# THEY'RE BIDDING FOR



A smile from Carmen McRae-due in Britain in November.

concerts

ARMEN McRAE - sultry-voiced song threat who has walked away with two major U.S. pollwinning awards-may tour Britain in November.

Negotiations are already under way for her to make a concert tour here under the ægis of agent Harold Davi-son, according to the MM's New York correspondent.

#### With Heath

And Carmen is in line to tour with the Ted Heath show when Ted makes his next Stateside tour in a three-week exchange with the Count Basie Band. Date provisionally fixed for

Back Page, Col. 2





# Shirley Bassey tops first West End

# Look at }

#### **COLYER CERTAIN** FOR NEWPORT

KEN COLYER will definitely play at the 1957 Newport Festival-America's pre-Jazz mier jazz gala.

He will fly from Britain on June 29 and play five concerts with the George Lewis Band in and around New York before the Festival.

He afterwards plays a further 16 concerts with Lewis in Los Angeles.

As Lewis played only 12 concerts on his recent British tour, impresario Paddy McKiernan is hoping to bring him back for a further nine concerts in October to even the score.

SHIRLEY BASSEY has been booked to top the bill at the London Hippodrome for two weeks starting on July 22—her first-ever bill-topping London Variety season.

Shirley follows skiffle king Lonnie Donegan and Alma Cogan, who start the Hippodrome's 1957 Variety season today (Friday).

New Mitch Company and Alma Cogan, who start the Hippodrome's 1957 Variety season today (Friday).

No supporting artists for Shirley Bassey had been booked s time

#### £200-a-week and he's only eighteen

New 18-year-old rock-'n'-roll singer Terry Dene next week breaks into Variety at a reported salary of £200 a week

He starts on Monday when he tops the bill for a week at the Empire, Middlesbrough. He then visits the Palace, Hull (July 8), and Finsbury Park Empire (15th).

#### SUMMER RECESS

Pleet Street Jazz Club will close at the end of the month until October.

#### **New Mitchell Trio** for Quaglino's

Guitarist - singer Malcolm Mitchell has fixed the personnel of his new trio which opens on Monday at Quaglino's Restaur-

It is Frank Bates (pno.) and Russ Stableford (bass). Both will double vocals with Malcoim

The Mitchell Trio will play opposite the Tommy Watt Orchestra.

## Heatwave Shuffle

London to Margate on Sunday aboard the biggest Riverboat Shuffle this year,

Baking bodies sprawled about the decks as a few heat-resistant stalwarts fived to the 12 bands—including Liverpool's Merseysippi Jazz Band (above)
—two skiffle groups and four
pianists packed aboard the good
ships "Royal Daffodil" and ships

EARLY 4,000 traditional jazz "Royal Sovereign." Only one fans sunbathed their way thing marred the day for the sponsors, Jazz Shows, Ltd.— somebody on the "Royal Daffodil" pinched the cap-tain's hat.

Despite pleas from organ-iser George Webb for the return of the august headgear, the culprit remained silent and undetected.

At Margate the croups changed boats to enable the paying customers to hear all the bands, All, that is, except skiffler Dickie Bishop, who missed the boat and returned as he went—aboard the "Sovereign."

