JUNE 8, 1957

EVERY FRIDAY 6d.

Broadway Secrets

See page 3

No need for the Blues



Four Lads on TV

The American vocal team. The Four Lads, arrive for a tour of Britain next Tuesday. The group debuts in Val Parnell's "Startime" on Thursday.

Guy Mitchell arrived in London last week with his wife, Danish-born Else Sorenson. He is doing a nation-wide tour which includes six one-night stands with Ted Heath's Band from June 16. Next week he is at Liverpool Empire.

SATURDAY NIGHT IS BATH NIGHT



Robert Earl opens tomorrow (Saturday) in Blackpool's Aqua Show "The Big Splash." Here the Tanner Sisters, who open at the Palace Theatre tomorrow, try to persuade him to take a "dip" in the Derby Baths.

THE Underworld is cashing in on the Disc boom.

Thousands of records are finding their way into the provinces—but they are NOT getting there through the trade.

A gang operating in London has, as it were, set up its own distribution.

No worries

No worries

It doesn't have to line up sessions. It doesn't have pressing worries, It doesn't have to produce catalogues. It merely has to produce records.

And it does this by "knocking off" the vans that stand outside the record wholesalers or the retail shops.

In the past six weeks at least four vans, each loaded with anything up to 1,000 discs, have been driven off while the drivers were inside the shops.

Back Page, Col. 5

Eddie & Debbie in Town



planned for Donegan

Panto debut

Also at Christmas, Lonnle will make his pantomime debut. He will have a feature rôle in "Aladdin" at Chiswick Empire. He is also considering television appearances in France and Holland after his four-week Variety season at the London Hippodrome, which starts on June 24.

ADD CHICAGO

ATEST recruit to the overseas correspondents is musical journalist Bernie Asbell, Each week he will be cabling up-to-the-minute news and features from Chicago.

CHARLIE GRACIE MAY BE COMING

New York, Wednesday.—Jackie Green, of the Willard Alexander office, is negotiating with London agent Harold Davison who wants to book the new singing sensation. Charlie Gracie, to Britain in September.

Gracie's recording of "Butterfly"—issued in Britain on Parlophone—rose to number six in the U.S. hit parade.

The Bevs are home from States tour

The Beverley Sisters returned on Tuesday from their five-week States tour and on Wednesday started work on an LP specially for America.

FILM chief Herbert Wilcox leaves Britain for New York.

York today (Friday) with a print of Frankie Vaughan's first starring film, "These Dangerous Years" (see page 7). The film made for my services by Holly-

A MERICAN song star Eddle A Fisher and his actress wife Debble Reynolds took this stroll around Town when they arrived in London on Tuesday, Eddie opens for a week at the London Palladium on Monday, and stars in ATV's "Sunday Night At The London Palladium" on the 16th. The couple will be apending five weeks in Europe. This is Eddie's third appearance at the Palladium. An MM interview with Eddie and Debble appears on page 9. LONNIE DONEGAN—Britain's King of Skiffte—is to have a star rôle in a jazz film to be made by ABC. The film is as yet untitled but shooting is expected to start shortly before Christmas, Said Lonnie this week: "It is a marvellous script, just right for me." The Beat behind Rasie THE FABULOUS **PAYNE** takes

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

LONDON, E.C.2

BILL SIMON PRESENTS HIS 'NEW YORK DEADLINE' COLUMN }

BEVERLEYS SING IN 56th S1

by visits from some delightful Chacksfield and the apartment, Beverley Sisters.

Frank dropped by to say hello at noon and brought with him a dub of his new "rush" release on London—"Voyage Of The Mayflower."

Chacksfield, who is between TV series at home the begins his new series on July 10), is here to promote the record, and also his new album, "South Sea Island Magic."

Sight-seeing

He also plans to see a few shows and, when I saw him, was most anxious to catch Bobby Hackett at the Voy-ager Room and also to take in Birdiand, where the Dizzy Gillespie, Band, is, holding Gillespie Band is holding

He was delighted to hear that Count Basie was open-ing at the Waldorf-Astoria Thursday night, and hoped to make the opening.

Charming

As for the Bevs, what Gene Friedman, a London Records exec, brought them up to Biliboard's weekly panel record reviewing session.

They listened to about 50 discs—pop, country and rhythm and blues—and seemed particularly interested in some of the country material and most impressed with the new Frank Sinatra record "Something Wonderful Happens" and "You're Cheatin' Yourself."

Several of us took the Bevs out for coffee later and

DISC

AND PUNCHIEST RECORD REVIEW.

New York, Wednesday. were favoured by an impromptu concert right in the middle of 56th Street, at 1.30 a.m.i

Giuffre party

Britishers — Frank WEDNESDAY night I dropped in at Nesuhi Ertegun's

apartment.

He's the veteran jazz writer and now vice-president of Atlantic Records in charge of jazz and albums. He and his wife were giving a party for the Jimmy Giuffre Trio.

Jimmy is looking forward to his three weeks of teaching at the Music Inn, Lenox, Mass., this summer.

this summer.

Contemporary jazz

THE first of a series of concerts featuring the works of contemporary jazz composers was held on Friday at the Carnegie Recital Hall.

Compositions by Teo Macero, George Russell, Mai Waldron, Bob Prince and Idries Suliman were performed by Teddy

Charles (vibes), Mal Waldron (piano), Addison Farmer (bass) and Jerry Segal (drums),

New sounds

THE latest Dave Brubeck effort on Columbia Records has the best rhythmic feel of all his recordings. . . . The reason: the taste, technique and surety of his new drummer, Joe Morello. On pre-release hearing, Roy Hamilton's next record on the Epic label has the sarmarks of a Epic label has the earmarks of a double-barrelled hit. Be on the look-out for "Lock You In My Heart And Lose The Key" backed by "The Isle."

Star cast

MERCURY'S Bob Shad has IVI submitted a package idea for the Hollywood studio that bought the rights to "Porgy bought the rights to

Shad suggests the following quartet for top parts: Billy Eckstine, Sarah Vaughan, Dinah Washington and Louis Jordan.

Heath section work earns U.S praise

WITH reference to the wonderful Ted Heath Band. which recently concluded its second tour of this country, I, and many of my friends, believe that there is no American band around that can "cut" the Heath group

for cleanness and precision. Heath has some excellent soloists in Bobby Pratt, Eddie Blair, Don Lusher and Ronnie Verrall, but it is the outstand-ing section work that has always impressed me ever since I first heard the band on record in 1947.

Your country can certainly be proud of the Ted Heath orchestra and Ted's contributions to modern music, and I for one certainly hope that his tours to the States will become annual affairs.—Lee Kramer, Marion, Ohio, USA.

There are others

WHILE on the road with an American quartet, I have been appalled at the lack of been appalled at the lack of knowledge the average American musician and fan has of music in Britain and Europe generally. I am tired of hearing only the name of Ted Heath every time people recognise my accent, and I tr; to explain that such men as Johnny Dankworth and Ronnie Scott also exist.

But then—although I thought I got about a bit—I myself never saw, or heard of, Ronnie Scott, Vic Lewis, Freddy Randall, Tommy Whittle, or even Lonnie

LETTERS TO THE EDITOR

Donegan when they were over here. Perhaps it would help if the MM would publish the American dates of British bands touring the States.

Steve's "Race Across America" was fabulous!—Stan Marsden (vibes). 6002. Buist Avenue, Philadelphia 42, Pa., USA.

Public demand?

RECENTLY tuned into AFN

I RECENTLY tuned into AFN and in one hour heard Peggy Lee, Dave Pell, Peterson, Cole ("Lush Life"), Gogi Grant, Chris Connors, Dick Haynes, Ralph Flanagan and Les Brown—names that need no comment. Could we hear a similar programme on the BBC? Don't make me laugh! In an hour with the BBC we put up with 98 per cent, trash in the hope of hearing an occasional Ella or Lee, resentfully believing that the Corporation is catering for public Corporation is catering for public

demand.

But what drivel! The aforesaid AFN programme was complled from requests from British listeners, which proves there is an audience here for the genuine article.—Geoff Knott, Billesley, Birmingham, 14.

Write in

FOR the past few weeks, the "Radio Times" has been printing letters from listeners complaining about the infrequent and late-hour jazz programmes. Surely this indicates that the BBC is trying to find out how popular jazz programmes really are?

If more readers of the MM were to write to the BBC, it may result in more jazz on the air, or at least in getting the Thursday-night programme brought

day-night programme brought down to a time when more could listen.—Michael Poole, Hayes, Middx.

About face!

I SEE from your recent drawing of Duke Ellington that you have acquired a new artist have acquired a new artist— Yelsid. Or has Disley gone in for Oriental art?—Euryl Thomas, Lianelly, Carmarthenshire.

RISH singer Don Peters opens tomorrow (Saturday) for the summer at Yarmouth's Windmill Theatre in the Tommy Trinder show, "If It's Laughter You're After."

The Peter Crawford Trio, Barbara Leigh and Frederick Ferrari, open tonight (7th) in "Light Up the Town," starring Benny Hill, at Wellington Pier Pavilion.

Michael Hoiliday will appear in the Corporation's first celebrity concert of the season at the Wellington Pier Pavilion on Sunday.

PORTSMOUTH. — Ten bands will give their services at a MU Benevolent Fund Ball at the Savoy Ballroom on June 16.

DUBLIN. - The bands of Johnny Butler and Tommy

Newsbox . . . by JERRY DAWSON

O'Brien and the Theatre Royal Orchestra appear tonight (Fri-day) at a Benefit Dance at the Ballerina Ballroom for tenorist Eamonn Fay, who has been seriously Ill.

SCOTLAND. — Tenor-leader George Turner opens on June 22 for his second season at the Pavilion Ballroom, Ayr. YORKSHIRE — The Johnny Ashcombe Quartet from Notting-ham Palais is now resident at Leeds Mecca,

Leeds Mecca,

EASTBOURNE. - Starting his

at the Mansion Hotel Keith Harling (acc.) leads Ernie Pike (pno.), Tom Harriott (bass), Alan Glenister (drs.) and Sid Buckland (gtr.),

MIDLANDS — The Barrie Phelps group has begun its third season at the Hotel Leofric, Coventry. . . . The Midland Jazz Club's Second City Jazzmen, the Maryland Jazz Band and Mick Gill's Band will play for a Riverboat Shuffle on the Trent at Nottingham on July 7. . . Barry Lee, formerly trombonist with Ken Rattenbury, has joined Joe Daniels' Jazzmen for the summer at Butlin's, Skegness.

LANCS. — Manchester Jazz

LANCS. — Manchester jazz singer Patti Heald is to join the Saints Jazz Band. She makes her début with the band tonight (Friday) at Ashton Palais.

DON'T SMEAR THE JAZZ CLUBS!



THE REPORT OF THE PROPERTY OF THE PARTY OF T

oo many people are beginning to believe that jazzmen and jivers are 'sin'-copated . . . depraved . . . drunken . . . shot full of dope! You must read the truth! Out Thursday, June 13, PICTUREGOER proves what sheer nonsense it all is!

the state of the s

FRANKIE VAUGHAN



THE GAMBLE THAT PAID OFF!

The amazing first attempt success of the singer - turned actor.

ANOTHER FULL-OF BRITAIN'S ZIPPIEST WEEKLY

Colour pictures you will want to keep-Frankie Vaughan, Robert Mitchum, Deborah Kerr and Diana Dors.

PICTUREGOER publishes the two most side-splitting pictures you ever saw, Bob Hope in a strait-jacket and Fernandel dressed as a - but no!-you must see this for yourself!

WHY DO THEY CALL ME WICKED?



Carroll Baker tells her own story to PICTURE-GOER. Follow the tale of this amazing girl who became the talk of the world when she starred in the year's most 'X'-citing film.

Give your newsagent an order today, for Britain's most entertaining review of entertainment.

Picturegoer

THURSDAY . 13 JUNE

Ray Martin on Broadway



Three months ago Ray Martin, former joint artists' manager of Columbia Records, left for the States. Now. exclusive to Melody Maker, comes his first article on the American pop music scene . . .



Ray Martin with Ruby Murray and Norman Wisdom.

some tripe in my time, but I never thought it could sound so good." They just literally

Then two unbelievable things

happened to me. As the musi-cians packed up and left the

jumped.

this THOUGH I have been here

on visits before of up to four weeks at a time, I have never lived here. This is now my seventh week as a resident and all I can say is WOW!

The music scene is just about the most complex, the most hec-tic, the most schizophrenic, the craziest, the maddest, the most wonderful jungle in the whole world.

Nobody, but nobody, knows what is going to happen tomorrow, who it is going to happen to and why it is happening. But this is just one of the reasons why the business here is so very "fantabulous," to use a word coined here by a firm to advertise their proa firm to advertise their pro-

This doesn't mean people run around and thoughtlessly do just anything. The smallest, the timest and, perhaps, most the tiniest and, perhaps, most insignificant thing is given the absolute maximum of time and cuttable to versions of 20 sec.,

This jingle advertises a very very popular brand of gasoline

petrol to you.

For this a 32-bar pop-type song was composed. The lyric was up to the standard of any pop song that ever appeared in the Top Ten, if you forget that the product had to be mentioned at least six times.

Four versions

thought. Let me give you an a sec., 60 sec. and 80 sec. With a two-bar intro it worked out at a two-bar and a half for the 80-to orchestrate a fingle for radio. Sec. version. The other cuts this jingle advertises a very were portions of this long version.

I conducted a band of three trumpets, three trombones, bass, drums, guitar, piano and three male singers. As already reported in the Melody Maker, my lead trumpet on this date was Billy Butterfield.

The producer took his full THREE-HOUR SESSION to get this ONE score in four parts on tape,

The singers were corrected time and time again for not putting the right kind of weight

on this word or that, takes were stopped for balance ressons. microphone positions altered, a note or two taken out or put into the orchestra-



All this for a jingle? you ask. Yes. All this for a jingle which goes on the radio about 20 times a das about over 2,000 radio stations all

The way the whole session was conducted, one would have thought this was a job espe-cially asked for by the King of Siam, if you know what I mean, Nothing. but nothing.

was too unimportant. Every played or sung note or word was of the very greatest importance and treated with

The musicians themselves were of the cream. I am too new here to know or remember all the names as I was intro-duced to them, but I do remem-ber such phrases as "ex Tommy Dorsey Band," "just left Harry James," "ex Ray Harry James," "ex Ray Anthony Band and now free-lancing." It all sounded good enough for me.

Dead scared

They sat down in their respective places and looked to-wards me. I'll be honest, I was dead scared. I have written a few scores in my time but this, somehow, was different. I know that all I had to do was give_the downbeat and they'd

There was no chatter. They were silent just looking at me and waiting.

Putting my best foot forward and getting a real tight grip on my shaky nerves, I said: "All right, boys, I'll count you in one bar for nothing, and off we go."

