as "True Love," "Around The World" and "Tammy"—thereby perhaps showing a trend towards a great uplift in the song ballad once again.

Enthusiasm

THIS point was discussed at the first provincial meeting of the Songwriters' Guild of Great Britain, held in Birmingham last week. Secretary Victor Knight, composer-conductor Eric Spear and myself were kept pretty busy answering questions from members and would-be members, and our subjects ranged from collaboration to copyright, from song sharks to song selling, the value of performance, royalty procedure, exploitation and the exchange of songs between Britain and America.

Keynote of the meeting was enthusiasm. Well-known local songwriter Harry Bannister has offered to act as secretary for the Birmingham area, and another meeting is planned shortly. It is intended to provide social activities as well as informal get-togethers for song discussion. You can contact Harry Bannister at 144 Leabrook Road, Tipton, Staffs.

The Guild is now moving into the Manchester area. If any of you can help secretary Victor Knight with the preliminary arrangements, please drop a line to the Songwriters' Guild of Great Britain Ltd., 32 Shaftesbury Avenue, London, W1.

BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended October 12, derived from information supplied by 22 leading record stores *

This week	Last week	Title	Artist	Label	(1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19) (20)
1	(8)	DIANA	Paul Anka	Columbia	3 1 4 6 1
2	(1)	TAMMY	Debbie Reynolds	Vogue-Coral	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20
3	(10)	THAT'LL BE THE DAY	Larry Page (Col.)	Vogue-Coral	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20
4	(7)	PARTY	Elvis Presley	RCA	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20
5	(4)	WANDERIN' EYES	Charlie Gracie	London	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20
6	(5)	LAST TRAIN TO SAN FERNANDO	Johnny Duncan	Columbia	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20
7	(3)	LOVE LETTERS IN THE SAND	Pat Boone	London	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20
8	(7)	ISLAND IN THE SUN	Harry Belafonte	RCA	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20
9	(15)	WITH ALL MY HEART	Petula Clark	Pye-Nixa	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20
10	(12)	WHOLE LOT OF SHAKIN' GOIN' ON	Jerry Lee Lewis	London	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20
11	(9)	HANDFUL OF SONGS	Tommy Steele	Decca	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20
12	(6)	ALL SHOOK UP	Elvis Presley	HMV	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20
13	(19)	REMEMBER YOU'RE MINE	Pat Boone	London	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20
14	(—)	MAN ON FIRE	Frankie Vaughan	Philips	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20
15	(—)	GOT A LOT O' LIVIN' TO DO	Elvis Presley	RCA	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20
16	(11)	PARALYSED	Elvis Presley	HMV	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20
17	(19)	MY DIXIE DARLING	Louie Donegan	Pye-Nixa	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20
18	(13)	WATER, WATER	Tommy Steele	Decca	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20
19	(—)	BE MY GIRL	Jim Dale	Parlophone	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20
20	(—)	STARDUST	Billy Ward	London	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

* STORES SUPPLYING INFORMATION FOR RECORD CHART
LONDON—W. A. Clark, S.W.6; A. R. Tipples, S.E.15; Popular Music Stores, E.6; Imhof, W.C.1; Leading Lightening, N.1; Role Records, E.10. MANCHESTER—Dawe Wholesale, Ltd., 1; H. J. Carroll, 18. LIVERPOOL—Nemus, Ltd., 4. WORTHINGTON—J. W. Mansfield, Ltd. BIRMINGHAM—R. C. Mansell, Ltd., 2. GLASGOW—McCormack's, Ltd., C.2. EDINBURGH—Handarts Music Stores, Ltd., 1. BLACKWOOD—Glyn Lewis, Ltd. MIDDLESBROUGH—Sykes' Record Shop. BOLTON—Engineering Service Co. CARDIFF—Boyd's. SLOUGH—Hickies. TORQUAY—Pash & Co., Ltd. NEWCASTLE—J. G. Windows, Ltd., 1. SOUTH SHIELDS—Saville Brothers, Ltd. HULL—Sydney Scarborough, Ltd.
Two records "tied" for 9th position.
Two titles "tied" for 2nd position.
A—American; B—British; F—Others.
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TOP JAZZ DISCS

Week ended October 12, 1957						London	Glasgow	Belfast	Manchester	Birmingham	Newcastle	Liverpool	Cardiff	POINTS
This week	Last week	Title	Artist	Label	(1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19) (20)									
1	1	JAZZ AT OBERLIN (LP)	Dave Brubeck	Vogue	3 1 4 6 1									
2	4	CHICO HAMILTON QUINTET IN HI-FI (LP)	Chico Hamilton	Vogue	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20									
3a	2	A SWINGIN' AFFAIR (LP)	Frank Sinatra	Capitol	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20									
3b	5	MUSIC FROM "SWEET SMELL OF SUCCESS" (EP)	Chico Hamilton	Vogue	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20									
5	6	CONCERT BY THE SEA (LP)	Erroll Garner	Philips	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20									
6	3	LOUIS ARMSTRONG PLAYS THE BLUES (EP)	Louis Armstrong	Parlophone	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20									
7	(—)	CHRIS BARBER IN CONCERT—Vol. 1 (EP)	Chris Barber	Pyre-Nixa	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20									
5a	7	LAST TRAIN TO SAN FERNANDO	Johnny Duncan	Columbia	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20									
5b	(—)	MADSTREAM OF JAZZ (LP)	Gerry Mulligan	Emarcy	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20									
10	(—)	THE LOUIS ARMSTRONG STORY (LP)	Louis Armstrong	Philips	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20									
11a	(—)	A DRUM IS A WOMAN (LP)	Duke Ellington	Philips	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20									
11b	7	CHICO HAMILTON QUINTET (LP)	Chico Hamilton	Vogue	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20									
11c	(—)	CHRIS BARBER IN CONCERT (LP)	Chris Barber	Pyre-Nixa	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20									
11d	15	BASIE'S BACK IN TOWN (EP)	Count Basie	Columbia-Clef	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20									
11e	(—)	JAZZ AT OBERLIN (EP)	Dave Brubeck	Vogue	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20									
11f	15	CHANGES (LP)	Miles Davis	Esquire	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20									
17a	(—)	KEN COLYER IN NEW ORLEANS (EP)	Ken Colyer	Vogue	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20									
17b	(—)	CHARLIE PARKER PLAYS COLE PORTER (LP)	Charlie Parker	Columbia-Clef	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20									
19a	10	COLLECTORS ITEMS (LP)	Miles Davis	Esquire	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20									
19b	15	PUTTIN' ON THE STYLE	Louie Donegan	Pyre-Nixa	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20									
19c	(—)	LEE KONITZ COLLATES (LP)	Lee Konitz	Esquire	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20									
19d	(—)	ECHOES OF HARLEM (LP)	Chris Barber	Pyre-Nixa	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20									
19e	(—)	COAST CONCERT (LP)	Bobby Hackett-Jack Teagarden	Capitol	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20									

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART
LONDON—Foyles, W.C.2; GLASGOW—McCormack's, Ltd., C.2; BELFAST—The Gramophone Shop; MANCHESTER—Hire; 22 Addison, Ltd. and Record Rendezvous; BIRMINGHAM—R. C. Mansell, Ltd., 2; NEWCASTLE—J. G. Windows, Ltd., 1; LIVERPOOL—Beaver Radio, Ltd., 1; CARDIFF—City Radio Cardiff, Ltd.