First prize for keenness must go to the young man who woke at 4 a.m. to cycle to London from Bath for the trip and at 10.30 p.m. started the long side home.

~~~~~~

THE Chris Barber and Alex Welsh bands have both been signed for September tours of Germany.

Chris will make a five-day concert tour for the German Jazz Federation with his band and singer Ottilie Patterson. Dates and venues are not yet

Alex will tour Germany from September 10 to 20 and may first play in Switzerland from August 29.

On Sunday, the Barber Band will be featured in BBC-TV's "Extra Special"—a shortened version of " 6.5 Special.

#### Freddie Bell gets "L'oiseau'\*

Paris. Wednesday. — Freddle Bell got a rough passage from French fans when he and the Bellboys opened their current month's season at the Olympia. Paris (writes Henry Kahn).

Jazz fans stood and booed whilst a few of the audience replied with handclaps.

After the show, Freddie said:
"In the States if they don't like you they keep quiet. Here they give you the works. I can't say I approve."



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Lafaur, G.L., M. H., case 12 gas.
Commonwealth, High and Low Pitch,
G.L., M. B., case 15 gas.
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# Ella's a WOW at the Copa

NEW YORK, Wednesday.-Still riding high in her peak year as an entertainer, Ella Fitzgerald reached a new goal last night-she made her debut at a spot at the world-famous Copacabana.

The Copa's headliners usually are Broadway personalities, such as comedian Joe E. Lewis, Sinatra and Johnnie Ray.

A few years ago the idea of Ella at the Copa would have seemed like an impossible dream.

Four tops

But today, thanks to the shrewd guidance of Norman Granz, who has been her man-ager for the past couple of years,

**NEWS CABLE FROM** 

LEONARD FEATHER

the ten top selling jazz records in the country include no fewer than three of her albums. "Ella Sings Rodgers and Hart" is number 4, "Ella and Louis" is number 8 and "Ella Sings Cole Porter" is number 9.

Ten songs

Catching the first show on opening night, I heard round after round of applause for Ella as she did ten numbers for what is normally a jaded and nolsy and lances.

At the second show it seemed that she could have continued indefinitely, but was prevented from going back on the floor.

"Let them come back and see you another time," she was told.

Graham chartered

for trade show

Hal Graham and his Band, esident at the Rialto Ballroom,

Liverpool, began a series of ap-pearances on Monday at the Trade Exhibition which is part of the City's Charter Year Cele-

On Sunday the band appears at the Open Air Theatre, again part of the Charter Celebrations, Irish tenor Denis Smerdon will appear with the band on its Exhibition dates.

audience.

brations

#### NO MORE WINE, **SAUSAGE & JAZZ**

From Henry Kahn

PARIS. Wednesday.—The Riverside Club, home of New Orleans and traditional jazz for many years, has closed its doors. The Riverside introduced something new a few years ago when, for a single entrance fee, the fans could help themselves to wine and sausage while listening and dancing to lazz. ing and dancing to jazz,

#### WINDMILL DUO BACK AFTER 6-WEEK REST

The double act of singer Bobby Joy and pianist Clive Allen re-sumed on Monday at London's Windmill Theatre after a six-

week holiday.
The duo has been resident at the Windmill for a year.



BRELD AMALGAMATER FILM SISTRIBUTERS LIF

LEASE

# ATLANTIC

ONTREAL, Wednesday.

—The Buck Lacomb All Stars have again recorded for the CBC International Transcription Service and are getting widespread pub-licity in Canada and abroad via Canadian diplomat outlets.

Recorded in Montreal, the Recorded in Montreal, the group includes eleven men:
Lacomb (ldr., gtr.), Stubby Basso, Gerry Vaillancourr, Maurys Kaye (tpis.), Mick Ayoub, Freddy Nichols, Jack Ryder, Al Baculis (reeds), Donat Garlepy (drs.), Pete Gravel (bass) and Johnny Lasalle (vcis.),
All these musicians play in the Montreal area, but

in the Montreal area, but only as a unit when occasions such as this recording date arise,

#### Launching

A NEW, all-Canadian publication, "Music World," edited by Ray Sonin, appears this month. It urges Canadians to support one of their own publications in this field, and devotes pages to strictly Canadian news.

#### Record in Jazz

THE CBC jazz record programme, "Jazz At Its Best," broadcast from Monhest, broadcast from Mon-treal every Saturday morn-ing from 10.30 a.m. to noon, celebrates its 7th Anniver-sary tomorrow (Saturday). For only the second time in its history, an invited audience will be present.

#### Henry Whiston

### Starting with jazz

South London Jazz Club will hold Friday sessions from June 28 at London's newest pub-"The Tiger's Head," Bromley Road, Catford.

The club will present tradi-tional jazz with the Eureka Jazzband.

# Frankie Vaughan for Margate

**NEWSBOX...by** 

**JERRY DAWSON** 

PRANKIE VAUGHAN is among the stars booked for concerts at the Winter Gardens, Margate, this summer. He will top the bill at the Gardens on July 29.

Also booked are Edmundo Ros (July 14). Dennis Lotis (21st).

Wallis (August Shani Wallis (August 4) and Jimmy Young (11th).

has left nd singer blind singer Gerry Brereton to join the pit chestra at orchestra

Empire. BRIGHTON. Browne, daugh-ter of veteran vocalist Sam Browne, is hostess-singer at the Celebrity Club.

ISLE OF MAN.—Oldham plan-ist Laurie Holloway has joined Vic Davies at the Douglas Holi-

day Camp. . . Leeds bandleader Ralph Fidler has returned to the Belle Vue, Port Erin, for his 28th summer season. . . Pianist Jimmy Caine leads a local outfit at the Alexandre Hotel, Douglas. . Leeds bandleader

MIDLANDS.—Brian Woolley's Jazzmen will take part in the Riverboat Shuffle on the River Trent at Nottingham on July 7. On Sunday June 30, the group makes its first appearance at the Humphrey Lyttelton Club in London. . . Coventry Jazz Club enters its eighth year with a record membership of 1,400. . . The Midland Jazz Club opens at the Midland Ex-Captives' Club, Birmingham, tonight (Friday). MIDLANDS,-Brian Woolley's

NORWICH.—The Saints from Thorpe won a Skiffle Contest at the Norwich Industries Club on Wednesday,

LITTLEHAMPTON,-Drummerleader Bob Wills has opened at the Pavilion-on-the-Green with a quartic completed by Lealie Elliott (pno.), Kay Butler (acc., voc.) and Ann Cole (vin., sax).

YARMOUTH, — Alma Cogan, the Peter Crawford Trio and Prederick Ferrari will be heard in the Light Programme on July 7 at 9 pm in "Yes, It's Great Yar-mouth," which was recorded at the Gorieston Pavilien last week, Janie Marden opens tonight (Friday) in Tom Arnold's "Right, Monkey," starring Al Read, at the Royal Aquarium.

LEWES .- Gordon Higham, 14-year-old schoolboy trumpeter, trumpeter,

FLEETWOOD Tomorrow (Saturday) Jack Stone opens for NEWCASTLE. — Planist Wilf and Gardens, where he will lead gel has left Ron Graham (pno.), Derek

Jones (drs.). Mack Ron (bass), Norman Maher. Bennett. Ken Thomas (tpts.) Eddie Hargreaves Derek (tmb.) Skillen,

John McGrath, John Muldoon (saxes), Mario Trovain (voc., gtr.) and Jackie Sanderson (voc.).

SOUTHSEA.—Ben Oakley and his Orchestra are at the South Parade Pier, Southsea, this sum-

CHICHESTER.-Modern saxist Joe Harriott will guest at Chichester Jazz Club on July 2 with the Benny Bishop Quintet and Duggie Wheeler's Jazzmen.

WORTHING. - Bassist Bruce White will lead the Mariners for Wednesday evening dancing at the Southern Pier Pavillon start-ing July 3.

JERSEY,-The Freddy Mirfield Orchestra is at Parkin's Holiday Camp this summer.

CRAWLEY. — A festival of skiffle will be staged on Inter-national Co-operative Day at Ewhurst Place on July 6.

ISLE OF WIGHT,-" Masquerade." presented at Sandown Pier Pavilion by comedian Cyril Piether and BBC-TV conductor Eric Robinson, is accompanied by Stanley Kilburn (pno., MD), Syd-ney Pavey (pno.) and Bill Owens

MANCHESTER, - Trumpeter Danny Hurst collapsed and died last Thursday,

BIRMINGHAM.—The No. 9
Rhythm Club, formed in 1935 as a unit of the MM's Federation of Rhythm Clubs, still meets in Birmingham. Eight foundermembers hold record sessions in their homes.

# MUSIC FROM MR. B. HALTS

BILLY ECKSTINE will not be in Britain this summer after all. He has decided to postpone the English visit set for mid-August.

Mr. B has split with his long-time manager, Milt Ebbins. It is likely that Ralph Harris, who handles Lena Horne, will take over.

Patti for Britain

PATTI PAGE is going to Europe on July 3. Patti says this trip is somewhat

nature of a ature of a delayed delayed honeymoon," England is

one of the first places Mr. and Mrs. Charles O'Curran (Patti and husband) will visit. from BILL SIMON

Too hot

CROONER Alan Dean and his wife can't take the Jersey climate. They are moving back to Miami. Tuneful Crosby?

REPORTS have it that Gary Crosby is now a member of the Seventh Army Symphony in Stuttgart, Germany.

**Up-lifting** OHNNIE RAY reports that a fan walked off with the piano parts for all his special arrangements.

Irene sings TWO vital new additions to the Maynard Ferguson band are altoist Tony Ortega and thrush Irene Kral, sister of Roy Kral of the popular "Jackie and Roy" duo.

Many of the New York columnists are flipping their typewriter ribbons over Irene. She's that good.

#### At last

THE newest entry to big-band ranks, the Herb Pomercy band, finally recorded last week for Roulette. Tenor star Zoot Sims was featured.

#### Smoking hot

THE latest entry into the cigarette field. Newport cigarette field. Newport cigarettes, are mulling over exploiting the connection between the name and jazz—featuring jazz artists as endorsers.

Remaining

in the area of cigarettes and lazz, the Kent cigarette cut by jazz becoming so well liked that a pop song has been made out of it.

Davis debut

MILES DAVIS made his debut Cafe Bohemia on Monday

The line-up is quite impressive: Sonny Rollins, tenor; Curtiss Fuller, trombone: Red Garland, plano; Paul Chambers, bass, and Art Taylor on drums.

#### Hot work

A BBE LANE will be the first entertainer to sing for UN troops in the Gaza Strip.

#### Drum solos

SINCE "The Drum Sulte" was recorded at RCA Victor under the auspices of Jack Lewis, there have been a rash of recordings featuring drums.

Latest extension of this trend is a brace of rather primitive-sounding sets on an Airo-Cuban kick by Art Blakey.



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**Fats Waller** 



Dizzy Gillespie

### Ine revival IT'S USUAL FOR A NEW BOY LAUNCHING A NEW COLUMN TO KICK OFF WITH A FEW INTRODUCTORY REMARKS, INDICATING JUST WHERE HE STANDS. IT'S ALL THE MORE NECESSARY FOR ME, SINCE I HAVE BEEN IDENTIFIED FOR MOST OF MY TEN YEARS AS



## Humphrey Lyttelton

opens his new weekly column with a broadside at traditionalism-'a denial of everything jazz stood for

FACTION - KNOWN ORIGINALLY AS "RE-VIVALIST," LATTERLY AS "TRADITIONALIST." Wrong? "Don't you think it's wrong to play 'main-stream' when everyone knows you as a leading 'traditionalist'?" asked

an earnest young fan at the Jazz Club the other day-looking at me as they must have looked at my ancestor, Humphrey Littelton, when they found he was heavily involved with both sides in the

How those old labels stick. The funny thing is that I am not a Revivalist born and bred. When I first started listening to jazz records. records, in the middle thirties, jazz had not yet split asunder into diverse camps.

Gunpowder Plot.

In those days you distin-guished a jazz man from a nonjazz man on the simple principle that one played with his eyes shut and the other with them glued to sheet music.

#### Genuine

It never occurred to us then that there was any basic difference between what Louis Armstrong's Hot Five played in 1926 and what Fat's Waller played in 1936.

To show the extent of the outer darkness we inhabited, no one had ever heard of "When The Saints Go Marching In."
We were genuine traditionalists in those days, accepting any-thing which had the stamp of what the French call Le Jazz Hot.

When jazz came to a fork road after the war, with one half batting off hell for leather along an uncharted course marked BEBOP, and the rest scurrying back to the source to pick up lost trails, it was quite logical that we should join the later group.

I'm not ashamed of having been a Revivalist. Many of our theories were wrong, but our instinct was right. The Revival was an extremely important phase in the development of jazz appreciation. To begin with, it put jazz history to rights,

#### The ODJB

It seems hard to believe now that the pre-war jazz fan had never heard of Jelly Roll Morton, and accepted with hardly a raised eyebrow the thesis that jazz began with the Original Dixieland Jazz Band.

More important still, the Revival established in Jazz some sort of musical continuity. There is no longer an insuperable gulf between Louis Armstrong and Dizzy Gillespie, or between Sidney Bechet and Charlie

Parker. The whole panorama of jazz development is stretched out for us to see. And this could not happened had have

musicians with revivalist leanings explored the techniques of early jazz and brought a latent jazz form to life again.

The result has been the recognition of a "mainstream" of jazz linking the most durable elements of every transient style together.

This, to at least one former Revivalist, is a situation happy beyong all expectation. Certainly it's the sort of thing which was at the back of our minds when we talked—as we often did—of going back to the beginning to pick up first principles and work ahead from there.

#### Monster

But there are handicaps. In the sense that it has thoroughly fulfilled its purpose, the Revival is dead—but unhappily, it won't lie down.

The original movement, so

# but it won't lie down

full of high ideals, has become a Frankenstein monster.

The old revivalism has given way to a second-hand, half-baked, ill-informed "tradi-tionalism" which, while loudly and incessantly quacking its allegiance to "pure" or "real" jazz, is really a denial of everything that jazz has ever stood

Current traditionalism has nothing whatever in common with the spirit of the New Orleans Revival, except in so far as it has inherited some of its ideas and has turned them into parrot cries.

So don't expect my writings here to reflect the "tradi-tionalist" viewpoint. No doubt a smattering of Revivalism remains. I am glad

to be able to say that the gods whom we worshipped in those crusading days—the Mortons, the Olivers, the Hot Five—still retain their magic.

#### Basie . . .

Not because they are old, not because they played "New Orleans style" but because they played wonderful jazz. Like Basie and Charlie Parker.

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# CALYPSO COMING TO Welcome to Singing for the Troops



The Four Lads—Frank Busseri, Bernie Toorish, Connie Codarini and Jimmy Arnold—are only in Britain for two weeks. They play this week at Glasgow Empire and next week at Liverpool Empire.

After Liverpool, they return to the States for a heavy schedule of club dates. They plan to return to Britain next Spring for a season at the Palladium.



Learle Atwell Leon Bell Dickie Bishop Bobby Coram Frank Deniz Pete Dyke Don Fraser June Fraser Brian Horrey Don Lowles Steve Martin Dennis Newey Reg Phillips Roy Plummer Judd Proctor Jeff Rowena Don Sandford Barney Smith Tommy Steele Stan Stennes Bert Wesdon Denny Wright

We can't keep track of all Holner users and we publish this brief list to show that the boys who are in the news and in the money prefer Hofner. If your dealer is out of stock it's because we can only supply a limited quantity of these top-grade guitars. While you're waiting, send to Selmer, 114 Charing Cross Road, London, W.C.2 for catalogue H.G.27.

IT'S WORTH WAITING FOR A HOFNER!

JULY 17 will be Calypso day in London's gayest square mile-Soho.

On that day the finals of the Soho Calypso Songwriting Contest will be held. This is being sponsored by the Melony Maker in conjunction with the Soho Association and Melodisc Records. In the evening the winner will attend the Calypso Ball at the Café Royal, which is being held from 8.30 p.m. until 3 a.m. in aid of the Invalid Children's Aid Association, of which Princess Margaret is president.

BASIL KIRCHIN

FIXES 7-PIECE

#### The judges

The Contest winners will be selected by a panel of judges in-cluding MM Editor Pat Brand; Biggy Jackson, General Manager of Melodisc; Calypso singer George Browne; and Mark Pas-quin, of Mills Music.

The winner of the Pirst Prize will have his Calypso recorded by Melodisc and there are other prizes of Calypso LPn and 78 rpm discs.

#### Entries

Entry forms for the contest can be obtained from the MELODY MAKER, 189, High Holborn, W.C.1; the Soho Fair Office, St. Anne's House, 57, Dean Street, Soho; or Melodisc Records, Ltd., 12, Earl-ham Street, Cambridge Circus, W.C.2.

Bands booked for the Calypso Ball are those of Hermanos Deniz and George Browne.

#### Squads in a new L'hourg series

Rennie Aldrich and the Squad-ronaires will be featured in a Radio Luxembourg series after their sixth summer at Palace Ballroom, Douglas.

The programme will be broad-cast three times a week for 13 weeks and will tie-up with show-business celebrities.

There is also the possibility of a BBC radio series for the Squadronaires in the Autumn.

The band's second Columbia record, just released, links "Big Band Beat" with "Crazy Bear."

#### BACK IN LONDON

Bandleader Ken Mac returned to London this week for a four-month holiday. He has been lead-ing for the last ten years in