I counted out aloud the customary a-one, a-two, a-three, afour and . . , well all I can say,
once again, is "Wow." The
very first thought that flashed
through my mind as the band
played the first few bars of the
score was: "I have written

Selmer 114 CHARING CROSS ROAD, LONDON, W.C.2

me they had enjoyed working with me and hoped that they would have another chance to do so soon. My second surprise was when

the producer of the session came over to me and asked me how much money I wanted for the score. I said: "Well, union scale, as prescribed." I had been told that you have

to be quite somebody to demand more than union scale. For this one score the scale rate worked out at \$83.32 cents,

The producer leaned over the conductor's desk and wrote out his cheque. He handed it to me. It was for \$100.00 (about £35) and said: "I liked what you did, Ray. It's worth it. Phone me, because I guess I have two other jobs for you."

> NEXT WEEK The truth about those trashy songs



Ray Martin with Victor Silvescer, Ama Cogan and Ken Mackintosh.



An entire plant completely re-tooled to make these exclusive new Sterling Supers. Built in resonant annealed brass with hard nickel silver trimmings. Test the brilliance of the new double lapped bell. See the trumpet springs housed in floating auto-aligned sleeves. Feel the silky balance of the new trombone slides with one-piece extruded inners. Note the refinements-slide and bell locks on trombone-third valve tuner on trumpet-and absorb the fine finishing of master crafts-

men before you



Billy Butterfield was Martin's lead trumpet on the three hour session devoted to an advertising jingle.

JAZZSHOWS present

By Public Demand

JAZZMEN

THE AVON CITIES JAZZBAND and SKIFFLE GROUP

BOB KELLY "BLUES and BOOGIE" THE GRAHAM STEWART SEVEN

STOLL SATURDAY

JUNE 15th THEATRE KINGSWAY, W.C.2.

Tickets: 3/6, 5/-, 6/-, 7/6, 10/-, from Box Office, Stoll Theatre, and usual agencies.

U.S GOSPEL SHOW TO Home Sweet TOUR BRITA

TORONTO TELEGRAM from

Helen McNamara

TORONTO, Wednesday, THE H:-Lo's are talking of an eight-week European tour to take place this Fall-or in early '58

Scheduled to appear on Cross Canada Hit Parade" today (5th), spokesman Gene Peurling told me this week by phone from Chicago that the vocal group had been breaking house records at the Black Orchid there for the past three weeks. weeks

On June 6 they open at Bird-

Upcoming Columbia LPs in-clude one called "The Hi-Lo's And All That Jazz," in which the four emulate "the different four emulate "the different things an instrument might do." They also hope to do an album of Bach chorales and one of folk LODES.

Pat Boone hit

THE Pat Boone concert here on May 25 pulled in 9,500 and proved to be the best show of its type to date. The Fontane Sisters, the Four Lads and Richard Hayman also appeared.

Colonial Dixie

TRUMP DAVIDSON took his Dixieland group into the Colonial on Monday. Group includes Harvey Silver (pno.), Fete Sinclair (bass), Reef McGarvey (drs.) and Roy Roberts (gtr., vcls.).

Record breaking

PIANIST Lou Snider, of
Toronto cuts a Decca LP
called "Holiday In Canada"
next month in New York. . .
Joyce Hahn, of "Cross Canada
Hit Parade," has recorded
"Going To Find Me A Bluebird"
for Cadence.

BRITAIN can expect its first all-star gospel package early in the autumn.

IT'S FUN FINDING OUT ABOUT LONDON

The Willard Alexander office is putting together the package, which will play eight weeks in America and Canada before taking off for Britain.

It is the first time such a show has been aimed at the general pop audience rather than the all-Negro market.

Clara Ward top

Heading the bill and respon-sible for the act is Clara Ward, who will be leading her Ward

Other well-known gospellers lined up are the Famous Five Blind Boys, the Nightingales, the Swanee Quintet, the Har-monizing Four, the Caravans, the Davis Sisters, the Gospel Harmonettes and the Soul Stir-

Purther exchange news is that the papers for the Humphrey Lyttelton-Wild Bill Davison tour of U.S. colleges were signed this

GERALDO TV SHOW TO GO ON ALL SCREENS

Geraldo's ATV show "Gerry's Inn" is to be networked from June 17. Previously it was seen only by Midland viewers. Geraldo will also appear in Val Parnell's "Star Time" and "Saturday Spectacular" during July.

HOSPITAL

HARMONICA virtueso Max Geidray entered the Royal Northern Hospital on Saturday for an operation to remove a varicose vein in his leg.

He expects to be out of hospital today (Friday) and appears on BBC-TV's "Your Own Time" next Wednesday.

On June 17, he appears for a week in cabaret at the Spa Hotel Bristol, and on the following Monday (24th) will be seen on BBC-TV in Spike Milligan's show.

"History Of Music."

The following Saturday he ap-

The following Saturday he appears at a concert in Beckenham, Kent, and is on BBC-TV again in "The Carole Carr Show" on



The not so happy Wanderers

THE Happy Wanderers unhappily wandered into Bow Street Court on Monday.

The reason: To answer a summons for "using noisy instru-ments in Piccadilly for the purpose of obtaining money.

This was the same "noise" that made the street band's Esquire LP one of London's top

sellers.

But Londoners may still not be deprived of the band's sprightly brand of New Orleans jazz, which has won praise from MELODY MAKER critics

Advice

Presiding Magistrate Mr. Rees discharged the musicians conditionally for 12 months and advised them to check if they were covered by the Strolling Musicians Act.

And there was another "summons" for the Happy Wanderers on Tuesday—but this time to be present at Esquire's West End studios. There, they cut some more jazz standards for another LP release.

Arnold Bailey stays

Arnold Bailey, who recently completed a year at the Edmundo Ros Club. W., has been signed for another year.

Arnold, on violin, leads Arnold Main (pno.), Don Fraser (gtr.), Freddy Potter (drs.), Peter Wain-

wright (bass), Dany Clare (vcis.) and Dave Davani (acc.), with Johnny Scott at present sitting in on tenor until a permanent replacement is found for the late Sammy Lee.

Singer Alan Dean visited his father's public-house in Bethnal Green last week. Alan is pictured (above) behind the bar of "The King and Queen" with his parents. Alan returns to the States today (Friday), but will be back at the end of the year for further TV engagements.

VICTOR FELDMAN LEAVES HERMAN

NEW YORK, Wednesday, VICTOR FELDMAN has left Woody Herman's Band to join the Buddy De Franco group. British immigrant Victor, who has been featured on vibes, drums and piano with Herman for the past 16 months, played his last date with the Herman Herd last week. It was at a Milwaukee benefit concert.

After a series of dates in St.

After a series of dates in St.
Louis with De Franco, Victor
leaves with the group for Hollywood. He told the MELODY
MAKER: "I think this new job
will give me a great chance to
find a Hollywood opening from
the musical angle,"

Eve Boswell encore in Sunday TV show

Eve Boswell makes another ap-pearance in "Sunday Night At The Palladium" this week-end. Next week she tops the bill at Finsbury Park Empire and on June 17 opens a tour at the Winter Gardens, Bournemouth. Ronnie Roughead, former plan-ist with David Hughes, is now accompanying Eve.

ANCHORS AWAY

Drummer Bill Dean has left Joe Daniels after five years to join the band on the RMS Andes.

ALTOIST Joe Harriott has Tony Kinsey to take over the Allan Ganley Trio of Ganley (drs.), Stan Jones (pno.) and

Sammy Stokes (bass).

The quartet will be under his name and will be resident at London's Club M on Fridays and Sundays and Club Basie on Saturdays.

The Brian Bridge Quintet opens at La Paloma, Nottingham, on Monday, Brian, on tenor and cit., leads Johnny Scrivens Bob Todd, Phil Phillips and Pam Knight.

Singer Jan Allen, formerly with the Bob Miller Orchestra and the Hedley Ward Band, has joined Frank King at the Jack of Clubs, W. Singer Don Rennie has frac-tured a shoulder in a car smash. Although he left hospital on Sunday he will not be able to work for at least a month.

The Empire Theatre, Ports-mouth, has been granted a licence for Sunday name-band concerts.

The Colin Hulme Orchestra will move from Tony's Ballroom, Birmingham, next month to dep-for Lou Preager at Hammerfor Lou Preager at Hamiltonian smith Palais while he is on holi-

The Songwriters' Guild yester-day (Thursday) presented cigar-ette cases to Wally Peterson and Max Francis for work in connec-tion with "Our Friends The Stars" show.

Leonard Morris, MD for "Har-mony Close," which ends its run at the Lyric Theatre, Hammer-smith, this week, has been ap-pointed Musical Associate to Henry Hail for the latter's BBC-TV series starting on July 2.

IT FIVE

TENORIST Betty Smith is TENORIST Betty Smith is augmenting her group into a quintet by the addition of guitarist Barry Phillips. The group opens on Monday for two weeks at Southend's Pier Ballroom.

Tomorrow (Saturday), Betty takes the quartet to the Town Hail. Torquay, where pianist Bill McGuffie will also appear, and on Sunday plays a concert at the Colston Hall, Bristol.

On Friday next, Betty has

On Friday next. Betty has a solo spot in "Midday Music Hall."

Ten skiffle and traditional jazz groups will play for a special session at Chialehurst Caves on Monday.

The Cotton Pickers Skiffle Group makes its Royal Pestival Hall debut at a "Skiffle Session Number 8" in the Recital Room on Tuesday.

The Cy Laurie, Ken Colyer, Avon Cities and Graham Stewart bands will appear at a concert on June 15 at the Stoll Theatre. .

The Les Brown Orchestra starts a two-week Variety season on Monday at the Pavillon, Rams-

The London Hippodrome is to be converted next year into a "floor-show" restaurant at a cost of about £150,000. Man behind the venture is impresario Bernard Delfont in conjunction with Moas Empires,



REAL AMERICAN FLAVOUR when the cigarette is

The same rich smoking pleasure known in over 70 countries of the world is here for you. When you smoke Philip Morris you smoke America's finest cigarette—the cigarette preferred by discriminating smokers. Rich in extra-fragrant tobaccos, Philip Morris make smoking what it ought to be-pure pleasure. Just try them.

Forever Bramwe

RADIO COMMENTARY

MAURICE BURMAN

can coloured group, "The

Five Spirits of Rhythm," combining two guitars, tippleguitar, bass, and suitcase played with

a kind of folk music in rhythm, is
But wait a minute. One of
the numbers the Spirits recorded was "My Old Man," and
you could have knocked me
down with a feather when one
of the McDevitt guitarists, lurking somewhere in the background behind Miss Whiskey
and her guitar, came forward
and sang this ancient and honourable jazzer with a good beat ourable jazzer with a good beat . and style.

How did I know he was lurk-ing? Simple—I was in the studio. The guitarist's name is Bill Bramwell.

Recently, Bob Dawbarn played me a witty Nixa record called "Candid Mike," and between the dialogue came some startlingly authentic blueblowing.

The player? Bill Bramwell! And when you listen to the Dill Jones Trio you'll be listening to the bass playing of Bill Bram-

The Chas McDevitt group, unlike nearly all skiffle outfits, contains good musicians. And because of that the players show taste and sensitivity in their music.

The Saturday Skiffle Club is a good idea provided the BBC can keep this standard.

The Danny Levan Trio-olin, accordion and bassplayed neat light-music-jazz, if you get what I mean.

BREAK FOR JAZZ JOHNNY KEATING AND HIS ALL STARS

THE BETTY SMITH QUARTET 28/5/57

RONNIE ROSS, with Keat-ing, is one of the best, if not the best, baritone players in

the country. He has invention, style, feel and beat,
As the Keating Band has been reviewed recently, I will simply add that I like the band and the arranging.

THE CHAS. McDEVITT SKIFFLE GOOD. The star, of course, is Betty, who plays remarkably good, solid tenor.

Lady jazz musicians are still a rarity and I feel Betty ought to be seen and heard a deal more, particularly on television.

Lady jazz musicians are still a rarity and I feel Betty ought to be seen and heard a deal more, particularly on television. I don't think there can be many like her

even in Ameri-ca and that's where seems she will have to go if she wishes to achieve the success she de-

whisks.

Substitute a washboard for the valise and you have the forerunner of skiffle.

But there the similarity ends because the Spirits of Rhythm played and sang completely in the jazz idiom, while skiffle is a kind of folk music in rhythm, But wait a minute. One of the numbers the same serves.

ALSO HEARD: The one and only Jack Teagarden in "World of Jazz—Trombone from Texas." He is still one of the world's all-time greats (11.15 p.m., 30/5/57).

Burman's Bauble is split this week and jointly awarded the pumbers.

Ronnie Ross.



Ronnie Ross-perhaps our finest baritone player.

(Times: BST/CET)

SATURDAY, JUNE 8.

12.30-1.0 p.m. A 1: Wettling. Berry,
Vaughan, Gillespie, Adderley, etc.
12.40-1.15 DE: Jazz Cocktail.
1.0-1.15 A 1 2: Golden Jubaleers.
2.0-2.25 O 2: Mainly Modern,
7.45-8.30 M: Ellington's Soloist
Concerto.
8.0-10.0 T: (1) Marterie, Allen,
Brown, etc. (2) McGarity, Paris,
Hucko, Seobey, Bauer, etc.
9.0-9.25 J: Basin Street Jazz,
90 app. W: Jamboree Jazz Time.
10.10-10.55 P 1: Jazz Dises,
10.30-10.57 B: Panassie on Ellington,
10.40-12.0; 12.10-2.0 a.m. I: Edel-(Times: BST/CET)

10.40-12.0; 12.10-2.0 a.m. I: Edel-hagen, Combos, Pops. etc. 11.0-1.0 a.m. T: Repeat of 8.0 p.m. 11.5-12.0 J: America's Pop Music 12.5-1.0 J: D-J Shows, 2.5-3.0 H-Q: Hollywood—New York.

SUNDAY, JUNE 9.
6.30-7.0 p.m B: (1) Nat Cole. (2)
Parker, Basie, Hodges.
8.0-10.0 T: (1) All-time Pops. (2)
B.G. Manone, Kenton, Alham,
Basie-Williams, Birdland Stars,
Victor All Stars.
10.0-11.55 S: For Jazz Fans.
10.20-12.0 P: Erwin Lehn, Combos.
10.45-11.30 B: French Jazz.
11.0-1.0 a.m. T: Repeat of 8.0 p.m.
10.5-11.25 F 2: Shearing Quintet.

MONDAY, JUNE 18.

11.0-11.30 a.m. B: Panassis on Ellington.
8.0-10.0 T: (1) Damone, Elia, Shearing, Basic. (2) Getz, Dankworth, Teschemacher, Spanier, Hug. Baudue, Norvo, etc.
9.20-9.56 S: Lite of Bechet,
10.10-11.0 B: For Jazz Fans.
11.0-1.0 a.m. T: Repeat of 8.0 p.m.,
11.5-1.0 J: D-J Shows (nightly).

UESDAY, JUNE 11,

10.18-10.30 a.m. C 1: Teddy Wilson,

2.0-10.0 T: (1) Cols, Thornhill,
James, J. Dorsey, Louis. (2)
Crities on Morton, Solal, Mulligan, Kessel, Ralph Hutchinson,
Hamp '37,

9.20-9.46 H 2: Spanler,

10.10-11.0 S: For Jazz Pans.

