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JOINS LEWIS
...tinetist Vic Ash has
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... Jack Traven, who
... Dangerous Years.
... will have a non-singing
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... for release in
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... two songs in "These
... Years."

Carson here
to TV dates

...ing star Mindy
... in this country on
... two appearances on
... on June 2, in
... At The Palladium
... on June 3.

TING PARIS



... on Monday took
... to Paris. Her
... the plane.

steel or durul.
NEW
LIGHTWEIGHT
"JEFFY"
SAX STAND



model weighs
... Duralloy
Adjustable for alto
or tenor. Padded U-
piece.
Clari. pag. 35-

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... TAYLOR JAZZMEN
... PICKERS SKIFFLE GROUP
Abroad, 14d. Canada 14d.

Melody Maker

JUNE 1, 1957 EVERY FRIDAY 6d.

Sands v.
Presley
See Page 5

SAVOY HOTEL SIGNING PARNELL ORK

In Training for U.S

Will carry on with TV



JACK PARNELL and his Orchestra are to take up a resident berth at the Savoy Hotel, London, in September.

Jack will fill this key-spot in London's night life when he ends his run as MD for ATV's "Sunday Night At Blackpool."

This series, the summer version of "Sunday Night At The London Palladium," starts on June 30.

Top shows
At the time of going to press, full details of Jack's Savoy Hotel appointment were not finalised. But the Melody Maker understands that the engagement will in no way affect his ATV commitments when he returns to Town.

At present, Jack's band televisions in "The Arthur Haynes Show" and Val Parnell's "Star Time," and "Saturday Spectacular."

Introducing Miss Mindy



Glamorous American singing star Miss Carson arrived in London on Tuesday for two ATV shows—Sunday Night At The Palladium, the pre-ends and "Star Time" on June 13.

Hucko for Britain?
New York, Wednesday—Clarinetist peanuts Hucko is probable in Jack Teasdale's show for Britain in September.

McDevitt group will play in Carnegie Hall

THE Chas. McDevitt Skiffle Group and singer Nancy Whiskey will play the Carnegie Hall on a July tour of the States.

As exclusively forecast in the Melody Maker last month, they will undertake a six-week tour of leading theatres.

A top American rock-'n'-roll group—probably fronted by Alan Freed—will tour this

country in exchange. Final negotiations for the trip were fixed by the group's personal manager, Bill Varley, who was in the States last week on a record-exploitation tour with Nancy Whiskey.

Ortolo gave a Press reception for her when she returned on Friday. She is seen (above) with Cras. McDevitt admiring the 200 freight-train set which was presented to her by Chic—the American distributors of her records.

STARS REOPEN THE CLUB M



The Phil Seaman Quintet played on Sunday at the reopening of London's Club M. Phil is seen (above) with quintet members Slim Wessler (bass) and saxist Benny Green.

West End hat-trick for Lonnie Donegan

SKIFFLE king Lonnie Donegan will bring off a hat-trick of West End successes when he co-stars with Alma Cogan for a four-week Variety Hippodrome from June 24.

Lonnie previously starred at the Prince of Wales and the London Palladium. Negotiations for other stars to appear at the Hippodrome include Shirley Bassey.

The Hippodrome season is being presented by Val Parnell's Moss Empires.

\$1 MILLION FILM BID FOR TOMMY STEELE

TOMMY STEELE has been offered a million-dollar contract by a major Hollywood film company.

This news, announced this week, follows the MM's exclusive report that two Hollywood companies were bidding for Steele. Personal manager, Larry Palms, flew to Cannes on Tuesday to meet a representative.

If things go to plan, then Tommy and John Kennedy (his other personal manager) will fly to Hollywood in September for final discussions," said Palms.

Under the proposed deal, Tommy's first American picture would be a big Technicolor musical.

Tommy's new picture, "The Tommy Steele Story," made by Beaconsfield Films, is currently showing at the Rialto Cinema, Coventry Street, W.

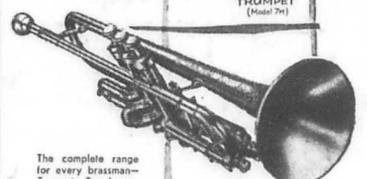
On Monday he opens for the week at the Hippodrome, Bristol.

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Weddings of the Week



HERE are pictures of three musical celebrities who were married this week. Mahala Burtin, who married U.S. Army Sergeant Karl Wilkerson at Kensington Register Office, Mahala is heard each week in the BBC's "Calypso Calling." Right, Tex Heath, trombonist Wally Smith poses with his bride, Betsy Robinson, after their wedding at St. John's Church, Blackpool. Below, traditional leader Terry Lightfoot and bride Iris Barber outside the Catholic Church, Fosters Bar.



Chris Barber has car crash No. 2

BANDLEADER Chris Barber was lucky to escape injury whilst racing his Lotus sports car at Oulton Park, Cheshire, on Saturday. The car left the track and ploughed through muddy ground.

Although the car was damaged, Chris was unharmed and appeared with his band at Hanley that evening.

Two in two
This was Chris's second accident in his Lotus in two weeks. On May 14 he drove into a ditch to avoid a collision with another vehicle while on his way from London to Manchester. Barber's master Dick Smith was this week taken to hospital suffering from a mysterious complaint. Dick had been feeling unwell for some weeks, but the doctor has been unable to trace the cause. Former Laurin-Godwin bassist Tom Pingay has been dropping for Dick.

NOW! The TRUE story of Britain's most sensational Entertainer!

TOMMY STEELE

The Tommy Steele Story

Producer HERBERT SMITH
Directed by GERRARD BYRANT
Executive Producer PETER ROGERS
Screenplay by NORMAN HUDIS
ANGLO AMALGAMATED

THE STEELMEN
HUMPHREY LYTELTON BAND
CHAS. McDEVITT SKIFFLE GROUP
with NANCY WHISKEY
TOMMY EYLLIE CALYPSO BAND
CHRIS O'BRIEN'S CARIBBEANS
and LISA DANIELY

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and CHAS. McDEVITT with NANCY WHISKEY
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PEAK-HOUR SHOW SAYS JOE LOSS

THE Joe Loss Orchestra will be showcased in a new ABC-TV peak-hour series, "Holiday Town Saturday Night," which starts on June 15.

The first programme comes from the New Central Pier, Morecambe, and will be seen from 7.15 to 8 p.m.

Show dates
Subsequent shows will be telecast from the Floral Hall, Southport; Tower Ballroom, New Brighton; Norbreck Hydro, Blackpool; Olympia Ballroom, Scarborough; Spa Royal Hall, Scarborough.

REINFORCEMENTS FOR CY LAURIE

TWICE this week reinforcements were flown from London to the Cy Laurie Band during its seven-day tour of England, Scotland and Ireland.

On Monday, pianist-organist Tony Haine flew from London to Glasgow as a replacement for Jimmy Varley, who is to marry clarinetist Cyril Keefer, of the Colin Smith Band.

Then, on Tuesday, trumpeter Ken Sims was flown to Glasgow with pneumonia. Traditional British Brian Toffin flew to Belfast to appear with the band.

SINGLE THOUGHTS

Alma Cohen explains why she has stayed single in the Radio Luxembourg "Jamboree" programme at 8 p.m. tomorrow.

Summer date with ABC-TV

Bridlington; Butlin's; Fliery; Town Hall; Rugby; Pier Pavilion; Colwyn Bay; and Palladium Cinema, Llandudno.