Britain's TOP TWENTY

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

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

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until November 2, 1957, for readers in Britain, until December 2, 1957, for foreign and Colonial subscribers.

CALL SHEET

(Week commencing October 20)
Ronnie ALDRICH and Squadronaires
Thursday: New Co-operative Ballroom, Nuneaton.
Saturday: Civic Hall, Nantwich.
Ivy BENSON and Orchestra
Week: Bingley Hall, Birmingham
Johnny DANKWORTH and Orchestra
Sunday: Hippodrome, Manchester
Friday: Central Pier Ballroom, Morecambe
Saturday: Festival Hall, Kirkby-in-Ashfield.
Eric DELANEY and Band
Sunday: Gaumont, Taunton
Tuesday: Floral Hall, Southport
Wednesday: Nevada Ballroom, Bolton.
Saturday: Assembly Hall, Tunbridge Wells.
KIRCHIN Band
Monday: Cresta Ballroom, Luton
Tuesday: Putney
Wednesday: Byron Hotel, Southall
Thursday: Monaco Ballroom, Hindley
Friday: Carlton Ballroom, Newmarket.
Saturday: Corn Exchange, Wisbech.
Cy LAURIE and Band
Sunday: Cy Laurie Club, W.
Tuesday: Cy Laurie Club, W.
Wednesday: Newcastle
Friday: Brighton
Saturday: Darlington
Vic LEWIS and Orchestra
Saturday: Royal Ballroom, Boscombe
Terry LIGHTFOOT Jazzmen
Sunday: Mack's, Oxford Street
Tuesday: Seaburn Hall, Sunderland
Wednesday: Bodega Hotel, Manchester
Thursday: City Hall, Hull
Friday: University, Leeds
Saturday: Corn Exchange, Sleaford
Johnny PARKER and Band
Sunday: Arlington Hall, Leigh-on-Sea (afternoon). Cook's Ferry Inn, Edmonstone (evening)
Monday: Mack's, Oxford Street
Tuesday: White Hart, Bromley
Thursday: Feltham Hotel, Feltham
Saturday: Jazz Club, Wood Green
Freddie RANDALL and Band
Wednesday: High Society Club, Walsall
Thursday: Palais, Barrow-in-Furness
Friday: Empress Ballroom, Whitehaven
Eric SILK and Southern Jazzband
Monday: The Crown, Morden
Wednesday: Jack Teagarden Club, Hendon
Friday: Jazz Club, Leytonstone
Alex WELSH and Band
Sunday: Jazz Club, Wood Green
Tuesday: Recital Room, Royal Festival Hall
Wednesday: Jazz Club, Dagenham
Thursday: St. Francis Theatre, Letchworth
Friday: Nottingham
Saturday: Liverpool

Songwriters

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AMERICA'S TOP DISCS

As listed by "Variety"—issue dated October 16, 1957

1	(5)	WAKE UP LITTLE SUZY	Everly Brothers
2	(3)	CHANCES ARE	Johnny Mathis
3	(8)	JAILHOUSE ROCK	Elvis Presley
4	(2)	TAMMY	Debbie Reynolds
	(4)	FASCINATION	Jane Morgan
6	(1)	HONEYCOMB	Jimmy Rodgers
7	(7)	THAT'LL BE THE DAY	Crickets
8	(13)	HAPPY, HAPPY BIRTHDAY, BABY	Tune Weavers
9	(6)	DIANA	Paul Anka
10	(9)	RAINBOW	Russ Hamilton
11	(—)	SILHOUETTES	Ray
12	(11)	WHOLE LOT OF SHAKIN' GOIN' ON	Jerry Lee Lewis
13	(10)	MR. LEE	Bobettes
14	(20)	BLACK SLACKS	Sparkletons
15	(15)	MIDDLE OF THE ISLAND	Tony Bennett
	(14)	BEBOP BABY	Ricky Nelson
17	(18)	HULA LOVE	Buddy Knox
18	(12)	AND THAT REMINDS ME	Della Reese
19	(—)	REMEMBER YOU'RE MINE	Pat Boone
	(—)	LOTTA LOVIN'	Gene Vincent

Two records "tied" for 4th, 15th and 19th positions.
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Don should have better material

DON CHERRY: "Swingin' For Two"—When The Sun Comes Out; For You; Love Is Just Around The Corner; I'll String Along With You; I Didn't Know About You; So Rare; I'm Yours; I'm Gonna Sit Right Down And Write Myself A Letter; Please Be Kind; My Future Just Passed; I Don't Care If The Sun Don't Shine; Sleepy Time Gal (Philips BBL7122).

FOR some years now I have been distributing hand-outs extolling the merits of American singer Don Cherry.

For me he seems to possess all the attributes of the first-class pop singer—relaxation, a keen sense of phrasing and rhythm, a distinctive style and, above all, a naturally good voice.

But he made no mass impact until "Band Of Gold." And, ironically, he owed this success to the influence of rock-'n'-roll, with which his recording was liberally garnished.

(Far better from a musical standpoint was one of Don's follow-up recordings for Philips, "What Am I Trying To Forget?") Unfortunately, this in no way recalled the success of "Band Of Gold."

None of the tracks on this new LP quite measures up to "Forget" or to some of the memorable sides Don made some years ago on Brunswick.

The reason? The songs—with a few exceptions—are not entirely suited to Don's voice, and the

ELVIS PRESLEY: "The Best Of Elvis"—Heartbreak Hotel; I Don't Care If The Sun Don't Shine; Blue Moon; Tutti Frutti; All Shook Up; Hound Dog; Too Much; Any Way You Want Me; Don't Be Cruel; Playin' For Keeps (HMV DLP1150).

THE same applies to admirers of Elvis in this context. It is interesting to note the comparison between the early "Heartbreak Hotel" and "All Shook Up." Even Presley has made progress. The same goes for the recording technique.

TERRY WAYNE: Your True Love/Matchbox (Col. 45-DB4002).

TERRY WAYNE'S diction is far from distinct, but this should not worry the coffee-bar element at which these performances are presumably aimed.



Don Cherry (left) and Laurie Henshaw find a common interest.

POP DISCS by Laurie Henshaw

JAN AUGUST plays Songs To Remember; Paradise; Softly As In A Morning Sunrise; My One And Only Love; It's Easy To Remember; Tenderly; A Blues Serenade; The Very Thought Of You; April In Paris; Memories Of You; Someone To Watch Over Me; Our Love; All Alone (Mercury MPL520).

JAN AUGUST, a pianist of the Carmen Cavallaro school—but with a better technique—offers a syrupy selection, generously laced with strings.

The performances are pleasant, but mainly for background listening.

PERRY COMO: As Time Goes By/At Once You Love Her (HMV 45-POP394).

COMO is another singer whose engagingly relaxed style is always easy on the ears.

"As Time Goes By"—that attractive song from 1931 revived during the war in the film "Casablanca"—is ideal material for Perry. But do I detect a slight falling off in the quality of his voice? His pitch in places

seems to lack his customary perfection. The beguine backing comes a poor second.

RUSS CONWAY: The Red Cat/Late Extra (Col. 45-DB3999).

RUSS CONWAY is one of the few "jangle-box" pianists I could stomach for any length of time.

Like Joe "Fingers" Carr, Russ plays with a metronomic, almost inhuman precision. Listening to him is like listening to a player-piano.