10.15-10.55 B-258m: The Real Jazz.

10.20-11.0 A 1 2: Buddy Colette,
Julias Watkins,
Julias Watkins,

11.5-12.0 P: Erwin Lehn Band and

Jazz Group

Jazz Group WEDNESDAY, JUNE 12: 6.20-6.45 p.m. Z; Brubeck at New-

6.20-6.35 p. 1: Modern Jazz 1957, 6.30-6.55 P 1: Modern Jazz 1957, 6.30-7.0 R: Modern Jazz. 8.0-10.0 T: (1) Artie Shaw, Torma, Malthy, etc. (2) 38 Minutes of B.G., Koller, Quincy Jones,

Herman. 9.30-10.30 P 8: Jazz For Everyone. 10.10-11.0 S; For Jazz Fans, 11.0-10 a.m. T: Repeat of 8.0 p.m. 11.0-12.0 I: Deuringer, Schmeebingl,

Müller. 12.5-1.0 O: New Jazz Names. 12.10-1.0 I: Ellington, Pell Octet. Spanier-Bechet Duos,

THURSDAY, JUNE 13.
7.0-7.40 p.m. C 2: AVRO Jazz Club.
8.0-10.0 T: (1) Vintage Dorsey,
James, Morrow. (2) Bechet.
Oliver, Hamp, Waller, Farmingdale School Band, Kuhn, Sims,

etc. 10.0-10.20 J: Instrumental Mood. 10.10-11.0 S: For Jazz Fans. 10.20-11.0 I: Tadd Dameron. 10.45-11.0 J: B for Blues. 11.5-11.16 A 1 2: West Coast Jazz.

FRIDAY, JUNE 14.
4.0-4.30 p.m. I: Mingus, Mitchell-Ruff Duo.
5.0-5.30 K: Jazz In USA.
6.10-6.30 L: Jazz,
9.30-9.55 H 1: Spanier (R),
10.10-11.0 S: For Jazz Fans.
11.0-1.0 a.m. T: Miller, Hi-Lo's,
Eilington, Louis and Ella, Brown. KEY TO STATIONS AND

WAVELENGTHS Paris - Inter: 1 - 1,829m, 48 19m. 2-193m. RTF Parisien: 280m. 218m. 318m.

369m, 446m, 498m. 2-298m Hilversum: 1-402m. BBC: E-464m, 80, 25, 19m bands. L-1500m, 247m. Belgian Radio: 1—484m. 2—325m

3-267m RIAS Berlin: 1-303m. 2-407m 49.94m

Old and new Chicago HICAGO'S bi-level Pre-

view Lounge in downtown Randolph Street sports the Dukes of Dixlesports the Dukes of Dixleland at street level while upstairs, in its Modern Jazz Room, the futuristic Kai Winding walls unfiggishly. . . . The suave Nat "King" Cole is thoroughly in command of the plush Chez Paree, and a good table is hard to find. . . . The town's top disc jockey. The town's top disc jockey. Howard Miller, cashes in on his drawing power with a concert, June 15, at the Opera House, celebrating mainly the era of popular singers who never claimed they could sing. Headling. they could sing. Headliner is movie actor Tab Hunter, whose off-key "Young whose off-key "Young Love" peddled more than two million discs.—Bernie Asbell.

SWF Baden-Baden: 295m, 363m. 195m. 41.29m. AFN: 244m. 271m, 547m. SBC Stockholm: 1571m, 245m. 306m. 506m. 49.46m. 1571m, 255m. NR Oslo: 1370m, 337m, 228m.

477m. Copenhagen: 283m 210m, BR Munich: 375m, 187m, 48.7m. SDR Stuttgart: 522m, 49.75m, HR Frankfurt: 506m.

RAI Rome: 355m, 290m, 269m, R: RAI Rome: 355m, 290m, 269m, 41 31m. S: Europe I: 1647m. T: VOA Washington: 41, 31, 19m bands, 12.0-1.3 a.m. only: 1724m. W. Luxembourg: 208m, 49.20m. V: SBC Lugano: 568.6m, Z: SBC Geneva/Lausanne: 293m.

F. W. Street Spaceageageageageage

THERE are musicians THERE are musicians of the who take to jazz gradulte naturally. There gradulte are others—good musicians, too—who can't gradulte how to be a second to the s quite get the idea how to improvise and play with a jazz group.

Provided they can read music, Darewski's have come out with an idea which can help them.*
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band instrumentation.

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On the record, the hand consists of trombone, clarinet and rhythm. So all a
trumpet student need do is
to supply the lead himself
and he is leading a fine
jazz band.
I think it is good value

I think it is good value for 10s. But I would suggest that two more records be brought out, one with a front line of trumpet and trombone, the other with clarinet and trumpet, so that clarinet and trombone students have the same solo advantage as the trumpet.

*Dirieland All Stars Record. Herman Darewski Music Pub. Co., 129, Shaftes-bury Avenue, London, WC2.

Maurice Burman



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MARCOSIGNORI and his

SETTIMIO SOPRANI

British music has a unique quality

ONE important change in the New York jazz scene since I was there last September is the closure of the Basin Street—one of the most famous clubs in the

lommy Whittle back from his U.S tour, gives his impressions of the American axx scene.

world. This caused not lack of patronage but by the demolition s q u a d which is is d about to pull the whole building down.

This building also housed the famous Rose-

land Dancehall and on another side of the block was Charlie's Bar, where many musicians met.

Basin Street was one of the biggest clubs in New York and could accommodate big bands and two or three small groups of name value, so it was quite a blow to see it closed down.

Take fright

Duke Ellington at Birdland gave me my first thrill. I am pleased there are very few attempts to copy this band with its distinctive sound.

A meticulous bandleader would have taken fright at the way the Ellington band took the stand. The first number started with only half the men there.

I enjoyed every minute, but I preferred their swinging arrangements to the semi-straight concert pieces which Ellington seems to be featuring

rather a lot these days.

Best Birdland, too, I heard band under direction of trumpet player Herb Pomeroy. This band is virtually unknown in England but on that hearing rates as high as the best in America Their pro-gramme consisted of

99 per cent, original compositions by members of the band.

Duke Ellington

Our own effort was well received. American musicians and public alike make very good audiences and seem to be ready to enjoy what you have to offer regardless of who you are or where you come from,

On talking to them I discovered that they really gained something from our music I do not suggest that they learned anything from us or that they gained a quarter as much from us we gained from them. Still, there seemed to be something they liked that did not appear in their own musicians.

Possibilities

This is not intended to sound egotistic. But surely is quite possible for British musicians to have something unique to offer the Americans despite the way we are influenced by

It is a great shame that the people in control of record and music exploitation do not have the foresight to work along these lines because I am convinced there are possibilities there.



Jack Teagarden



Jimmy Lunceford



Don Byas

Art Tatum

VOLUME 3 ("Jazz Of The most shameless steal in the whether any of the American bern bloodstained history of Jazz robothers," Bruns. LAT bloodstained history of Jazz robothers, backs in "Down Beat"

Lunceford classic than one is plunged in the casual bop references of Al Cohn and Jimmy Raney.

The occasion is Artie Shaw's "I Get A Kick Out Of You," a big-band studio job which represents the attempted comeback of a once famous leader, rather than a pioneer effort with the fire of youth behind it.

Shameless

As one who considers Artie Shaw's contribution to jazz to have been just about negligible, I can only regard this first track as a warm-up for better things to follow

Stan Kenton's composition Gambler's Blues" must be the

Forties," Bruns. LAT 8168) begins for no reason I can discern with the most recently recorded track of the whole 12.

Taking the four volumes in sequence, one has no sooner left the tricky staccato arrangings of a minor Lunceford classic than one tracks bloodstained history of Jazz robbery with violence.

Better known as "St. James Infirmary," it bears some traces of the later Kenton—especially the throbbing sax vibrato of "Opus In Pastels"—but is stultified by the heavy plod which stalks almost all those who record this number, and overtakes most.

Misplaced

The King Cole Trio is represented by "Honeysuckle Rose" (fast, noisy and decidedly Hines-inspired). Coleman Hawkins follows with "How Deep Is The Ocean?" (splendidly inventions but hollowstoned). And but hollow-toned). And suddenly we meet the young unknown alto saxophonist of Jay McShann's orchestra, Charlie Parker.

The occasion is McShann's "Sepian Bounce," recorded in July 1942. Feather's piece about a fantastic demonstration of how far he was ahead of his time" strikes me as enthusiasm

somewhat misplaced.

could have prophesied that this charming but undistinguished soloist would one day rock the jazz world to its foundationsand not so very long afterwards, either.

There is a school of thought— to which only I belong, and then only occasionally—which holds that nothing much has happened in trumpet jazz since Roy Eldridge passed the torch

to Dizzy Gillespie,

Buck Clayton and Co. have
gone on playing much as they
always did, and very nice, too.
Dizzy's ideas have been translated into even more fiery terms by some (Fats Navarro, Maynard Ferguson) and re-frigerated by others (Miles Davis, Chet Baker).

Sensitive

Louis plays Louis and the rest just sit on the steps of one shrine or another, blowing to the empty air.

That sort of reasoning, if cor-I even beg leave to doubt rect, makes Louis Armstrong,

forties

Steve Race reviews volume 3 of Brunswick's "Encyclopaedia of

Dizzy Gillespie, Buck Clayton and Roy Eldridge the Four Who Matter, and I put forward the idea for your consideration. Grist for the Eldridge mill is found in "The Gasser," which closes Side 1 of this third volume.

Art Tatum and Joe Turner combine for "Wee Baby Blues," to show that the most cultured pearl on earth can be set beside the roughest diamond and still (to mix metaphors slightly) make beautiful music.

What a dainty, sensitive blues player Tatum was, and how Joe Turner's voice evokes the hot dust of Southern America. "Wee Baby Blues" is a startling success.

Sadness

I wish I could say the same for the triple combination of Billie Holiday, "Lover Man" and half a dozen fiddle players, As so often happens when the Strad boys invade a recording session, those unison semibreves and minims in thirds blend with the astringent voice of jazz about as well as custard with gorgonzola.

There is something of Billie Holiday's sadness in Jack Teagarden's singing, a chorus of which graces the Eddie Condon "Somebody Loves Me." Notable among the solos are

Mr. T's snake-like trombone, on top of the world as usual, and the clarinet of Pee-Wee Russell, whose eight bars must rank quite seriously as the worst ever recorded by a big-name jazz-man. Was he unwell at the time?

Weeping

Eddie Heywood's "How High The Moon" would seem to set jazz back 10 years, what with Ray Nance weeping over his fiddle, Heywood hacking out broken octaves and Aaron Sachs forgetting the chords in bars seven and eight prepara-tory to getting his fingers caught at odd moments between 16 and 32.

Don Byas is first-rate but if Feather really believes "the performance abounds with fine solos" then I'm a Dutchman and you can call me Vermeer.

No historical survey of jazz would be complete without Hampton's "Flying Home," and one of the many versions oblig-ingly comes next. Be are mob rule takes over, comes a spell of quite attractive Illinois Jacquet tenor, not to mention the leader's vibes. A pity the rhythm section is such a plod.

Capricious

And so to the last track of Volume 3: a Woody Herman orchestra, with Johnny Hodges and Juan Tizol, in "Perdido." Both Ellingtonians play great

solos, Hodges notable as ever of that capricious charm which transcends fashion and is his exclusive property.

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LPS Basie's Back in Town

Duke Ellington and Buck Clayton

New Orleans Shuffle Turk Murphy

The Trombone Sound Kai Winding

EPS Dutch Swing College

Dave Brubeck & Calvin Jackson

Band

Roy 'Little Jazz' Eldridge

Commentary nıcago

BRAWL between a band leader and disc jockey, while they were on the air, has made news.

The DJ was Marty Faye, fam for his disagreeable comments about musical artists. The batoneer, Russ Carlyle, visited Faye's TV show to disagree with a previous disagreeable remark.

To show that Paye is not getting younger, Carlyle playfully seized Faye's head and bowed it before the camera, revealing a patch of scalp. Marty promptly grabbed Carlyle's toupee.

Hundreds of phone calls pro-tested "bad taste" on Paye's part and next day he aired apologies all day on radio and that night on TV. Carlyle is still fuming.

But defending his penchant for candid, cutting remarks

once told a top-rung singer on the air she needed a bath), the disc jockey told me: "People who use tact in conversation are really

Basie, Kenton

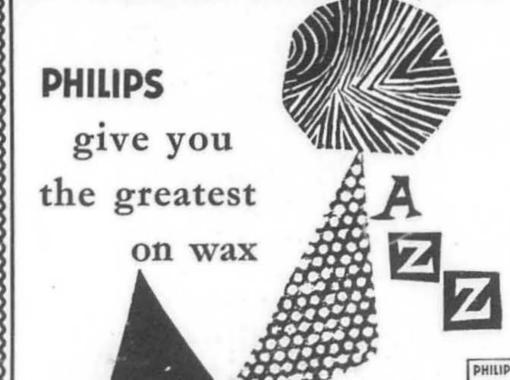
IT'S big band month at the Blue Note: a rocking week of Count Basie preceding two weeks of atonal blasts from Stan Kenton's reorganised platoon.

The jazz pub is still simmering from the acetylene torch trumpet of former Kentonite Maynard Ferguson, who bowed the most promising new big band sound in

Only thing lukewarm about it was the flow of business.

Bernie Asbell

at Newport



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Frankie turns

AFTER the sneak showing the of "These Dangerous Years" at the Prince of Wales Cinema, Harrow Road, last week, there was spontaneous applause. There is promised by circumstances

no doubt in my mind that most of it was meant for Frankie Vaughan and

Tony Brown reviews the Frankie Vaughan film, "These Dangerous Years" I felt like raising a faint

cheer myself. This is Frankle's first starring rôle and, in fact, his first fullscale acting assignment. He does astonishingly well.

Dead-end kid

His achievement is in proportion to the magnitude of his task-and that was big enough, Frankie portrays Dave Wyman, a dead-end kid from the Liverpool slums, one of the Dingle gang, shiftless and thriftless and in constant skirmish with

shortcomings well enough.

great part of the book.

any of the remarks.

Longstreet has collected many interesting quotations from old jazzmen in New Orleans and Harlem, and these make up a

Some sound very familiar, but that is to be expected when men like Buddy Bolden are being talked about. Unhappily, we never discover who has made

Underneath the sharp man-ner—"I didn't write this book.

I heard it," are the introductory sentences—is a certain feeling for jazz and an awareness of

its necessary development. Reading the book is not a waste of time, but it does con-

tain an irritating number of

the local constabulary.

He is called up for army service and finds himself at odds with more authority, gets into a fight which leads to a killing. He is com-

and his tough reputation and goes into hiddockland area of his hometown.

There, he is helped by a girl friend (Carole Leslie), a process that leads to a few extended clinches, with close-ups of Vaughan regis-tering passion, frustration. Since Frankle has already had a shot at ex-pressing pain, scorn, grief and fury in various of his

other escapades, it will be appreciated that he has been spared nothing in his dramatic ordeal.