DRUMMER Basil Kirchin has completed the personnel of his new seven-piece band except for a singer.

It is Pete Warner (tnr., clt.), Dougle Roberts (tpt.), Stan Tracey (pno.), Ray Dempsey (gtr.) and Peter McGurk (bass).

The band this week waxed two sides for Parlophone. Titles are "So Rare" and "Teenage World."

It starts a two-month tour of American camps in France and Germany on August 1.

e FOOTNOTE: The phrase "Except for a very fortunate few bands" should have prefixed Basil Kirchin's remarks in last week's story on the slump in the big band scene.

#### Ivy Benson radio appeal succeeds

On the eve of opening for the season at the Villa Marina, Doug-las (IoM), Ivy Benson lost her lead trombone, Barbara Ellenor, who is marrying an American airman.

But an announcement by Ivy during her first broadcast from the Island brought a response from 18-year-old Patricia Gray.

Patricia worked with former Benson trumpet Elia Goodwin, and was solo and lead trombone with the Upton (Pontefract) Workpeople's Band.

Also joining Ivy is 22-year-old alto-clarinettist Margaret Hill. She arrives on June 29 after her final examinations at the Royal College of Music.

Harry Lewis dies

Pianist Charles (Harry) Lewis,
who led his own band in Birmingham for many years, died at
Burgess Hill (Sussex) on Sunday,
aged 43

## WHEEL OF FORTUNE FOR EDDIE BARCLA

Wednesday.-Eddie Harclay, the famous French bandleader and direc-tor of Blue Star Records, last week made more money in an hour playing La Boule than he ever did playing the plano, Eddle sat down at the Eddle sat down at the gambling tables at Cherbourg

and negligently tossed over a 20-franc piece-worth about

His number came up, and so did many more. One hour later, he rose from the table, leaving a from the table, leaving a broken bank behind him and richer by £2,500!

#### LETTERS

# a great new group

I WAS recently knocked out by the new Pat Hawes outfit and now realise what Humph and the other mainstreamers

have been trying to do.

Pat's plano playing has improved immensely, but where did he get that great swinging drummer, that marvellous trumpet man and that wonderful tenor-clarinettist with the crew

cut?
Who are they and where have they been hiding?—Eric Lovesey, London, N.14.

ANSWER; They are Pat Hawes (pno.), Ken Reece (tpt.), Ray Whitten and Harry Salisbury (tnrs., clts.), Pets Webb (tmb.), Brian Parker (base) and Tony Ward (drs.).

#### Farewell, Kirchins

If was with great regret that I read (15/6/57) of the break-up of the Kirchins Band. This fine group has given me a great deal of pleasure, and it is a real tragedy that it has to disband at a time when good British groups are few and far between. between.

For sheer guts and real drive, the band took some beating, and Basil is far and away the most "natural" drummer we have.—

J. O. Dodd, Darlington, Co. Durham.

#### Buddy on EP

I WAS pleased to see your considerate review of Buddy Featherstonhaugh's latest EP in the June I issue. The session was an enjoyable one, and the main factor in making it so for me was the swinging bass of Jackie Dougan.—Bill Stark (bassist, Vic Lewis Orchestra).

#### For instance...

WHY must British musicians with Americans? Critics always appear to think that nothing original can come from Britain, so is it asking too much of them to listen to, for instance, Dizzy Reece, Dill Jones or Don Rendell without automatically branding them as imitators of one school or another?—Claire Churchill, London, S.W.1.

#### Strange

IT seems very strange when top American songwriters like Jimmy Van Heusen and Sammy Kahn come to Britain looking for work in our film studios. No one will kid me that we haven't at least two writers "top" enough to write for our own studios and turn out work at least as good as some of the dreadful specimens some of the American stage and film musicals present today.—Jack Edmondston, Retford, Notts.

#### Kid stuff?

ON hearing recordings made by the Farmingdale High School Band of New York (average age 14), I was amazed at their standard of playing, and I can only say that theirs is a performance that could put to shame the majority of professional bands in this country.—
R. R. Morrison, New Malden, Surrey. e See Steve Race on page 6.

Corded her version of "Pabulous," the Charlie Gracie hit disc, for HMV.

Backing is "Summer Love" and both sides are accompanied by Frank Cordell and the Group

Ex-Jack Parnell tenorist Joe Adam is fronting a quintet for the summer at Seacroft Holiday Camp, Hemsby-on-Sea, Norfolk. Rest of the group is Frances Mills (bass, vcis.), Ronnie Pipe (pno.), Brian Horton (gtr.) and Cliff Sands (drs.),

Trumpeter Roger Hudson and altoist Paul Arnaud have joined Roy Kenton's Band at Wimble-don Palais in place of Mickey Weaver and Alan Lowe.

Lita Roza, Frank Holder and the Humphrey Lyttelton, Tony Kinsey and Bob Cort bands will be seen on BBC-TV's "Six-Five Special" on June 29.

## **BOWLED OVER**

Indies cricket team, who were playing Sassex at Hove, visited Brighton's "Club Mambo" on Sunday and were made honorary mem-

The Philip Midgley Quartet has opened at the Gargoyle Club, Dean Street, in place of Alan Kane, who is summering at Skegness,

The Ramblers, co-operative band of Worthing and Brighton musicians, are to leave the Dome Baliroom, Worthing, where they have been playing Monday jazz sessions for the past aix months.

Hull planist Teddie Barker left this week for New York as a member of the band on the "Queen Elizabeth."

Brighton saxist-leader Ricky Ames has opened for the summer at Pomme d'Or Restaurant, St. Helier, Jersey, with a trio com-pleted by Steve Cairn (pno.) and Reg Reynolds (drs.).

Bournemouth Pavilion leader Stan Osborne has fixed summer seasons for bandleaders Irving Kaye (Bognor), Ralph Russell (Dovercourt) and Bernard Bedford (Lowestoft)

Soon to pay his first visit to his home town of Birmingham in ten years is Len Guttridge, now a jazz writer in the States

LONDON'S GREAT MUSIC CENTRE

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NEW AND SECONDHAND

RECORDS MUSIC BOOKS

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THE REPORT OF THE PARTY OF THE



ONE reason why jazz one promoter complains that his customers say that they "have falling off is because the public is no longer just interested in the music—they want to dance to it.

Ballroom promoters who or are they afraid of losing a

Ballroom promoters who have for years been banning live are now allowing rock-'n'-roll, and young people, finding they can rock-n'roll to jazz or skiffle, want to go to ballrooms and dance while listening to the

They cannot do this in the theatres but when we try to get these bands they will not go into the dance halls because they are afraid of jeopardising their position with promoters who book them at theatres three or four times a year.

At first that seems perfectly feasible but as all our ball-rooms are now playing some form of rock-'n'-roll, skiffle or jazz, the public is coming to us and gradually, through lack of support, the jazz concerts may

Then the bands would have no bookings at all, either on one side or the other, because we would have made our own attractions by this time.

Lyn Dutton, who speaks of a 13 per cent, drop in business, is one of those who does not want to let the bands go into the dance halls.

It is in the interests of all Jazz and skiffle bands to make as many ballroom appearances as possible.

They will find a new public, eager to listen. They will pick up recruits for jazz clubs, leaving those who want to dance as well ag listen in the ballrooms.

ERIC D. MORLEY, Director, Meeca Dancing,

#### Wrong tunes

As manager of a go-ahead, musicianly band, which tries to be different and play different tunes (the Dave Carey Jazzband), I have had great difficulty in obtaining work with at least three of the promoters mentioned last week, the excuse being that the band doesn't play the "tunes the kidg know."

This situation applies equally to other bands of the same calibre such as those of Owen Bryce and Alan Littlejohns. Yet

or are they afraid of losing a few ha pence by presenting more musicianly bands?

PETE PAYNE. Sec., Streatham and Balham Jazz Clubs.

#### More tours

I BELIEVE trad jazz is on the wane because the bands do not tour the provinces often enough. The result is that people cannot see their favourites and soon lose interest-not everyone can afford trips to London.

So my plea to the bandleaders is: visit your fans in the provinces far more often and you will get the support you so richly deserve.

D. G. TUCKER, Royal Navy, Portsmouth.

#### The choice

NEARLY every jazz club has been founded on styles that belong to the music's earliest origins, and there have been few successful attempts to broaden the scope of the music played by our local bands.

In the early days of the pre-sent movement, the slogan "Back to the Origins" ade-quately summed up the atti-tudes of musicians and fans alike.

Perhaps the trouble is that too many bands have ridden the crest of the revivalist wave, never having to bother with good presentation, never having to worry about the entertainment content of their performances. of their performances, and now don't know how to sell a new

don't know how to sell a new approach.

With increasing interest among big entertainment promoters in presenting leading jazz bands in Variety and large concert and dance halls, the agents and bands will need to choose between playing for large fees for such promoters, or continuing to play in clubs for lesser fees. This possibility was the basis of my statement to Bob Dawbarn.

It is essential for bands to continue to play in clubs which

tinue to play in clubs which have been the source of inspiration while still looking to their commercial interests and taking the more lucrative work now being offered in the broader the more lucrative work now being offered in the broader commercial entertainment field. But that will mean far more bands capable of catering for club audiences—and I think

· Perfection of bore. o Beautiful resonant tone.

Tested by one of London's leading

registers.

Buisson (58)

Clarinet Outfit Hand finished, highly

polished nickel silver Keywork, foolproof connecting

levers from top-to-bottom,

Bb in matt Ebonite. Complete in modern style case, oil, cleaner and 3 reeds.



who insist (indeed, they seem unable to do otherwise) on churning out pale imitations of Colyer and Barber will cause traditional jazz to go round in ever-decreasing circles until it finally disappears.

Nonsense!

A FEW weeks ago we were told that modern jazz was finished. We have heard, too, that rock-'n'-roll is on the way out and that skiffle won't last five minutes.

visited certain agents and tradi-

tional club promoters and on

their statements asserts that

the interest of the trad fans is

Nonsense!
The obvious reason for falling attendances at certain clubs is the fact that many new clubs have opened in recent months and attracted local custom away

Dawbarn

ALAN LITTLEJOHNS, East Finchley, N.2.

five minutes. Now Bob

audiences have just about had their full ration of "The Saints" and "Momma Don't Allow and will expect wider musical horizons from these new bands.

Trad jazz may be dying, but the clubs won't die with it if they are able to form and keep abreast of developing jazz tastes. The lunatic fringe, whose interests and horizons will never extend beyond the end of their noses, may still be catered for, or they more likely will stay or they more likely will stay

But that is a small loss com-pared to the loss of the youngsters whose boredom in the clubs has led them to rock-

KEN LINDSAY. St. Albans, Herts.

#### Naturally . . .

BOB DAWBARN'S article D contained a great deal of truth but the title was rather misleading.

Of course trad jazz has not had it. All that has happened is that it has ceased to be a big money spinner, and probably the result will be that we shall see the exit of the countless bad bands and clubs which have been springing up at every street corner.

We all know musicians have to learn but this should not be done in front of a paying audi-ence. Naturally the public is beginning to get a little fed up with it.

Some people blame the fans for their "lack of interest nowadays" But what about the many get-rich-quick promoters who have helped to mangle the

British jazz scene,
Many of them cannot even
tell a good band from a bad one and worse still are those who have purposely booked cheap, new, trashy bands to make their

own fortunes a bit quicker.

The idea of any musician or leader trying to copy anyone else is completely stupid. Many people have tried to tell me that traditional jazz is easy to play but if so why has this country produced a mere half dozen or so great New Orleans style musiso great New Orleans style musi-

American bands have The American bands have probably contributed at times to the fall in club attendances but isn t it true that many members, after paying up to 30s. for a seat to hear the Americans, have been bitterly disappointed at what they heard, and eventually come to prefer their local group?

ERIC SILK. Hford, Essex.

#### Perplexed

AGREE with a great deal that George Webb and others have said but I feel that you failed to supply the reason or provide an answer. Not that I could do either myself because

I am completely perplexed.

I have tried to build up a band that did not copy Colyer and we made a particular point of playing a wide variety of numbers. We have also gone out of our way to sell ourselves by a little above and showmanship.

The bookings have not come in, however, and repeat bookings have only come in from two or three of the better jazz clubs.

OWEN BRYCE, Wrotham, Kent.

#### Too hot

AST week Owen Bryce said the local Red Devil Skiffle

The local Red Devil Skiffle Group had drawn the members away from his Redhill Club.

I would like to point out, as a member of the club, that the premises were extremly small and hot at the best of times, the music always sounded the same even though the band had several different clarinettists.

However, I think the chief reason for the change-over was because jazz appreciation is lacking in this district.

M. BUCKTON. e Easy response in all teachers and soloists, CHIC MILNE

M. BUCKTON, Red Devil Skiffle Group.

#### Unknown

BOB DAWBARN'S obituary on trad jazz was, unfortunately, accurate and com-

pletely justified.

Lyn Dutton, one of the few promoters of leading clubs prepared to give reasonably regular bookings to bands who count originality and musicianship as accomplishments, necessary says bands such as my own are

difficult to book because the name is not sufficiently known. What is the answer? As I see it, the bands in question must resist the desire to lower their musical standards—they must persevers with their policies, whether their inspiration be drawn from Ellington, Armstrong or Johnson.

or Johnson.

Let the musicians go to the fountsinheads for their jazz guidance, otherwise the bands

A case in point is my own club at Purley (not 100 miles from Frank Getgood's Croydon Jazz Club) where membership and attendance figures have con-sistently increased since my band took over the residency in January took over the residency in Janu-

took over the residency in January.

Georgs Webb partly blames new clube for his own decreasing numbers, but surely this does not signify a loss of interest on the part of the fans.

As I see it the only people grumbling are those older established promoters who are losing custom in the face of competition—and a certain amount of competition cannot be a bad thing.

thing.

The traditional jazz fan can now, in many cases, hear the music he likes without having to travel miles for it. The very fact that the more recent clubs can hold their own may mean smaller profit margins for the veteran promoters, but surely implies a more widespread interest in jazz than ever before.

DICK CHARLESWORTH, Bromley, Kent,

#### Prices

AS many jazz followers are students, we suggest the small attendances are due to

exorbitant admission prices.

The average student, struggling for existence on parental
generosity, finds it impossible to
go to a club more than once a
week, and riverboat shuffles and
concerts are entirely out of concerts are entirely out of reach.
JUNNE RASMUS, PAT TRAY-

LER, Barnet, Herts.



Here's why the player smiled.



Player's Mild are full of flavour

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





This week's Collector's

Corner is a tribute to Jimmy Dorsey who

died last week. It is

Charles Wilford

(hear the Molers' "Moaning Low"). He was virtually with-out a rival as top white clarinet-

tist before the appearance of

Jimmy came up through the Goldkette and Whiteman bands,

but basically he was always a hot man, attacking his solos

with tense tone and incisive

ponent. But there remained odd

traces of the instrument's mili-tary-band background in his playing, and to my mind his

clarinet was more exci ing and

better founded in the jazz tradi-

He was an outstanding technician, but it was only on alto that technical display occasionally intruded into his jazz

records—his show-off alto pieces, like "Beebe" and "Oodles Of Noodles," were the despair of a

whole generation of saxophon-

He helped to formulate a jazz style for the alto saxophone -he was the first famous ex-

written by

Goodman,

JIMMY DORSEY'S death seems to me almost like the loss of an old school-friend and it must have affected many other pre-war jazz followers in the same