But Russ relapses with "Late Extra," a fast boogie that spins out interminably and monotonously.

HONNIE HARRIS: Let Me Be Loved/Day By Day (Col. 45-DB4007).

THE mournful but appealing "Let Me Be Loved" (from "The James Dean Story") is given a big choral setting by Ronnie Harris, Geoff Love's Orchestra and the Rita Williams Singers.

I feel the treatment is a trifle

too reverential. It should register with the Dean cult, however.

The Hollywood influence is also strong in the setting of "Day By Day," a pleasant ballad effectively delivered in Ronnie's King Cole-ish voice.

STEVE LAWRENCE: Blue Remembering You/Fraulein (Vogue Coral 45-Q 72281).

A GOOD voice and neat phrasing make Steve Lawrence good vocal value for money. "Fraulein" includes some smooth trumpet in the Eddie Calvert mould.

EYDIE GORME: Your Kisses Kill Me/Kiss In Your Eyes (HMV 45-POP 400).

THE Illinois Funeral Directors' association was holding a convention. Engaged to sing was Eydie Gorme.

Her efforts were greeted with a deathly silence—until she broke into "Your Kisses Kill Me (What A Way To Die)."

The story is probably apocryphal—but it amused me. Unfortunately, the song fails to live up to the story expectations. Eydie projects it with her customary brashness, but even she

cannot make much of this thin material.

The band goes, however. The scream trumpet ending is a riot. But neither this nor the backing is a match for "Frenesi," "Besame Mucho" or the unforgettable "What Is The Secret Of Your Success?"



• Eydie Gorme

Judy Garland's opening song

JUDY GARLAND: It's Lovely To Be Back In London/By Myself (Cap. 45-CL14791).

WITH commendable enterprise, Capitol Records have rushed out the "London" title to coincide with Judy Garland's West End opening.

The disc was made shortly after her arrival last week.

The song is unabashed sentiment and, while not my meat, serves as a suitable memento of Judy's reappearance on the London scene.

More to my liking is the beat backing, a good example of Judy's sob-in-throat technique.

accompaniments from Ray Coniff's Orchestra lack imagination. And the ensemble is patchy by American standards.

Best of the batch are "When The Sun Comes Out," "I'm Yours" and "My Future Just Passed." Don's delivery of these confirms my opinion that as a ballad singer he ranks with the best.

Capsule reviews

ALAN CLARE TRIO with BOB BURNS (EP) Sometimes I'm Happy; Easy Living; It's Easy To Remember; How Long Has This Been Going On? (Decca DFE6391.)

BOB DAWBARN'S description of pianist Alan Clare as a musician's musician still holds good. The record has, too, the novel sound of Bob Burns's bass-clarinets (not always sounding so low as you might expect). Bassist Lennie Bush and drummer Tony Kinsey complete this tasteful and easy-on-the-ear group.—E. J.

THE 219 SKIFFLE GROUP (EP) This Little Light Of Mine; Union Maid; Where Can I Go?; Roll The Union On. (Esquire EP 146.)

NONE of these songs is easy to put over. Unless you have the calibre of a Guthrie or Led-better it's almost certain you'll tend towards either over-elaboration or dreariness. With the 219s it's the latter, though someone on "Where Can I Go?" has a pleasant voice.—J. N. S.

Reissues

BENNY GOODMAN QUARTET/TRIO—Body And Soul. (Prev. inc. in Philips 12 in. LP BBL7001.) My Gal Sal/Runnin' Wild/Shine. (Prev. inc. in BBL7010, revd. 21/5/1955.) Now also EP BBE12132.

BOB BROOKMEYER QUARTET—Polzezhrie Rocky Scotch. (Prev. inc. in Esquire LP 20-684, revd. 1/6/1957.) Now also EP EP143.

MILT JACKSON QUARTET—My Funny Valentine/Wonder Why. (Prev. inc. in Esquire 12 in. LP 32-609, revd. 5/5/1956.) Now also EP EP144.

MODERN JAZZ QUARTET—Autumn In New York/But Not For Me. (Prev. inc. in Esquire EP EP14.) Now also standard 78 10-505.

GERRY MULLIGAN BAND—Sweebsida Bobbida/Ida's Side/Kaper Roundhouse. (Prev. inc. in Esquire 12 in. LP 32-614, revd. 2/3/1957.) Now also EP EP142.

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Jazz discs



LONNIE JOHNSON
—not exactly exciting—but warm voiced and expertly musical.

LONNIE JOHNSON (EP) Lonesome Road; Backwater Blues; So Tired; Careless Love (Parlophone GEP835)

Lonnie Johnson (EP) is a good "easy" singer—not exactly in a blues sense and not, on this

showing, exactly exciting in a jazz way, but warm voiced and expertly musical.

As a guitarist he can be very fine, whether playing in a New Orleans band setting or in an accompanying rôle. Today he uses the amplified instrument.

We have had a variety of recorded examples of his work: guitar solos and duets, band sides with Armstrong, Ellington, Noone and so on, and several vocal, but this EP is the first microgroove release devoted to him.

It is part of a 12-in. King LP (probably of recent date) and we can expect to see more of the tracks out here soon. All four songs are rather plainly sung over steadily guitar chording which breaks into typical Johnson runs at suitable points.

"Backwater" despite label credit to Johnson, is just about the same song as Bessie Smith's. Lonnie does it fairly smoothly with clear diction and his own soft expressiveness.

"Careless Love" is another good specimen of his comparatively sweet blues singing. And here we have some less familiar lyrics:

*Careless love, it worried my mother until she died,
Careless love, worried my dad until he lost his mind,
Now, damn you, I'm goin' to shoot you, shoot you four 'n five times,
And stand over your body until you're finished dyin'.
These disagreeable sentiments are not made less menacing by the mildness of the delivery.*

"So Tired," very much the popular type of love song, is put over with a caressing voice. Soporific but artistic.

"Lonesome Road" I found the dullest track. Lonnie treats it as a straight and spiritual, but the jazz feeling is heavily diluted on this.

The record would have gained from some changes of pace, and I think, from more guitar demonstrations.—Max Jones.

Easy singer—fine guitarist



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"JAZZ FROM SWEDEN" (LP) Straight Talk (b); Coquette (b); There'll Never Be Another You (b); Little Spanish Town (b); Yesterday (a); Body And Soul (b); Please Don't Talk About Me When I'm Gone (c); I've Found A New Baby (c); Blue And Misty (b); Staffen Stallestrang (d). (Philips 12 in. BBL7102)

(a)—Bengt Hallberg (pno.); Gunnar Johansson (bass); Gunnar Olsson (dr.). 7/12/55. Sweden. (Swedish Philips, Do. Do.)

(b)—Carl-Henrik Norin (tr.); Bengt Olsson (pno.); Ake Persson (tbl.); Halgerd (bass); Olsson (dr.). Do. Do. (Do.)

(c)—Knut Jørgensen (p); Bengt Karlsson (bass); Nils - Berth (tbl.); Dahllander (dr.). 4/4/56. Do. (Do.)

(d)—Arne Dommerus (alto); Rolf Skjold (tbl.). 1/3/54. Los Angeles. (Do.)

Previous issues: (b) Brunswick 03559; (d) do. 04930; (f) inc. in Jazz Studio Three, do. LA 7436; (g) inc. in "Jazz Studio Three, do. LP LAT869.