PACKING THE LONDON PALLADIUM



CAB KAYE PLANS HOME IN GHANA

SINGER Cab Kaye is to emigrate to Ghana at the end of the year.

Cab, at present touring with the Eric Delaney Band, told the M.M.: "I have many relatives in Ghana. We shall be leaving about November or December when my contract with Eric Delaney is completed."

Peter Malam opens at Hayling Island

Bandleader Peter Malam opened this week at the Coronation Holiday Village, Hayling Island, for the summer.

His line-up is completed by Peter de Moya (dr.), Betty Perrin (tpt.), Phil Fisher, Alan Perry, Norman Daval and Benny Jackson (sax), and Ray Banks (bass, vcl.).

HEATH RETURNS

Jack Heath, general manager and director of Opus Music, arrived back on Sunday from a two-week States visit.

News in Brief

FRANK HOLDER will continue calypso and rock-and-roll when he opens the BBC-TV's "Benny Hill Show" tomorrow (Saturday). He will also be featured in the closing number and share a spot with clarinetist Carl Harrison.

Alan Dean will be star of the BBC Light Programme "Top of the Pops" on June 16. He appeared in BBC-TV's "Footlog" on Wednesday.

Drummer Pete Bray has been granted leave from the Just a Minute Band to play during the week at the Villa Rosa, Madrid, with a 16-piece orchestra led by Continental star Fats Sardi.

Harry Smith, pianist at the studio club, Fiddlers was presented with a son by his wife, Miriam, on Sunday. Harry has a BBC "Radio Playtime" arising on June 22.

Johnny Duncan has been booked for two editions of BBC-TV's "6.5 Special"—on June 15 with the Humphrey Lyttelton Band and on August 24 with his former leader, Chris Barber.

Skiffle makes its debut at London's Regent Restaurant on June 8 when the Rusty Marmite croon group is booked to appear.

The Lennie Hastings traditional band left yesterday (Thursday) for a summer tour of two months' residency at the New Orleans Bar.

Working saxist-leader Danny Teasdale was taken to hospital on Thursday. Trumpeter Arthur Green is filling the Teasdale band at the Assembly Hall and Pier Pavilion.

Pianist Alan Moran has left the Leslie Collier Orchestra at Sturminster Newton to join the "Eric Boag Show" at Boag. He is replaced by Willie Bloomer.

Tommy Sands—latest American rave—had his first airing at the age of eight. His "Teenage Crush" LP has sold over a million copies.



LONDON'S JAZZ CLUBS ARE SO DULL

PRESUMABLY the modern jazz clubs of London's West End feature the best of our modern jazzmen. I have spent very many nights searching for some interesting music, but apart from one or two bright moments, I am getting sick to death of the tired, unenthusiastic offerings of our leading jazzmen.

Talking point

is not. The talent may be there in some cases, but the enthusiasm certainly is not going to be produced by all the critics in the world saying a musician is great when you only have to listen to one chorus of Lester Young to realise that he is not.

Record labels bid for Gary Miller

Singer Gary Miller said this week that he had received three offers from major record companies.

Caveman stuff

During the summer, Hastings Traditional Jazz Club will meet every Friday in St. Clements' Church.

JAZZSHOWS present

By Public Demand

THE **CY LAURIE KEN COLYER'S** JAZZBAND JAZZMEN

THE **AVON CITIES JAZZBAND** and SKIFFLE GROUP

BOB KELLY "BLUES and BOOGIE"

THE **GRAHAM STEWART SEVEN**

STOLL THEATRE
KINGSWAY, W.C.2

Tickets: 3/6, 5/-, 6/-, 7/6, 10/-, from Box Office, Stoll Theatre, and usual agencies. (Box Office open from Tuesday, June 4th)

Will he take Presley's Crown?

FIVE months ago Elvis Presley was asked to act in the TV production of "The Singing Idol." Elvis couldn't make it, but his manager, the famous Colonel Parker, recommended 19-year-old Tommy Sands. A star was born literally overnight.

Played in shop

Actually, his mother bought it on hire purchase. Until a certain amount was paid up the guitar had to stay in the music shop. This did not deter Tommy. He went down to the shop every Saturday and practised there.

'No tags, please'

"SOME musicians," said pianist Pat Hawes, "have discovered it is possible to play rubbish and get well paid for it. By and large, I feel that attitude is responsible for the general low standard of musicianship in British traditional jazz."

Retrospective

"I feel that to stick to the usual three-piece traditional front line is retrogressive," explains Pat. "You just don't get anywhere with it. Within reason, the more instruments you can use, obviously the more colour you can get."

THE 'MUSIC MASTER'

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Bob Dawbarn

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Toronto Telegram

TOSHIOKO AKIYOSHI, on holiday from Berklee School of Music in Boston, made her Canadian debut at the Fox Tavern last week. She is to appear at the Newport Festival this summer.

The tiny 26-year-old Japanese pianist, who came to the States in January 1956 to begin a four-year scholarship study, says she will return to Tokyo when she completes her studies but hopes to make a trip to Europe first.

A Storyville LP will soon be released. Still a devout follower of Bud Powell, Toshiko feels jazz is going in two directions:

"One school will experiment in jazz composition, the other will stick to straight improvisation. She prefers the latter."

AROUND TOWN—The Australian Jazz Quartet, at the Colonial last week, featuring a 20-minute work by Bill Holman entitled "Suite".

Singer Jane Morgan begins a two-week engagement at the Royal Hotel's Imperial Room today.

Helen McNamara

Here's a real deal for your discs...the greatest in record players from Pilot!

Quicker than you can say 'rock', you'll be sold on these two record players—the 'Music Master' and the 'Encore'. Perfectionists in sound, Pilot present the most to all who go for all that goes on disc.

Actually styled in cool colour schemes, the only thing that's square about this pair is the shape.



The fight for survival

VOLUME 2 of this recorded Encyclopedia of Jazz (Bruno, LAT 8167) covers the 1930s. It begins, whether intentionally or not, with a chilling example of the fate which awaited jazz at that juncture in its history, and which might well have overtaken it had not a handful of strong individualists asserted themselves.

That fate can be summarized in two words: Casa Loma. The Promoter having established his right to say what was played, the Arranger had now come along to say how it should be played.

The false scale of values which resulted is neatly demonstrated in the Casa Loma Orchestra's "China Town, My China Town." For example, in the clarinet solo, where poor Clarence Hurt-jirrier fights a losing battle against a barrage of open brass stabs and snare.

One notices with interest that trumpeters were being called upon to play top E's and F's even in those days, but the sum total of all their efforts was

STEVE RACE reviews volume 2 of Brunswick's "Encyclopaedia of Jazz" covering the 1930s

mere frustration. They sounded like and indeed they were—a bunch of clever young men in search of the magic potion which Louis Armstrong kept securely locked in his trumpet case.

Having been brought up among jazz neighbours, so to speak, the brothers Dorey were better able to capture the jazz sounds in their "St. Louis Blues" (which follows). The secret was then—as now and always—a relaxation. Note here the first outstanding glimpse in the whole album cultivated virtuosos playing: Tommy Dorey's trombone coda.

Andy Kirk's "Walkin' and Springin'" a cute Mary Lou Williams composition, brings the first rhythm section which could pass as "modern" and the first tenor sax—Dick Wilson's—which to contemporary ears even sounds like a tenor sax.