In the earlier thirties when the hot record output was limited to one or two monthly in the Parlophone Rhythm Style series, the two sides of the record were usually by different bands.

But whatever the name on the label, it was common to find Jimmy Dorsey's playing recog-nisable in both outlits.

Dorsey recorded prolifically, Judged on quantity, he was the leading musician of his timean impression borne out by a glance at the index to the 1936 Hot -Discography, where he rates more entries than any other musician on any instrument.

#### Flawless

If it was a white band, then whether it was a Nichols, Venuti, Napoleon or a Mole session, a Lanin group or an Irving Mills outfit, you were likely to find Dorsey on it.

It is easy to see why he was in such demand on pick-up sessons, for his musicianship was flawless, he was a fluent soloist on both clarinet and alto-often changing instruments with only a bar or so rest—and he was one of the early masters of the tricky art of ensemble clarinet

In this capacity he always added a distinctive punch to the last chorus of a jammed record

An historic picture of Jimmy Dorsey with Eddie Condon, Zutty Bobby Singleton, Hackett, Morty Stuhlmaker and Pee-Wee Russell.

## Jimmy Dorsey

musician as early as 1925, his style continued to develop and didn't reach its peak till around 1932. His work as a creative soloist was completed by the middle thirties, but in his later days as a bandleader he did not play down to his sudience.

days as a bandleader he did not play down to his audience.

Then there was his trumpet playing, of which very little reached us on record, though his extraordinary solo in Venuti's "Vibraphonia" whetted our curiosity.

#### Fluency

Dorsey was one of the true improvisers, one of the school of white musicians who sought to express themselves in free and unrehearsed solo improvisations.
His astonishing fluency enabled him to produce solos of faultless construction in this manner without becoming repetitive despite the many different versions he may have recorded of the same number. the same number.

A striking example of this is found in the solos he recorded for English Decca in 1930. Two masters are extant of "Tiger Rag," each solo clarinet or sax throughout, and apart from the final eight bars there is scarcely a phrase in common between the two takes

the two takes.

These four solos have recently been reissued on EP.

They present in full measure the distinctive musicianship, the originality, poise and tech-nical mastery of one of the Though he was a famous great white musicians.

THERE are some places where

you just don't expect jazz. One of them was my turntable yesterday where the record label alone was enough to make a listener apprehensive. I lowered listener apprehensive.

the pick-up and waited.

Two minutes later my eyes were popping out like chapel hat pegs. A blazing ensemble, a sax team with the real "Four Brothers" sound, a terrific trombonist, a Sonny Paynetype drummer and the alto type drummer and the alto

soloist of the future.

I sat up—and hardly breathed until 14 tracks later, when "I Dreamt I Blew With Basie" came to a swinging end.

The name of the band is the Farmingdale, Long Island N.Y. High School Dance Band, otherwise known as Daler's Dance Band. Average age of the players is just 14. And believe me, they have the spirit of modern jazz right between their lips. between their lips.

In numbers like "Taps Miller" and "Bernie's Tune" their Jazz standard is already higher than any big band I've heard in the All-Britain Championships.

Such fine musicians as John La Porta and John Mehegan have given prac-tical help to the band's coach, Marshall Brown, Dave Garroway put the kids on network TV in "Wide, Wide World." Willis Conover wrote an incredulous page about them in "Down Beat." One a of the By now I should imagine that half the jazz impressarios of America are queue. Who ali sarios of America are queueing up to take their 15-year-

old manager out to lunch. The band isn't perfect of ourse. Intonation is course. troublesome, but nothing like so bad as you would expect. The brass is sometimes ragged in precision, though never lacking in attack.

The rhythm section occa-sionally loses control, like a man who starts to run down a hillside and finds he can't stop. Some, at least, of the major label,

washing washing washing washing washing washing with the contraction of the contraction o

solos have obviously been

written out in advance. written out in advance.

But how worthwhile the whole thing is. These seven brass, five saxes, two horns, flute, rhythm and three vocalists are making the right kind of music.

They don't waste their time on "Rock Around The Clock." They play musical instruments, not broomsticks and kitchenware. To quote the control of the control of

and kitchenware. To quote Conover, "This is a Band!"

#### Parker again ?

On the subject of 14-yearold Andy Marsala, words fail me. He has the singing alto tone which still eludes men 20 years his senior. He swings. And if (though I doubt it) his solos are improvised, then unquestionably he's in line for the top jazz crown.

One almost dares to think of the reincarnation of

There is a trombonist, too, who already blows like a Kenton sideman. The sleeve notes don't give his name but one assumes he is James Schmidt, 17 years old. (The others are 15 and 13). And bassist John Davis, at 15. plays real notes, beautifully in tune.

Before long I hope this first privately issued record will stand where it belongs: alongside other records by the same band. But on a



Well, well, Sir Laurence! You amaze us! Look what you've done to Monroe! Never before have the curves, the wiggle and the roll of the World's Pin-Up Girl been exploited in such a devastating way !

The Monroe/Olivier film, The Prince and the Showgirl packs a tremendous screen-wallop and PICTUREGOER, out Thursday, June 27 shows, in pictures, how the terrific effect was achieved!

PICTUREGOER-Britain's Brightest and Breeziest Weekly-keeps you in holiday humour, rain or shine! The snappiest articles on films, pop, jazz and entertainment, the finest pictures and stories, will give you a real lift, every week ! Tell your newsagent you've just got to have PICTUREGOER regularly.

BRITAIN'S ZIPPIEST WEEKLY

Picturegoer OUT THURSDAY JUNE 27th

DESPITE

rain, 34 of the 44

skiffle groups entered com-peted on Whit Monday in the first National Skiffle

Contest, held at Bury St.

They travelled from as far afield as Glasgow, Bourne-mouth and Birmingham. One learn walked all the way from Paddington, another came by lorry from Shore-ditch-playing all the way.

At one extreme there were

At one extreme there were other Presley imitators. In the middle were those content to copy the latest hits by Donegan, McDevitt or the Vipers. I could hear no evidence of great originality.

Winners

But in spite of this, and the hardship of facing the fifteenth repetition of "Cumberland Gap" and so on, an enormous crowd en-joyed the proceedings through to the finish.

Winners were the 219
Skiffle Group from Gillingham, Kent — four men
already quite well known.
Second came Fulham's
Station Skiffle Group with
the Delta Group from Glas-

gow third. The Art Cummings Jazz-

men, who came fourth, are playing on Tuesday at the Festival of Women beauty contest finals at the Empire

Pool, Wembley. — Graham Boatfield.

JAZZ on the AIR (Times: BST/CET) SATURDAY: JUNE 22: 10.0-10.30 a.m. DL: Skime Club. 12.30-1.0 p.m. A 1: Nicholas, Coleman, Heywood, Rogers, etc.

12.45-1.15 DE: The Biggest
Thing In Jazz: The Tuba.

1.0-1.15 A 1 2: Broonzy, Sam
Gary, Mahalia Jackson.

2.0-2.25 C 2: Mainly Modern.

2.50-3.20 Z: For Trads.

5.15-5.45 Z: Swing Serenade.

8.0-10.0 T: (1) James. S.F.

Heath, etc. (2) Bud Powell,
Tony Sectt. Davidson,
Dickenson, Herman, Kenton, etc.

ton, etc. 9.0-9.25 J: Basin Street Jazz, 10.10-10.55 P 1: Jazz Party, 10.30-10.57 B: Cozy Cole. 11.0-1.0 a.m. T: Repeat of 8.0 11.5-12.0 J: America's Pop

Music. 11.10-11.30 Y: Jazz 1957. 2.5-1.0 n.m. J. D-J Shows. 1.0-2.0 E-Q: From Dr. Jazz's Library. 25-3.0 H-Q: Hollywood-New

SUNDAY, JUNE 23: 8.0-10.0 p.m. T: (1) America's Taste in Pops. (2) Modern, Mainstream and Trad. 9.55-10.40 B: French Jazz. 11.0-11.55 F 1: Jazz For Sunday

11.0-1.0 a.m. T: Repeat of 8.0 11.5-12.0 F 2: Harry James.

MONDAY, JUNE 24: 1.0-1.30 p.m. J: Martin Block

(daily). 0-10.0 T: (1) Casa Loma. Teddi King, Berigan, B.G. Larry Clinton, etc. (2) Clayton, Willie Herman, Smith. Brubeck, Hodges.

10.10-11.0 S: For Jazz Fans, 10.30 app. K: Jazz Panorama. 11.0-11.30 I: Jazz in Germany with Bud Shank. 11.0-1.0 a.m. T: Repeat of 8.0

p.m. 11.5-1.0 a.m. J: D-J Shows (nightly).

TUESDAY, JUNE 25:

8.0-10.0 p.m. T: (1) Selections from "My Fair Lady" with Quincy Jones and Billy Taylor, T.D. J.D. Harry James, Tommy Watts, etc. (2) Spotlight on Th. Monk, Billie Holiday ('37), Wilson, Kaminsky, Mole, Sullivan, The McPartlands, Nichaus,

9.20-9.45 H 2: Louis Armstrong. 10.10-11.0 B: For Jazz Fans. 10.15-10.55 B-258m: The Real

Jazz. 10.20-11.0 A 1 2: Parker's Successors : Stitt, Adderley and Woods. 11.0-1.0 a.m.

T: Repeat of 8.0 p.m.

WEDNESDAY. JUNE 26: 6.30-6.55 p.m. F 1: Modern Jazz '57. 0-10.0 T: (1) doe Bush-kin, S-F. May, Hefti. (2) JATP, Jazz 1929, Tea-Rugolo, Basic. 9,30-10.30 P 3:

Everyone. 12.5-1.0 a.m. O: Jazz Journal.

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attainable.

Charlie Barnet plays Ellington (Thursday).

THURSDAY, JUNE 27:

6.25-6.55 C 2: Jazz Programme. 8.0-10.0 T: (1) B.G. T.D. Hefti, Anthony, Miller, Shaw, Peterson. (2) Barnet plays Ellington, Waller, Bix, Hin-

**Eddie Calvert won applause** for his "Oh My Papa"—but it's hardly jazz, says Maurice Burman.

"A VICTORIAN MUSIC ALBUM"
by MICHAEL HURD
"NOW YOU HAS JAZZ" by

FRANCIS TOYE

In his "Victorian Music Album," Mr. Hurd played

some charming Victorian

ballads. And maintained they were more real than today's

pop songs in that they truly

reflected conditions of those

"Please Let My Brother

Go," a ditty based on a court

These songs, Mr. Hurd sugges-

ted, are authentic social docu-

ments, while today's pop music

is synthetic, deals with unreal

people and conditions, and shows a yearning for the un-

that existed in that era.

9/8/57.

ton-Scott, etc. 10.10-11.0 S: For Jazz Fans. 10.45-11.0 J: B for Blues.

FRIDAY, JUNE 23:
4.0-4.30 p.m. I: Bud Shank and
Bob Cooper.
8.0-10.0 T: (1) Music of
Hawaii. (2) Early Jazz
Greats of N.O. Chicago and
N. York ranging from the ODJB (1917) to Bechet 1940. 10.30-11.0 H 2: Cool Jazz (R). 10.35-11.15 Z: Jazz Develop-

KEY TO STATIONS AND WAVELENGTHS

A: RTF Paris-Inter: 1-1829m. 48.39m. 2-193m. RTP Parisien: 280m. 218m. 318m. 359m. 445m. 498m. Hilversum: 1-402m. 2-

BBC: E-464m, 30, 25, 19m. bands, L-1500m, 247m, NDR/WDR: 309m, 189m,

Belgian Radio: 1-484m. 3-257m RIAS Berlin: 1-203m. 2-

407m. 49.94m. SWF Haden-Baden: 295m. 363m, 195m, 41 23m APN: 344m, 271m, 547m, 8BC Stockholm: 1571m, 255m, 245m, 306m, 506m,

49.46m. NR Oslo: 1376m. 337m. 228m. 477m. BR Munich: 375m. 187m.

Stuttgart: BDR 49.75m

49.75m.
HR Frankfurt: 505m.
RAI Rome: 355m. 290m.
269m. 41.81m.
Europe I: 1647m.
VOA Washington: 41. 31.
19m. bands. 12.0-1.0 a.m.
only: 1714m.

SBC Lugano: 558.6m. SBC Geneva / Lausanne:

393m. 31m. bands. From all dealers or Selmer 114 Charing Cross Rd., London, W.C. 2

—F. W. Street

# What pop

He is possibly right. But, while not denying that today's pops are trite, we still have the music of Cole Porter and Gershcase, was played as an example of the hard times win who interpreted human emotions. And there is always "Buddy, Can You Spare A Dime.

Without going deeply into the subject, if songs were written with the object of reflecting these times, they would have to be about tranquillisers, nuclear fission, rent acts, social security and traffic problems. The mere fact that so little is composed about our civilisation is indica-tive enough of the times we live in.

live in.

They are escapist songs which, in their way, do show how the people feel. Apparently, it will have to stay like that until our civilisation is changed for something sweeter.

Mr. Francis Toye, the eminent musicologist, in his "Now You Has Jazz" programme, suggested that the only real contemporary music of our times is

porary music of our times is

prefer jazz.

Mr. Toye is sad about this.

He admits the skill of its exponents, but detests jazz.

Mr. Toye, as I suspected before the broadcast began is arguing from a false premise.

RADIO COMMENTARY MAURICE BURMAN

Eminent and great in his own sphere, when it comes to jazz he is apparently no more know-ledgeable than the man in the

If you are going to confuse dance music, pop songs—we heard Calvert's "Oh My Papa" —and rock-'n'-roll with fazz, you might just as well lump the Victorian ballads with Brahms. Wagner and Tchaikovsky and call it all the serious music of the 19th century.

He made no mention of the real jazz—the music of New Orleans and of the great players such as Louis, Ellington, Tatum, Parker, Dizzy, Bessy Smith—nor even touched on the blues! the blues!

porary music of our times is the blues!

Many artists believe the public is 50 years behind the times historians will ignore today's serious music because people prefer jazz.

Many artists believe the public is 50 years behind the times in all art forms. But Mr. Toye disagrees for the false reason that "jazz" is popular with the people.

As every Jazzman of real experience knows, the public is a good 40 years behind the artist. New Orleans is popular 40 years after it was contem- estra for its modern L-A ideas.

porary, rhythm and blues 30 years and modern jazz is not even in the running.

THE PAUL BROUSSE ORCHESTRA

THE typography used by "Radio Times" to announce this orchestra was like that for a straight combination, and I would have missed it had I not had advance information.

When new bands like Brousse's are making their first appearance it wouldn't be a bad idea for "Radio Times" to give some indication of what to expect. For if you didn't hear this airing, you missed some-

Led by Paul on flute and alto. the band plays in a modern style Latin-American manner, rather like the Machito Orchestra. It is a fine mixture of good jazz and L-A, and is probably one of the best bands in

the country.

Very good work came from
Arnold Main (piano), Roy
Willox (alto), Terry Walsh (guitar), Derek Oldfield (trum-pet), Frank Holder (bongoes), Stevenson (drums) and Lou Paul on flute.

BURMAN'S BAUBLE

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**MUSIC** in FILMS

# **Headlines**

FILM CLIPS. . . . Marty Melcher (Doris Day's husband) is to produce a film in England called "Teddy Boys." . . . The theme song of "The James Dean Story" is sung by Tommy Sands. . British songwriter Joe Lubin, now resident in Hollywood, wrote the title tune for "Tender Fury." . . Presley's "Lovin' You" movie will be released next month.

Was chatting, the other day, with Albert Harris. (Older MM readers will remember Albert, from his Lew Stone Monseigneur days, as one of the greatest guitarists that Britain has produced). Albert now lives in Van Nuys, in the valley here, "I do freelance composing and orchestrating mostly for films," Albert told me. "I'm responsible for most of the arranging, these days, for Yma Sumac and Les Baxter."

Albert has been in the United States 20 years. He now teaches orchestra-tion and one of his current pupils

is No. 1 guitar star Barney Kessel. Albert recently wrote a piece for Segovia. He accepted it and it's just been published,

JAZZ JOTTINGS. . . Drummer
Philly Jo Jones and ex-Kenton
haritone man Pepper Adams are in
Chet Baker's new outfit. . . Dom
Cerulli and John Tynan are now both
associate editors of "Down Beat"
magazine. In place of Nat Hentoff,

IN BRIEF. . . . Pat Boone now has his own television show. . . . Ex-Harry Gold drummer, songwriter and BBC scriptwriter Lew Jacobson (now a Los Angeles resident) and yours truly have formed the Holly-wood Songwriters' Bureau to aid budding lunesmiths everywhere. . . . Frank Sinatra has done a series of one-nighters in the USA for promoter Lee Gordon, to recompense Gordon for the Australian affair. . . . Perez Prado shelled out over \$1,100 from his own pocket to showcase his un-sponsored TV programme.

- Howard Lucraft

music business is that

you never know what's

have dreamed that rock-'n'-

roll would find its way into

the BBC's Music Festival at

the Royal Festival Hall to-

bookings, let me add that this

The difference being that

"rock" with a difference.

Merrick Farran, a former vio-linist with the Royal Phil-

harmonic Orchestra, has taken the 12 bars theme of "Rock

Around The Clock " and written

variations that together form a

musical work lasting 40 minutes.

formance, in abridged form,

Marathon I

THEN we're going to have a Dance Marathon ("Mara-

tona Di Danza") played by the

Concert Orchestra and two jazz

groups under the baton of its

composer, Hans Werner Henze.

Marathon in the early hours,

Marathon 10-minute sprint

Marathon in the morning, Gala Marathon, Variations of

the star, and Death of the star.

This is in six movements:

tomorrow night.

It gets its first public per-

morrow?

going to turn up next. Who, for instance, would



THE great thing about the notabilities as Ralph Dollimore Jacobs last Sunday; tuned out Caribbean cruises and studied

morrow?

And be played by the BBC Oklahoma City is sponconcert Orchestra under soring a "World's Champion Non-Sleeping Disc Jorks" Months of Management And I was quite unprepared for the latest British retaliation to all those American jazz titles (King, Duke, Count, Earl, etc., brown bread!