THIS is one of a series of five 12 in. LPs entitled "Music For The Boy Friend" and "Music For The Girl Friend." Bob Dahlbarn last week reviewed two of them—"The Feminine Touch" and "Did Someone Say A Party," and the other three are "He Dies Rock'n-Roll," "She Loves The Movies," and this "No Keenly Jazz."

I am glad to find in it examples of 1941 Woody Herman, "South" and "Pan It," and some Tommy Dorsey Climbake. Svensen never previously issued here.

These are "Mr. Freddie Blues" and "The Honeydripper," both medium-tempo blues. There's not a great deal to be said for the second except that it is competent; white jazz. But "Mr. Freddie" has some worthwhile solos by Boonie Richman and Peanut Hucko, and the rhythm section certainly rocks.

For those who have never heard "Dirty Dozens" and "Trouble in Mind," "Dozens" is another medium-paced blues that rocks at suitable points.

The slow "Trouble" with its open solo by Tommy himself followed by good contributions from Billy Butterfield and Hucko, is one of the best records the Climbake Seven has turned out.

But the Herman big-band tracks are mainly "commercial," while the John Graas items were issued too recently—in the "Jazz Studio" series—to need any replacement.

Whoever compiled this collection has not made it any the more tempting by giving the boy friend credit for a much wider range of tastes than all but the smallest minority.

Still, there is one thing that will sell this series if nothing else does: the sleeves. The backs are just informationless wastes. But on the fronts are snappy pictures of bathing cuties originally painted by George Petty for the American "Esquire" magazine.—Edgar Jackson.

DAVE BRUBECK QUARTET (LP) "Jazz Impressions Of The USA" Ode To A Cowboy (b); Summer Song (a); Yonder For Two (a); History Of A Boy Scout (a); Plain Song (b); Curtain Time (a) Sounds Of The Loop (b); Home At Last (e). (MGM 12 in. BGT 102)

Brubeck (pno.); Paul Desmond (alto); Norman Bates (bass); Joe Morello (dr.). (a) 10/11/56; (b) 25/11/56; (c) 4/2/57. USA. (Am. Columbia.)

I DO not subscribe to the majority opinion revealed in last week's MM poll, that Dave Brubeck is the world's greatest living jazz pianist.

I know there is plenty to be said for him. Who doesn't! Enough people, including Steve Race (ride MM of 12/3/1956) have rammed it down our throats. But as jazz critic Charles Fox wrote recently: "I've never been happy about some aspects of Brubeck's playing. He has a tendency to hammer the piano; his habit of using devices taken from classical music without properly translating them into the jazz idiom. . . . A hit-and-miss performer, he strives for emotional intensity rather than formal elegance, and in doing so runs the risk of sounding pretentious."

To which I add that in Brubeck's case emotional intensity has usually been more a matter of neurotic tension than simple promptings of the heart.

However, those of you who have made Mr. B your idol should find nothing in this most recent of his recordings to rock him on his pedestal. Indeed, it may cement him there more firmly.

In the sleeve note Brubeck describes his sources of inspiration for what he presents as his "Jazz Impressions Of The USA," "Only "Cowboy" and "Summer Song," "Plain Song" and "Home" convey to me even a remote impression of the subjects of their titles. But perhaps this is of less importance than the fact that nearly all the numbers make good material for the Quartet, and some have quite delightful melodies.

Here Brubeck shows in much of both his writing and playing a more relaxed and genuine heart-felt approach than he often has in the past. And the Quartet conveys a sense of group sympathy it has previously shown only in the publicly recorded "Jazz Goes To College" and "Jazz At Oberlin" albums.

This may be partly because Brubeck now boasts the best drummer he has yet had—Marian McPartland percussionist Joe Morello—who, for better or worse, has been given in "The Loop" a six-chorus solo that runs for just four minutes.

But Brubeck and Paul Desmond continue to be the dominating characters, and while the record is a credit to Dave, it is a veritable triumph for Paul.—Edgar Jackson.

CHARLIE VENTURA (EP) "An Afternoon With Charlie Ventura" II Don't Mean A Thing (b); Careless Love (a); There'll Never Be Another You (a); Please Don't Talk About Me When I'm Gone (c); I've Found A New Baby (c); Blue And Misty (b); Staffen Stallestrang (d). (Columbia Claf SEB10077)

(a)—Ventura (tr.); Bob Carter (bass); Sonny Igoe (dr.); Mary Ann McCall (voc.). Spring, 1954. (Am. Norman Grant.)

(b)—Same personnel, plus Leonard Hambro (alto); Danny Bank (tbl.); Charlie Shavers (tbl.); Kai Winding (tbl.); Perry Lopez (tr.). Do. Do. (Do.)



Albert Ammons

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LEONARD FEATHER-DICK HYMAN ORCHESTRA (LP) "Hi-Fi Suite" Feedback Fugue (a); Bass Reflex (b); Wow (d); Reverb-eration (c); Squawker (a); Duster (c); Waver (a); Flutter Waltz (e); Hi-Fi-Pi (f). (MGM 12 in. G762)

(a)—Hyman (pno.); Jerome Richardson (alto, piccolo); Frank West (tr.; flute); Romeo Penque (bar. cl.; Joe Newman (tbl.); Benny Powell (tbl.); Don Elliott (bass); Osis Johnson (dr.); Feather (director). 16/6/56 USA. (Am. Decca.)

(b)—Hyman (pno.); Richardson (alto, piccolo); West (tr.; flute); Phil Bodner (bar. oboe); Thad Jones (tr.); Powell (tbl.); Pettiford (bass); Kenny Clarke (dr.); Feather (director). 11/7/56. Do. (Do.)

(c)—Personnel as for (b), plus Bill Barber (tuba). Do. Do. (Do.)

(d), (e)—Hyman (Hammond organ); Eddie Safranek (bass); Don Laster (dr.). Waver, 12/9/56; (e) 28/9/56. Do. Do. (Do.)

CHARLIE VENTURA (EP) "An Afternoon With Charlie Ventura" II Don't Mean A Thing (b); Careless Love (a); There'll Never Be Another You (a); Please Don't Talk About Me When I'm Gone (c); I've Found A New Baby (c); Blue And Misty (b); Staffen Stallestrang (d). (Columbia Claf SEB10077)

(a)—Ventura (tr.); Bob Carter (bass); Sonny Igoe (dr.); Mary Ann McCall (voc.). Spring, 1954. (Am. Norman Grant.)

(b)—Same personnel, plus Leonard Hambro (alto); Danny Bank (tbl.); Charlie Shavers (tbl.); Kai Winding (tbl.); Perry Lopez (tr.). Do. Do. (Do.)



Dick Hyman



Leonard Feather

Leonard Feather in Hi-Fi mood

SANTO PECORA DIXIELAND BAND (EP) "Mardi Gras" March Of The Mardi Gras; Mahogany Hall Blues; Listen; My Louisiana. (Columbia Claf SEB10079)

Pecora (tbl.); Pete Fountain (tr.); George Graas (tp.); Armand Hug (pno.); John Senac (bass); Santo Pecora (dr.). June, 1950. USA. (Am. Norman Grant.)

SANTO PECORA'S "singing" tone helps to give the ensemble passages an authentic sound, but his melodic invention does not run to long solos such as "Listen," a pleasantly sleepy tune by Pecora which is shared out to trombone and piano. He is heard at his best on "Mahogany Hall."