Hard on Andy Kirk's heels comes Chick Webb, with the first real ensemble sound. A very young Ella Fitzgerald sings "Sing Me A Swing Song." Webb himself plays an inebriated break and generally drags the tempo to such an extent that one wonders if he should not be discussed in future purely as an influence.

Bechet
Writing of Bechet's "Blackstick," Leonard Feather comments: "To pigeonhole Sidney Bechet as part of the jazz of any single decade is an arbitrary move, since Bechet's name has been honoured in jazz for at least 40 years... and today is perhaps at new peak of international renown."

The reference is of course, to France, where Bechet is held in the esteem which American jazzers for St. Winston Churchill and Englishmen for Adlai Stevenson.

In passing, it should perhaps be added that "Blackstick" is a nickname for the clarinet, and that Bechet's voice only found its true timbre in the richer tones of the soprano saxophone.

"SUITCASE ORGANO" for M.V.O. ALYN AINSWORTH.
"IDEAL FOR ARRANGERS" . . .
ALYN AINSWORTH discusses a knotty point in the score with sax ace Johnny Roadhouse. The Harmphone reed organ, with its quiet internal air blower, is ready for use when connected to electric mains. Carries like a suitcase.

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LET THE REST OF THE WORLD GO BY ON WITH THE MEDLEY (CALYPSO)

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I have a firm liking for Sister Rosetta Tharpe, despite her occasional habit of swallowing the words one must grant to her. Listening to "That's All" one realises again how peculiarly far from the real thing are those apple British ladies who like to describe themselves as Bines Shouters.

Fletcher Henderson's "Down South Camp Meeting" introduces a musician who to me (and apparently only to me) is one of the most fascinating individualists in all jazz: Henry Allen Jr., otherwise known—but perhaps not any more—as "Red."

Parker
Hearing once again his virtuosic style playing, not to mention the way he anticipated Parker's lean-back style by a mere 15 years, one marvels that he should have been allowed to sink into comparative obscurity. How pleasant, too, to renew friendship with the virtuosic John Kirby Sextet, and to hear Billy Kyle playing as he used to.

One hopes that Leonard Feather wrestled with his conscience before slapping it down and including Glenn Miller's "Moonlight Bay."

FROM John Norris in Canada comes news of an interesting recital to Montreal: Bo Diddley.
If it had not been for your review of the BD record in the MM, writes Norris, "I would not have bothered to hear him, but he appeared at the local 'House of Rock-n-Roll'."

Maracas
"With BD were Jerome Green and maracas and drummer Frank Kirkland. Most of the recordings use this line-up, but there have been occasional additions."

"The fine piano on 'I'm A Man' and 'Cops And Robbers' was by Sam Snyd, who plays with Muddy's group. Incidentally, 'tomburner' was mentioned in your review. Actually the sound was produced by maracas."

"Bo comes from Mississippi." He moved to Chicago when he was 16 and learned violin before taking up guitar. His family was very poor and he used to earn money by singing in the streets. According to Kirkland, he then sang "real funky blues."

Sax trio
"At present Bo is seen about rock-n-roll, mainly because of the unprecedented good times and money he can enjoy now. For added rhythmic effect he would like to use three saxes, but I can hardly imagine any sax player being content to play in the rhythm section."
"By the way, his real



Sidney Bechet is represented by "Blackstick" but Steve Race points out "Bechet's voice only found its true timbre in the richer tones of the soprano saxophone."

Bo Diddley in Montreal

COLLECTORS' CORNER
edited by Max Jones and Sinclair Trail
more like a country dancer than anything else.
"Bo is a tall, well-built man who wears horn-rimmed glasses. He and Green sing a few duets, while the other four hum along to one humming and the lyrics.
"Bo composes all the songs, but I would say he has only four or five basic tunes."

ROYAL FESTIVAL HALL

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TUESDAY, 4th JUNE at 7.45 p.m.
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Diszy Reece Quintet
Composer: Tony Hall
TUESDAY, 25th JUNE at 7.45 p.m.
JAZZ TODAY No. 21
Don Rendell, Eddie Harvey, Bert Courtney, Dave Shepherd, Ken Monic, Ken Sykora, etc.
Composer: Jack Higgins
TUESDAY, 11th JUNE at 7.45 p.m.
SKIFFLE SESSION No. 8
The Cotton Pickers
Bob Cort Skiffle Group
Ian Armit and Guests
Composer: Ken Sykora
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JAZZ ON THE AIR

Compiled by F. W. Street
SATURDAY, JUNE 1:
12.30-1.0 p.m.: A: Jazz Bar.
12.45-1.15 p.m.: Sandy Brown's Band.
1.20-1.45 p.m.: Golden Jubilee.
1.55-2.25 p.m.: Swing Serenade.
2.30-3.0 p.m.: The Jazz Festival.
3.15-3.45 p.m.: That Jones.
3.50-4.20 p.m.: Flanagan, Baxter, S.F. M.D., Mulligan, etc.
4.30-5.0 p.m.: Basic, Joe Williams, etc.
5.10-5.45 p.m.: Bonnie Parker.
5.50-6.20 p.m.: America's Pop Music.
6.30-7.0 p.m.: Daddo, Bigard, Bechet, Werner Muller.
7.10-7.45 p.m.: Jazz 1957.
7.50-8.20 p.m.: E.C. Saterday Night Club.
8.30-9.0 p.m.: Hollywood-New York.
SUNDAY, JUNE 2:
12.30-1.0 p.m.: A: 1: 2: Croole Folk-ers.
1.10-1.40 p.m.: The Duke-Vestergaard and Today.
1.50-2.20 p.m.: (1) Ellington, Meale, Kenton, A.T.P., Hamp, Petticoat, etc. (2) Ellington, Meale, Kenton, A.T.P., Hamp, Petticoat, etc. (3) Ellington, Meale, Kenton, A.T.P., Hamp, Petticoat, etc. (4) Ellington, Meale, Kenton, A.T.P., Hamp, Petticoat, etc.
2.30-3.0 p.m.: The Duke-Vestergaard and Today.
3.15-3.45 p.m.: That Jones.
3.50-4.20 p.m.: Flanagan, Baxter, S.F. M.D., Mulligan, etc.
4.30-5.0 p.m.: Basic, Joe Williams, etc.
5.10-5.45 p.m.: Bonnie Parker.
5.50-6.20 p.m.: America's Pop Music.
6.30-7.0 p.m.: Daddo, Bigard, Bechet, Werner Muller.
7.10-7.45 p.m.: Jazz 1957.
7.50-8.20 p.m.: E.C. Saterday Night Club.
8.30-9.0 p.m.: Hollywood-New York.



Terry Lightfoot's clarinet has improved. With him are John Bennett (trump.), Martin Berman (piano) and John Richardson (dr.).

Ballads are back

RADIO LUX-EMBOURG is dropping rock 'n' roll and calypso. Their 500 letters a week practically ask for ballads.
Music publishers, too, are longing for "the good old days of the ballads," as one said to me the other day.
The banalities of rock 'n' roll are well known—Tony Brown's article last week ("Rubbish on Records") wrapped the whole thing up brilliantly—but are the ballads going to be any better?
By the good old days, the publishers don't mean the period of Cole Porter, Jerome Kern and Rodgers and Hart, the times of the thirties. They mean any time from 1940 until last year.
If you look back and see what was being published during that time it is hard to decide which was worse—rock 'n' roll or the ballads.
It was because the level of pop songs had become so low that people turned to anything to get away from it all.
And if the publishers are going back to these kind of days—these days when radio bands played one dreary, inane vocal after another—there will be another, and if possible, worse musical revolution.
Dance bands are going to have a great deal more air time in the future, and the question of the 60/40 per cent. plus rule will have to be revised if we are not going back to that killing type of programme.
The solution is obvious—give the public good ballads and let the publishers have their rubish and the ballads will stop again.

band is simply an average, traditional group, good and bad in parts.
His first two numbers were quite poor, but his third, "Mammy O' Mine," was good, with stylish trumpet, clarinet and piano.
Walton's piano is a mixture of all styles, least of all rag-originary.