Overstated

Not surprising that he has overstated his case here and there. What surprised me was that I found myself viewing him less as Frankie Vaughan than as Dave Wyman, the Liverpool terror.

It adds up, in fact, to a performance of real conviction. Proof enough that Vaughan's future is going to move away from the over-exuberant pop song delivery and into the delivery and into the cinema, in which over-statement of any kind comes over as pure ham.

In character

Strangely, because I have been no admirer of the latter-day Vaughan song style, his songs in the film offended me not at all. He puts them over with ter-rific punch and they seem somehow in character for the rebellious part he

plays.

It remains to be seen whether Frankie can improve on this impressive showing in his next film.

~~~~~~~

# BOOKS ABOUN

# Teddy sets club record

New." Above, Mezz

(clt.) is seen with

Hughes Panassié and

Tommy Ladnier (tpt.).

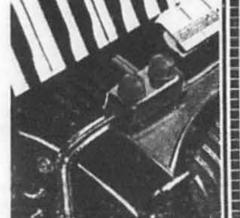
ALL OF A SUDDEN THERE ARE JAZZ BOOKS ABOUNDING. WE BEGIN ON THEM THIS WEEK BY WRITING ABOUT A REISSUE AND A NEW ONE.

The reissue, of great importance, is Mezz Mezzrow's "Really The Blues," written in collaboration with Bernard Wolfe and now published by Secker and Warburg at 25s.

The book came out here

and in the States in 1946 and caused a stir even outside the jazz world. Mezz argues with force and know-ledge about New Orleans and Chicago styles, is

leday Buckner



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'VE always modelled playing my Louis Armstrong. And he still plays as great as ever."

speaker The Buckner, Teddy Hollywood last week.

Teddy ("no relation to Teddy ("no relation to Milt Buckner—Just good friends") has just completed three years with his own group at Happy Koomer's 400 Club on Eighth Street here. This is a record stint for a jazz group in Los Angeles and Teddy's current contract runs to February 1958.

He played with Lionel Hampton in the thirties and other credits include the big bands of Benny Carter and Horace Hender—

Carter and Horace Hender-son. "However, I've always preferred playing with a small group," says Teddy. "I enjoyed working with Kid Ory before I formed

my own group."

MM readers will, no doubt, remember Teddy Buckner in the prologue to the "Pete Kelly's Blues" film. Previously, he ap-peared with Fats Waller in "King of Burlesque."

Questioned about Louis's controversial "rastus business. Teddy says: "You have to have some kind of muggin! The public de-mands it Lionel Hampton and Fats Waller were the same. You can't just sit still and play."

Howard Lucraft

equally articulate on the really dying as the lamenters subject of drugs and hip and chest-beaters claimed."

talk

We think this indicates the talk.

He gives us an immense amount of lively stuff about himself and other young Chica-goans, the great New Orleans musicians, Harlem and America's colour line. His views are splendidly partisan, but however much you feel like quarrelling with the authors over this or that, you cannot fail to find the book compelling.

The jive lingo is served up over-strong in the "Tell A Green Man" chapter. Still, it is instructive and, in general, Wolfe has done an admirable job of turning Mezzrow's colourful conversation into literature

A great many readers, we now, have already read Really The Blues." The rest should make an effort to do so, mistakes. for it offers not only controver sial jazz opinions but an absorbing story.

And, unlike the majority of jazz books, it is well worth re-

# 'Real jazz'

NEXT on the list comes "The Real Jazz Old And New," written and illustrated by Stephen Longstreet, published by Louisiana State University Press and available here from Arthur F. Bird, 66, Chandos Place, London, WC2, for 49a,

Place, London, WC2, for 40s., plus is, 6d. postage.

This is a high price, but the book is fairly large and very handsome. Paper, layout, binding, all are attractive. There are some 200 pages, including about three dozen of the author's drawings.

With regret we have to say that neither the drawings nor the history, is quite good

the history is quite good enough. The writer seems to show real affection and respect for early New Orleans jazz and blues, but he makes far too many odd, sweeping or sketchy statements.

when he is going strong about the first spread of blues, he writes: "Later there were... the voices of Ma Rainey, Bertha Chippie Hill, Maggie Jones, Bessie Smith, Billie Holiday." Surely you cannot use Billie's name in this context?

And then: "Today, Lonnie Johnson, Roosevelt Sykes and others carry on the form." The book is copyright 1956, yet that statement would have had more

statement would have had more validity in 1936.

Two more samples: "The Chicago school didn't come from Bix alone."

And this confusing passage: "By 1930, ahead of our story, the Rhythm Kings disbanded and pure Dixieland left Chicago Chicago style pretty much held the field. Louis Armstrong was still recording classical jazz with the Armstrong Hot Five, New Orleans Bootblacks and the New Orleans Wonders. Jelly Roll Morton was recording his Red Hot Peppers, so jazz wasn't



Louis Armstrong



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in STYLUS

# boss of America's Federation of Musicians, has put his foot down. And two star

British jazzmen have lost a great chance of "getting away" in the States. They are trumpeter Dizzy Reece and tenorist

Tubby Hayes. Some of their Tempo LPs were heard over here by Herman Lubinsky, president of Savoy Records, one of America's biggest Jazz labels, and his A&R man, Ozzie

"Great!" said Cadena. "They've both got tre-mendous jazz talent. Tell you what we'll do. To give them a really good chance of selling in the States, we'll line them up with a top American jazzman like Kenny Clarke." Clarke is working on a twoyear contract in Paris. So



Kenny Clarke

Tony Hall was commissioned

He applied to the Ministry of Labour, and got a work permit for Clarke to come over here. And the MU con-tacted the AFM for official permission to record. Petrillo's Back came answer. An emphatic: "No."

Not beaten IN a subsequent letter to MU secretary Harry Francis, Petrillo stated that under no circumstances would he permit AFM mem-

Clarke himself is bitterly disappointed. By 'phone from Paris, he said: "This is a real blow. I really wanted to make those records. Those boys are fine players, and I'd bonist Frank Parr, former

But Tony Hall is not beaten. He told me: "I shall continue to do everything in my power to get American exposure for Diz and Tubs—
for my money, the most outstanding modernists in hasn't missed a game.

He added: " But Savov will efinitely release one album featuring these two."

Spiked

# Basie past present

In the current issue of JAZZ MONTHLY Raymond Horricks. author of the recently published book on Count Basie, has written his retrospective views on the Basie tour of Britain including reports of conversations with members of the band. In addition, Edward Towler writes on the past Basie band with Clayton, Wells, Young, etc. A series of exclusive photographs by Dennis Williams illustrate the articles.

The above are only some of the stimulating features in the June issue of JAZZ MONTHLY - the magazine of intelligent jazz criticismedited by Albert J. McCarthy. of a rolled umbrella

Copies are obtainable from all retailers price 2/- or, in case of difficulty, from the publishers for 2/3d (postage included).

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more hilarious than the current pop tunes.

Cross-talk

WISH I'd been there when Gerry Mulligan's bassist Joe Benjamin met up with pianist Eddie Thompson during the latter's visit to America with the Tommy Whittle group.

Joe was anxious for news of his old friend, Max Jones. The conversation went something like this: JOE: How's Max?

Eppie: Oh, he's fine, But he still runs under the piano and howls when I play low

Joe (visualising a new trend in musical criticism); EDDIE: Oh, he'll get used to t in time. As a matter of act, he wasn't too well when

JOE: I'm sorry to hear that, EDDIE: He's probably fretting for me. JoE: Indeed?

EDDIE: Or maybe he's got a touch of distemper. . . . It was a little time before to record a series of albums Eddle realised that Joe was n London, co-starring the not inquiring about his guidedog, Max.

> Wait for it! JARIATION on an old

theme: "They laughed when I stood up to play.
"They didn't know I was a rock-'n'-roll pianist."

Not cricket?

THEY tell me there's no truth in the rumour that Jim Godbolt books the Mick Mulligan Band on outof-Town gigs every Thursday bers to record with non-AFM on purpose to ensure himself place in The Ravers cricket

But let's look at the facts. Three of the leading lights in this musicians' team are Mick himself, his drummer Lancashire wicket-keeper. The team plays every

Thursday. These three haven't lifted a bat since the cricket season began-they've always been And twelfth man Jim

WHENEVER I see one of D

Jazz Today

hrough some jazz 78s); Here, Fred! "Singing The SECOND LAD: Who's it

called Frankie Trum- the London Palladium,

Tommy Steele.

Suddenly it was

BOONE!

TAAVE DREYER, th publisher and cleffer of VV these skiffle groups such standard hits as "Cecelia, festooned with electric wires "Rainbow Round My Shoulder," HEAR that Spike Jones amplifying everything into "Back In Your Own Backyard' has said he is being an ear-splitting dissonance, I and "Me And My Shadow," has forced to play serious music, dream of the day when two, filed a suit against Pat Boone, He can't think of anything wires meet that shouldn't— asking \$100,000 for breach of

and the whole ghastly contract.
"movement" disappears Dreyer signed a personal maning one glorious blue flash. agement contract with the then agement contract with the then (Please, Teacher: It's Columbia University student on electrocution, not elocu- June 16, 1954, for two years with a two-year option,

He put Boone on the Ted Mack Talent Scouts show. T EICESTER reader Jim Boone won, and then stated he Laughton caught this would go back to school and fordialogue in a local record get show business for the time. Next thing he knew, says FIRST Lan (browsing Dreyer, Boone was out with a hit record.

> Look who's talking ONE of our more successful

skiffle singers was asked his FIRST LAB: Some bloke opinion of the Platters' act at 'They're OK. But after four SECOND LAD: Bet he or five numbers, everything doesn't sing it as good as they sing begins to sound the

COLY MITCHELL, the pop singer, has graduated. He has always The been polished and wise in the ways of stagecraft, but this week at Glasgow Empire his act is the best ever seen in Scotland. Of course, he sings the songs which have made him famous in the record world—"Pawnshop On The Corner," "Truly Fair," "The Hoving Kind" and "Sparrow In The Treetop,"
For his various of "Red Feathers" he done a bowler hat and makes play

He die "Staging The Blues" and cracked, "before this number came along I was really on the skids. If you don't believe me, look up a copy of Confidential and find

No fears

Guy danced and did it well. His impression of your rock-and-rollers was really funny. Off came the lie, the jacket, the shoes and the socks and he played guitar very well indeed.

For my money, Mitchell has made it, by sheer hard work and a barrow-load of talent. He has built himself the foundation of solid success on stage.

The Glasgow audience fell for him in a big way He need have no fears about coming back .- Robert



Over 1,000 skiffle and rock-'n'-roll musicians and fans boarded the "Royal Daffodil" last Saturday to play and dance their way to Calais and back. Above, one smart girl kept cool in a bathing suit as she danced to the Eastsider's Skiffle group.



Art Pepper



Bill Perkins

QUINTET

Bon Rendell (tenor),

(bass), Tony Kinsey (drums)

are too beautiful; Caravan LK 4186

Love for sale; In a mellow tone;

No-name flyer; Cambridge blue; Take the 'A' train; Nice work if you can get it; Sweet and lovely; You

"When I return from the current Kenton to Ritchie Kamuka and I will, probably, form a group eacther," says tenorist Bill Perkins.

BENNY CARTER has converted the Crensha here into the first Los Angeles Jazz Conce Benny kicks off on June 14 with a "Salute To azz." This features Shelly Manne and his Me group and others. They'll play two show six days a week.

FILM CLIPS . . . " The Tijuana Story " has an is the base of operations for a crime syndical music of Bob Farnon for "The Little Hut" acclaim here . . . Fr.nk Sinatra, on drums, a Rita Hayworth for her "Zip" number in "Pal

DISC DATA . . . The new Bill Perkins LP. "F Party," features Art Pepper and Ritchic Kar The "Pub Crawling With Jimmy Deuchar" albud issued here . . "Solo Flight" is the title of 

-Howard Lacraft

aire on Tuesday.

SAID Ric Cartey (20), composer of "Young Lov SAID Rie Gartey (20), composer of Tolking Love "I'd been trying to work it (the tune) of on my guitar for months."

Said a famous loosi musician: "He should ha worked on it for a few more months."

However, maybe Rie has the last laugh. He a his girl friend co-writer, Carole Joyner, 8, to date have netted a reported

70,000 on the number, NITERY NEWS . . . Meade Lux Lewis is working at Wild Bill Davis's own Moroccan Club . . . Bud Shank, just returned from Europe, took his quartet into the Tiffany Club . . . Jeri Southern is at Gene Norman's Interlude.

HEADLINES

ex-bandleader operating a Mexican night which

# flash-bulbs popped. The cosy picture of a happy wedded couple was preserved for posterity. And if parallel tastes are a prerequisite for a successful marriage, then the Fisher-Reynolds partnership is set to last. Both like Sinatra, Nat King Cole, Dean and Tony Martin, But, you can't blame Debbie if No. 1 for Martin. But you can't blame Debbie if No. 1 for the vocal stakes is Eddie. Neither cares much for rock-'n'-roll. "I like Pat

@ Rita

with Frank ×

Sinatra in

"Pal Joey"

a double

And here were no whistles. No shouts. No applause. The audience consisted of press-

were not such mute admirers. One columnist asked Debbie for a kiss. Decorously, she obliged—on Eddie's cheek. Appreciative—

a headache

Tactfully, she didn't name names. Eddle went along with rock-'n'-roll to the extent of one record—"Dungaree Doll." "But it was only partly a rock-'n'-roll number," he qualifies.

Boone," says Debbie, "but that other stuff gives me

Concession

Eddie and Debbie do

Eddle started his career singing with bands. With Hugo Winterhalter—now permanent MD on his recordings—and Charlie Ventura.

On the face of it, it might seem he would have a soft spot for band singing. He came out with a categorical no. Reason? "When you're a band singer you have to sing what they want. That's no good for a performer.

Nowadays I choose my own songs. Of course, we all get together, but I have a final say."

Was "Dungaree Doll" a concession? Eddle admits it was—partly. "You have to go along with trends. If the trend is rock-'n'-roll you can't ignore it."

Eddle is also prepared to "go along with" the less nhibited fans. Screams, whistles and shouts don't bother him. He would never tell an audience to shut

"You can't afford to lose a teenage audience," he says sagely. "They buy 90 per cent, of your records. They don't go to Las Vegas—but they do go to concerts and watch TV.

Debbie is content to leave the business of record selling to her husband. "I've made a few records," she says, "but I don't suppose they sold ten copies. Maybe my mum and dad bought them."

# Second love

She modestly omitted to mention her successful "Aba Daba Honeymoon" with Carleton Carpenter. Or even "A Man Chases A Girl," made with Eddie. But admittedly her vocal contribution to the latter was confined to an echo-chambered phrase. Dancing is Debbie's second love. "When I was at