Hug, who seems a permanent fixture in the Crescent City, delivers a tasteful solo in "Listen," and is suitably full and hard-hitting in "My Louisiana" and "Mahogany."

Clarinetist Pete Fountain, playing in a Crosby-schooled fashion, sounds a little like Fazola in solo and group parts.

Girard, more effective than on recent releases featuring his trumpet, projects a kick—and some Louis feeling—in his lead.—Max Jones.

BILL COLEMAN AND HIS ORCHESTRA (EP) Saint Louis Baby; Basin Street Blues (V1); Lullaby Of Birdland (V2); Ding Dong (V2). (Columbia SEG772)

Coleman (tr.; voc. in V1); Guy Lattre (tr.); "Low Reed" (bar.); André Persiani (tr.); Paul Rovère (bar.); Roger Paraboschi (dr.); Cecily Ford (voc. V2). 12/3/56. Paris. (French Columbia.)

BILL COLEMAN has been recording consistently fine trumpet for over 20 years now, and this latest EP is as good an example of his work as any.

Recorded in Paris with French musicians, Coleman is joined on two tracks by a promising young West Indian singer, Cecily Ford.

Coleman's tone is a little thinner than in his heyday, but his playing still has great atmosphere.

"Lullaby" presents Miss Ford, whose voice is a cross between Carmen McRae and Sarah Vaughan. She sings with plenty of feeling and is backed by moody tenor, unusual Coleman and baritone.

"Ding Dong" is the only poor track—3 rather poor boogie woogie number which tends to drag.

U.S. work seems ill at ease and none too certain of her timing.—Bob Dahlbarn.

LEONARD FEATHER and **DICK HYMAN** hit on a cute idea for this "Hi-Fi Suite" in the title of each item is the name of some component, technique or characteristic found in what is called hi-fi—though today the term is technically quite meaningless.

Each item carries out in music the title's meaning, either in the nature of the composition or in some cases by a combination of both methods. For instance, "Squawker" is depicted by Joe Newman's growl trumpet, Jerome Richardson's flute plays the rôle of the "Tweeter," Bill Barber's tuba that of the "Woofer," and, of course, Kenny Pettiford's is the "Bass-reflex" ford's is the "Bass-reflex," represented by a fugal composition. You don't get it? Then refer to the sleeve note—which is excellent, as Feather's notes invariably are.

After explaining their objective and method of collaboration generally, Leonard and Hyman deal with the titles individually. After explaining the meaning of each term, they discuss the procedure, it suggested, and give an idea how it was carried out.

Probably in deference to American MGM requirements they have yet to prove that they are really jazz-minded (the whole thing is right in texture, uninvolved in orchestration and performance).

But Hyman and Feather—always efficient even when he does tend to put his tongue in his cheek—have produced some very pleasant tunes.

And they seem to have done a Nelson when soloists have become a little more ambitious than perhaps was warranted, with the result that we get some restrained but very presentable jazz from Frank West, Joe Newman, Benny Powell and Oscar Pettiford, not to mention Hyman himself, in this musically and entertaining album.—Edgar Jackson.

ALBERT AMMONS AND HIS RHYTHM KINGS (EP) Boogie Woogie Stomp (a); Nagasaki (a); Early Mornin' Blues (b); Mile-Or-Mo Bird Rag (c). (Brunswick DE3325)

Ammons (pno.); Guy Kelly (tr.); Dalbert Bright (alto, cl.); Ira Perkins (tr.); Israel Crosby (bass); Jimmy Hoskins (dr.). (a) 12/2/30 Chicago. (Am. Decca.) (b) 14/2/36. Do. Do. (c)

ALBERT AMMONS AND HIS RHYTHM KINGS (EP) Boogie Woogie Stomp (a); Nagasaki (a); Early Mornin' Blues (b); Mile-Or-Mo Bird Rag (c). (Brunswick DE3325)

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Ammons (pno.); Guy Kelly (tr.); Dalbert Bright (alto, cl.); Ira Perkins (tr.); Israel Crosby (bass); Jimmy Hoskins (dr.). (a) 12/2/30 Chicago. (Am. Decca.) (b) 14/2/36. Do. Do. (c)

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MIKE PETERS BAND

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Membership 2/6. Admission—Members 3/6. Students—Free Membership
 TWO BANDS EACH SESSION ON FRIDAYS, SATURDAYS & SUNDAYS

BRIGHTON PAVILION YOUNG CONSERVATIVES present
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CY LAURIE & HIS BAND

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EDDIE THOMPSON QUARTET
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FOLLOW THE CROWD to
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***TONIGHT (FRIDAY) at 7.30:**
 Don Rendell Sextet
 Dizzy Reece Quintet
***SATURDAY (19th) at 7.30:**
 Tony Kinsey Quintet
 with Art Ebeisen (tenor);
 Jackie Sharpe Sextet
***SUNDAY (20th) at 7.30:**
 "Home again" — "The Jazz Couriers"
 Tony Kinsey Quintet
***WEDNESDAY (23rd) at 7.30:**
 "The Jazz Couriers"
 Don Rendell Sextet
 Comperes: Tony Hall, Bix Curtis.

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 Your comperes: Bix Curtis.
 Keep coming early!

Rik Gunnell and Tony Harris
 present the best in jazz
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FRI. 8-11.30: Two top trumpets: Les Con-
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 Britain's top jazz quartet
 Allan Ganley Trio and Joe
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SAT. 12-7 a.m. **ALL NIGHT:** Allan Ganley
 Trio with Joe Harriott plus
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 Good music. Many guest
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SUN. 7.30-11: Something new every Sun-
 day: Joe Temperley Quintet
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CLUB Rock'n'roll at the Luxur-
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Sunday afternoons, 3-6 p.m.

*** FRIDAY (TODAY) ***

ABOUT 8.30: Peter Burman presents
VIC ASH ALL-STARS.—El Toro Club
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ABRACADABRA! No need to be a
 magician to know where the best jazz
 is tonight—**WHITE HART, GRAVE-
 END,** is the place. **CRESCENT CITY**
JAZZMEN dispensing the magic.

ALEX. WELSH, TODAY, Friday, 8
FLEET STREET (Royal Scottish
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 Street memberships from 1954 valid
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**BISHOPSGATE INSTITUTE on MON-
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*** FRIDAY—contd. ***

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

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

CROYDON JAZZ CLUB,
 Star Hotel, London Road, 8 p.m.:
TERRY LIGHTFOOT JAZZMEN

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

DAVE CAREY JAZZBAND, Street-
 nam Park Hotel, Mitcham Lane.

EALING: The famous **SOUTHERN**
STOMPERS. "Fox and Goose"
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**ERIC SILK'S SOUTHERN JAZZ-
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FREE NIGHT OF Jazz, tonight only,
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TAILGATE SIX. Buses every two
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KENSINGTON, 45, High Street,
 8-11: **JAZZ:** The Just Four Jazz
 Group.

MARYLANDERS JAZZBAND, Ebury
 Secondary School Hall, Ebury Street,
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**MUSIC FOR MODERN EN-
 THUSIASTS** at the SWAN, Mill
 Street, Kingston. **TONIGHT:** BUDDY
FATHERSTONHAUGH Quintet,
KENNY WHEELER and DENNY
TERNER. Next week: Ronnie Scott,
 Tubby Hayes.