LET'S TALK
Don Harper first. B.F.1154 is accused, quite rightly, of lacking originality.
Well, Don has something different, an original instrumentation.
With Sammy Stokes (bass), Bobby Kevin (drums), Kon Jones (piano), George Chisholm (trombone) and Don on violin, it's a combination which I, at any rate, had not heard before.
In their first number, "Just Rockin'," they sounded first rate.
It was only when they came to "Times (as distinct from composition)" like "I May Be Wrong" that the group began to sound, when Chisholm wasn't playing, like a dated fiddle with rhythm accompaniment.
If it keeps to special material there is a positive future for this kind of polished and original sound.
Terry Lightfoot's clarinet has improved; it is more tasteful and controlled. The band, however, is still rough. It plays out of tune and lacks swing.
But as it is still a comparatively new band, there is every possibility that it will reach the standard of the more experienced and longer playing traditional bands which have largely diminished these days.

AT THE JAZZ BAND HALL
HARRY WALTON'S RAGTIME BAND
KENNY BAKER
11.15 p.m.
If Walton's band plays for a time, then Victor Silvery is a modern jazz band. Harry's

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To Introduce The B.M.B. Stylus
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Get your entry form from your Music Dealer or try your hand at a Disc Programme such as George would arrange. This may be your opportunity to win the first prize of £100 or the second and third prizes of £50 and £40. There are cash consolation prizes—5 of £20 each, 10 of £10 each and 20 of £5 each.
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At present Bo is seen about rock-n-roll, mainly because of the unprecedented good times and money he can enjoy now. For added rhythmic effect he would like to use three saxes, but I can hardly imagine any sax player being content to play in the rhythm section.
By the way, his real

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With Sammy Stokes (bass), Bobby Kevin (drums), Kon Jones (piano), George Chisholm (trombone) and Don on violin, it's a combination which I, at any rate, had not heard before.
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It was only when they came to "Times (as distinct from composition)" like "I May Be Wrong" that the group began to sound, when Chisholm wasn't playing, like a dated fiddle with rhythm accompaniment.
If it keeps to special material there is a positive future for this kind of polished and original sound.
Terry Lightfoot's clarinet has improved; it is more tasteful and controlled. The band, however, is still rough. It plays out of tune and lacks swing.
But as it is still a comparatively new band, there is every possibility that it will reach the standard of the more experienced and longer playing traditional bands which have largely diminished these days.

At present Bo is seen about rock-n-roll, mainly because of the unprecedented good times and money he can enjoy now. For added rhythmic effect he would like to use three saxes, but I can hardly imagine any sax player being content to play in the rhythm section.
By the way, his real

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LET'S BE HAPPY

"LET'S Be Happy" sets out to put Scotland and the Edinburgh Festival on the map and enlists a couple of all-Americans to give the land of the heather a boost.

Jeanie (Vera-Ellen) is a frugal and hardworking Vermont girl of Scottish extraction who inherits a modest hoard and decides to blow it all on a holiday in the land of her ancestors.

by Tony Brown

On the trip she meets a travelling salesman (Tony Martin) with a smooth line in washing machines and song—and a weakness for redheads. Jeanie doesn't happen to be one.

To console herself for his preoccupation elsewhere, Jeanie lends an ear to the blandishments of an impoverished laird. He sees a chance of restoring his decaying castle but over-estimates the weight of Jeanie's purse. After that, of course, the poor girl is stuck with a repentant salesman for life.

This lightweight story has been lavishly staged, with some pretty awe-inspiring views of a Scottish highland. Technical CinemaScope, a ballet sequence, a couple of dance productions, and songs various by Tony Martin. They had Wally Stott in to help out with some incidental music, but the Martin songs were specially written by Nicholas Brodsky and Paul Francis Webster. So far as I am concerned, they wasted their time. Half an hour after seeing the film, I couldn't recall a note.

Sharp-eyed pop enthusiasts may catch a glimpse of members of the Coronets vocal group in one scene and a snatch of their harmony in another.

THIS COULD BE THE NIGHT

THERE is something about innocence that brings out the best in a host—or at least that's the theme of "This Could Be The Night," which stars Jean Simmons as the sweet but not so simple maiden befriended by two much protection.

Jean gets a job as secretary to a night club owner (Paul Douglas) who reveres her as a "college dame," gets under the skin of his partner (Anthony Franciosa) and positively frightens the night-club singer (Julie Wilson), who has never been in proximity with purity before.

All—and that includes Ray Anthony, leading a Dixieland band.



New Vaughan film

THOSE in the know say that Frankie Vaughan's first full-scale film role in "These Dangerous Years" may turn the singing idol into an actor of real status. Producer Anna Neagle is so confident of his ability that she has already engaged him for a follow-up to go before the cameras in October.

In "These Dangerous Years" Frankie takes a turn of heavy dramatics as a soldier on the run after being involved in an accidental shooting, and is seen on the left with his victim.



• Roy Anthony

FIRE DOWN BELOW

"FIRE DOWN BELOW" marks the return to the screen of Rita Hayworth in the role of a girl who has seen the seamiest side of life—an updated version of the *Jennie Jolie* who lures only to destroy.

Her victims are Robert Mitchum and Jack Lemmon, the worst sufferers being Lemmon, who is trapped in the cramped bow of a ship loaded with explosive nitrate and which also happens to be on

fire. There's suspense for you. Those with no taste for such melodrama may enjoy Rita's abandoned mambo dance, the harmonica soundtrack by Larry Adler, or a single playing of Jeri Southern's recording of the theme song. What more could one expect for the money?



NEWS IN PICTURES

HAPPY smile on the face of singer Cynthia Lammara (above left) announces the successful conclusion of her first recording session for Parlophone—a coupling of "Silent Lips" and "Mamie Boy" radio will be on sale tomorrow (Saturday).

Twenty-six-year-old Cynthia, married to a trumpeter and another who is a two-year-old daughter, is yet another graduate of the "college" conservatory scheme to make the bright lights. Gaining her first experience in the Jive Bombers, she sought her way into this band, into three All-Britain films.

Her work with Alan Kirby's Dixielanders brought her the award of the coveted "Musician Of The Day" placing in the AM's Regional Final at Tottenham last year.

HOLLYWOOD

STAN KENTON left Hollywood, this week, on a two-and-a-half-month nationwide tour. He will play one night at the Newport Festival.

Star's new trombone section is Archie Leacock, Jim Annotte, Kenny Shroyer, Don Reed and Kent Larson. The four saxophones are Lennie Niehaus, Bill Perkins, Wayne Dunsford and Steve Parlo.

Trumets are almost as before—Ed Laidy, Sam Noto, Phil Gilbert, Lee Katzman and Bill Castiglia. Bass man is Red Kelly (as-Woody Herman). Local upcomer Red Vaughan plays drums.