High School I danced from 9.30 in the evening to 1.30 a.m. My girl friend and I used to go to the Hollywood Palladium to dance to Les Brown. What a band. Really, you don't need to dance when Les is around." Debbie has been off dancing for nearly a year. "There was the baby, and I couldn't dance for a time afterwards. I guess when

I get back I'll be as stiff as a football player out of practice." Even though a full training routine involves six hours a day dancing, she yearns to get back. And she will very soon. For she has been cast for the star rôle in MGM's film version of the stage success, "The Boy

Another film is lined up, too-"The Reluctant Debutante."

"But that's a comedy," says Debbie. Remembering her rôle in "The Tender Trap," she should score in this one, too .- Laurie Henshaw,

# Anne Shelton shines at Blackpool opening

STARS of the musical profession more than hold their own in the first of Blackpool's fifteen live summer season showstwo of which opened last Saturday.

Anne Shelton, at the top of her form in Jimmy Brennan's "Nap Hand" at the Queen's Theatre, wears two gorgeous gowns, a tribute to her recent slimming campaign. 

ken moule

KEN MOULE ARRANGES FOR . . .

Don Rendell (tenor), Ronnie Ross

Arthur Watts (bass), Alan Ganley

Nice work if you can get it; Makin' whoopee; Son of Ponckie; Prelude to a kiss; Cobbly; The tired badger; Lulu's back in town; My funny

Valentine; You've done something to my heart; Lullaby of the leaves;

Leon Caivert (trumpet),

George Chisholm (trombone),

(drums), Ken Moule (piano)

(baritone), Dougie Robinson (alto),

arranger ye

show of her own. She offer Rock-a-Billy, a sob-ballad, and medley of pops in which th audience joined Justily. Vic Oliver Jimmy Clitheroe spiring water spectacle all help

to make good holiday fare. On Central Pier, Canada'
Three Deuces" completel topped the show with a faul ess vocal presentation at



Anne Shelton

opening performance of Peter Webster's "Let's Have Fun." And Kenny Baker now has an act which matches the sheet genius of his trumpet playing. When one adds Morecamb and Wise and the great sense of burlesque of Joan Turner, the show quickly lives up to its name .- Jerry Dawson.



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DECCA

COLLEGE GOES TO JAZZ Westlake College Quintet supervised by John Graas Westlake bounce; Theme: Jive at five; Topsy: Ghost talk; Motif; La paz; Softly as in a morning sunrise; Billy boy; Mood; Billy's bounce LAT 8180

PROVISATIONS phane Grappelly and his Quintet

lady is a tramp; Fascinating hm; Dans la vie; Cheek to cheek; chtingale sang in Berkeley Square ing a chance on love; 'S wonderful; neone to watch over me; If I had you; y and soul; I want to be happy; a funny that way; Time after time; one of those things

eisted



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

Isruu wick

# Part 2 by Christopher Hodder-Williams

IT is said that when Hammerstein hands a new lyric to Rodgers it is only a matter of a few minutes before the song is completed. This is perfectly believable but is not, of course, a virtue in itself. What counts is the quality of the work when it emerges—not the processes it goes through in its creation.

through in its creation.

Where Rodgers dashes it all off in a matter of minutes, his collaborator may chew over one line for hours before he is completely satisfied. He is a painstaking craftsman—construction engineer, some have called him.

When Rodgers gets his hands on the lyric several things come into play to ensure its best possible setting: his instinctive ability to capture a mood, for instance, and his command of the interval—his uncanny knack of turning an unlikely interval to his advantage and resolving it perfectly is perhaps the most easily identifiable characteristic of his music.

Just two examples are "The March Of The Siamese Children" ("The King And I") and "No Other Love" (particularly the third to fifth bars, and corresponding sequences). But, of course, this flair of his is evident in nearly everything he writes.

# They have faults, too

Now let us see what is wrong with Rodgers and Hammerstein. Of course, we can level their flops against them. "Me And Juliet" just about got away with it. "Pipe Dream" did not really even do that, if you can go by seasoned New Yorkers who refer to the magic mile as "B'way."

We might say that Rodgers occasionally repeats himself. Hammerstein can err in over-simplification, Rodgers's extraordinary facility of writing can become merely facile at times, Hammerstein is too direct in some of his lyrics—black is too black and white too white.

Certainly the intellectuals of the musical theatre—who do not yet realise they are themselves a contradiction in terms—nurture

certainly the intellectuals of the musical theatre—who do not yet realise they are themselves a contradiction in terms—nurture a hatred of the Giants that is almost psychotic.

The egg-heads forget, alas, what a musical play is. It is not opera, and Mr. Rodgers is not competing with Verdi.

But the piece must make sense as a concerted whole. The play must match the music and the music must match the play. And those enterprising souls who think that the same score will do for any setting from Mars to Michigan have another guess coming.

# The American system

The inadequacy of the music written for British musicals is largely due to the fact that composers are mostly recruited from the wrong sources. In London the moguis of the theatre consider the boys of Denmark Street complete morons. Conversely the harassed song-pluggers of Tin Pan Alley think theatre music is for the birds.

In New York the music publisher is in on the deal from a very early stage. And the whole plan of campaign, including the song-plugging, recording, and so on, is worked out to the mutual advantage of the theatre and the music industry before the show opens.

That principle is applied here only with American imports so that one could—and did—walk out of the "Lane" after seeing "The King And I" and order the long-playing record or a Crosby rendering the next day.

Britain's

Player's Please

# BRITAIN'S TOP DISCS and TUNES

| This<br>wook | Last                                                                                                                                                                                                                                                               | Title                                                                                                                    | Artist                                            | Label                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | lar   | P           |  |
|--------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------|-------------|--|
| 1            | (1)                                                                                                                                                                                                                                                                | BUTTERFLY<br>Other discs—Billy William                                                                                   | Andy Williams<br>is (V-Cor); Charlie              | London<br>Gracie (Par);                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | (La   | sic<br>st v |  |
|              | m                                                                                                                                                                                                                                                                  | YES, TO-NIGHT, JOSEPHINE                                                                                                 | Johnnie Ray                                       | Philips                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | 1.    | (1          |  |
| 8            | (8)                                                                                                                                                                                                                                                                | BOCK-A-BILLY<br>Via Chester (Dec); Don L                                                                                 | Guy Mitchell<br>ang (HMV)                         | Philips                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | 2.    | (2          |  |
| 4            | (4)                                                                                                                                                                                                                                                                | WHEN I FALL IN LOVE<br>Doris Day (Col) ; Jeri South                                                                      | Nat " King " Cole                                 | Capitol<br>loodwin (Par.)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | 3,    | (4          |  |
|              | (5)                                                                                                                                                                                                                                                                | FIL TAKE YOU HOME AGAIN<br>KATHLEEN<br>Josef Locks (HMV).                                                                | Slim Whitman                                      | London                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | 5.    | 17          |  |
| 4            | (14)                                                                                                                                                                                                                                                               | MR. WONDERFUL<br>Raby Murray (Col); Sc<br>Collins (Vge); Marion R                                                        | Peggy Lee<br>arah Vaughan (Me<br>yan (P-Nix).     | Brunswick<br>r); Dorothy                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | 6.    | (5          |  |
|              | (6)                                                                                                                                                                                                                                                                | FREIGHT TRAIN Bob Cort (Dec).                                                                                            | Chas. McDevitt                                    | Oriole                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | 7.    | (6          |  |
|              | (11)                                                                                                                                                                                                                                                               | AROUND THE WORLD  Mantoyani (Dec); Bing (Brans); Ronnie Hilton Ronnie Carroli (Phi).                                     | Gracie Fields<br>Crosby (Bruns);<br>(HMV); Jack H | Columbia<br>Victor Young<br>laskill (Lon);                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | 0     | (11         |  |
|              | (-)                                                                                                                                                                                                                                                                | GAMBLIN' MAN                                                                                                             | Lonnie Donegan                                    | Pye-Niza                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | 10.   | (14         |  |
| 10           | ()                                                                                                                                                                                                                                                                 | AROUND THE WORLD                                                                                                         | Ronnie Hilton                                     | HMV                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | -     |             |  |
| 11           | (16)                                                                                                                                                                                                                                                               | ABOUND THE WORLD                                                                                                         | Bing Crosby                                       | Brunswick                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | 11.   | (0          |  |
| 18           | (10)                                                                                                                                                                                                                                                               | NIMETY-NINE WAYS                                                                                                         | Tab Hunter                                        | London                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | 12    | (14         |  |
|              | (7)                                                                                                                                                                                                                                                                | TOO MUCH (Par).                                                                                                          | Elvis Presley                                     | HMV                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |       |             |  |
| 14           | ()                                                                                                                                                                                                                                                                 | WE WILL MAKE LOVE Russ Hamilton Oriole Jean Campbell (Poly); Jerry Grant (Emb); Kathie Kay (HMV); Johany Southern (Mel). |                                                   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |       |             |  |
| 15           | (13)                                                                                                                                                                                                                                                               | BUTTERFINGERS                                                                                                            | Tommy Steele                                      | Decca]                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |       |             |  |
| 16           | (8)                                                                                                                                                                                                                                                                | CUMBERLAND GAP<br>Vipers (Par); Dick Bishe                                                                               | Lonnie Donegan<br>op (Dec),                       | Pye-Niza                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |       | (22         |  |