PARK LANE Jazz Club, Croydon;
DICK CHARLESWORTH JAZZBAND,
 7.45. Licensed bar.

**1-2-X, Home or away ALAN LITTLE-
 JOHNS' BAND** will draw them to
PUTNEY BALLROOM tonight, at
LACEY ROAD, Putney (of course).

*** SATURDAY ***

AGAIN AT THE SKIFFLE CELLAR, 49,
 Greek Street, 7.30-11 p.m.: **THE**
FABULOUS CITY RAMBLERS and
THE BLACK SHADOWS. Guests:
'ALPH RINZLER and "ZOM."

BECKENHAM CLOSED—reopens
 next Saturday.

CHISLEHURST CAVES
 next to Chislehurst Station, 7.30.
COMING DOWN!
 Making things HOT tonight,
 with London's Champion Jazzband,
DICK CHARLESWORTH'S BAND
 stoking
 seven supporting groups.

CLARION JAZZ CLUB, 7.30, Weald-
 ave Labour Hall, Harrow; **GROVE**
'ZZMEN and METROPOLITAN
 Riffle Group.

**CY LAURIE Jazz Club, Great Wind-
 mill Street, 7.15-10.45; CY LAURIE**
AND with COTTON PICKERS
SKIFFLE GROUP.

HARRINGAY JAZZ CLUB: BILL
BRUNSKILL'S JAZZMEN.—See
 Wednesday.

MOLE BEND Jazzmen, plus Old
Timers (Max Wall Show, TV), Thames
Hotel, Hampton Court. Also Mon-
 day. Admission to members, 1/6
 Monday night only.

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

RICKMANSWORTH: The famous
SOUTHERN STOMPERS.—Oddfellows
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SANDY BROWN Jazzband PLUS
 Old Timers Skiffle, 7-11 p.m.: The
 School, Claygate Lane, Hinchley
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 215 218, 219.

**WOOD GREEN: TERRY LIGHT-
 FOOT JAZZMEN.**

*** SUNDAY ***

AFTERNOON SESSIONS, Club Con-
 temporain, 5, Whitehorse Street,
 Mayfair): **BOB PARKER'S Kansas**
City Group, 2.30-6 p.m. Nearest Tube:
 Green Park.

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

AT THE Hambrough, Southall:
 The Club with the atmosphere, "Club
 Octave," modern jazz, 7-10.15 p.m.

AT THE SKIFFLE CELLAR, 49,
 Greek Street, 7.30-11 p.m.: **THE**
FABULOUS CITY RAMBLERS and
 the Rhythmics. Guest: **STEVE BEN-**
BOW.

BALLADS AND BLUES, Presenting
 Bud Lads and Hard Cases, Ewan
 McColl, Fitzroy Coleman, Bruce
 Turner, Isla Cameron, Rory McEwan,
 Theatre Royal, E.15 (Tube, Strat-
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 door.

CARLTON, SLOUGH: KEN
COLYER, WEDNESDAY: JOHNNY
DAVIES JAZZMEN.

CY LAURIE Jazz Club: CY LAURIE
BAND with the FOOTWARMERS
SKIFFLE GROUP, 7.15-10.45.

DICK CHARLESWORTH Jazzband,
 Derby Arms, E. Sheen.

GLENN MILLER Recital, Bonnington
 Hotel, Southampton Row, London,
 W.C.1, 2.30, this Sunday, 20th.

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

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

KINGSTON (Moist Heat) — see
TUESDAY.

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

NORTHSIDE SKIFFLE CLUB:
 Grand opening night with the ace
DOWNDOWN GROUP.—"The
 Swan," Old Isleworth, 7-10 p.m.

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

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

SAVOY JAZZ CLUB, West Croydon
 (adjoining Savoy Cinema): Ken
 Hine's Dixielanders, 7.30.

SOUTHDOWN JAZZ CLUB, Arlington
 Hall, Leich-on-Sea, 7-5.30 p.m.:
JOHNNY PARKER JAZZBAND.

PARK LANE Jazz Club, Croydon:
SETH MARSH JAZZBAND, 7.30.

STAINES: CHARLIE CALBRAITH'S
JAZZMEN.—Boleyn Hotel, 7.30.

WOOD GREEN: ALEX. WELSH
DIXIELANDERS.

*** MONDAY ***

ABOUT 8 p.m.: Peter Burman pre-
 sents **SANDY BROWN'S JAZZBAND.**
 —El Toro Club (1 min. Finchley Road
 Station).

A CITY SUCCESS—LUNCHTIME
JAZZ in BISHOPSGATE INSTITUTE,
 12.45-1.45. Admission 2/8. Joining
 fee 1/- Today, Monday, **SANDY**
BROWN'S JAZZBAND challenge the
 brilliance of last week's show. The
 Institute is opposite Liverpool Street
 Station.

AT THE SKIFFLE CELLAR, 49,
 Greek Street, 7.30-11 p.m.: **THE**
WORRIED MEN and THE JUBILEE
SKIFFLE, also TALENT SPOTTING
HOUR, 7-8 p.m. ALL SKIFFLERS
WELCOME.

BLUE CIRCLE, Ruskip, COURTLEY,
THOMPSON, Kathleen STOBART.

CY LAURIE JAZZ CLUB, 7.15-10.45:
OWEN BRYCE AND HIS BAND with
LYNN TRENT.

DICK CHARLESWORTH Jazzband,
 Wandsworth Town Hall.

GERRY GERMAIN Jazz Club,
 "THE CROWN," MORDEN (opposite
 Morden Tube Station): **ERIC SILK'S**
Southern Jazzband, 7.30 to 10.30.

I.C.A., 17, Dover Street, W.1: Elling-
ton — SUCH SWEET THUNDER;
BENNY GREEN — Lester Young
8 p.m.

KINGSBURY BATHS: SONNY
MORRIS JAZZMEN.

MARYLANDERS JAZZBAND, East
 Datchet Hotel, Goose Green, Dac-
 wick.

NEW DOWNBEAT CLUB.
 Manor House (opposite Tube), N.4:
THE NEW JACKIE SHARPE SEXTET,
 7.30-11. Licensed bar.

SOUTH ESSEX RHYTHM CLUB,
 "Greyhound," 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.
Also TALENT SPOTTING HOUR, 7-8
p.m. ALL SKIFFLERS WELCOME.

BARNET JAZZ CLUB, Assembly
 Hall, Union Street (High Barnet
 Underground): Grand skiffle jazz
 programme: **DICKIE BISHOP Skiffle,**
 plus **BRUCE TURNER Jump Band.**

BROMLEY, KENT, "White Hart,"
 7.30-10.30: **JOHNNY PARKER and his**
Band.

CRANE RIVER Jazz Club: SONNY
MORRIS JAZZMEN.—"White Hart,"
 Cranford.

CROYDON JAZZ CLUB: Skiffle
 session with Pete Curtis Quartet, etc.
CY LAURIE Jazz Club: CY LAURIE
BAND, 7.15-10.45.

GERRY GERMAIN Jazz Club, "The
Crown," Morden—see Monday.

HARROW JAZZ CLUB, British
 Legion Hall, Northolt Road, South
 Harrow: **SANDY BROWN'S JAZZ-
 BAND.**

JAZZ AT THE LILL, every Tuesday,
 8 p.m.: An all-star show. — Lilliput
 Hall, 9 Jamaica Road, Bermondsey
 (near Tower Bridge). Licensed.