The "Keston With Voices" LP is scheduled for a June 17 release. It features "The Modern Men" vocal group, Ann Richards and the Keston trombones.

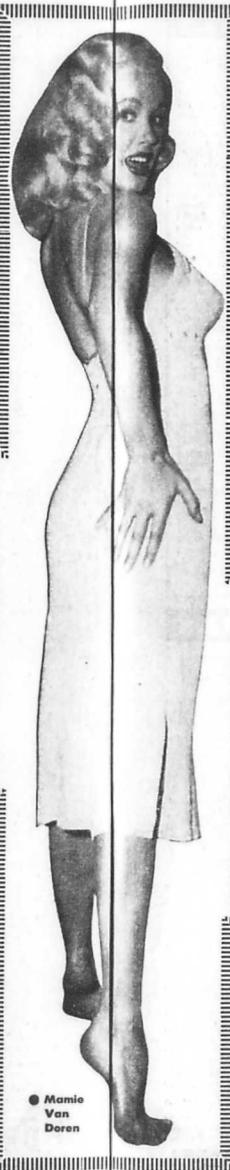
FILM CLIPS... Mamie Van Doren's new "Untamed Youth" picture is a work with all the boys (and the wacky... Irish singer Ernie O'Brien has signed a long-term contract with Warner's... Monica Lewis sings a very sexy little number in the Jack Webb series "D.I."

DISC DATA... Lee Konitz plays tenor on his latest Atlantic LP... "The Brothers Gandel" album is on Dot label... Pianist Russ Freeman is now official musical adviser to Pacific Jazz Records... Newest release here by a British band is the Tommy Watts Ork playing

EXOTIC singer Yma Sumac was divorced from Miles Vainano, her composer-conductor-manager husband, Vainano was previously advised the father of twins born to Yma's secretary.

During the divorce period, volubulous Yma made the local Press photos very active by indulging in a public free-air with a girl working in the Vainano household.

IN BRIEF... British music publisher Dave Todd is in Hollywood with film and record companies... Singer Rusty Draper has a summer TV show with the Billy May Orchestra in a Hollywood restaurant there is a juke box that plays 211 LPs—sings "I'll see you play... Terry Glasgow and his Easy Riders, all American citizens, went to Trinidad to provide calypso music background for the movie "Cinemascope Adventure."



• Mamie Van Doren

GUY'S COFFEE BACK

IT'S five years since I had a jam session with Guy Mitchell in his £20-a-day suite at the Savoy. Or, to be precise, a jam-omelette session. This, it seems, is a breakfast delicacy favoured by visiting Americans. Guy went one better. Between mouthfuls he took swigs from a pint bottle of milk.

From breakfast right through Guy was living it up in those days. He had reason to. His double-hit disc of "The Roving King" and "My Heart Cries For You" was well on the way to a two-million sale.

And, with the inspired backing of U.S. "Svengali" MD Mitch Miller, it seemed he had only to step into a recording studio to coin a fresh pot of gold. The Mitchell hits poured out like a horn of plenty. "My Truly, Truly Fair," "Belle, Belle, My Discs that had the pop record devotees clamouring for more...

by Laurie Henshaw

The "pitch"—better spelled peach—was 22-year-old Danish-born blonde Else Sorensen. The couple were married last September 12, just outside New Orleans.

Maybe Guy groaned at having to cut short his honeymoon to fly to New York for a record session. But it wasn't long before both he and lovely Else were smiling—and singing. For the disc turned out to be "Singin' The Blues."

"It sold 1,500,000 in five weeks," says Guy, "and it has gone over the 2,000,000 mark."

"Singin' The Blues" was in Britain's Top Discs list for some two weeks, and Guy promptly provided an encore with "Kneedeep In The Blues." In fact, the two discs ran concurrently in the Hit List for 11 weeks.

Likewise, Guy is again riding high—this time with "Rock-A-Billy." He can now afford to smile at the fact that, just before his marriage, he was down to his last \$3,000. A pittance considering his personal and business commitments.

Fifth visit

Guy opens at the Empire Glasgow on Monday. The latest tour will mark his fifth visit to Britain. Today (Friday) he is due to check in at the Savoy. And with him will be "lucky mascot" Else.

I won't be there to join in on a breakfast jam session. I know this with occasional when Guy would prefer to keep it a duet.

AT THE LONDON PALLADIUM—

Drift from drivell

IF the current Palladium bill is any indication, the drift from drivelling ditties to melodies with meaning may at any moment turn full flood. And no one will be happier than nineteen per cent of the radio, television and theatre-going public, the music publishers, the songwriters, the musicians, the artists... and I.

Howard Keel proves it. Eve Boswell proves it. By refusing to powder to what is supposed to be current popular taste and allowing their talents to really worthwhile material.



MINDY VETOOS ROCK

FLASH-BULBS popped as the chocolate-box girl posed in a dazzling coon-skin dress. Above her blonde head she twirled a frilly parasol.

The dress was apt. The day was hot. But this was no Easter Parade; the get-up was for a photographer's benefit in a Savoy Hotel suite.

The girl? Mindy Carson. She's here to star on TV. And, to tie-up with the trip, Phillips have issued her recording of "Sugar."

Salesgirl

Maybe it's not quite fair to describe Mindy as a chocolate-box girl; her sophisticated beauty has a good deal more depth than the picture which she shows on a solo attraction.

But in one respect the simile is apt. For Mindy started out in a Fifth Avenue chocolate shop—as a salesgirl.

Later she joined in a song-sing at a night club, was promptly offered \$125 a week by the owner to star in a solo attraction.

"I know it sounds like a film gig," says Mindy, "but it's true."

I turned the offer down. My primary ambition is to be a prima ballerina. But she was first in the line. The Fish it was premature. I guess I see myself as a rock-'n'-roll singer. The record is "micky" songs causing Mindy to make out on one of the biggest ever.

kidnapping? Bob Merrill came to me with a song I called "The Wind." I'd sound like a Jackie singing the song. "Fast, fast did it," says Mindy. "I never lived it down."

Premature

Mindy considers herself primarily a ballad singer. But she was first in the line. The Fish it was premature. I guess I see myself as a rock-'n'-roll singer. The record is "micky" songs causing Mindy to make out on one of the biggest ever.

Howard Keel

See the mouth mark on a genuine Selmer mouthpiece.

Advertisement for the new Walter 303 Tape Recorder. Features include: complete with microphone and tape, fully guaranteed, easy payment terms, high fidelity, and a price of 39 GNS. Includes a coupon for a free literature kit.

Advertisement for 'Around the World' featuring three smash hit versions of music from Michael Yodd's album. Artists include Bing Crosby, Mantovani, and Victor Young. Records are available on Brunswick and Decca labels.

Advertisement for Selmer mouthpieces. Features the slogan 'Be Selmerwise... play better' and a list of top men who use Selmer mouthpieces. Includes a coupon for a free literature kit.

BROADWAY GAITS

FOR anybody to whom the theatre is the ultimate in excitement and wonder, Broadway—this ugly, noisy, nerve-shattering street—must be that somewhere over the rainbow, something to gape at. Even those who conquer it seldom lose their love for the place. Those lights are all they're cracked up to be, and more. You need regular meals, though. Broadway can play hell with your stomach.

Two people who must eat pretty regularly, I should think, are Richard Rodgers and Oscar Hammerstein. You eat very regularly when you have numbers one, two and three on the hit parade all to yourself.