| 17           | (20) THE BANANA BOAT SONG Harry Belafonie HMV Zack Matalon (P-Nix); Inla Te Wiata (HMV); Steve Lawrence (V-Cor); Sarah Vaughan (Mer); Fontane Sisters (Loa); Dorothy Squires (P-Nix); Shirley Bassey (Phl); Tarriers (Oil); Peter Lowe (Par); Freddy (Poly); Lilli |                                                                                                                          |                                                   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |       | (12         |  |
|              |                                                                                                                                                                                                                                                                    | Tarriers (Ool); Peter Lowe (Par); Freddy (Poly); Lilli<br>Verona (HMV); Stan Freberg (Cap).                              |                                                   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |       |             |  |
| 18           | ()                                                                                                                                                                                                                                                                 | LITTLE DARLIN' Gladiolas (Lon).                                                                                          | Diamonds                                          | Mercury                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | 10.   | (24         |  |
| 10           | (17)                                                                                                                                                                                                                                                               | CHAPEL OF THE ROSES<br>Lee Lawrence (Col); Dic                                                                           | Maleolm Vaughan<br>kle Valentine (Dec).           | A STATE OF THE PARTY OF THE PAR | 20,   | (30         |  |
|              | (8)                                                                                                                                                                                                                                                                | BABY, BABY<br>Don Lang (HMV).                                                                                            | Teenagers                                         | Columbia                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | 21.   | (17         |  |
|              | 7-                                                                                                                                                                                                                                                                 | o records " tied " for 6th, 12th an                                                                                      | d 19th positions.                                 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | 75.00 | (19         |  |
|              | 1.0                                                                                                                                                                                                                                                                | A secondar form the stant want was                                                                                       |                                                   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |       |             |  |

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elling songs for the week ended, 1967, is supplied by the Popu-rublishers' Committee of the Publishers' Association, Ltd. week's placings in parentheses.)

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BUTTERFLY (A) (2/-) Aberbach

) MR, WONDERFUL (A) (2/-) Chappell

HINETY-NINE WAYS (A) CHAPEL OF THE ROSES (A)

(2/1) ......... Victoria ROCK A BILLY (A) (2/-) Joy Music

) HEART (A) (2/-) .... Prank WHEN I FALL IN LOVE (A)

(2/-) ...... Now World TRUE LOVE (A) (2/-) Chappell

(B) (2'-) .. Peter Maurice (C) LOOK HOMEWARD, ANGEL

(A) (2 -) ...... Kassner ) I'LL FIND YOU (B) (2/-) Robbins

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YES, TONIGHT, JOSEPHINE (A) (2/-) ..... Berry

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WHITE SPORT DOAT (A) (2/-) ...... Prank

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MANGOS (A) (2/-) .. Bron ROUND AND ROUND (A)

CUMBERLAND GAP (B) FORGOTTEN DREAMS (A) (2/-) ..... Mills Music

American; B-British; F-Others (All rights reserved)

# RECORDS

# London

(Week ended June 1)
(Supplied by Foyle's, 119. Charing
Cross Road, London, W.C.2)
1. GERRY MULLIGAN QUARTET

2 FREIGHT TRAIN
Chas. McDevitt ..... Oriole

3. HI-LO'S UNDER GLASS (LP) 4. ELLA SINGS THE RODGERS
AND HART SONG BOOK —
Volume I (LP)
Ella Pitzgorald ..., HMV-Verve
5. CUMBERLAND GAP

Lonnie Donegan .... Pys-Nixa 6. STREAMLINE TRAIN

S. SKIFFLE MUSIC (EP)
Vipers
Parlophons
S. GREENBACK DOLLAR
Origin

Chas McDevitt ..... Oriole III (LP) ..... Pye-Nixa



# *AMERICA'S*

As listed by "Variety"-issue dated June 5, 1957

(5) LOVE LETTERS IN THE SAND ...... Pat Boone (1) ALL SHOOK UP

3. (2) SO RARE .... Jimmy Dorsey
4. (3) LITTLE DARLIN' Diamonds
5. (12) A WHITE SPORT COAT 8. (4) SOHOOL DAY Chuck Berry 7. (8) COME, GO WITH ME

Dell-Vikings B. (11) I'M WALKING

9. (13) DARK MOON .. Gale Storm (7) DARK MOON Bonnie Guitar 11. (-) TEENAGE ROMANCE Ricky Nelson Perlin Huskey

12. (10) GONE ..... Perlin 13. (8) ROUND AND ROUND 14. (-) YOUNG BLOOD .. Coasters 15. (10) BYE BYE LOVE

18. (16) START MOVIN' Sal Mineo (19) ARGUND THE WORLD Victor Young 18. (14) IT'S NOT FOR ME TO SAY

19. (18) VALLEY OF TEARS 20. (18) WONDERFUL, WONDERFUL Johnny Mathia

Two records " tied " for 9th and 16th positions.
Reprinted by permission of "Variety"

Hubert W. David is on holiday. "Songaheet" will be resumed on his return. In the meantime, the Songwriters' Advice Bureau is temperarily closed and no further manuscripts or inquiries must be sent in patil the Songwriter Coupon is again published.

# Manchester

(Supplied by Hime and Addison, Ltd., and Record Rendezvous) 1. ELLA SINGS THE RODGERS AND

Lonnie Donegan .. Pye-Nixa

4. ELLA SINGS THE RODGERS AND HART SONG BOOK-Volume I (LP) Ella Pitzgerald .. HMV-Verve

5. JOHNNY DODDS (EP) ....HMV 6. LOUIS ARMSTRONG AND EDDIE CONDON AT NEWPORT (LP)

7. JOHNNY DODDS AND KID ORY (LP) ...... Philips WILLIE THE WEEPER

Saints Jazz Band. Parlophone

9. FREIGHT TRAIN
Chas McDevitt ..... Oriole

Chas. McDevitt ..... Oriole 10. ALL THE CATS JOIN IN (LP) Buck Cayton ..... Philips

# Glasgow

(Supplied by McCormack's, Ltd., 7, Cowcaddena Street, Glasgow, C.2.) 1. BALLADS AND BLUES (LP)

Milt Jackson ..... London 2. ELLA SINGS THE RODGERS AND HART SONG BOOK-Volume I (LP) Elia Fitzgerald .. HMV-Verve 3. GREENBACK DOLLAR

Chas. McDevitt ..... Oriole
4. CHRIS BARBER IN CONCERT ......Pye-Nixa 5. RAILROAD STEAM BOAT

Vipers ...... Parlophone
DAVE BRUBECK, JAY AND KAI
AT NEWPORT (LP) .. Philips 7. SOLITUDE (LP)

Billie Holiday .. Columbia-Clef S. THE QUARTET (EP)

Modern Jazz Quartet .. London 8, FREIGHT TRAIN Chas. McDevitt ..... Oriole 10. I SHALL NOT BE MOVED

Jimmy Jackson .... Columbia

Birmingham

(Supplied by R. C. Mansell, Ltd., 25, Union Street, Birmingham 2; 1. ELLINGTON AT NEWPORT (LP) Duke Ellington ... Philips 2 JOHNNY DODDS AND KID ORY

2 JOHNNY DODDS AND KID ORY
(LP) Philips
3. DIZZY GILLESPIE — WORLD
STATESMAN (LP)
Columbia-Clef
4. DAVE BRUBECK, JAY AND KAI
AT NEWPORT (LP) Philips
5. CHRIS BARBER IN CONCERT
(LP) Pye-Nixa
6. ELLA SINGS THE RODGERS
AND HART SONG-BOOK—
Volume I (LP)
EVA PITSGETAID HMV-Verve
7. HERE IS PHINEAS (LP)
Phineas Newborn, Jnr., London
8. CLUB SESSION WITH COLYER
(LP)

8. CLUB SESSION WITH COLYER
(LP)
Ken Colyer Decoa

8. CLIFFORD BROWN AND MAX
ROACH AT BASIN STREET
(LP) Emarcy

10. JAZZ FLAMENCO (LP)
Lionel Hampton ROA

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HART SONG BOOK—Volume
II (LP)
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2. FREIGHT TRAIN Chas, McDevitt 3. ELLA SINGS THE RODGERS AND HART SONG BOOK-Volume I (LP)
Eila Pitzgerald ... HMV-Verve
4. CUMBERLAND GAP

Lonnie Donegan 5. ELLA SINGS THE COLE PORTER

SONG BOOK-Volume II (LP) Ella Pitagerald ... HMV-Verve LOUIS ARMSTRONG AND EDDIE CONDON AT NEWPORT (LP)

WHISTLING RUFUS

Albans.

Chris Barber ..... Pye-Nixa s. JOHNNY DODDS AND KID DRY

B. THE ENCYCLOPAEDIA OF JAZZ -Volume I (LP) .. Brunswick WILLIE THE WEEPER

Saints Jazz Band, Parlophone

Tuesday; Mack's, Oxford St.

Week: Empire, Liverpool

Sunday: Aberdeen Monday: City Hall, Perth Tuesday: Empress, Dundee

Wednesday: Beach, Aberdeen

Friday: Ice Rink, Falkirk Saturday: Ice Rink, Kirkcaldy

Eric SILK and Southern Jazzband

Northern Meeting

Freddy RANDALL and Band

Thursday: Northe Rooms, Inverness

Wednesday: Market Hall, St.

Priday: Eel Pie Island Saturday: Jazz Club, Wood Green

# SHDDT CALL

(Week commencing June 9) Sunday: Shakespeare, Woolwich Monday: Verulam Park, St.

Ronnie ALDRICH and Squadronaires Terry LIGHTFOOT Jazzmen
Sunday: Shakespeare, Woolwich Weymouth Monday: Empire Rooms, W.I. Tuesday: Ritz Ballroom, Rhyl Friday: Landudno Saturday: W. Gardens, Est Gardens, East-

Winifred ATWELL Hippodrome, Manchester Guy MITCHELL Week: Kenny BAKER Scason: Central Pier, Blackpool

Eve BOSWELL Week: Empire, Finsbury Park Tony BRENT

bourne

Week: Met., Edgware Road Johnny DANKWORTH and Orchestra Week: Green's, Glasgow Eric DELANEY and Band

Sunday: Spa. Bridlington Monday: Spa. Bridlington Friday: Winter Gardens, Malvern Saturday: Lowestoft Lonnie DONEGAM

Week: King's, Southsea Ray ELLINGTON Quartet Week: Ritz, Manchester Eddie FISHER Week: Palladium, W.

Week: Tivoli, Aberdeen Ronnie HARRIS Empire, Middlesbrough Ronnie HILTON Week: Empire, Leeds

The KIRCHIN Band Wednesday: Rink, Swadlincote Thursday: Regal, Beverley Friday: Palais, Stockton Saturday: Unity Hall, Wakefield VIC LEWIS and Orchestra Sunday: White Rock, Hastings

Saturday: Market Hall, Carlisle

Monday: Open Air Theatre, Vic-toria Park Tuesday: Jazz Club, Palconwood Priday: Southern Jazz Club, Leytonstone Betty SMITH Group Sunday: Colston Hall, Bristol Week: Pier Ballroom, Southend Tommy STEELE Week: Palace, Manchester TANNER Sisters Season: Palace, Blackpoot Frankie VAUGHAN Week: Hippodrome, Birmingham VIPERS Skime Group Sunday: Colston Hall, Bristol Week: Palace, Huli

Hedley WARD Trie Week: Palladium, W. Jimmy YOUNG Week: New Theatre, Cardiff



The King Sisters

# Capsule

GEORGE LEWIS' NEW ORLEANS RAGTIME BAND (EP) Jerusalem Blues / Doctor Jazz. (Esquire EP125.) 1953.

A FTER Lewis's visit, lovers of New Orleans jazz will be looking for recordings of his music. These two tracks, taken from Esquire's Volume Two, are below average for the band. Lewis is badly out of tune, but the group swings impressively and Robinson shows how it is done,—M. J.

BENNY CARTER AND HIS ORCHESTRA (EP)

evil's Holiday; Lonesome Nights Symphony In Riffs; Blue Lou. (Columbia SEG 7891.) 1933.

BIG-BAND music featuring Carter as leader,
composer, arranger and player, in
Clipped brass and fluid saxophone passages closely resemble
those of the 1933 Spike Hughes
records, Carter, Wilson, Higginbotham, Bill Dillard and Johnny
Russell are notable soloists.
Though important 23 years ago, Hussell are notable soloists. Though important 23 years ago, these may not appeal now.

AMOS MILBURN AND HIS BAND (EP)

House Party; Flying Home/Every Day Of The Week; Girl Of My Dreams. (Vogue VE170102.)

VOCALIST Milburn, quite a V vigorous shouter, disap-points with three stereotyped R-and-B offerings—foghorn tenor to the fore—and a vocal "Plying Home," which includes the stock tenor solo.—M. J.

DUTCHMEN IN DIXIELAND (EP) Eric Krans' Dixieland Pipers: Story-ville Rag: Stumbling/As Long As 1 Live; At A Georgia Camp Meeting. (Columbia SEG 7698.)

IXIELAND in clogs,-J. II.

STU PHILLIPS SEXTET (EP) Check To Check: You're Getting To Be A Habit With Me: Have You Met Miss Jones?; How About You? (MCM EP593)

STU PHILLIPS is a 28-year-old composer-arranger-planist who studied at the Eastman School of Music in New York. According to the sleeve note,

most of his colleagues here-who between them play cor anglais, bass-cit., French horn, vibes, marimba, bass and drums— studied at the same establish-

Their music is well-schooled and professional but too much after the style of Alec Wilder's neo-jazz groups to appeal greatly the average jazz enthusiast .-

MALCOLM LOCKYER QUARTET (EP)

The Song Is Ended: Love Me Or Leave Me/A Fine Romance; Minus One. (Nixa Jazz Today NJE1033)

LI ERE'S one planist who can't be accused of copying Fats Waller or Art Tatum. If Malcolm lockyer has got his inspiration from anyone it's Erroll Garner. Nice going, Malcolm. And a hand for the good rhythm support not to mention acceptable solo interludes.—E. J.

# Keissues

CHRIS BARBER'S JAZZ BAND (EP) Bobby Shaftee (a): Merrydown Rag (b) It's Tight Like This (c); The World Is Waiting For The Sunrise (d). (Decca DFE6382)

(a), (b) 13/7/54; (c) 30/10/54; (d) 1/55. London. (Decca.) Previous issues: (a) inc. in LK4139; th) P10417 and 45F10417, with Chimes Blues"; (c) F10666 and thF10666, with "All The Chris Go Crazy About The Way I Walk," Inc.

# discs Laurie Henshaw

# reviews

in DFE6344; (d) F-J10724 and 45F-J10724, with "St. Louis Blues," inc. in DFE6255, inc. in LK4160.

COUNT BASIE BIG BAND .- Sixteen Men Swinging/Stereophonic. (Pre-viously included in Columbia-Clef 33CX10044, reviewed 13/10/1956.) Now also LB10064.

MILAN JAZZ COLLEGE SOCIETY Jazz Me Blues; I Can't Give You Anything But Love/Gollier's Clambake; Savoy Blues. (Previously in-cluded in Columbia 33OS18, reviewed 3/11/1956.) Now also SEG7706.

OTTILIE PATTERSON.—Beale Street Blues/Jail-House Blues. (Previously included in Nixa NJE1023.) Now also NJ2015.

SUTTON.—Cataract Rag Harlem Drag. (Previously included in Columbia-Clef 33CX10061.) Now

also LB10065.

HI-LO'S.—Chinatown, My Chinatown; I'm Beginning To See The Light/ Summertime; The Surrey With The Fringe On Top. (Previously in-cluded in London HA-U2028, re-9/2/1957.) viewed Now RE-U1077.

ERIC SILK SOUTHERN JAZZ BAND. -Bobby Shaftoe (a)/Hiawatha (b)/Over in Gloryland (c), ((a), (c) previously Esquire 10-485, (a), (b), (c) previously included in 20-065). All new also EP128.

MODERN JAZZ QUARTET .-Delaunay's Dilemma Queen's Faney. (Prev. inc. in Esquire EP14, revd. 16/10/54.) Now also on 10-496.

Available on

both 78 and 45 r.p.m.

# Julie is great

JULIE LONDON: "Galendar Girl"—
June In January; February Brings
The Rain; Melancholy March; I'll
Remember April; People Who Are
Born In May; Memphis In June /
Sleigh Ride In July; Time For
August; September In The Rain;
This October; November Twilight;
Warm December. (London HAU2038.)

IN the film "The Great Man"
Julie London says: "I'm not a great singer—but I'm good."
On the strength of her recorded showings, Julie is unduly modest. Maybe she isn't great, but she's more than good.
This LP illustrates the point yet again. Julie takes 12 songs based on the months of the year, and delivers them in fascinating fashion to superb accompaniments from the orchestra of Pete King.

paniments from the orchestra of Pete King.

In one or two cases I could have chosen better songs. Carmichael's "One Morning In May," for instance, would have been a better choice than "People Who Are Born In May."

But this is a small point, for here is one LP that gladdens the ears of a reviewer subjected all too frequently to run-of-the-