KINGSTON: DISCIPLES Jazzband,
 Don Harvey Skiffle.—"Grove," Excel-
 sior Road, Hawk's Road.

WOOD GREEN: OWEN BRYCE AND
HIS BAND.

*** WEDNESDAY ***

ALWAYS: PUTNEY Jazz, "White
**Lion": BILL BRUNSKILL'S JAZZ-
 MEN.**

AT THE SKIFFLE CELLAR, 49,
 Greek Street, 7.30-11 p.m.: **THE**
FABULOUS CITY RAMBLERS and
THE RICK RICHARDS GROUP.

AT THE "TIGER'S HEAD,"
BROMLEY ROAD, CATFORD, 8 p.m.:
 South London Jazz Club presents
BOURBON STREET RAMBLERS.

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

DAGENHAM JAZZ CLUB, Royal
 Oak Hotel, Green Lane: **ALEX.**
WELSH DIXIELANDERS.

DAVE JONES QUARTET and
PERDIDO RESIDENT GROUP.—
 "Fox and Hounds," Kirkdale, Syden-
 ham.

DICK CHARLESWORTH Jazzband,
 Purley Hall.

HARRINGAY JAZZ CLUB: IAN
BELL'S JAZZMEN. — "Walls
 Academy," Willington Road, N.22
 (right at "Westbury" pub.).

MIKE DANIELS Delta Jazzmen,
 "White Hart," Southall.

ST. ALBANS JAZZ CLUB, Market
 Hall, St. Peter's Street: Grand
 skiffle jazz programme. **DICKIE**
BISHOP Skiffle plus BRUCE TURNER
Jump Band.

*** THURSDAY ***

ACTON'S "White Hart" presents
 modern jazz with the Len Best
 Quartet, 8-10.30 p.m.

AGAIN AT THE SKIFFLE CELLAR, 49,
 Greek Street, 7.30-11 p.m.: **THE**
UNIQUE DICKIE BISHOP GROUP,
 together with **THE EDEN STREET**
GROUP. Guests: **REDD SULLIVAN**
AND JOHN HASTED.

EASY, RELAXED, MODERN,
BUDDY FATHERSTONHAUGH—
"SWINGHOUSE," Lavender Gardens,
 Clapham Junction.

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

KINGSTON (over Burtons): SONNY
MORRIS JAZZMEN.

RECORDING SESSION with SONNY
MORRIS JAZZMEN, NEIL MILLET,
"COWLEY ARMS," MAIDSTONE.

*** THURSDAY—contd. ***

ROUNDHOUSE, WARDOUR
STREET: BLUES and BARRELHOUSE
 featuring Alex. Korner, Cyril Davis
 and guests.

"VIADUCT," HANWELL: Collyer
 Kingwell's Jazz Band, 8-10.30.

WATFORD JAZZ CLUB, United Es
 Servicemen's Club, St. Albans Road:
MIKE PETERS' JAZZBAND.

TUITION 1/- per word

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A study of three versions, over a period of years, of say, "Mahogany Hall Stomp," shows this plainly.

Or take again the famous after-the-vocal solos of "Ain't Misbehavin'," recorded some 25 years apart on Parlophone and Philips.

Only the "breaks" remain virtually unchanged. The almost aggressive exuberance of the early version gives place to a more controlled yet even more elaborate variation.

The technique has become mastered to as high a pitch as could be expected, and one has the feeling that this mastery is being coolly and deliberately exploited to produce a vivid emotional experience.

Certainly, too, his inspiration to younger musicians has not faltered. Even today many young trumpeters find in him the flash point that fires their own ambitions. Ruby Braff has openly acknowledged his influence of Armstrong and there are many others who omit the acknowledgment but whose playing is itself an admission of the debt.

Edwin Hinchcliffe, London, S.W.11.

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Readers were quick to disagree with Chris Nelms' attack on Louis Armstrong last week. Here are extracts from typical letters.

sider Armstrong the greatest living exponent of the New Orleans trumpet style.

I detest his "humorous character" and all that goes with it, but this does not affect my appreciation of his great playing.

I, myself, am a follower of modern jazz; my favourite trumpet is Conte Candoll.

P. E. Butcher, Hereford.

► ADVANTAGE

CHRIS NELMS has taken advantage of a group of misguided people—who dislike Louis for his acting and fooling around, which they can't reconcile with genius—to express personal animosity.

R. B. Robinson, Hatfield, Herts.

► RIGHT!

CHRIS NELMS' excellent article prompts me to apply for the post of Secretary (hon.) to the "Louis Ain't God Society."

I paid 25s. to hear Louis at Newcastle and I wish I had stayed at home and listened to the "Stravinsky" "Firebird Suite," a favourite of mine, which was being broadcast at the time.

The money didn't matter. What did annoy me was that I could have been doing something else at the time.

Louis doesn't swing? You are so right, Mr. Nelms. He never has.

B. H. Grindon, Sunderland.

► HUMOROUS

I AGREE with Chris Nelms up to the point where he criticises Armstrong's playing. I con-

players who have modelled their styles on that of Louis? Mr. Nelms doubts if Louis can even play his instrument. If this were the case we must disregard the work of all his disciples.

Rather than take this drastic course I think I shall cling to my belief that everything Louis does swings. He has ideas that swing. Add his phrasing and timing and you have a most incredible swing.

Louis, though he is playing better than ever, is not the greatest in the world. But he is certainly one of the few greats.

Steve Voce, Old Colwyn, N. Wales.

put him right. (I'd like to put him right on the next plane for Little Rock, Arkansas.)

Just what is Louis Armstrong? he asks. He is and always has been the world's greatest jazz trumpeter and singer.

He has been the greatest single influence in jazz. I can certainly hear traces of Louis in practically all the great players, on every instrument.

Leonard Felix, London, W.1.

► TOO LONG

DOES Mr. Nelms write with ink or the contents of a sewer? No one objects to honest criticism and if Mr. Nelms cares to make his points in an intelligent and civil manner, we can all have a friendly argument about one of the giants of jazz.

But if, as his tone implies, his aim is to import the Louis witch-hunt into Britain, I suggest that his short stay in this country is already too long.

Kenneth Ashen, London, N.W.5.

► FUNNY MAN

CONGRATULATIONS to the MELODY MAKER in its discovery of a man who is apparently destined to supersede the Goons in the very near future. Obviously Chris Nelms is the comedy man of the year.

It seems significant that Leonard Feather, not exactly a jazz moron, devotes one and a half pages to Armstrong in his "Encyclopedia of Jazz."

Incidentally, he doesn't mention you.

Bix Curtis, London, N.W.10.

► GREATEST

IT may be that Chris Nelms is genuinely seeking some information on Louis, so I'd be glad to answer his questions and

► LOUIS SWINGS

HOW about Buck Clayton, Dizzy Gillespie and the couple of thousand trumpet

HAMPTON: from page 3

ticularly his sensitive piano backing to Hamp's "Stardust." has to be praised; and so do the work of bassist Eric Dawson, trumpeter Dickie Howdon, Dankworth himself, Jimmy Skidmore and Tony Coe.