It happened during the run of "South Pacific" and the songs were "Some Enchanted Evening," "Ball! Hi!" and "Younger Than Springtime." Yet while these men may be giants, they're human giants. They're written tops as well.

Songsheet
While Hubert W. David is on holiday, Christopher Hodder-Williams takes over his "Songsheet" column with a series of three articles on "Giants on Broadway."

In fact, it's because they've managed to stay human that they have been so fabulously successful. They have never lost the thrill and the sense of challenge that is Broadway. And their humanity is evident in so many of their songs. It's a quality that goes straight to the heart—but it doesn't choke it up with sugar.

Their writing is deceptively simple, but very seldom is it obvious. They express sentiment rather than sentimentality. You never have to put any phoney emotion into their songs—the feeling is there already, in the melody, in the interpretation from the singer. Open your mouth, let the music come out and the song will sing itself.

When "Oklahoma" swept several continents, critics and imitators thought the magic of Rodgers and Hammerstein was simplicity and rustic charm. When this was followed by "Carousel," they thought it was brave, storm-facing numbers and tear-jerking nostalgia.

After "South Pacific" they decided it was vitality and pace. When "The King and I" moved in, they were convinced it was grace and good taste.

Those lucky poets belonging to songwriters who were so anxious to jump on the bandwagon must have had a tough time. It wasn't fair. Just as everybody was all set for a whole vista of shows about wide-open spaces became the fashion. And when the perplexed producers had got used to this idea, everything had to be about sex-starved soldiers on sautry islands.

The basic fact that eludes those who seek the formula is that there is no formula. And this dilemma reveals in part the basic forte of the partnership: It is their tremendous range and their power to merge the songs completely with the subject, period and setting of the story while preserving a melodic and lyrical appeal that is satisfying in itself to non-theatregoers.

A new pattern
This is even more difficult than it sounds, for the public have, until recently, only accepted about six variations of the basic popular song and to sell them anything different is a proposition that the publishers and record companies on their own would not contemplate.

Rodgers and Hammerstein, on the other hand, have almost invariably rejected the standard pattern. Yet because they are very shrewd they have realized that to help a show to become a hit it is desirable to compromise to have something in the juke-boxes to show for it.

They achieve the necessary compromise by sheer inventiveness. Hammerstein's lyrics, deceptively simple, nearly always demonstrate an ability to say something in a new and interesting way—and, please note, with a great economy of words.

He lets his imagination rip, but never gets out of control. His songs do not lead up blind alleys for the sake of a neat rhyme or a pretty phrase.

They make sense even if you read them cold and forget all about the rhymes and the metre. That is the acid test and few writers can stand up to it without looking pretty ridiculous.

Read some and see.

Esquire represents the best of **SONNY ROLLINS** the most significant tenor sound since Stan Getz

... best-selling album ... jazz ... comes with a lyrical intensity to make you want to hear it ... Tony Martin ... how rapidly becomes a dominating color ... for those who like jazz fast-paced, energetic and with a ... "New! Goodwin"

... out of history with MILES DAVIS groups
20-47-Paper Moon, Conception, 10-23-4-Whispering/Down My Old Flame, Dig? 20-911-Arelin, But Not for Me, Oleo, Dooey

and with the MODERN JAZZ QUARTET on EP 94

... in notable empathy with THELONIOUS MONK groups
20-449 with Julius Watkins—three Monk originals.
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... and the recent rave—
SONNY ROLLINS QUINTET with Kenny Dorham, Elmo Hope, Heath "n' Blakey—the real hard core of New York jazz.
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BRITAIN'S TOP DISCS and TUNES

- A GUIDE to the best selling discs for the week ended May 25, derived from information supplied by the British record stores.**
- | Rank | Disc | Artist | Label |
|------|-----------------------------|------------------|------------|
| 1 | (1) BUTTERFLY | Andy Williams | Capitol |
| 2 | (2) YES YOU'RE BEAUTIFUL | Johnnie Ray | Phillips |
| 3 | (3) ROCK-A-BILLY | Guy Mitchell | Phillips |
| 4 | (4) WHEN I FALL IN LOVE | Nat "King" Cole | Capitol |
| 5 | (5) I'VE TALKED TOO MUCH | Joan Sutherland | Decca |
| 6 | (6) FRESH FISH | Chas. McDevitt | Orion |
| 7 | (7) TOO MUCH | Eric Pringle | HMV |
| 8 | (8) BABY, BABY | Tommy Dorsey | Columbia |
| 9 | (9) CHEERFUL | Lennox Douglas | Pye-Nixa |
| 10 | (10) KERRY-ONE WALTZ | Charlie Gracie | Parlophone |
| 11 | (11) AROUND THE WORLD | Grace Fielder | London |
| 12 | (12) SEE 'EM GO! | Linda Richards | London |
| 13 | (13) MISTER WONDERFUL | Percy Lee | Parlophone |
| 14 | (14) LONG TALL BILLY | Martin Ryan | Parlophone |
| 15 | (15) AROUND THE WORLD | Ray Crosby | Parlophone |
| 16 | (16) CLEAR OF THE MOUNTAINS | Mabelle Young | HMV |
| 17 | (17) THE SONGS THEY SING | Linda Richards | London |
| 18 | (18) THE SONGS THEY SING | Alan Dale | Parlophone |
| 19 | (19) YOU'RE A SMART COAT | Tony Dorsey | Decca |
| 20 | (20) THE BANANA BOAT SONG | Herry Belinfante | HMV |

BRITAIN'S TOP JAZZ RECORDS

London (Week ended May 25)
1. FREDDY TRAIN
2. GIBBY BARBER IN CONCERT
3. ELLA SINGS THE RODGERS AND HART SONG BOOK—Volume 1 (LP)
4. JAZZ SAGGED AND SECULAR
5. LOUIS ARMSTRONG AND EDDIE LONDON AT NEWPORT (LP)
6. GERRY MULLIGAN QUARTET (EP)
7. SIFFLE TRAIN
8. APRIL BEALS with Ella Fitzgerald
9. JAZZ HEROES WANDERERS, Enigma
10. CUMBERLAND GAP

Manchester (Supported by Hisse and Addison, Ltd. and Record Henderson)
1. JOHNNY DODDS AND KID DRY (LP)
2. LONNIE DOUGLAS
3. ELLA SINGS THE RODGERS AND HART SONG BOOK—Volume 1 (LP)
4. JAZZ SAGGED AND SECULAR
5. JOHNNY DODDS
6. DAVE BRUBECK, JAY AND KAI AT NEWPORT (LP)
7. GIBBY BARBER IN CONCERT
8. STREAMLINE TRAIN
9. HUSH-A-BYE
10. WILLIE THE WEEPER

Birmingham (Supported by The Diskery, 64, Hurst Street, Birmingham, 5)
1. APRIL BEALS with Ella Fitzgerald
2. ELLINGTON AT NEWPORT (LP)
3. FANTASIA (LP)
4. BECKET-SPANIER IN NEW YORK, BECKET-LYTTELTON
5. CLIFFORD BROWN AND MAX ROACH AT BARCLAY STREET
6. BUN JONAS AND HIS NEW ORLEANS BAND (EP)
7. ALL THE CATS JOIN IN (LP)
8. CHRIS BARBER PLAYS—PART 1
9. KANSAS CITY MEMORIES (LP)
10. WHISTLING RUFUS