ears of a reviewer subjected all too frequently to run-of-the-mould Tin Pan Alley trivia.

The LP sleeve is unusual. Instead of the usual blurb we get 12 photos of Julie London in appropriate garb for the various months. Or almost. She would get a bad case of frostbite if she dressed in the manner shown for the winter months. the winter months.

KAY STARR: Touch And Go / A Little Loceliness. (HMV 45-POP345.)

MOST releases by Kay Starr are welcome. These are the exception. Neither "Touch and Go"—a calypso effort—nor the bar-room styled backing affords Kay much scope for her distinctive, jazz-elanted style.

DON CORNELL: Let's Get Lost / Sittin' In The Balcony. (Vogus-Coral 45-072257.)

I RARELY feel happy about Don Cornell's singing. His pitch is sometimes suspect. This failing is again evident in "Let's Get Lost," but as a whole the performance is better than many of his efforts.

Don sounds uneasy in the upper reaches of "Sittin," a soft-shoe number with one of those whoo-whoo vocal groups.

THE BOB CORT SKIFFLE: Six-Five Special Roll Jen Jennings. (Decca 45-F10802.)

TELEVIEWERS of "Six-Pive Special" will doubt-less welcome this release. The Cort group plays with com-mendable verve, and there is some good solo guitar—on both sides both sides.

PEARL BAILEY: "The One And Only Pearl Bailey Sing:"—Porter's Love Song To A Chambermaid; A Man Is A Necessary Evil; The Gypsy Gooted; My Man; You Waited Too Long; Sweet Georgia Brown / Easy Street; I Can't Rock And Roll To Save My Soul; There's A Man In My Lite; Everybody Loves My Bahy; There's Plenty More That Came From; That's My Weakness Now. (Mercury My Weakness New. (Mercury MPL6510.)

PEARL BAILEY has an earthy projection that never fails to register. I feel

she is more of a visual performer than a recording one, but some of these tracks have a compel-ling impact—notably "Every-body Loves My Baby" and "The, Gypsy Goofed." Somewhat strangely, Pearl reveals a vibrato reminiscent of Eartha Kitt on some of the ballads.

ballads.

The backings are effectively handled by the veteran Don Redman. The rhythm section is particularly good. I understand that Pearl's husband, Louis Bellson, is the drummer.

ELLA FITZGERALD: "Ella Fitzgerald Sings The Rodgers And Hart Song Book (Vol. 2)"—Give It Back To The Indians; Ten Cents A Dance; There's A Small Hotel; I Didn't Know What Time It Was; Everything I've Got; I Could Write A Book; Blue Room; My Funny Valentine / Bewitched; Mountain Greenery; Wait Till You See Her; Lover; Isn't It Romantic; Here In My Arms; Blue Moon; My Heart Stood Still; I've Got Five Dollars. (HMV CLP1117.)

THIS Ella LP follows the pattern of Vol. 1 (reviewed 25/5/57). The singing is again impeccable, but the accompaniments by Buddy Bregman again make for uneventful listening. If Ella had had the sort of backings Julie London gets. I could have been more enthusiastic.

siastic.

TENNESSEE ERNIE: "Tennessee
Ernie Ford Favourites" - The
Watermelon Song: One Sult; Have
You Seen Her; Call Me Darling.
Call Me Sweetheart, Call Me Dear;
That's All / Sixteen Tons; River Of
No Return; You Don't Have To Be
A Baby To Cry; First Born; Give
Me Your Word. (Capitol T841.)

A N album of "Tennessee Ernie Ford Favourites" without the memorable "Shot-Gun Boogie" seems incomplete. But "Sixteen Tons"—still a standout performance in the pop sphere—is happily included.

Ernie is best on the swingy numbers. For my money, he should skip pieces like "First Born" and "Give Me Your Word."

He would obviously think differently. "Give Me Your Word" was one of his biggest

LONNIE DONEGAN: Gamblin' Man / Putting On The Style. (Pys-Nixa N15093.)

"CAMBLIN' MAN" is another of Donegan song that wins all honours for repetition. But Lonnie has two things in his favour — tremendous conviction and sense of beat.

"Putting On The Style," originally a political satire, is distinctly amusing.

Both were recorded during Lonnie's appearance at the London Palladium.

CHUCK MILLER: The Auctioneer/

CHUCK MILLER: The Auctioneer / Me Head's In De Barrel. (Mercury MT153.)

CHUCK scores with "The Auctioneer"—if only for his ability to deliver a tongue-twisting lyric with complete aplomb. The song wins plaudits for its originality. for its originality. The pseudo-calypse backing is

redeemed by a humorous touch.

MORRIS AND MITCH: Cumberland Gap/I'm Not A Juvenile Delinquent. (Decca 45-F10900.)

IT is a sure sign of fame to be satirised by Stan Freberg, Spike Jones or—in this case—by Morris and Mitch.

\*\*\*\*\*\*\*\*\*\*\*



Kay Starr

Lonnie Donegan gets the M and M treatment in "Cumberland Gap." I particularly like the dig at fox-hunting.

Far funnier, however, is the reverse—a wicked lampooning of Frankie Lymon and The Teenagers. This effort—which I should have thought was almost libellous—had me rolling on the floor, Definitely one for a party celebration.

LOU BUSCH and Orchestra: Midnight Melody/The Wild Ones (Cap. 45-CL14730)

"MIDNIGET MELODY"
features a "haunted ballroom" motif played by alto sax in the style of 20

years ago.

"The Wild Ones" is a dramatic theme after the style of "Main Title" from "Man With The Golden Arm," This is played with immense drive and precision.

THE DIAMONDS: Little Darlin'/
Faithful And True (Mercury
MT148)

"ITTLE DARLIN'" is already a best-seller in the States. It has the necessary ingredients to make it a hit here, too. This seems to

be as inevitable as a Boxing
Day hangover.

It has everything made for
a Stan Freberg satire, including a spot of recitation that
calls to mind the pre-war
Inkspots recordings.

But even Freberg would

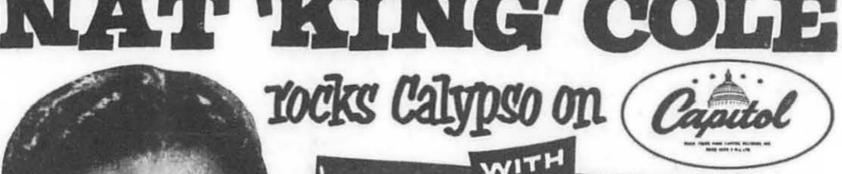
But even Freberg would find it hard to lampoon this one. The job has already been done for him.

Yet-I dare to admit itthis song has been buzzing around in my ears with an infuriating persistence ever since I first heard it on "Six-Five-Special."

THE KING SISTERS: Imagina-tion/You're My Thrill (Cap. 45-CL14729)

THE Sisters score heavily with "Imagination."
Whether or not you go for groups of this kind, the fact remains that the singing and arrangement here add up to a highly professional job.

highly professional job.
In one spot the girls phrase like Billy May's slurping sax section. A "must" for all students of group singing.



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SANDY BROWN'S JAZZBAND with NEVA RAPHAELLO

Their last Sabbath "THE ALBERTS" Whit Monday, June 10th CHRIS BARBER'S JAZZBAND with OTILLE PATTERSON

Tuesday, June 11th
TERRY LIGHTFOOT'S JAZZMEN Wednesday, June 12th

HUMPHREY LYTTELTON AND HIS BAND Thursday, June 13th AL FAIRWEATHER'S SESSION

Sessions commence 7.30 p.m. (Sunday, 7.15 p.m.)

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See Club Calendar

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tion, etc., with the rest THIS Make it with the rest THIS SATURDAY AND HEAR TOMMY WHITTLE QUAR-TET sta-ring the sensational EDDIE THOMPSON Trio with those swingy new faces. Bob Brocklehurst and Jackie Dougan. The ALLAN GANLEY TRIO with Sammy Stokes and Stan Jones. Disv with GEORGE CHISHOLM. Harry Klein and the fabulous flute/tenor-man JOHNNY SCOTT. Johnny Gunnell comperes at all Sessions.

JOE HARRIOTT JOINS US ON THE 16th. EDDIE THOMPSON Trio with

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QUARTET.
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Your compere-host: Bix Curtis
Come early! Rendell's on at 7.30!

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

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CLUE 34 TONIGHT: JOE HAR-RIOTT, DILL JONES. Next Friday: Bruce Turner with ex-Parnell men, Max Harris, Jimmy Walker.—Club 34 (over Burton's), 34, Clarence Street, Kingston. Street, Kingston.

COME TO NORBURY Jazz Club Grandison: SETH MARSH Jazzband CROYDON JAZZ CLUB, Star Hotel. Lendon Road: GRAHAM STEWART'S JAZZMEN and Skiffle.

CY LAURIE Jazz Club; ALEX REVELL BAND, 7:16-10.45. DAVE CAREY JAZZBAND, Streat-ham Park Hotel, Mitcham Lane.

EALING: The famous SOUTHERN STOMPERS. - "Pox and Goose," (Hanger Lane Station). EDGWARE JAZZ CLUB, Shake-speare Hall (opposite Ritz): DIOGENES JAZZMEN, Panthers

ELTHAM: MIKE PETERS STOMPERS.—Arcade Ballroom.

ENFIELD JAZZ CLUB, "The Barn," Ponders End. presents MEM-PHIS CITY Jazament, ERIC SILK'S SOUTHERN JAZZ-BAND, Southern Jazz Club. 649, High Road, Leytonstone, Guest artiste Road, Leyt

John Howlett Jazzmen. COCKS, Kingston:

HOT CLUB OF LONDON: ALEX WELSH AND HIS BAND.—Shakes-peare Hotel, Powia Street, Waolwich. See also SUNDAY Club. "Eagle and Child." Porest Gate. SUTTON JAZZ CLUB, Red Lion: BRIAN WHITE'S MAGNA JAZZ-BAND.

SATURDAY JAZZMEN. Weymanns Hall.

A KEN COLYER Session tonight at AT THE SKIFFLE CELLAR, Greek Street: THE CITY RAMBLERS, The 2.19 Group, The EastSiders and Guests.

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South London and Sideup Clubs'
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Buildings, E.C.2. See also Monday. CIVIC HALL, CROYDON, June 22: MIKE DANIELS DELTA JAZZMEN Dius "Croydon Times" SKIFFLE DONTEST. Beats 4/8, 3/6, 2 6, Book now, Cro. 3336.

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COOK'S FERRY INN. Angel Road, Edmonton, ummer Skillle and Jazz Centre JOHNNY DUNCAN'S
BLUE GRASS SKIFFLE,
MIKE PETER'S STOMPERS.
See Sunday ad. for Bruce Turner.

CY LAURIE Jazz Club, Ot. Windmill Street (opposite Windmill Theatre), 7.15-10-45: GRAHAM STEWART SEVEN with ALAN ELS-DON, COTTON PICKERS SKIFFLE. HARRINGAY JAZZ CLUS: BRIAN WHITE'S MAGNA JAZZBAND. See also Wednesday Club.

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KINGSTON. "Pighting Cocks." London Road: JUBILEE JAZZMEN. RICHMOND: TEDDY LAYTON'S JAZZBAND with TREVOR WIL-LIAMS. (Opposite Ritz Cinema.)

THE PORCUPINE Jazzmen with the return of Denny Carter, Alex White-house and John Paul.—Thames Hotel, Hampton Court.

TONY RAINE, Charles Cashraith Jammen; Traditional Staines Town Hall, Licensed bar, 7,46,

SATURDAY-contd. WEALDSTONE JAZZ CLUB. Sorry! No session tonight.

TRADITIONAL JAZZ every Saturday, 8-11: Thameside Stumpers I-piece Band 39, Belmont Hill, Lewisham, In basement studio.

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

WOOD GREEN: SANDY BROWN'S

SUNDAY A KEN COLYER Session tonight at

Studio '51 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.

A SUNDAY MORNING CLUB, 11.30-1 p.m., "The Walte Herne," SHORE-DITCH HIGH STREET: TUBBY HAYES, THURSDAY NIGHT, 7.30: RONNIE ROSS, EDDIE HARVEY. (7 mins. walk from Liverpool Street Station.)

AT THE SKIFFLE CELLAR, Greek Street: THE CITY RAMBLERS, The Josh Shannon Group, The EastSiders and Guesta.

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CY LAURIE Jazz Club: (
SMITH JAZZBAND, CO
PICKERS SKIFFLE, 7.15-10.45, COTTON

CY LAURIE JAZZ CLUB, ALL-NIGHT SESSION—12 MIDNICHT-7 A.M.: CY LAURIE BAND, COLIN SMITH JAZZMEN, BRIAN TAYLOR HOT SIX, JUBILEE JAZZMEN, COTTON PICKERS SKIFFLE GROUP, TICKETS NOW ON SALE, 18/-TICKETS NOW ON I

DICK CHARLESWORTH'S Jazzband.-Derby Arms, E. Sheen.

ENFIELD JAZZ CLUB, "The Barn." Ponders End, presents the MEMPHIS CITY JAZZMEN. HAMMERSMITH PALAIS: BOUR-BON STREET RAMBLERS.

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

RAGTIME BAND.

PARK LANE Jazz Club, Croydon: SETH MARSH JAZZBAND, ALABAMY SKIFFLE, 7.30. Admission 3/-.

QUEEN VICTORIA, North Cheam: MIKE DANIELS DELTA JAZZMEN plus VAMPIRES Skiffle, Listen, Jive Licensed, 7-10 pm.

SLOUGH, CARLTON JAZZ CLUB, every Sunday afternoon. Whit Sunday, June 9: TEDDY LAYTON Jazz-band with Trevor Williams. June 16: ROYSTON PUNTER and his Jazzband, June 23: COLIN SMITH Jazz-

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WOOD GREEN: ALEX WELSH DIXIELANDERS.

MONDAY A KEN COLYER Session tonight at Studio '51,

AT THE SKIFFLE CELLAR, Greek AFTERNOON SESSION, 3-6 p.m. THE CITY RAMBLERS, The S Heller Group and many Guests. AT THE SKIFFLE CELLAR, Greek

Street: Evening Session as usual 7.30-11 p.m.: THE DICKIE BISHOP GROUP, The Riversiders and Guests. CHISLEHURST CAVES,

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For further details, see Saturday. CY LAURIE JAZZ Club: SMITH JAZZBAND, 7.15-10.45. COLIN KINGSBURY: No Bession Tonight.

DOWNBEAT

Manor House (opposite Tube), N.4.: DIZZY REECE QUINTET, Benny Green, Phil Seamen, JACKIE SHARP QUINTET, Licensed bar, 7.30-11.

PARK LANE JAZZ CLUB, CROY-DGN, WHIT MONDAY: MICK MULLIGAN, GEORGE MELLY, RAMBLERS SKIFFLE, 7,45-11.30. LICENSED BAR. SOUTH ESSEX RHYTHM CLUB, closed Whit Monday.

THAMES HOTEL, Hampton Court: The Porcupine Jazzmen featuring Pete Timlett and the sensational Denny Carter, Alex Whitehouse, John Paul Skiffle Group, plus little "Joey."

TUESDAY AT THE SKIFFLE CELLAR, Greek Street: OPEN NIGHT with the Yacka Group and many Guests,

AUTHENTIC RIVERSIDE SKIFFLE at Devonshire, High Street, Walton-on-Thames. Guest Groups invited for Interval auditions. Thank you, Caroleans and Rebels.

BARNET JAZZ CLUB, Assembly Hall, Union Street (High Barnet Underground); ALEX WELSH DIXIE-LANDERS. BROMLEY. Kent. White Hart, 8-11 p.m.: River City Jazzmen, Pete Curtis Group.

OROYDON JAZZ GLUB, Star Hotel, London Road: GRAHAM STEWART'S SEVEN plus Bigiffle,

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

TUESDAY-contd. FALCON HOTEL: ERIC SILK'S SOUTHERN JAZZBAND.—Rochester Way, S.E.9,

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OPENING JUNE 18, "White-Horse," Church Road, Willesden, with IAN BELL'S JAZZMEN and guest, WALLY FAWKES.

SOUTHALL, "White Hart": All-Star Group with DON RENDELL ALBERT HALL.

WOOD GREEN: PORT LOUIS

WEDNESDAY AT THE SKIFFLE CELLAR, Greek Street: THE COTTON PICKERS, The Phoenix City Group and Guests, CY LAURIE Jazz Club: GRAHAM

STEWART'S SEVEN with ALAN ELS-DON, 7.15-10.45. band.—Purley Hall. CHARLESWORTH'S JAZZ.

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GY LAURIE Jazz Club; ALEX REVELL BAND, 7.15-10.45. HENDON JAZZ DLUB, Club Hall, Heriot Road (5 mins. Hendon Cen-tral): BILL CLARKE'S JAZZMEN, Ken Mount Skiffle.

IAN BELL'S JAZZMEN. "Castle,"

KEN HINE, Town Hall, Camberwell, KINGSTON (OVER STORYVILLE JAZZMEN. Burton's):

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# Nicholas plays better than ever

ALBERT NICHOLAS (EP) "Albert Nicholas In Paris" Lover, Come Back To Me; Winin' Boy; Rosetta; Don't Kiss My

(Columbia SEG7690)

Prench Columbia.
Nicholas (clt.); Jean Claude Peiletier (pno.); Paul Rovere (bass);
Marcel Blanche (drs.). Paris.

CLARINETTISTS are in short supply these days, which makes Albert Nicholas the more important for he is playing as well as, or better than, he ever did

did.

All four numbers on this record are beautifully performed. Nick has fine tone and command through the range of the instrument, and he introduces such a variety of tonals and dynamic shadings—as well as purely meiodic embellishments—that his solos never become boring.

On "Lover" and "Rosetta," the faster numbers, he plays light-toned, dancing improvisations which build nicely. On the latter, particularly, the sharp popping phrases and legato sweeps are mixed with commendable subtlety.

"Winin' Boy" was first done by Nicholas with Morton's Jazzmen. "Don't Kiss..."

("N'embrassez pas ma femme")

Jazzmen. "Don't Kiss..."
("N'embrassez pas ma femme")
is a tuneful blues.

Both are demonstrations of Nick's delicate, shapely blues playing. The French trio gives sound support, with planist Pelletier soloing tastefully.—M. J.

# CLEN GRAY AND THE CASA LOMA ORCHESTRA (LP)

LOMA ORCHESTRA (LP)

No Name Jive (b); Memories Of You (c); White Jazz (c); I Gried For You (V) (c); Come And Get II (d); Sunrise Serenade (a); Manias's Ball (d); Casa Loma Stomp (a); Just An Old Manuscript (d); Sleepy Time Gal (b); Dance Of The Lame Duck (d); For You (V) (c); Black Jazz (d); Smoke Rings (a).

(Capitol 12 in. LCT6128) Gapitel 12 in. LCT6128)