Then Humphrey Lyttelton was excellent. He played several confident solos, took part in some admirable chasing with Hamp and Dankworth in "Mellow Tone," and wandered about the stage ruffling with Dankworth's brass and blowing clear above the bands' concerted efforts. The way in which he and Skidmore picked up Hamp's leads and shouted instructions was very satisfying.

Spontaneous

It must be emphasised that this whole presentation was as near spontaneous as anything we are likely to see in the jazz concert field.

Lyttelton's men did no rehearsing at all, except for the

two saxes who sat in with Dankworth's reeds. Three or four numbers only were run through by the orchestra with Hamp. And one of these, "Sunny Side," was not used.

Instead of the familiar routine atmosphere, which spoils so many concerts, we were able to enjoy the sound and sight of jazz artists building up a performance almost from scratch.

Showman

It was truly informal music, and for this reason—and because most of it swung hugely and much of it was brilliantly played—the audience was never bored.

Of course there were diversions besides the jazz. Hamp is a fabulous showman, and he was on form. Like everyone, he was giving his services free. But he could not possibly have been carried away more completely if he'd been promised the takings for himself.

There were weirdly humorous moments, such as when Hamp brought on Canon Collins as "the head man," or later when the worried Precentor plucked at the musicians' sleeves to terminate the final mighty jam session at around 2.20 a.m.

Message

There was also a short, sharp appeal from Father Trevor Huddleston which earned powerful applause and, I hope, an equivalent financial response. Then, as the boxes came out, the ensemble obliged with "Pennies From Heaven."

Yes, it was from every point of view a splendidly entertaining evening. Hamp forgot his promise to play "a little piano" but played a tremendous lot of vibes in various moods.

And when he danced over to the drums and accented an off-beat on top cymbal, it carried the same clear message: "This is how it is done!"

are good jazzmen I am sure they would be the first to agree that men they beat deserved more recognition—e.g., Dickie Wells, Charlie Shavers.

G. Simms, Byfleet, Surrey.

Presley guitar album

NOW that Elvis Presley has reached the dizzy heights of guitar fame via the MM readers' International Poll, we are wondering when HMV will issue an LP devoted to his guitar solos.

D. Yelland and N. Robinson, Yorkshire.

Immortal Krupa

I SEE Gene Krupa polled sixth position. Surely a musician of Krupa's status deserves more. A man of his genius is immortal.

R. B., Ilford, Essex.

Progressive

CONGRATULATIONS—I think the results show clearly the high standard of taste and the progressive outlook of MM readers.

The few odd placings only emphasise the fact that all sections of the public voted, which is exactly the object of a poll.

T. Webb, Eynham, Oxford.

Ridiculous

HOW ridiculous Polls really are. Instances are: Alto—Bostic, 189 votes; John is Porter, none! Guitar—Gracie, 108 votes; Presley, 45 votes; Ivor Mairants, none!

Tenor—Musso, 54 votes; Bobby Jasper, none! Male vocalist—Presley, Ray, Domino—all voted in; Josh White, George Melly—voted out.

I am glad I don't ever take part in these farces every year. It could demoralise anybody.

P. Chaney, Brixton, S.W.2.

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COUNT BASIE TO VISIT 9 MORE TOWNS

NINE more dates have been added to the Count Basie band's British tour—Coventry (November 3), Ipswich (5th), Nottingham (14th), Leicester (15th), Liverpool (17th), Bournemouth (19th), Bradford (21st), Bristol (22nd) and Birmingham (23rd).

Dizzie Gillespie is still hoping

New York, Wednesday.—Dizzie Gillespie this week told the MM that he still hopes to visit England—possibly early next year. Dizzie has decided not to break up his band.

Crosby-Sinatra label

Frank Sinatra, Bing Crosby and Sal Mineo are among the American artists who will be featured on the new Fontana label Philips Records are launching early next year.

WINNERS' LP

From Page 1
LP—the Dill Jones Trio, the Vic Ash Quintet, Cleo Laine with pianist Dave Lee, the Don Rendell Sextet and a mainstream group comprising Baker, Chisholm, Turner, Thompson, Bush and Seamen.

The venue for the Norwich concert on October 28 has been changed from St. Andrews Hall to the Samson and Hercules Ballroom. From November 6 to 13, the band will be playing in Paris.

The world's best

Basie (voted Musician of the Year by MM readers in the International Poll) and his band (voted world's best) will kick off the tour at London's Royal Festival Hall on October 24.

There are one or two changes from the group which toured Britain earlier this year. Trumpeter Reunald Jones and altoist Bill Graham are out of the band.

Band changes

Jones is replaced by Eugene "Snooky" Young, best known for his work with the Jimmy Lunceford band of the early 1940s.

Tenorist-flautist Frank Wees will switch to alto and Eddie "Lockjaw" Davis—who has played with Armstrong, Cootie Williams and Andy Kirk, amongst others—takes over the tenor chair from Wees.

Trombonist Bill Hughes is ill at present and is not certain to make the trip.

Travellers on the Six-Five



The stars of TV's "Six-Five Special" meet after rehearsals at the BBC's Riverside Studios on Saturday. They are (l-r) drummer-leader Basil Kirchin and singers Terry Dene, Irene Day and Don Lang. Stars appearing in the show tomorrow (Saturday) include Colin Hicks and Terry Wayne.

THREE QUINTETS ADDED TO JAZZ JAMBOREE

THREE more top groups have been set for the "Jazz Jamboree" at the Gaumont State, Kilburn, on October 27.

They are the Vic Ash, Tony Kinsey and Betty Smith Quintets.

Other Jamboree attractions include the George Chisholm Group, Johnny Dankworth's Orchestra, the Jazz Couriers, the Dill Jones Trio, Humphrey Lyttelton's Band, the Bob Miller Orchestra, Mick Mulligan's Band, the Oscar Rabin Orchestra, Don Rendell's Sextet and Jock Bain's Jamboree Band.

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

Six-Five Special goes on film

LONNIE DONEGAN and Russ Hamilton are both in line to star in the forthcoming film of BBC-TV's "Six-Five Special". The film, to be jointly produced by Sidney Box and "Six-Five" commère Josephine Douglas, is due to start shooting next month. The BBC's Dennis Main Wilson has now been appointed co-producer with Jack Good of the "Six-Five Special" TV programmes.

Dennis, whose association with BBC radio extends over the past 10 years, has been responsible for such successes as "The Goon Show," "All Star Bill" and "Hancock's Half Hour."

POLL RESULTS

From Page 1
big band can, and does, succeed in this country.

Without a doubt this is the proudest moment of my career, but I could have achieved nothing without my musicians.

As in last week's International results the emphasis of the voting is again on modern and mainstream.

The expected battle for supremacy between Humphrey Lyttelton and Chris Barber just did not happen. Humph gaining three seconds—to Dankworth as Musician of The Year, Kenny Baker as top trumpeter and Tony Kinsey in the combo section—Barber was surprisingly low in the results.

Most closely contested were the drum and baritone crowns with Allan Ganley just beating Phil Seamen in the former and Harry Klein taking the title from Ronnie Ross in the latter.

A pleasing feature of the voting was the appearance in top placings of previously underrated musicians like Dave Shepherd (t.c.), Buddy Featherstonhaugh Lee and Alan Clare (pnos.).—Bob Dawson.

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Telephone: CHANCERY 3344
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DUBLIN: Dolores Hackett, 26, Lower Rathburn Road, Dublin.

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