Glasgow (Supported by McCormack's, Ltd., 7, Cowcaddell Street, Glasgow, C.2)
1. ELLA SINGS THE RODGERS AND HART SONG BOOK—Volume 1 (LP)
2. BALLADS AND BLUES (LP)
3. DAVE BRUBECK, JAY AND KAI AT NEWPORT (LP)
4. GIBBY BARBER IN CONCERT
5. SOLY (LP)
6. STREAMLINE TRAIN
7. JAZZ HEROES
8. FREDDY TRAIN
9. APRIL BEALS with Ella Fitzgerald
10. ELLINGTON AT NEWPORT (LP)

Belfast (Supported by the Gramophone Shop)
1. FREDDY TRAIN
2. CUMBERLAND GAP
3. ELLA SINGS THE RODGERS AND HART SONG BOOK—Volume 1 (LP)
4. GREENBACK DOLLAR
5. ELLA SINGS THE RODGERS AND HART SONG BOOK—Volume 1 (LP)
6. MAGIE MAY Viper Parlophone
7. SWEET AND HOT (LP)
8. ELLA SINGS THE RODGERS AND HART SONG BOOK—Volume 1 (LP)
9. SUDDEN! IT'S THE HI-LO'S

BRITAIN'S TOP DISCS and TUNES

THEIR copyright list of the 24 best-selling discs for the week ended May 25, 1957, is supplied by the Music Publishers' Association, Ltd. (Last week's placid in parentheses.)

1. (4) AROUND THE WORLD (A)	(2-3) BUTTERFLY (A) (1-2)
2. (1) BUTTERFLY (A) (1-2)	(3) NINETY-NINE WAYS (A)
3. (3) NINETY-NINE WAYS (A)	(4) MR. WONDERFUL (A) (1-2)
4. (1) MR. WONDERFUL (A) (1-2)	(5) ROCK A BILLY (A) (1-2)
5. (4) ROCK A BILLY (A) (1-2)	(6) HEARTY (A) (2-3)
6. (2) HEARTY (A) (2-3)	(7) CHAPEL OF THE ROSES (A) (1-2)
7. (7) CHAPEL OF THE ROSES (A) (1-2)	(8) TRUE LOVE (A) (1-2)
8. (4) TRUE LOVE (A) (1-2)	(9) LOOK HOW FAR, ANGEL (A) (1-2)
9. (9) LOOK HOW FAR, ANGEL (A) (1-2)	(10) YOUNG LOVE (A) (1-2)
10. (10) YOUNG LOVE (A) (1-2)	(11) WHEN I FALL IN LOVE (A) (1-2)
11. (11) WHEN I FALL IN LOVE (A) (1-2)	(12) THE BANANA BOAT SONG (A) (1-2)
12. (12) THE BANANA BOAT SONG (A) (1-2)	(13) SINGING THE BLUES (A) (1-2)
13. (13) SINGING THE BLUES (A) (1-2)	(14) THE GOOD COMPANION (A) (1-2)
14. (14) THE GOOD COMPANION (A) (1-2)	(15) I'VE FOUND YOU (A) (1-2)
15. (15) I'VE FOUND YOU (A) (1-2)	(16) MARIANNE (A) (1-2)
16. (16) MARIANNE (A) (1-2)	(17) HANG ON (A) (2-3)
17. (17) HANG ON (A) (2-3)	(18) ADOPTION WALTZ (A) (1-2)
18. (18) ADOPTION WALTZ (A) (1-2)	(19) THE SONGS THEY SING (A) (1-2)
19. (19) THE SONGS THEY SING (A) (1-2)	(20) I'D GIVE YOU THE WORLD (A) (1-2)
20. (20) I'D GIVE YOU THE WORLD (A) (1-2)	(21) CUMBERLAND GAP (B) (1-2)
21. (21) CUMBERLAND GAP (B) (1-2)	(22) YES, TONIGHT, JOSEPHINE (A) (1-2)
22. (22) YES, TONIGHT, JOSEPHINE (A) (1-2)	(23) FREDDY TRAIN (A) (1-2)
23. (23) FREDDY TRAIN (A) (1-2)	(24) FREIGHT TRAIN (A) (1-2)

Two titles "led" for 19th and 14th weeks respectively.
A—American; B—British; P—Others (All rights reserved.)

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20. (20) I'D GIVE YOU THE WORLD (A) (1-2)	(21) CUMBERLAND GAP (B) (1-2)
21. (21) CUMBERLAND GAP (B) (1-2)	(22) YES, TONIGHT, JOSEPHINE (A) (1-2)
22. (22) YES, TONIGHT, JOSEPHINE (A) (1-2)	(23) FREDDY TRAIN (A) (1-2)
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7. (7) CHAPEL OF THE ROSES (A) (1-2)	(8) TRUE LOVE (A) (1-2)
8. (4) TRUE LOVE (A) (1-2)	(9) LOOK HOW FAR, ANGEL (A) (1-2)
9. (9) LOOK HOW FAR, ANGEL (A) (1-2)	(10) YOUNG LOVE (A) (1-2)
10. (10) YOUNG LOVE (A) (1-2)	(11) WHEN I FALL IN LOVE (A) (1-2)
11. (11) WHEN I FALL IN LOVE (A) (1-2)	(12) THE BANANA BOAT SONG (A) (1-2)
12. (12) THE BANANA BOAT SONG (A) (1-2)	(13) SINGING THE BLUES (A) (1-2)
13. (13) SINGING THE BLUES (A) (1-2)	(14) THE GOOD COMPANION (A) (1-2)
14. (14) THE GOOD COMPANION (A) (1-2)	(15) I'VE FOUND YOU (A) (1-2)
15. (15) I'VE FOUND YOU (A) (1-2)	(16) MARIANNE (A) (1-2)
16. (16) MARIANNE (A) (1-2)	(17) HANG ON (A) (2-3)
17. (17) HANG ON (A) (2-3)	(18) ADOPTION WALTZ (A) (1-2)
18. (18) ADOPTION WALTZ (A) (1-2)	(19) THE SONGS THEY SING (A) (1-2)
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20. (20) I'D GIVE YOU THE WORLD (A) (1-2)	(21) CUMBERLAND GAP (B) (1-2)
21. (21) CUMBERLAND GAP (B) (1-2)	(22) YES, TONIGHT, JOSEPHINE (A) (1-2)
22. (22) YES, TONIGHT, JOSEPHINE (A) (1-2)	(23) FREDDY TRAIN (A) (1-2)
23. (23) FREDDY TRAIN (A) (1-2)	(24) FREIGHT TRAIN (A) (1-2)

BRITAIN'S TOP DISCS and TUNES

THEIR copyright list of the 24 best-selling discs for the week ended May 25, 1957, is supplied by the Music Publishers' Association, Ltd. (Last week's placid in parentheses.)

1. (4) AROUND THE WORLD (A)	(2-3) BUTTERFLY (A) (1-2)
2. (1) BUTTERFLY (A) (1-2)	(3) NINETY-NINE WAYS (A)
3. (3) NINETY-NINE WAYS (A)	(4) MR. WONDERFUL (A) (1-2)
4. (1) MR. WONDERFUL (A) (1-2)	(5) ROCK A BILLY (A) (1-2)
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Songsheet
Hubert W. David is on holiday. Songsheets will be resumed and the "Songsheet" column will be temporarily suspended until he can be contacted. In the meantime, Christopher Hodder-Williams will be writing the "Songsheet" column.