record of 1662 hours of non-sleep You," on the HMV-label

than this to play.

But it's happened.

by Jan Kerrison.

People.

disc?

High Society

VES, you never know what's

Bedford has come up with a pop song, "Luck's In Love With

And she is backed by that

Royalties (here we go again!)

Legge's Fund for Old

Henshaw say about the

from the disc and sheet music

Come again

"The Duchess reveals that

accompaniment from the

she has an extremely pleasant voice, which, wedded to a skil-

Geoff Love Orchestra, suggests

that she might profitably make

further incursions into the pop

well-known charity worker, Mrs. Gerald Legge, in "I'm In Love"

Her Grace the Duchess of white.

(pno.), Tiny Winters (bass), again five discs later.

E. O. Pogson (alto), Norman Impey (tnr.), Harry Roche (tmb.), George Swift (tpt.) and

Who said "staid old BBC"

And Ray Starr, who holds the

roadcasting, will vie with Don

Howard, who has previously managed 120 hours. (That's a

In and out

BUT what I am looking for is a deepay who doesn't send

mere five days.)

And televiewers will see such ME to sleep. I tuned in to David

IT TOOK 3 YEARS TO GET THERE!

ONCE HEARD—ALWAYS REMEMBERED

By LEROY ANDERSON

Now in the Hit Parade

MILLS MUSIC LTD., Mills House, 20 Denmark St., W.C.2

Bobby Kevin (drs.).

But it's happened, then" as part of its Semi-And before you cancel your Centennial Exposition.

time MELOBY MAKER COFFEspondent Margaret Russell (left) is now starring in the top-class Montmartre club,

Caprice Viennois. I was following my usual round of niteries when I stumbled across her. We were

both surprised. When I said "MELODY MAKER" she replied: "I was MM correspondent in Reading

Margaret has come a long way. She can talk and sing in eight languages and has writ-ten several hit songs including "Magic Is The Music" in 1949.

Margaret was born in France. Her mother was French and her father a British journalist. With a repertoire of over 100 songs she keeps night club fans beating their palms till they are sore.

She knows all the tricks of the business-from the tightfitting gown which won't let her sit down, to the right gestures and how to hold a note just so Margaret is currently staying

in Paris but it won't be for too long. She likes moving around. On the same programme at the Caprice is Maghen Rosico (below, right), a dancer whose jazz interpretations with arms 

-are causing a sensation. With the strip-tease craze tearing most French cabarets apart, it is refreshing to take in a jazz dance which has all the and rhythm and none of the monotony of strip-

the music at first hand.

Please!

PETER: Please! We have

Almost there

SO Jimmy Dorsey never got that Golden Record. Con-fident of "So Rare" hitting the

million, Fraternity Records had

80,000 on the day he died. . . . x

Fast work

I'VE heard of "overnight hits,"

but what can you say about Elvis Presley's "All Shook Up "?

best sellers-last week!

HMV issue it today (Friday).

trouble selling the

There must be better stuff And guested with Machito at the han this to play.

going to happen next, And OVERHEARD above the

-both numbers by novelist the disc ready to present to him.
Barbara Cartland, with music And sales had reached over

WHAT does reviewer Laurie No. 24 in their list of Britain's

enough

— Henry Kahn 

# PARIS ANY DANGEROUS

MHEN Frankie Vaughan was dilled up for the Army, they wanted to turn him into a military policeman. He was horrified.

"I'll volunteer for anything toget out of that," Frankie pleaded. "Even the medical corps."

"I just couldn't take the idea of being a hated 'scuffer,'" says Vaughan today. Not after being brought up in Liverpool. When I was too small to join in the escapades, I sometimes acted as look-out while older boys indulged in a little pilfering. They weren't really bad—just wild. But we were a menace to the local shopkeepers."

#### A resenful tough

In many respects, Vaughan's first starring film, "These Dangerous Years," evokes his early life. He pays the leader of the dockside Dingle Gang, a resentful tough at odds with authority. "Actually," he points out, "I was excuated from Devon Street, Liverpool, when I was twelve—too young to at into serious trouble. But, looking

back, I can see they were dangerou years.
"It was a cosmopolitan area, where people of all races and creeds gathered and had a lot of atmosphere. policemen rubbed elbows with parsons. 'I was able to understand Dave Wyman the character I play in the film, because

I tended to be rebellious myself.

"I always felt that I had to be a bit better than the next boy to cover up for being 'different.' I looked very dark and toreign. When my grandmother called me in from the street, I and my pals used to be very aware that she spoke broken

"I had three young sisters trailing around after me and it was always impressed on me to 'take care of them.' That all lelped to put me on the defensive. "It was after I moved to Lancaster at I really started getting into fights. There I was an outsider-a Townee-ar that brought me into conflict with the cock of the school.

"If you see the film, you may notice that I smoke a few cigarettes-play around with them like young people do when they want to appear confident,

#### Awkward

sation drawn from observation, because I've never smoked my-But working with dance bands, I had plenty of oppor-tunity to study boys of this

'And I've had the chance of talking to them at youth clubs. Sometimes they're awkward to approach-erect all sorts of aggressive defences to conceal uncertainty. Underneath, they're

"Some of my pals in the Liverpool days were tough enough I'm still in contact with most of them. Phil Cooklin, for example, has grown up into a wonderful tailor.

#### Help

"And Norman Gould is out in the Argentine with the Shell Mex organisation. My cousin, Ashley Kozak, and I were very close, too. He's pretty famous now as a bass player.

"That's the point really. A lot of worth-while young people are condemned when they are in the difficult process of grow-

"What the so-called delinuents need is a little more neip and understanding and a lot less stupid criticism.

#### Lucky

"Jazz and popular music can do much to keep young people out of trouble and if only artists realised this, then we could all get together and do some real good.

"While I'm up there singing, I never forget the kind of neighbourhood I came from and what could have happened to me it 



## **VAUGHAN**

whose new film "These Dangerous Years" will be given its world premiere in Liverpool on Monday, tells Tony Brown about his own "dangerous years"—as a boy in Liverpool. in Liverpool.

That is a trick of character-ation drawn from observation, enjoy myself while I'm working. I could never despise my audi-

"After all, I'm one of them."



### Chicago Commentary

CHICAGO, Wednesday.—Eydie Gorme, pop singer with a strong jazz current running through her tasteful output, opened for a month at the swank Empire Room of the Palmer House hotel. It's timed nicely to co-ordinate with a couple of her fast-breaking records, most promising of which is titled intriguingly, "Your Kisses Kill Me (What a Way to Die)."

This gal is refreshingly frank of speech, not bent, like most up-and-comers, upon saying everybody "is just the greatest" or that every happenstance singer has "a wonderful, wonderful talent."

#### A gentle stay

WHILE Stan Kenton tapers off a high-volume two-weeker at the Blue Note, Buddy DeFranco is easing into a gentle stay at the Brass Rail. Meanwhile, nostalgic dancers waltzed to a rare one-nighter by Wayne King (oh yes, I remember him) at the Melody Mill Ballroom on the 14th. King is mainly engaged as a business man in Chicago, semi-active in recordmaking for those ancients who still recall a three-beat measure. Nat "King" Cole was the centre of a lively interview on a new TV show with chatter-jockey Jack Eigen. All about baseball and how the New York Yankees ought to be managed.

#### Silent keyboards

IBERACE (oh yes, you remember him) is launching a national chain of piano instruction studios, headquartered here. He'll open 25 a year until

#### **ITALIAN HIT** FOR ANNE?

he has a hundred. Students will number six to a class, each playing on a silent

keyboard connected to an elec-NNE SHELTON, starring in master. When a student hits a



#### SPEED-FIRE KIT MUST BE SEEN AND TRIED TO BE BELIEVED

#### 185 Gns. includes Stool (Cymbals extra)

● Twin Pedal Two-Tone Bass Drum ● 20" x 20" Floor T/T.

· Five Graded Tom-Toms set on top of Bass Drum.

 Bass Drum and Tom-Toms give 8 distinct notes. . S.D. fitted to Bass Drum adjustable to your own requirements

· Super Damper Controls · S.D. and T/T's have chromed overlapping rims giving economy on sticks. · Light Alloy Hi-Hat and Floor Cymbal Stands with spring-loaded

legs, no screws . The best built Kit ever! THIS KIT IS THE SUPER SHOW! AND ENHANCES YOUR TECHNIQUE -> SOLD EXCLUSIVELY IN U.K. BY PARAMOUNT WHO REFUND FARE

TO ALL PROVINCIAL OR OUT OF LONDON BUYERS NOW SEND THIS COUPON FOR FULL DETAILS-

74-76 SHAFTESBURY AVE. PARAMOUNT MUSICAL INSTRUMENT CO. LOHDON, W.1. OPEN ALL DAY SATURDAY. GEMmard 9176

Maghen Rosico—'causing a sensation'

Tin cup blues; Mean jumper blues; That growling baby blues; Pneumonia blues; Oil well blues; Long lastin' lovin' AL 3564

JAZZ PIANO RARITIES

THE DIXIE FOUR Fire detective blues

**MEADE LUX LEWIS** Trenches; Fives TURNER PARRISH

AL 3565

Rising high water blues; Teddy bear blues;

FATS WALLER and ANNA JONES

**BOBBY BRAGG** 

"The reverse, also a listenable nterlude, is garnished by some JOHNNY DODDS, Vol. 4 It must be the blues; Stomp time blues JASPER TAYLOR'S STATE STREET BOYS Jackass blues; Frog tongue stomp

Oh, daddy blues OHNNY DODDS & TINY PARHAM

> FORD & FORD **BLIND BLAKE**

CLARENCE WILLIAMS AND HIS ORCHESTRA, Vol. 2

Wildflower rag; Midnight stomp; Longshoreman's blues; I'm through; New down home rag; Squeeze me AL 3561

JAZZ OF THE ROARD TWENTIES, Vol. 2 Clarinet marmala Five pennies;

Go. Joe, go: Figer rag PHIL NATOLEON AND HIS ORCHESTRA I've a garden in Swiden; Low down; Oh, Mabel; Gad rag doll

RAGTIME PIANOROLL, Vol. 4-EARLY RAGS AN CAKEWALKS Zig-zag rag; All cama tickle; At a Georgia Camp meeting; Dill pickles; Jakman rag; Pianophiends rag and Black beauty rag: Polar bear rag and Louisiana rag;

> Transcribed from piano rolls made by unka un artista

I wish I could shimmy like my sister Kate;

St. Louis man; Kentucky stomp

## **BLIND LEMON JEFFERSON SINGS THE BLUES**

Trixie blues

Don't put that thing on me

-Robert Innes



ting singing from the Rita Villiams Singers," The Fund ought to benefit LOVIE AUSTIN'S BLUES SERENADERS

WO old ladies paused at the entrance to Blackpool's th Pier last week and studied the posters for Bernard Delfont's " Star Time " show. "Might be all right," said one. "It's put on by that Banana Boat man Delajonte." It's true!

First hand

VES, you never know, etc. And I I was totally unprepared the other night for some out-standing Latin-American pianoplaying at the Club de la Côte

prised if I'd known then that Frank has led his own band on

various South American and

It came from Frank Park, in the Ido-Martin Band. I wouldn't have been so surWalk easy 'cause my papa's home VIOLA BARTLETTE Skeeg-a-lee

South bound rag AL 3560

Hole in the wall; Don't turn your back on me;

CALIFORNIA PAMBLERS

AL

Maple dat rag

LONDON RECORDS division of THE DECCA RECORD OMPANY LTD 1-3 BRIXTON ROAD LONDON SW9

#### Four curtain calls for Four Lads Clasgow this week and

because when he sits down

at that piano with a bowler

on his head and garters on

his sleeves, he's for real.

That's how I picked my

people. They had to be

Below-" Sweet Smell Of

Success" stars Tony Curtis

and features the Chico

Hamilton Quintet. Tony,

an amateur flautist, has a

"blow" with Chico and

bassist Carson Smith.

for real."

ught a new kind of close hariony singing to top the Empire late act that deserved the four curtain calls given at the end of their performance.

They did not indulge in voca acrobatics for their effect. It stead they used subtle harmonic

and true rhythmic singing.

Highlight of their 40-minute act is "You'll Never Walk Alone" from "Carousel." They sang it simply and with superb technique, without trying to "im-prove" the music of Rodgers and

#### Spectacular

"Rain, Rain, Rain" was per-ormed in a series of spectacular key changes which again showed he musical prowess of the Four

Of course, they sang their record hit, "A House With Love In It." and the sound lost nothing through being alive in the theatre. They obviously d not need the tricks of a record-ing studio. Taken all round—a ing studio. Take fine performance.



## by Hubert W. David

NEW song shark racket has emerged in the States. Adverts have been appearing in dozens of American magazines offering lots of 50, 100 and 200 records of your own song.

With the present record boom, the song sharks could be expected to turn their attention to the recording industry. But not satisfied with their efforts in the States, these smooth operators have been putting up their phoney propositions to amateur writers over here.

I have had the chance of looking over a vast amount of correspondence between several writers and these charlatans, the so-called "publishers," on the other side of the Atlantic. On first inquiry a glamorous-looking blank contract is sent—2mong other florid literature. This contract promises nothing at all. But I can well understand anyone knowing nothing about such things being tempted.

#### Costly procedure

IN the first place you are immediately signing away your own valued copyright in a work. Letters which follow contain much vague talk of "exploitation." But all the "publisher" is worried about is getting you to pay for a specified number of records to be made by him of your song.

Anything from 150 to 500 dollars is demanded, according to the number of records and the method of presentation required. What does surprise me is the nonchalant attitude of the British Treasury in allowing these transactions, for here are valuable dollars being poured down the drain

One of the "valuable" assets claimed for this project is a beautiful red herring! There are thousands of small music companies in the States who get an unknown artist to make a private recording of an unknown writer's work. They then try to get the record released by one of the major companies. Often these firms really are in the music business and if they do happen to turn up a hit everyone in at the off certainly scores.

But this sort of thing lends itself to a lot of hanky panky, and this is where the American song shark realises he can cash in on your vanity. Looking at a letter from one of these shark firms I see they state that "the record made is getting played on the air very often." Yet a year la'er, when the writer in England asks for a royalty statement, he is told: "We have sold no records or copies of your song, and we have not received any radio plays on the work."

#### Private companies

BE warned This is just another set-up to part you from your hard-earned cash. Keep your money in your pocket, but if you do want to hear your song on record, I suggest that you can get this made yourself quite easily by one of our own private recording companies who do not make any pretence to publish

You may remember I gave details of Regent Sound Ltd. a few weeks ago, and there are, of course, plenty of record dealers in the big provincial towns who have their own equipment for

I am indebted to many readers for their kindness in sending the correspondence about this matter. Remember, I am always willing to investigate any proposition you might receive.

# STORY



## **by JOHNNY DANKWORTH**

and his orchestra

Composer-jazzman Johnny Dankworth now follows up his 'Experiments with Mice' and 'Itinerary for an Orchestra' with a vivid, three-minute definition of the history of bigtime jazz - from traditional to modern, swing to bebop. If you've heard it on the radio or seen it on TV, you'll be glad to know he's recorded it!

**BIG JAZZ STORY** 

coupled with Firth of Fourths R4321 (45 & 78 r.p.m.)

#### PARLOPHONE RECORDS

The Parlophone Co. Ltd., Record Division, 8-11 Gt. Castle St., London, W.1

#### DISCS and TUNES

| A GUIDE to the best selling discs for the week ended June 15, derived from information supplied by 21 leading record stores.*                    |      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |                                                       |                                     | THIS copyright list of the 24 best-                                                    |
|--------------------------------------------------------------------------------------------------------------------------------------------------|------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------|-------------------------------------|----------------------------------------------------------------------------------------|
| This week                                                                                                                                        | Last | Title                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | Artist                                                | Label                               | June 15, 1957, is supplied by the<br>Popular Publishers' Committee of the              |