Gray (leader); Gus Bivona (clt., saxes); Murray McEachern (alto, tmb.); Ted Nash, Babe Russin (tnra.); Chuck Gentry (bar.); Skeets Herfurt (saxes); Conrad Gozzo, Mannie Klein, Shorty Sherock (tpts.); Walter Benson, Joe Howard, Si Zentner (tmbs.); Ray Sherman (pno.); George Van Eps (gtr.); Mike Rubin (bass); Nick Fatool (drs.); Kenny Sargent (voc.).

(a) 18/6/56; (b) 19/6/56; (c) 20/6/56; (d) 21/6/56. Hollywood, (Am., Capitol.)

\*\*TORMED in 1929 as a co-

LIORMED in 1929 as a co-P operative unit by Glen "Spike" Gray, the original Casa Loma Orchestra began recording in November 1929 for the American OKeh company in

the American OKeh company in New York.

Accepted as the first big white band with a basically jazz policy, it achieved considerable popularity, especially among collegiate audiences. Its records in some cases under the name "OK Rhythm Kings," were issued here first by Parlophone, later (when the band had adopted a more mixed jazz and "commercial" policy) by Brunswick.

Much of the band's identity

Much of the band's identity and success lay in the original material written by its guitarist. Gene Gifford. These arrangements, alightly polished up recently by another of the band's writers, Larry Wagner, are used here

here.

Unfortunately, they have stood the test of time only little better than most of the band's now forgotten soloists.

Despite the ability of the star musicians lined up by Glen Gray and the excellent modern recording by Capitol, the appeal of this recreation of the original Casa Loma Orchestra lies almost Casa Loma Orchestra lies almost entirely in its historic and-for old stagers like yours nostalgic aspects.-M. J.



PHIL WOODS QUARTET (LP) Woodlore (Weeds): Falling in Love All Over Again (Neil Helti); Be My Love (Cahn, Brodsky); On A Slow Boat To China (Loesser); Get Happy (Arlent; Strollin' With Pam

(Esquire 12 in. 32-820) Woods (alie); John Williams (pnc.); Teddy Kotick (basa); Nick Stabutas (drs.). 2 11/55. USA. (Am. Prestige.)

THOUGH still only in his twenties, Phil Woods has already established himself as one of the brightest new alto

atara. An admirer of Charlie Parker, he has ideas and a style of his own. These, he exploits with conviction and a pleasing tone. Admirably backed by Johnny Williams' beaty plano, fine bass playing by Teddy Kotick and the restrained but enlivening drumming of Nick Stabulas, Phil



plays through a well varied selec-tion of tunes and an inspiringly riding blues, "Strollin' With Pam"

Pam. Only criticism is that the record gets a little "samey" in tone colour and would have been improved by a second front-line instrument.—E. J.

HOWLIN' WOLF (EP) " Rhythm And Blues With Howlin' Weit"

Come To Me, Baby; Oon't Mess With My Baby; Smokestack Lightning; You Can't Be Beat. (Lendon RE-IJ1072)

Howlin' Welf (voc., harmonica) with instrumental accomp,

A N article, "The Perennial Blues" (written by Yannick Bruynoghe and Stanley Dance) in a recent issue of "Saturday Review," states fairly that the blues tradition "is still in capable hands."

capable hands."

Among singers mentioned are Smokey Hogg, Lightnin' Hopkins, John Lee Hooker, Big Bill, Howlin' Wolf and Muddy Waters. We have still to wait for local releases by the first two, but London has obliged with an EP by Howlin' Wolf, whose real name is Chester Burnett.

Most blues buyers will be impressed by it. "Come To Me" is a rocking 12-bar song with plain, tough blues singing, some hot harmonica in Jazz Gilium vein, and a socking beat all round.

"Don't Mess," a slower 12-bar, has much of the wild character

"Don't Mess," a slower 12-bar, has much of the wild character of a Muddy Waters or similar kind of modern Chess recording.
"Can't Be Beat" is a medium swinger attacked with tremendous zest. With its whacking after-beat and prominent amplified guitar, this sounds more like the accepted R-and-B-but good. but good.

The railroad blues, "Smoke-stack," with its falsetto effects and curlous guitar riff, is a more unusual piece. Burnett's voice has "church" overtones and his tremulous singing here makes a

Though not in the top class, this is good, expressive bluesband music which really jumps.

M. J.

CHARLIE PARKER WITH STRINGS (LP)

April In Paris (a); Summertime (a); It I Should Lose You (a); I Didn't Know What Time II Was (a); Everything Happens To Me (a); Just Friends (a); They Can't Take That Away From Me (b); Out Of Nowhere (b); East Of The Sum (b); Easy To Love (b); I'm In The Mood For Love (b); I'll Remember April (b). April (b).

(Columbia-Clef 12 in, 33CX16651) (a)—Parker (alto); Mitch Miller (oboe); Stan Freeman (pnc.); Ray Brown (bass); Buddy Rich (drs.); string section. 30/11/49. New York (Am. Mircury.)

(h)-Parker (alto); Bernie Leigh-

ton (pno); Brown (base); Rich (drs.); string section. July, 1950. New York. (Do.)

New York. (De.)

NORMAN GRANZ'S idea of backing Charlie Parker with strings may have helped to get him known to an audience beyond the confines of jazz enthusiasts, but that is about all that can be said for it.

The string sound behind any essentially jazz artist always seems incongruous. But in this case it has produced one very much more regrettable result. It is difficult to imagine anything that would have had a more stultifying effect on Bird. stultifying effect on Bird

Only partially does his true individuality, inventiveness or depth of feeling manage to emerge from behind the attempt

to play down to the box-office possibilities of the strings.

However, those who wish to understand Parker by easy stages, or who are just looking for light music with a different touch, could find many a worse record.

# EDDIE CONDON AND HIS ALL-STARS (LP)

\*Eddie Condon's Treasury Of Jazz"
I'm Gonna Sit Right Down And
Write Myself A Letter (a): I've
Got A Crush On You (c): Duff
Campbell's Revenge (c): Don't
Get Around Much Anymore (a):
Someday You'll Be Sorry (b):
I'm Confessin' (a): Three-TwoOne Blues (a): Since My Best Gal
Turned Me Down (b): Just
Friends (b): Sometimes I'm
Happy (a): I've Found A New
Baby (c): Baby (c).

(Philips 12 In. BBL7131) (a)—Condon .gtr.): Wild Bill Davison (cornet); Cutty Cutshall (tmb.); Pee Wee Russell (clt.); Gene Schroeder (pno.); Walter Page (thass); George Wettling (drs.). New York. 16:256.

(b)—Personnel as above, plus Billy Recorded (clt.); Resource (clt.)

Butterfield (tpt.): Peanuts Hucko (clt., tnr.), 20/2/56, (c)-Conden, Gutshall, Butterfield, Hucko, Page, Wettling, Ralph Sutton (pno.), 23 2 56,

RECORDED as a companion to Condon's book of the same name (due for publication this month) the "Treasury" presents 11 tunes associated with musicians covered in the anthology. The people honoured, in case you cannot guess, are (same siquence as the titles): Waller, Wiley, Murphy, Ellington, Armstrong, Wild Bill, Pee Wee, Bix, McKenzie, Goodman, the Chicago Rhythm Kings.

Davison who is coming up on so many releases lately, sounds in good shape here. He plays typically fanciful but forceful solos on "Confessin" and leads stoutly on "Sometimes," "Gonna Sit," "Someday" and others.

Butterfield displays a soft, breathy tone and praiseworthy technique on "Just Friends," which he has to himself, and does good were generally.

Cutshall and Hucko are up to

gold work generally. Cutshall and Hucko are up to

Albert Nicholas—all four numbers on this EP are beautifu'ly performed.

standard, the former soloing confidently on practically everything (at length on "Don't Get Around") and making some of the key changes that Condon likes so much, while Hucko blows light, workmanlike clarinet on several titles and Freemanish tenor solos on "Someday" and "Since My Best Gal."

Pee Wee's contributions are occasionally interesting for their rum ideas, and the ensemble sense which is still in evidence, but I find the sad intonation a bit hard to take. standard, the former soloing con-

but I find the sad intonation a bit hard to take.

The record is less satisfying than previous Condons on Philips but it has its merits. High on the honours list come the con-sistently swinging efforts of the rhythm department, particularly of Page and Wettling.—M. J.



DIZZY REECE (LP)

Now (c); Basie Line (a); The Glpsy (c); Scrapple From The Apple (b); Riviera (c); Chorous (a); Out Of Nowhere (b); Momentum (c). (Tempo 12 in, TAP8)

(a)-Resce (tpl.); Johnny Weed (pno.); Dave Goldberg (glr.); Lennie Bush (bass); Poil Seamen (drs.)
25/4/56, London (Vogue.)
(b)—Resce (tpt.); Ronnie Scett (thr.); Terry Shannon (pno.); Bush (base); Seamen (drs.). 23.7/56, Do.

(c)-Reece (tpt.); Victor Feldman (pno.); Lloyd Thompson (base); Sea-men (drs.). 28 12 56. Do. (Do.) Note: Additional little "Stomp" Note: Additional title "Stomp" mentioned on label excluded for tech-

nical reasons.

Previous issues: (a) Tempo A140, 45A140; (b) EXA45.

THIS is called "Dizzy Recce Progress Report," But, as it only covers his work during the last nine months of 1956, it can no more be said to be a "pro-gress report" than any other LP which represents just a short period of an artist's career. For the music I have little but

There are moments when Dizzy bites off a little more than he can blow, especially in the faster tempi ("Scrappie," for instance).

But generally his technique is much more secure than it was in his first LP (Tempo LAP3) made in May and July, 1955. His tone is now consistent throughout his range and his execution

is cleaner and firmer.

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Winter Season, 1957/58. TENDERS
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suitably rehearsed resident dance suitably rehearsed resident dance orchestra comprising not less than nine instrumentalists for municipal dancing in the Baths Ballroom, Scunthorpe, for the period October 26, 1957, to April 26, 1958. The dances will normally be held on the evenings of Monday, Tuesday, Thursday and Saturday of each week. No objection will be raised to the orchestra will be raised to the orchestra accepting engagements outside the town on the evenings during which their services are not required by the Corporation. Tenders, giving details of instrumentalists, composition of orchestra (including vocalists) and particulars of resident engage-ments during the preceding three years, should be sent in sealed envelopes endorsed "Dance Orchestra," to the understand not later than June 29, 1957.—T. M. LISTER, Town Clerk, Municipal Offices, 34, High Street, SCUNTHORPE, June 1, 1957.

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# LAINE

PRANKIE LAINE Lewis drummer Andy White with him when he left for Italy

on Monday.

Frankie was impressed with Andy and so Lewis agreed to release Andy for a week.

Andy played for Prankie in Rome on Wednesday and is due to play Milan today (Priday) before rejoining Vic at Ramsgate tomorrow.

Freddy Adamson has been depping with the Lewis Orchestra

# Mr. B, Mel Torme in new TV series

A new all-star top TV show is planned for the North and Mid-lands in the Autumn. It will alternate with ATV's "Saturday Spectacular" show and will be telecast from ABC-TV's Manchester studios at 8.30 p.m.

Already booked is Lonnie Donegan, and in line for guest spots are American stars Billy Eckstine and Mel Torme. Joe Loss and his Orchestra are expected to provide the musical accompaniments.

# **NEW ARISTOCRATS**

Pianist Eric McDermott has opened at the Aristocrat Club, W., with an eight-piece band,



THOUSANDS went to Battersea
Gardens on Saturday to
meet the stars at the second
annual Stars' Gala Day.
Pictured together are film star
Tony Curtis and singer Billie
Anthony, and engaging in a
merry-go-round are (1.-r.)
Jimmy Henney (Chappells),
Joan Savage and Alma Cogan.

# Record dealers angry at RECORD dealers this week price increase

protested to the House of Commons about the new

ALL THE FUN OF THE FA

disc price increases.

Following the Philips price increases announced in the MM, the EMI group, which controls the Capitol, Columbia, Columbia-Clef, HMV, MGM, Parlophone and Regal-Zonophone labels, has also put up prices.

# Small profit

In the pops and jazz cate-gories the advances range from

# **NEW JAZZ SIX**

Jazz tenorist Don Rendell has Newcomers to the group are trumpeter Bert Courtley, trom-bonist Eddie Harvey and bassist .\*nk Donnison. Retained by Don are drummer Don Lawson and saxist Ronnie

at the Philharmon jazz impresario Norman Granz

Granz, who is at present in Italy, gave the news to the MM this week. He expects to start shooting at

Cinecitta Studios, near Rome, in

Granz has written the script and will also direct the film, which will be his second. He was responsible for the jazz classic "Jammin' The Blues."

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No. 1231

Vol. 32

November

8id. to 2s. 10d., and are said to enough public concern about be due to increased production prices. costs.

Of the 8id, increase on 10-in, 78-rpm discs and their 45-rpm equivalent the companies say they will only get about 1id.

Last year some 56 million records were sold in the U.K.

After forming a committee to fight the increases, the London dealers on Tuesday sent a depu-tation to the Commons to see Mr. Will Owen, Labour MP for Morpeth.

# Public concern

As reported in the MM. Mr. Owen last week told Parliament of "growing public concern" at the cost of discs and was told by Sir David Eccles, President of the Board of Trade, that the record industry might be probed by the Monopolius be probed by the Monopolies Commission — if there was

ELLA, COUNT BASIE

AND JATP IN FILM

LLA FITZGERALD, the Count Basic Band and the Jazz

vious day.

# 'Not justified'

The dealers told Mr. Owen that they did not consider the in-creases were justified as increased wages and costs were counter-acted by the vast increase in sales

Acting as Public Relations
Officer to the dealers is record
collector Barry West, who told
the MM: "We are organising a
nation-wide petition. Members
of the public should write to
their MPs or to me at 30, Brooksbank House, Hackney, London,
E.9."

# 'Shuffle' as part of Theatre film

Riverboat Shuffle from Hampton Court to Shepperton on June 22 is to be filmed by the National Film Theatre as part of a picture called "How Young Britain Spends Its Spare Time."

Time."
The shuffle is being organised by the Old Students' Association of Kingston Day Commercial School and Hinchley Wood County School.
On board will be the Celestial Beings Jazz Band, resident at Surbiton Jazz Club, and the Delta Skiffle Group.

# CRIME WAVE

# From Page 1

Later, the vans have been found, usually undamaged. Everything in them — petrol order books, coats, leaflets—has been just as the driver left it. Except for the records.

They, by that time, have already been "distributed."

Vogue, Esquire, Lugton and Co. and Selecta, the Decca subsidiary, have all been victims of thieves in recent weeks.

Record shops, too, including Collets in New Oxford Street and James Asman's Jazz Centre in St. Martin's Lane, have been entered and stock stolen.

Poornock — Australian RCA have also been losing records—one quarter of their output. Three employees have admitted stealing 250 out of every 1,000 discs pressed by the firm.

# Lena Kidd is home

Shand booked for

Wimbledon Palais

Dave Shand and his Band will play the summer at Wimbledon Palais, starting on July 22. They take over from Roy Kenton, whose contract expires the pre-vious day

Leslie Douglas and his 14-piece band and the newly formed Four Buddies vocal - instrumental

Buddles vocal - instrumental group will play for the winter

Lena Kidd, tenor-saxist who took over a nucleus of the Gracie Cole Band, arrived back in London on Saturday from a tour of France and Germany.

# THE **BERT WEEDON** ALBUM

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