| 1                                                                                                                                                | (1)  | YES, TONIGHT, JOSEPHINE                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Johnnie Ray                                           | Philips                             | Music Publishers' Association, IAd.<br>(Last week's placings in parentheses.)          |
| 8                                                                                                                                                | (83) | WHEN I FALL IN LOVE Other discs—Doris Day Ron Goodwin (Par).                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | Nat "King "Cole<br>(Col); Jeri South                  |                                     | 1. (1) AROUND THE WORLD (A)                                                            |
| 8                                                                                                                                                | (20) | BUTTERFLY<br>Bilty Williams (V-Cor); C<br>(Col).                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | Andy Williams<br>harile Gracie (Par)                  | London<br>; Tony Brent              | 2. (3) MR, WONDERFUL (A) (2/-) Chappell 3. (4) WHEN I FALL IN LOVE (A) (2/-) New World |
| 4                                                                                                                                                | (5)  | AROUND THE WORLD  Mantovant (Dec); Bing (Bruns); Gracie Fields (C) Carroll (Phi).                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | Ronnie Hilton<br>Crosby (Bruns); Yol); Jack Haskill ( | HMV<br>Victor Young<br>Lon); Ronnie | 4. (2) BUTTERFLY (A) (2-) Aberbach 5. (6) NINETY-NINE WAYS (A)                         |
| 5                                                                                                                                                | (13) | PUTTIN' ON THE STYLE                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | Lonnie Donegan                                        | Pye-Nixa                            | (2/-) Good Music !                                                                     |
| 6                                                                                                                                                | (6)  | ABOUND THE WORLD                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | Bing Crosby                                           | Brunswick                           | 6. (5) CHAPEL OF THE ROSES                                                             |
| 7                                                                                                                                                | (4)  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | Guy Mitchell                                          | Philips                             | 7. (10) A WHITE SPORT COAT (A)                                                         |
| 8                                                                                                                                                | (7)  | LITTLE DARLIN' Gladiolas (Lon); Roberto                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Diamonds                                              | Mercury                             | 8. (6) ROCK-A-BILLY (A) (2'-)<br>Joy Music                                             |
| 9                                                                                                                                                | (11) |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | Gracie Fields                                         | Columbia                            | 9. (11) YES, TONIGHT, JOSE-<br>PHINE (A) (2-) Berry                                    |
| 10                                                                                                                                               | (9)  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | Peggy Lee<br>rah Vanghan (Me                          | Brunswick<br>r); Dorothy            | 10. (9) THE GOOD COMPANIONS (B) (2 -) Peter Maurice                                    |
| 11                                                                                                                                               | (10) | TO A STATE OF THE PARTY OF THE  | Lonnie Donegan                                        | Pye-Niza                            | 11. (13) FREIGHT TRAIN (B) (2/-)<br>Pan Music                                          |
| 18                                                                                                                                               | (8)  | FREIGHT TRAIN Bob Cort (Dec); Busty Di                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | Chas. McDevitt                                        | Oriole                              | 12. (8) FORGOTTEN DREAMS (A) (2.6) Mills Music                                         |
| 13                                                                                                                                               | (16) |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | Russ Hamilton<br>rry Grant (Emb);                     | Oriole<br>Kathie Kay                | 13. (12) TRUE LOVE (A) (2 <sup>2</sup> -) Chappell 14. (16) I'D GIVE YOU THE WORLD     |
| 14                                                                                                                                               | ()   | A WHITE SPORT COAT<br>Terry Dene (Dec); Johnny                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | King Brothers  y Desmond (V-Cor)                      | Parlophone                          | (F) (2'-) Macmelodies<br>15, (14) HEART (A) (2'-) Frank                                |
| 15                                                                                                                                               | ()   | A WHITE SPORT COAT                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | Terry Dene                                            | Decca                               | 16. (17) I'LL FIND YOU (B) (17-)                                                       |
| 16                                                                                                                                               | (12) | TOO MUCH                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | Elvis Presley                                         | HMV                                 | 17. (22) WE WILL MAKE LOVE (B)                                                         |
| 17                                                                                                                                               | (15) | BUTTIRFINGERS                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | Tommy Steele                                          | Decca                               | (2/-) Melcher-Toff                                                                     |
| 18                                                                                                                                               | (14) | PLL TAKE YOU HOME AGAIN<br>KATHLEEN<br>Josef Locke (HMV).                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | Slim Whitman                                          | London                              | 18. (20) ROUND AND ROUND (A) (2'-) Kassner 19. (15) YOUNG LOVE (A) (2'-)               |
| 19                                                                                                                                               | ()   | Description of the second seco | Charlie Gracie                                        | Parlophone                          | Cromwell<br>20. (19) THE BANANA BOAT SONG                                              |
|                                                                                                                                                  | (20) | I'M SORRY                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | Platters                                              | Mercury                             | 21. (21) LOOK HOMEWARD, ANGEL                                                          |
|                                                                                                                                                  |      | Al Martino (Cap).                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |                                                       |                                     | (A) (2 -) Kessner                                                                      |
| Two records " tied " for 19th position,                                                                                                          |      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |                                                       | 22, (18) SINGING THE BLUES (A)      |                                                                                        |
| *STORES SUPPLYING INFORMATION FOR RECORD CHART. R. C. Mansell, Ltd., Stroningham, 2; Duwe Wholesale, Ltd., Manchester, 1; J. W. Mansfield, Ltd., |      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |                                                       |                                     | 23. (23) MARIANNE (A) (2/-)<br>Montclare                                               |

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## RITAIN'S TOP JAZZ RECORDS

24. (-) ADORATION WALTZ (A)

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A-American; B-British; P-Others

Glasgow . (Supplied by McCormack's, Ltd., 7, (Supplied by Hime and Addison, Ltd., Coweaddens Street, Glasgow, C.2.1 1. THE QUARTET (EP)

Modern Jazz Quartet.. London 2. PUTTIN' ON THE STYLE Lonnie Donegan .... Pye-Nixa 3. BALLADS AND BLUES (LP)

Milt Jackson ..... London
4. ELLA SINGS THE RODGERS AND HART SONG BOOK-Volume II

(LP)
Ela Pitzgerald .... HMV-Verve
5. BASIE'S BACK IN TOWN (EP) Count Basie .... Columbia-Clef 6. INTERPRETATIONS OF STAN GETZ NO. 2 (LP)

Columbia-Clef 7. DAVE BRUBECK, JAY AND KAI AT NEWPORT (LP) ... Philips S. THE TROMBONE SOUND (LP)

Kat Winding ..... S. MIDNIGHT AT EDDIE CONDON'S (LP) Bud Freeman .. Emarcy 10. ROY AND DIZ (LP)

oy Eldridge and Dizzy Gillespie Columbia-Clef

#### Manchester

and Record Rendezvous; 1. ELLA SINGS THE RODGERS AND HART SONG BOOK-Volume II (LP)

Elia Pitzgerald .. HMV-Verve 2. GAMBLIN' MAN Lonnie Donegan ... Pye-Nixa

3. ELLINGTON AT NEWPORT (LP) Duke Ellington . 4. BASIE'S BACK IN TOWN (EP)

Count Basie .... 5. STREAMLINE TRAIN Parlophone

6. ELLA SINGS THE RODGERS AND HART SONG BOOK-Yolume I

Ella Pitzgerald .... HMV-Verve 7. CHRIS BARBER IN CONCERT

8, BIG BILL BROONZY (LP)
Philips

#### A WAY I DI LA CAME WAS TOP DISC

London

(Week ended June 15)

(Supplied by Collet's Record Shop, 70, New Oxford Street, London, W.C.1)

1. ROUND ABOUT MIDNIGHT (LP)

2. JOHNNY DODDS AND KID ORY

3. DJANGO (EP) Modern Jazz

Quartet Esquire
4. CONCERT BY THE SEA (LP)
Erroll Oarner Philips
5. BIG BILL BROONZY (EP) Vogue
9. FONTESSA (LP) Modern Jazz

7. INTERPRETATIONS OF STAN GETZ NO. 2 (LP) Columbia Clef

8. SKIFFLE MUSIC (EP)
Vipers Parlophone
9. CHIGO HAMILTON QUINTET

10. DAVE BRUBECK, JAY AND KAI AT NEWPORT (LP) Philips

Miles Davis

As listed by "Variety"-issue dated June 19, 1957

1. (I) LOVE LETTERS IN THE SAND ...... Pat Boone 2. (2) SO RARE .... Jimmy Dorsey 3. (4) A WHITE SPORT COAT

Marty Robbins (5) TEENAGE ROMANCE Ricky Nelson

(7) BYE BYE LOVE Every Brothers

8. (3) ALL SHOOK UP Elvis Presley 7, (13) SEARCHING ..... Coasters

8. (11) DARK MOON Bonnie Guitar 9. (11) LITTLE DARLIN' Diamonds

10. (7) SCHOOL DAY Chuck Berry 11. (-) I LIKE YOUR KIND OF LOVE ..... Andy Williams

(15) WONDERFUL, WONDERFUL Johnny Mathia 13. (17) I'M WALKING Ricky Nelson

14. (9) COME, GO WITH ME Dell Vikings 15. (10) IT'S NOT FOR ME TO SAY Johnny Mathia

(17) AROUND THE WORLD Victor Young

18. (19) GONE ..... Perlin Huskey 19. (-) OLD CAPE COD Patti Page

29. (--) START MOVIN' Sal Mineo (6) DARK MOON .. Gale Storm (-) FOUR WALLS .. Jim Reeses Two records " tied " for 11th and 15th

positions. Three records "tled 20th position Reprinted by permission of "Variety "

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#### Belfast

(Supplied by the Gramophone Shop) 1. PUTTIN' ON THE STYLE
Lonnie Donegan ..... Pyc-Nixa
2. ELLA SINGS THE RODGERS AND

HART SONG BOOK-Volume II Elia Fitzgerald .... HMV-Verve 3. LONNIE DONEGAN HIT PARADE

-Volume II (EP) .. Pye-Nixa ELLA SINGS THE RODGERS AND HART SONG BOOK-Volume I (LP) Ella Pitzgerald .... HMV-Verve

5. FREIGHT TRAIN

Chas McDevitt ..... Orlole ELLA SINGS THE COLE PORTER SONG BOOK-Volume II (LP) Ella Pitagerald .... HMV-Verve 7. SATCH SINGS SPIRITUALS (EP)

Louis Armstrong .. Brunswick 8. A NIGHT IN NEW ORLEANS (LP) Sharkey Bonano - Capitol 9. NEW ORLEANS SKIFFLE (LP)

Turk Murphy 10. THE TROMBONE SOUND (LP) Kai Winding ..... Philips

#### Birmingham

(Supplied by R C. Mansell, Ltd., 35, Union Street, Birmingham 2) 1. ELLINGTON AT NEWPORT (LP)

Duke Ellington ..... Philips

2. DIZZY GILLESPIE — WORLD
STATESMAN (LP)
Columbia-Clef

3. CHRIS BARBER IN CONCERT (LP) ..... 4. ELLA SINGS THE RODGERS AND HART SONG BOOK-Volume I

(LP)
Elia Pitzgerald ... HMV-Verve
5. JOHNNY DODDS AND KID ORY ..... Philips

6. BEAUTY AND THE BEAT (LP) ..... HMV

Phineas Newborn, Jnr. London 8. THE QUARTET (EP) Modern Jazz Quartet .. London

9. LOUIS ARMSTRONG AND EDDIE CONDON AT NEWPORT (LP)

10. THE TROMBONE SOUND (LP) Kai Winding ...... Philips

#### CALL SHIDDT

(Week commencing June 23) 17. (14) YOUNG BLOOD .. Coasters BEYERLEY Sisters Empire, Pinsbury Park Eddie CALVERT

Week: Empire, Newcastle Ronnie CARROLL Week: Winter Gardens, More-

Alma COGAN Season, Hippodrome, W. Eric DELANEY and Band

Sunday: Commodore, Ryde Wednesday: Philharmonic Hall. Leverpool Thursday: Public Hall, Barrowin-Purness Friday: Palace Ballroom, Mary-

port Saturday: Unity Hall, Wakefield Lonnie DONEGAN Season, Hippodrome, W.

Ray ELLINGTON Quartet Week: Palais, Edinburgh FOUR LADS Week: Empire, Liverpool

Week: Empir Week; Empire, Sheffield The KIRCHIN Band

Wednesday: USAP, Sculthorpe Priday: Cresta Bailroom, Luton Saturday: Corn Exchange, Wis-Via LEWIS and Orchestra Week: Green's, Glasgow

Tommy STEELE Week: Hippodrome, Birmingham

Terry LIGHTFOOT Jazzmen Sunday; Woolwich Shakespeare Hotel Tuesdayi Pavilion. Batteries Park Thursday: Ex-Servicemen's Club Watford Priday: Star Hotel, Croydon Baturday: Jasz Club, Wood Green Freddy RANDALL and Band

Sunday: A'exandra Gardens Theatre, Weymouth Thursday: Corn Exchange, Col-Gardens chester

Friday: Music Hall, Shrewsbury Saturday: USAF, Burtonwood Eric Silk and Southern Jazzband Monday: Palais, Hammersmith Friday: Southern Jazz Club, Levionstone

The VIPERS Skille Group Sunday: Empire Cinema, Womb-well

Priday: Music Hall, Shrewsbury Hedley WARD Trio Sunday: Winter Gardens,

Week: Hippodrome, Birmingham Alex WELSH and Band Bunday: Wood Green Tuesday: South Harrow Wednesday: Dagenham Thursday: Nottingham Baturday: Ee! Pie Island, Twickenham

Jimmy YOUNG Week; Theatre Royal, Hanley



# Cynthia shows her style

CYNTHIA LANIGAN: Jamie Boy/Silent Lips EDDIE FISHER: Slow Burning (Parlo. 45-R4316). Love/A Second Chance (RCA

CYNTHIA LANIGAN, an MM contest winner, makes a commendable solo début here, Cynthia has a strong sense of style, and sings "Jamie Boy" to a good beat backing from Ron Goodwin's Orchestra.

Somewhat unaccountably, the singer's feeling for the beat is not reflected by her accompanists on "Silent Lips." This side lacks the swing of the reverse.

GEORGIA GIBBS: "Swinging With Her Nibs"—'Deed I Do; I Get A Kick Out Of You; Let's Do It; The One I Love Belongs To Somebody Else; One For My Baby; On The Sunny Side Of The Street/Gomes Love; Happiness Is A Thing Called Joe; You've Got To See Mama Ev'ry Night; Lonesome Road; I Got It Bad And That Ain't Good; Wrap Your Troubles In Dreams (Mercury MP1 6508)

"HER Nibs" Miss Gibbs is in great form here. She delivers this fine batch of song material with jazzy zest against a swinging backing from a quar-tet directed by arranger-conductor Glen

singer go wrong!

FRANK HOLDER offers two more calypsos. The highly topical "Battle Of The Century"—a chronicle of the first Test Match wins bails down.

45-1000).

EDDIE FISHER, the singer with the choir-boy with the choir-boy voice, offers a torchy ballad with a beat in "Burning Love." He is better with "Second Chance," a lush

NAT " KING " COLE: When Rock And Holl Come To Trinidad It's All In The Game (Cap. 45-CL14733).

It seems there's an attempt to cash in on the best (or worst) of two worlds in "Trinidad." The effort misfires, but Nat sings with his usual insidious appeal.

"Game" is easy if unevent-ful listening.

CHRIS CONNOR: "Chris"-All About Ronnie/Missr's Serenade; Everything I Love; Indian Sum-mer/I Hear Music; A Good Man Is A Seldom Thing; Don't Wait Up For Me; In Other Words (London HBN1074).

THRIS CONNOR'S cool style CHRIS CONNOR'S cool style
of singing is more contrived than June Christy's
but this LP has its acceptable
moments. Those tracks
accompanied by Sy Oliver's
Orchestra, however, lack the
requisite "cool" styling of
the arrangements.
More effective are the backings featuring the Ellis Larkins Trio and the group led
by Ralph Sharon—British
pianist who emigrated to the
States.

States.
The previously reviewed LP entitled "Chris Connor" (MM 9/2/57) is still the bet-

ANDY WILLIAMS: I Like Your Kind Of Love/Stop Teasin' Me (London 45-HLA8437).

A NDY ("BUTTERFLY")
WILLIAMS would seem
to have another potential hit
with "I Like Your Kind Of
Love" The girl in this coy
due; should have been given
a label credit

a label credit.
'Stop Teasin'" is marred by some off-key chords in the accompaniment.

MARGARET BOND: Wind In The Willow/Young And In Love (Parlo 45-R4312),

MARGARET BOND is a singer who is likely to break through with a hit any time now. But this material affords her little scope.

DON LANG and "Frantic Five": Siz-Five Special/School Day Six-Five Special/1 (HMV 45-POP350).

"SIX-FIVE SPECIAL" will The Draper version of the same name, But Don spoils this recorded version with too fast a tempo, "School Day" swings to "School Day" swings to "School Day" swings to "School Day" swings to "Irresistible swing. The Draper version of the Draper version of the Special Train is lacks the plaintive appeal of the established Whiskey-McDevitt version, A change for the Americans to be eclipsed by the British! more telling effect.

MERLE TRAVIS: "The Merte Travis Guitar "-On A Bicycle Built For Two; Saturday Night Shuffle The Sheik Of Araby; Blue Bell (Cap. EAP 2-650).

WERLE TRAVIS plays some tasteful guitar on these four tracks, Such artis-try in these days of gimmick discs deserves more recognition than it gets.

NORMAN

#### reviewed by LAURIE HENSHAW

Head; Deep Purple/Dream A Little Dream Of Me; It's Easy To Remember (Philips BBE 12110).

DELIGHTFUL singing by the choir that has been featured in an accompanying rôle on many Jo Stafford discs.

JO STAFFORD: Wind In The Willow/King Of Paris (Philips PB588).

ND here's a new disc by A Jo. As usual she sings faultlessly—but again the material could have been bet-

DORIS DAY: Twelve O'Clock Tonight/Today Will Be Yesterday Tomorrow (Philips PB699).

TWELVE O'CLOCK" is a catchy number de-livered with the typical Doris Day breeziness to a bouncy backing from Frank DeVol. The backing has the virtue of an ingenious lyric.



Doris Day

RUSTY DRAPER: Seven Come Eleven/Freight Train (Mercury MT155).

"Seven Come Eleven isn't a hit then I'll willingly masticate this review.
This is one that goes with an irresistible swing.

FRANKIE VAUGHAN: Elegant"—Happy Days And Lonely Nights; My Sweetie Went Away/Look At That Girl; No Help Wanted (HMV7EG8245).

FOUR of Vaughan's earlier ERLE TRAVIS plays some tasteful guitar on ese four tracks. Such artisics deserves more recogning than it gets.

RMAN LUBOFF CHOIR:

BUUR of Vaughan's earlier efforts. Though they were made only a comparatively short time ago they reveal that Frankle has improved considerably.

His singing reveals more dynamism these days. But Vaughan collectors will probably want to add this one to their library.

Osser,

Buddy Weed plays some crisp, wellphrased piano and is brilliantly assisted
by Tony Mottola (gtr.), Jimmie Crawford
(drs.) and Arnold Flahkin (bass). With
an accompaniment like this, how could a

FRANK HOLDER AND MARTING'S CALYP-SONIANS: Battle Of The Century/Chinese Cricket Match (Decca 45-F10908).

## Capsule reviews

ART TATUM (LP)

September Song; Night And Day; Jitterbug Waltz; You're Driving Me Crazy; Stars Fell On Ala-bama; Smoke Gets In Your Eyes; Blue Room. (Columbia-Clef

TATUM employs his phenomenal technique and fan-

menal technique and fantastic imagination on playing
mostly in free tempo.

It has been said that when he
does this his music ceases to be
jazz. I would prefer to say that itis still very much jazz, but
carried to a stage that adds more
to its genuinely artistic development than most of the gropings
of all the "modernists" put together.—E. J. of all the "1 gether.-E, J.

JOHNNY GUARNIERI (LP)
"Songs Of Will Hudson And Eddie De Lange"

Organ Grinder's Swing (b); Don't
Kiss Me Again (b); By The
Great Hornspoon (b); Tormented

Bess; Mandy (Pye-Nixa NJT 507).

THE underrated Welsh band's first LP is a roaring success. Great Hornspoon (b); Tormented (b); Moonglow (a); White Heat (b); Hobo On Park Avenue (b); Sophisticated Swing (a); With All My Heart And Soul (a); Midnight At The Onyx (a); The Least Little Thing You Do (a); Jazznocracy (a), (Yogue Coral 12 in, LYA9049.)

EX-GOODMAN planist Johnny Guarnieri is accompanied here by guitar, bass and drums. A disciple of the Waller and Wilson traditions, Guarnieri is a tasteful and accomplished musician. His playing here is on the casual side but has charm and elegance.—E. 4.

DIXIELANDERS ANONYMOUS (LP) Aggravatin' Papa; If I Had You; I Can't Dance; I'm Gonna Sit Right Down: Ida: Avalon: When My Baby Smiles: Stairway To Para-dise: Muskrat Ramble: I Can't Believe That Your In Love With Me: Makin' Whoopee; My Bonnie. (Donegall, DON L003.)

CAN understand why this group of British musicians wishes to remain anonymous. The trumpet plays some reasonable stuff at times but gets pogged down by his colleagues.—
B. D.

JOE VENUTI-EDDIE LANG BLUE FIVE (EP)

Raggin' The Scale: Hey, Young Fellal: Jig Saw Puzzle Blues: Pink Elephants. (Columbia SEG 7693), 1933.

THE late Jimmy Dorsey can be heard on trumpet, as well as sax and clarinet on these "Golden Age" reissues. Venuti and Adrian Rollini also exhibit their versatility, and Lang plays for the last time on record. Rasgin'" and "Jig Saw" hold up well after 24 years.—M. J.

MAX KAMINSKY AND HIS ORCHESTRA (EP) When The Saints Go Marching In

(V); Samat Joy Blues; Original Dixieland One-Step; Eccentric Rag (MGM EP600). Circa 1953.

HACKNEYED tunes adequately performed via neat Dick Cary arrangements—he also plays plano and alto horn here. The blues, a Kaminsky-Cary original and the most distinguished track, has telling trumpet. Otherwise, Cutty Cutshall gets the best solo results. Rhythm is sound throughout— Rhythm is sound throughout .-

BLIND LEMON JEFFERSON (LP) Bising High Water Blues; Teddy
Bear Blues; Tin Cup Blues; Mean
Jumper Blues; That Growling
Baby Blues; Pneumonia Blues; Oil
Well Blues; Long Lastin' Lovin'
(London AL3564), 1927-29.

ROR anybody interested in blues singing and the old Negro guitar styles this LP will be a knockout. The first two titles have George Perkins on plano, the rest are all Jefferson—and among them are some of his fiercest and finest efforts, Recording is poor, but later tracks (such as "Pneumonia") are clear enough for us to gauge the singer's extraordinary qualities.—M. J.

ALEX WELSH AND HIS BAND (LP) Ostrich Walk: Buddy's Habit; Winin' Boy Blues; Cornet Chop Suey; I'm Coming, Virginia; Up Jumped You With Love; Queen

The group completely achieves its aim—happy, swinging Dixie-

Welsh (tpt.) Archie Semple (clt.), Roy Crimmins (tmb.) and Fred Hunt (pno.) all solo very well and the rhythm section achieves a lightly moving swing. The recording is excellent, All in all, one of the best British traditional efforts.-B. D.

#### Keissues

RAMPART STREET PARADERS.— After You've Gone/I'm Gonna Sit Right Down And Write Myself A Letter/My Monday Date. (Prev. Inc. in Philips 12 in LP BBL7112, revd. 22/12/1956.) Now also EP BBE12681.

BROTHER JOHN SELLERS .- Doretha Boogie/Down By The Riverside/ Farewell Blues/ Two Little Fishes. (Prev. inc. in Vanguard 10 in. LP PPT12008.) Now also EP EPP14002.

TURK MURPHY'S JAZZ BAND-Shake That Thing; Brother Low-down; Yellow Dog Blues; Kansas City Man Blues. (Prev. inc. in Good Time Jazz 12 in. LP LAG12023.) Now also EP EPG1183.

JOE NEWMAN AND THE BOYS IN THE BAND—I'm Confessin' (a); Peter Pan; These Foolish Things (a); Ain't It The Truth? (Prev. inc. in Vogue 10 in. LP LDE126, revd. 16/7/55; (a) also 78 V2346.) All new also EP EPV1214.

DJANGO REINHARDT-Fly Fishing; Believille (prev. inc. in Vogue 10 in. I.P LDE 049); House Of Dreams; Dinette (prev. inc. in do. LDE 084. revd. 9/10/54). All now also EP EPV1208.

GEORGE SHEARING QUINTET-Moon Over Miami (b); Midnight In The Air (original title Midnight On Cloud 69) (a); Sorry, Wrong Rhumba; Cotton Top (prev. Vogue EP EPV1040); Bebop's Fables (a); Life With Feather (b); Four Bars Short (c); Cherokee (c) (do. EPV1145). (a) also 78 Vogue V2016; (b) do. V2028; (c) do. V2043. All now also 10 in. LP (c) Vogue All now also 10 in. LP

ART TATUM-Yesterdays; I Know That You Know; Humoresque (a); Kerry Dance; Boogle Woogle. (Prev. inc. in Vogue 10 in. LP LDE 081, revd. 30/10/54.) ((a) also 78 V2241.) All now also EP EPV1212.

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green, seamen, tracy, wasser "the jazz couriers,"

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co-leaders: scott, hayes
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debut: new tony kinsey quintet,
introducing les condon on trumpet
"the jazz couriers,"
scott, hayes, shannon, bates, eyden
\$WEDNESDAY (29th) at 7.30:

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AT THE SKIPPLE CELLAR, Greek Street: DICKIE BISHOP GROUP, THE NEW HAWLEANS, David Quaye (prano).

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Parnell), plus the duBock Trio. Next Priday: Dizzy Reece, Roy Willox (Parnell), plus—just over from America—Bruce Gaylor and his newly

CROYDON JAZZ CLUR, Star Hotel, London Road: COLIN SMITH'S JAZZBAND. Next Priday, Birthday Party, 8-m.dnight.

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

DAVE CAREY JAZZBAND, Streat-ham Park Hotel, Mitcham Lane. EALING: The famous SOUTHERN STOMPERS. - "Fox and Goose" (Hanger Lane Station),

EDGWARE JAZZ GLUB, Shake-speare Hall (opposite Ritz): DIO-GENES JAZZMEN.

ELTHAM: GEORGE WOODING ENFIELD JAZZ CLUB, "The Barn," Ponders End, presents the BOURBON STREET RAMBLERS and

Skiffle Group. ERIC SILK'S SOUTHERN JAZZ-AND, Southern Jazz Club, 640, High

Road, Leytonstone, FIGHTING COCKS, Kingston: John

Howlett's Jaszmen.

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Our SUMMER HOLIDAY begins after
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SUTTON JAZZ DLUB, Red Lion: BRIAN WHITE'S MAGNA JAZZBAND

SATURDAY AT THE SKIFFLE CELLAR, Greek Street: THE CITY RAMBLERS, the Eastsiders, Keith Scott (plane). CHISLEHURST CAVES,

7,30-11:
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EUREKA JAZZBAND and 7 Skiffle Groups. South London and Sideup memberships valid.

CIVIC HALL GROYDON, TO-NIGHT, 7:30: MIKE DANIELS Delta Jazzmen, Peta Curtis Quartet, "Croy-don Times" Skiffle Contest, Book now (Cro, 3336) or at door.

COOK'S FERRY INN. Angel Road, Edmonton: Skillle and Trad, favourites, JIMMY JACKSON, MIKE PETERS' STOMPERS,

CY LAURIE Jazz Club, Gt. Windmill Street (opposite Windmill Theatre), 7.15-19.45; CY LAURIE BAND, COTTON PICKERS SKIFFLE. DENHAM VILLAGE HALL, near Exbridge: West London Jazzband. Uxbridge: We 7.30-10.30 p.m.

CLAUDE WHITE'S Jazzmen, plus Skime.

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PORCUPINE JAZZMEN and Court esters Skille, Thames Hotel, Hamp-Jesters Ski RICHMOND: ALAN I DALE'S

SOHO'S ONLY ALL NIGHT JAZZ SPOT, Club Bohemia, 49, Greek Street, 11.30 onwards; BRUCE TURNER GROUP.

WEALDSTONE JAZZ Club, Trit Headstone Drive: CLARKE'S Jazzmen.

WHITTINGTON HOTEL, annon Lane, PINNER (buses 209, IS; Tubes Bouth Harrow or Pinner): TEDDY LAYTON'S JAZZMEN, 8-11 p.m. Licensed bar.

WOOD GREEN: THE AVON CITIES JAZZBAND, WYKEHAM HALL, Romford: MARLBOROUGH Jazzband.

SUNDAY ALL TRAD, musicians, Sunday afternoons, 3-6 p.m. Sit-in with the Hill Brunskill Jazzmen at Cy Laurie Jazz Club, Members 2/6, guesta 3/6. AT THE SKIPPLE CELLAR, Grock Street: THE CITY RAMBLERS, GUY CARAWAN (Californian folk singer), RORY McEWEN, the Wayfarers.

COOK'S FERRY INM,
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MICK MULLIGAN
and his Band,
GEORGE MELLY,
JIMMAY JAOKSON,
The bost jams bill at the
bost jams glub.

SUNDAY-contd. DAVE CAREY JAZZBAND, Bedford Hotel, Balham Station,

DICK CHARLESWORTH Jazzband, Derby Arms, E. Sheen. HOT CLUB OF LONDON, 7 p.m.: TERRY LIGHTFOOT JAZZMEN.— Shakespeare Hotel, Powis Street,

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

KINGSTON: PERDIDO JAZZBAND, Skiffle .- " Swan," Mill Street, 2/-, PARK LANE JAZZ CLUB, Croydon SETH MAREH JAZZBAND, TH ANACONDAS SKIFFLE, 7.30.

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

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Pete Curtis, Tickets 17/6 each, Book
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5238.)

STAINES: ALAN LITTLEJOHN'S Jazzmen, Bluejays Jazzband,—Boleyn Hotel, 7.30,

WOOD GREEN: ALEX. WELSH DIXIELANDERS, Intermission; CLAUDE WHITE'S JAZZMEN.

MONDAY AT THE SKIFFLE CELLAR, Greek Street: THE NEW HAWLEANS, the Eden Street Skifflers.

CY LAURIE Jazz Club: COLIN DICK CHARLESWORTH Jazzband, Wandsworth Town Hall.

MAIDSTONE: GEORGE WOODING JAZZMEN.-" Wig and Gown."

Manor House (opposite Tube), N.4: Stars from J.A.T.F., the NEW TONY KINSEY QUINTET, plus the JACKIE SHARPE Quintet, 7.30-11, Licensed bar.

PORCUPINE JAZZMEN and Court Jesters Skiffle, Thames Hotel, Hampton Court. SOUTH ESSEX RHYTHM CLUB, "Greyhound," Chadwell Heath: KENNY BALL CHICAGOANS.

TUESDAY AT THE SKIFFLE CELLAR, Greek Street: THE COTTON PICKERS, CALYPSO SAM from Jamaica, the

Yacka Group BARNET JAZZ CLUB, Assembly Hall, Union Street (High Barnet Underground): RETURN OF SENSA-TIONAL PAT HAWES JAZZMEN.

CHISLEHURST JAZZ Club, Co-op Hall, High Street, 8-11: Trad, and Skiffle, South London Jazz Club membership valid.

GRAHAM STEWART'S SEVEN. CY LAURIE JAZZ Club: CY LAURIE BAND, 7.15-10.45.

FALCON HOTEL, S.E.9: The fabu-lous KEN COLYER JAZZMEN.— Opposite Falconwood Station.

HARROW JAZZ CLUB, British Legion Hall, Northolt Road, South Harrow: ALEX, WELSH DIXIE-LANDERS.

IAN BELL'S JAZZMEN, "White Horse," Church Road, Willesden,

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Empire Pool and Grounds, Wembley
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SOUTHALL, "White Hart": All-Star Group with JIMMY SKIDMORE, TERRY BROWN, WOOD GREEN: BOURBON STREET RAMBLERS.

WEDNESDAY

AT THE SKIFFLE CELLAR, Greek Street: CHAS McDEVITY GROUP with NANCY WHISKEY, the South-erners, the Alberts.

BRIAN TAYLOR HOT SEVEN, Stratford Jazz Club, "Two Puddings Hotel" (next to Town Hall). CHRIS BARBER'S White Hart." Southall Jazzband,

CY LAURIE Jazz Club: GRAHAM STEWART'S SEVEN with ALAN ELSDON, 7:15-10:45

THURSDAY

e WEDNESDAY-contd. e DAGENHAM JAZZ CLUB, Royal Oak Hotel, Green Lane: ALEX, WELSH DIXIELANDERS.

DICK CHARLESWORTH Jazzband.

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CY LAURIE Jazz Club: CY LAURIE BAND, 7.15-10.45. HENDON JAZZ CLUB, Club Hall, Heriot Road (5 mins, Hendon Cen-tral): BILL CLARKE'S Jazzmen,

IAN BELL'S JAZZMEN, "Castle," Tooting.

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"I have yet to hear more Inspired drumming than Chico Hamilton's here."



"JOHNNY DODDS AND KID ORY " (LP)

Chicago Footwarmers: Brown Bottom Bess (c); My Baby (d); Lady Love (e); Oriental Man

New Orleans Bootblacks: I Can't Say: Mixed Salad; Mad Dog: Flat Foot. (All (c)).

New Orleans Wanderers: Gate Mouth (b); Too Tight Blues (b); Perdido Street Blues (a); Papa

(Philips 12 in, BBL7136,)

(a)—Dodds (cl4.); Ory (tmb); George Mitchell (cornet); Lil Arm-strong (pno.); Johnny St. Cyr (bjo.). 2716 Chicago. (Am. OKch.)

(b), (c)—Same personnel plus Joe Watker (alto). (b) 13 7.26, (c) 14.7 26, Do. (Do.)

(d)—Dodds (clt.); Natty Dominique (cineti; Jimmy Blythe (pnc.); prob. Baby Dodds (washooard), 15-12-27, Do (Do.)

(e)—Personnel as for (d) plus Honore Dutrey (tmb.); Bill Johnson (tatt), 3.7.28, Do. (Do.)

OHNNY DODDS, who died in 1940 before he could benefit from the Revival, was one of the steatest New Orleans clarinet-tails—despite failings mentioned as several writers lately.

His tone and attack were miense, and his whole style taggested a strong and original performality.

His ensemble methods differed

His ensemble methods differed from those of the more legitimate New Orleans school, but he was an excellent band player and a commanding soloist with wonderful feeling for blues.

On the eight titles by the Wanderers and Bootblacks—recording groups formed by Lil Armstrong in 1926—Dodds was well recorded and playing at his inspired best Mitchell and Ory were perfect for this type of ensemble jazz, and Walker's alto, heard on all but "Perdido Street." fits in fairly happily, though he lacks the masters' timing.

Dodds's upper voice, his breaks and solos, are unerring throughout the two sessions. But the skilful, leisurely band work is the

major marvel. There are few better-balanced ensembles in the library of New Orleans music.

The four, previously unavailable, Footwarmers' tracks offer less-disciplined music, with Dominique's simple, thrusting lead and typically explosive washboard rhythms.

The clarinet is as exciting as ever and extremely mobile. The only thing wrong with this album is its offensive cover drawing.

drawing.

JOHNNY DODDS (LP) (Vol. IV)

Jasper Taylor's State Street Boys: It Must Be The Blues (e); Stomp Time Blues (e). Lovie Austin's Blues Serenaders: Jackass Blues (b); Frog Tongue Stomp (b). Johnny Dodds with Tiny Parham:

Oh, Daddy (d). Viola Bartlette: Walk Easy 'Cause

My Papa's Home (a). Ford And Ford: Skeeg-A-Lee (a). Blind Blake: South Bound Rag (f). (London AL3560.)

(a)—Ford and Ford (vocs.) acc. by probably Dodds but possibly Jimmy O'Bryant (cit.); unidentified tpt., pno. Am. Paramount. October, 1924 Chicago

(b)—Dodds (clt.); Austin (pno.); unidentified cornet, tmb., drs. Do. April, 1926. Chicago.

(c)-Viola Bartlette (voc.) acc. by Cobb's Paramount Syncopators: Dodds (cit.); unidentified tpt., tmb., pno., gtr., drs. Do. May, 1976. Chicago

(d)-Dedds (cit.); Parham (pno.); Do. March, 1927. Chicago,

(e)—Taylor (washboard); Dodds (clt.); Freddie Keppard (cornet); Eddie Ellis (tmb.); Tiny Parham (pno.). Do. January, 1927, Chicago. (f)-Blake (gtr.); Dodds (cl.); Jimmy Bertrand (xylophone). Do April, 1928. Chicago.

THESE assorted titles made between 1924 and 28, give further proof of the warmth and fluency of Dodds' playing in the early years—though distant recording makes close listening necessary.

The first two feature Dodds with a Jasper Taylor-Tiny Par-ham group. Solo and team work are good, the tunes are striking, and the music generally is most

and the music generally is most impressive.

They were issued on Jazz Collector L13 (24/12/49) and when I reviewed them I said the trumpet's identity was in dispute, and, though most reviewers settle happily for Keppard, it still is, There is a Keppard sound to the breaks, but the blues playing comes nearer to Ladnier for vibrancy of tone. If this is Keppard, it is Keppard at his most expressive. After these, for band quality, come the Austin titles (previously on JC L19, reviewed 8/7 50): two fair tracks with an unknown cornettist—not Ladnier—and Dodds in dominant form.

Of the other four tracks, two are with singers and not up to much. The remaining pair pre-sent Dodds in solos—with piano support on "Daddy," guitar and xylophone on "South Bound

"Daddy" has him sweeping along merrily, a sweet-toned improvisation which keeps close to the melody. The rag is unusual and altogether praise-worthy for Dodds, Bertrand and Blake

The band behind Ford and Ford could well be Austin, Dodds and Ladnier, as Albert McCarthy suggests.

MAHALIA JACKSON (EP) In The Upper Room (c); I Have A Friend (a); Tired (b). (Vogue EPV1199)

Mahalia Jackson (gospel singer) (a)-Mildred Falls (pno.); Herbert Francis (organ), 12-9/47 Chicago

(Am. Apollo.) Samuel Patterson (gtr.), 20/12 47.

Chicago, (Do.) (c)—Personnel as for (a) plus choir, 1951. New York, (Do.)

MAHALIA JACKSON is the

MAHALIA JACKSON is the supreme gospel singer. And to hear a comparable voice in jazz you would probably have to go back to Bessie Smith.

The second and third titles are from 1947, when Mahalia was making some of her most remarkable records.

"I Have A Friend," a slow song with the 12/8 "church rock" rhythm, and the facter "Tired" are both delivered with tremendous expressive force and rhythmic skill—the huge, triumphant sound of the latter firmly contradicting the sentiments of contradicting the sentiments of

the lyric.
On "Upper Room," one of Mahalia's double-sided Apollo songs, a chorus is called in to provide the proper spiritual support. After a slow, reverent opening the beat is picked up and the music begins bouncing, with the soloist soaring trium-chantic above the choir.

phantly above the choir.

I can only advise people who appreciate the virtues of this type of music to hear these examples of a superb talent.—

-Max Jones

WESTLAKE COLLEGE QUINTET

Westlake Bounce; Theme; Jive At Five; Topsy; Ghost Talk; Motif; Pa Paz; Soffly As In A Merning Sumrise; Billy Boy; Mood; Billy's Bounce.

(Brunswick 12 In. LATE180) Sam Firmature (tpr.1; Luther

McDonald (valve-tmb.); Dick Grove (pnc.); Dick Fritz (bass) Fred Taggart (drs.). 17 and 18 7.56. Hellywood, (Am. Decca.)

THIS should interest modernly inclined enthusiasts, particularly pro musicians.

The Quintet consists entirely of students of the American col-lege from which it takes its name. It first came to outside notice when it won the 1956 Easter Intercollegiate Jazz Festival promoted by Howard Rumsey at his Lighthouse club at Her-mosa Beach, California, following up the same year by winning the Wurlitzer National College-Jaz. Contest.

For over a year the group ha-been coached by John Grans. H also wrote aix and scored sevethe items on this record an supervised,

Doubtless his interest great!

helped the combination. But we, too, have first-class professional arrangers and musicians ready to aid young hopefuls who have what it takes and are prepared to work hard. Furthermore, it obviously wasn't only Mr. Graas's help that brought these Westlake

students their success.

The imagination, musicianiiness and sense of jazz of tenor/ leader Sam Firmature and the understanding and feeling of valve-trombonist Luther Mc-Donald are things which can be cultivated by tuition, but must stem from the individual's instinct and initiative.
The rhythm section is not

quite so satisfactory as the two front-line men, at any rate as soloists. It is strong and steady, but doesn't always manage to ride.

Still, a most creditable per-formance by all concerned, and not only because they are amateurs making their recording

THE SIX (LP)

Giggles; Phweedah; Over The Rain-bow; The View From Jazzbo's Head; The Trogledyte; Blue Lou; Our Delight; My Old Flame. (London 12 in. LTZ-N15066)

Bob Wilber (cit., (nr.); John Glasel (tpt.); Sonny Truitt (tmb.); Bob Hammer (pno.); Bill Britto (bass); Jackle Moffitt (drs.). January 1956. New York. (Am. Beihlehem.)

THEY call this "The View From Jazzbo's Head."

I have commented before on the absurdity of many LP titles but this surely earns the prize for the most ridiculous ever.

Even the fact that the Jazzbo. for the most ridiculous ever.

Even the fact that the Jazzbo
in question is a popular American
in torkey doesn't make it much disc jockey doesn't make it much

saner.

Luckily the music is a good deal more sensible. The record isn't quite the same as this cooperative group's last one, on London LTZ-N15042, issued about six months ago. There's heen a change of drummer and the styles are less varied—almost entirely middle-of-the-road jazz. But the arrangements, all by

But the arrangements, all by members of the group, have the same neat workmanlike qualities (especially Bill Pott's "Giggles"). and there is the same competence of performance.

of performance.

John Glasel again shows up as an adaptable trumpet man, generally in the Ruby Braff vein. Bob Wilber, whose tenor style has been described as a "modernised Eddie Miller," may not yet be a great tenorist but he takes some lovely and forceful solos.

Recommended to those who like their jazz uninhibited and uninvolved.

THE QUARTET (EP) Softly As In A Morning Sunrise; Love Me. Pretty Baby; Heart And Soul; True Blues. (London EZ-C19015)

Milt Jackson (vib.); John Lewis mo.); Percy Heath (basa); Konny larke (drs.) April 1982, New York, Clarke (drs.) (Am Savoy.)

THIS is the group that later became famed as The Modern Jazz Quartet.

You won't find any of those carefully planned John Lewis

arrangements which came later arrangements when came later in such records as the same four's June, 1953, "Queen's Fancy" (Esquire EP14) and December, 1954, "Django" (20-038), let alone the January 1956, "Fontessa" (London LTZ-K15022) made when drummer Kenny Clarke had been replaced by Connie Kay.

The routines are quite sketchy, the main just frameworks for in the main just frameworks for Milt Jackson's melodic inventions on what has been described as his "broken bottle-toned" vibraphone (in fact, the cracked sound was probably due as much to the recording). The whole disc is a clue to this—even, unfortunately, the best of the four tracks, "Heart And Soul."

But if you can make allowance for the deplorable vibes tone, you will find this EP not only an interesting chapter in the history of the MJQ but an entertaining sample of the adroit and imaginative Milt Jackson.

CHICO HAMILTON QUINTET (LP) Want To Be Happy (a); Spectacular (b); Free Form (a); Walking Garson Slues (b); Buddy Boo (a); A Nice Day (c); My Funny Valentine (c); Blue Sands (c); The Sage (c); The Morning After (c).

(Vogue 12 in. LAE12039)

(a), (b)-Hamilton (drs.): Buddy Collette (flute, ct., alto, tnr.); Fred Katr ('cello); Jim Hall (gtr.); Carson Smith (bass). 4 2/55. Strollers Club, Long Beach, California, before a small invited audience. (Am. Pacific

(c) - Same personnel. 23/8/86. Hollywood. (Do.)

Note: (b) available also on Vogus EP EPV 1194.

WHIS Chico Hamilton Quintet is both novel and captivat-

Most of the tunes, originals by

Most of the tunes, originals by members of the group, are fresh and attractive. Particularly intriguing is "Walking Carson Blues," with its rhythm of tramping feet.

But all the treatments—astonishingly varied—are equally inventive Note, for instance, the unusual way Eastern atmosphere is infused into the apily titled but (like all the items) sane and musical "Free Form."

The playing is superb. Not only is each player a good instrumentalist, but all have fertile imaginations. Their fund of ideas leaves never a duli

ideas leaves never a dull

moment.

Pred Katz was quite a discovery. Even in America it is not easy to find accomplished 'cellists with a good jazz sense. Mr. Katz

is one. His jazz sense is at its best in his faster pizzicato playing. But if you couldn't call his areo work at slow tempo exceptionally creative, at least he phrases rhythmically and plays with feeling.
I have yet to hear more inspir-

ing drumming than Chico Hamilton's here. But over-riding everything is the way the players inspire each

other and fit their work together into fascinating mosaics of colour, rhythm, wit and story.

-Edgar Jackson

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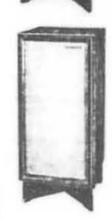
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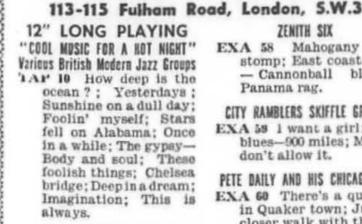
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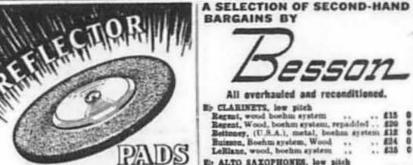
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But add the time it takes to form and write an opinion on each record and you will have some idea of the enormous task that has just been completed by the MELODY MAKER Reviewing Staff.

#### Next week!

NEXT week you will see the fruits of their labours.

For, in next week's issue, we are inaugurating a Quarterly LP Supplement, covering every single LP of interest to MELODY MAKER readers.

#### Every disc!

THE June LP Supplement
—in the form of a
separate take-out, which can
be kept for reference without
affecting the rest of the
paper's contents—will cover
every record issued in April,
May and June (including
mid-June issues).
It will in each case list
Title, Artist, Contents, Label
and Number And be followed by a brief descriptive
review.

review.

Where records have already been fully reviewed in the MELODY MAKER, reference will be given.

#### The latest!

This unique Supplement THIS unique Supplement will form an invaluable guide to your record-buying in these days of vast LP output by all the companies, a reminder of records you may have noted at the time of issue but have since forgotten, and an up-to-theminute pointer to the very latest record, issued in the month of June.

#### To keep!

Les do not date in the same manner as many 78s. Records that were worth having in April are still worth buying today. And will remain so for many months ahead.

Therefore, this Supplement is something that every Melody Maker reader will want to keep.

want to keep.

#### First time!

rulls is the first time that

any paper has undertaken so valuable and
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same meticulous care and
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## FREIGHT TRAIN' PAI TOMMY STEELE CLICKS FOR £20,000



Who wouldn't look pleased! A contract for £20,000 and a A contract for £20,000 and a kiss from Marion Ryan into the bargain. It happened at the Palace, Manchester, this week, where Tommy Steele signed the contract with Beaconsfield Films. The agreement also gives him 10 per cent. of gross profits. Tommy's manager, John Kennedy, is on the right.

## CHANNEL ROCK

Eighteen bands will play jazz-rock-'n'-roll, mambo and skiffle from England to France on Sun-

day
The groups are booked for the
"Rock Across The Channel"
shuffle run by Le Club de la
Côte D'Azur, Frith Street, W.
The no-passport trip starts
from Gravesend and calls in at
Southend before crossing to
Calais, where the musicians and
fans will spend three hours. fans will spend three hours.

#### WEDDING SMILES



Wedding day smiles from Mick Mulligan clarinettist Ian Christie and Miss Jeanne Burt after their marriage on Saturday at Kimberworth (Yorks.), They are at present honeymooning in Paris.

## McRAE TOUR

From Page 1

Ted's tour is October 18—when Basie would return to Britain.
But Ted told the MELODY MAKER this week: "It is not yet certain that I shall be taking the band to America in October. A lot of points have to be thrashed

"I met Jack Green, of Willard Alexander's New York office, in London on Tuesday. We dis-cussed the tour and I made it clear that I would not, under any circumstances, carry out

auch an arduous itinerary as the last one in February.

"I wouldn't travel under those conditions again for all the money in the world. Tough tours have broken up too many American bands."

American bands."

The American vocal group, the Hi-Lo's, are in line to join Ted Heath for his American tour.

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Nancy Whiskey leave for the States on June 28 for their two-week concert and cabaret tour.

As exclusively stated in the MELODY MAKER three weeks ago, they will include the Carnegie Hall on the tour.

No group

Their manager, Bill Varley, told the MM: "Owing to the Musicians' Union ruling, the skiffle group will not be going. Chas and Nancy will be accompanied by American musicians."

"Their first date in the States is on June 30 on Ed Sullivan's TV show in New York."

They return to London on July 14 and the following day start an extensive Variety tour at the Finsbury Park Empire.

#### TONY SCOTT FOR S.A

American pollwinning clarinettist Tony Scott is going to South Africa for two weeks in August.

America to meet

Frankie Vaughan

#### **BRITISH 4 WITH** LES BROWN ORK

THE Four Others vocal group is to play a week with America's Les Brown and his Band of Renown at Wiesbaden. Germany, starting on Sunday.

The group has just returned from a two weeks' season at the U.S. Air Force HQ in Wiesbaden and proved so popular it was decided to feature them with Les Brown.

Personnel of the Four Others is Len Beadle, Val Williams, Vin-cent Hill and Bobby Blaine—all former members of the Teddy Foster Band.

The Les Brown Band is to tour U.S. camps throughout Europe and will probably come to England next month.

Judge Donegan

Lonnie Donegan is to present
the prizes at a jazz and skiffle
contest at Bury's Round Table
Carnival, tomorrow (Saturday).
Twelve traditional jazz bands
and 14 skiffle groups have
entered.

FRANKIE VAUGHAN is likely to visit the States shortly for personal appearances publicising his film "These Dangerous Years."

and 14 skiffle groups have entered.

Before the Carnival begins, four of the jazz bands will play in a New Orleans street parade on floats towed by steam engines.

#### JAZZ COMES TO ARCHER STREET



# FRONT-PAGE ATTACK

From Bernie Asbell

CHICAGO, Wednesday.—The "Chicago Daily News" last week enjoyed a circulation spree with a sustained attack on "the vulgar, cheap junk" on pop records and "the hard-boiled cynicism" of record companies and disc jockeys. The series ran on the front page every day and for two days was emblazoned under headlines six columns wide.

Writer was Don Henahan, newly appointed music critic, who timed the series for the seasonal wane in longhair concert reviews.

MELODY MAKER

Member: Audit Bureau of Circulations

Prankie told the MELODY
MAKER on Wednesday: "I hear
that the film had a fantastic
success when it was shown this
week to teenage audiences in
New York by film chief Herhert Wilcox

"It now seems likely that it will be released in the States, in which case I would go out for a

**Kirchins tenorist** 

joins Rex Ruttley

Kirchins tenorist Harry Perry is to join Rex Ruttley's Orchestra at the Ritz Ballroom, Kingsbury, when the Kirchins Band breaks up on June 30.

He replaces Ted White, who is joining Teddy Poster.

Drummer Freddy Adamson is leaving the Ruttley Band in two weeks to join the Dave Shand Orchestra.

No replacement has yet been fixed.

tour of personal appearances. The film has its world première on Monday at the Forum Cinema,

bert Wilcox.

No. 1233 Vol. 32 **EDITORIAL OFFICES:** 189, High Holborn, W.C.1 Telephone: CHAncery 3344 Editor: PAT BRAND

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The Geoff Taylor Quintet opened on Friday at the Archer Street Jazz Club. Seen above are Geoff Taylor (alto), Arthur Dodd (bass). Pete Clark (pno.) and Eric Ford (gtr.). Drummer Roy Bloomer is not shown.

#### PLEASE FORM A QUEUE . . .

ENTRY lists for the six regional contests in the MELODY MAKER National Dance Band Championships

Dance Band Champtonships are already full.

But bands may still apply to enter at Streatham. Sheffield, Tottenham, Glasgow, Sale or Bristol. Their eligibility to compete will depend on any of the present bands withdrawing from the contest.

### The Three Princes for Variety week

'Money-hungry'

The burden of the articles, in general, was that pop tunes are the product of "manipulation by money-hungry adults of the half-felt cravings of teenagers."

Here are a few of the alleged quotes from record chiefs:

Columbia Records' Mitch Miller: "We're making records for sub-teens—not even teenagers."

RCA Victor's Joe Carlton: "I love teenagers, but I'm pretty tired of having to cater to the musical requirements of adolescent sex responses."

Mercury's Bob Shad: "We record things we think are horrible." Drummer Reg Clamtree has formed a vocal-instrumental trio which made its debut last week at a charity concert at the Royal Albert Hall.

Named The Three Princes, it starts a week in Variety on Monday at the Hippodrome, Aldershot, and then makes a week's tour of American bases.

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