Vic Damone's best yet

Pop discs by Laurie Henshaw

VIC DAMONE: "That Towering Precinct"—You Stopped Out of a Dream, Wait Till You See Her, Out of Nowhere, The Song Is You, Spring Time, I'm in Love, I'm in Love, Smoke Gets in Your Eyes, Time On My Hands, Fall Glad There I Go, The Touch of Your Lips, Come to Check (Phillips 481744).

VIC DAMONE'S most impressive release yet. The songs are well chosen, beautifully arranged, and most importantly backed by skilful and varied accompaniments. For this last feat, credit is due to MD Tullio Camarata, executive producer, and Goodman trumpeter.

To avoid a dull uniformity in the treatments of these beautiful Camarata has changed the pace and mood of the year's tracks, and some feature the trumpet of Buck Clayton and the trombone of Clark Terry.

In the best numbers the orchestra really goes in this respect, the stand-out tracks are "Time On My Hands," "Touch of Your Lips" and "Check To Check." This LP is a fine technical job from the recording standpoint. It should help Damone to command respect as a recording artist of considerable distinction.

FRANK SINATRA: "Close To You"—Close To You, P.S. I Love You, Love Locked Out, Every-thing Happens To Me, It's Easy To Remember, Don't Let Good Happen To You, I've Had My Moments, I'm Gonna Get You That Way, The End of A Love Affair. (Capitol 407610).

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Vic Damone with his film star wife, Pier Angeli

ELLA MAE MORSE: What Good's It Do Me? (Cap. 45-CL 1474).

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ELLA MAE MORSE

BILL SIMON PRESENTS HIS 'NEW YORK DEADLINE' COLUMN BEVERLEYS SING IN 56th STREET

New York, Wednesday. I WAS honoured last week by visits from some delightful Britishers—Frank Chacksfield and the Beverley Sisters. Frank dropped by to say hello at noon and brought with him a dub of his new "radio" release on London—"Voyage Of The Mayflower," which is between TV series at home he begins his new series on July 10, is here to promote the record, and also his new album, "South Sea Island Magic."

Sight-seeing
He also plans to see a few shows and, when I saw him, was most anxious to catch Bobby Hackett at the Vesper Room and also to take in Birdland, where the Dixie Gillespie Band is holding forth.

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

Charming
AS for the Bevs, what charmers! Gene Friedman, a London records man, brought them up to Billboard's weekly panel record reviewing session. They listened to about 50 discs—pop, country and rhythm and blues—and seemed particularly interested in some of the material and most impressed with the new Frank Sinatra record "Something Wonderful Happens" and "You're Cheatin' Yourself."

Several of us took the Bevs out for coffee later and

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

Giuflie party
WEDNESDAY night I dropped in at Kesthi Eriqson's apartment. The reason: the taste, technique and surety of his new drummer, Joe Motello. On pre-release hearing, Roy Hamilton's next record on Epic label has the earmarks of a double-barrelled hit. "Be on the look-out for 'Lock You In My Heart And Lose The Key' backed by 'The Fall'.

Contemporary jazz
THE first of a series of concerts featuring the works of contemporary jazz composers was held on Friday at the Carnegie Recital Hall. Compositions by Teo Macero, George Russell, Mal Waldron, Bob Prince and Herbie Sullman were performed by Teddy

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

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

Star cast
MERCURY'S Bob Shad has submitted a package idea for the Hollywood studio that bought the rights to "Porky and Beans." Shad suggests the following quartet for top parts: Billy Eckstine, Sarah Vaughan, Dinah Washington and Louis Jordan.

Heath section work earns U.S praise

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

Heath has some excellent soloists in Bobby Pratt, Eddie Blair, Don Lusher and Ronnie Verrell, but it is the outstanding section work that has always impressed me ever since I first heard the band on record in 1947.

Your country can certainly be proud of the Ted Heath orchestra and in one hour heard Peggy Lee, Dave Pell, Peterson, Cole and American dates of British bands touring the States.

Steve's "Race Across America" was fabulous!—Stan Maraden (Philadelphia 42, Pa., USA.

LETTERS TO THE EDITOR

Donagan when they were over here. Perhaps it would help if I could see the original American dates of British bands touring the States.

Steve's "Race Across America" was fabulous!—Stan Maraden (Philadelphia 42, Pa., USA.

There are others
WHILE on the road with an American quartet, I have been appalled at the lack of knowledge the average American musician and his fans in Britain and Europe generally. I am tired of hearing only the names of Ted Heath every time people recognize my accent, and try to explain that such men as Johnny Dankworth and Ronnie Scott also exist.

But there—although I thought I got about a bit—I myself never saw or heard of Ronnie Scott, Freddy, Tommy Whittier or even Lonnie

Public demand?
I RECENTLY tuned into AFN and in one hour heard Peggy Lee, Dave Pell, Peterson, Cole and American dates of British bands touring the States.

Steve's "Race Across America" was fabulous!—Stan Maraden (Philadelphia 42, Pa., USA.

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

If more readers of the MM were to write to the BBC, it may result in more jazz on the air, or at least in getting the Thursday-night programme brought down to a time when more could listen.—Michael Poole, Hayes, Middx.

About face!
I SEE from your recent drawing of Duke Ellington that you have acquired a new artist—Yield. Or has Dickey gone in for Oriental art?—Kerr's Thomas, Lisnally, Carmarthenshire.

Ray Martin on Broadway



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



Ray Martin with Ruby Murray and Norman Wisdom.

So this is America!

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

The music scene is just about the most complex, the most hectic, the most schizophrenic, the craziest, the maddest, the most wonderful jumble in the whole world.

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

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

thought. Let me give you an example. Several days ago I was asked to orchestrate a jingle for radio. This jingle advertises a very very popular brand of gasoline.

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

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

The singers were corrected time and time again for not putting the right kind of weight on this word or that. Take us were stopped for balance reasons, microphone positions altered, a note or two taken out or put into the orchestration itself.

me they had enjoyed working with me and hoped that they would have another chance to do so soon.

My second surprise was when the producer of the session came over to me and asked me how much money I wanted for the score. I said, "Well, union scale, as prescribed."

I had been told that you have to be quite combed to demand more than union scale. For this one score the scale rate worked out at \$83.32 cents, \$29 odd.

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

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

Then two unbelievable things happened to me. As the musicians packed up and left the studio, one by one they came over to where I was standing and THANKED me and told

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Ray Martin with Victor Silvester, Anna Cogan and Ken Mackintosh.

NEXT WEEK The truth about those trashy songs



DON'T SMEAR THE JAZZ CLUBS!

Picturegoer

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



FRANKIE VAUGHAN
THE GAMBLE THAT PAID OFF!
The amazing first attempt success of the singer-turned-actor.

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



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

ANOTHER FULL-COLOUR ISSUE OF BRITAIN'S ZIPPIEST WEEKLY
Colour pictures you will want to keep—Frankie Vaughan, Robert Mitchum, Deborah Kerr and Diana Dors.

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

CONTAINS DISC PARADE BRITAIN'S LIVELIEST AND FUNNIEST RECORD REVIEW.

Picturegoer

OUT THURSDAY . 13 JUNE



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

JAZZSHOWS present
By Public Demand

THE **CY LAURIE** **KEN COLYER'S**
JAZZBAND JAZZMEN

THE **AVON CITIES** JAZZBAND
and SKIFFLE GROUP

BOB KELLY "BLUES and BOOGIE"

THE **GRAHAM STEWART SEVEN**

STOLL SATURDAY
THEATRE JUNE 15th
KINGSWAY, W.C.2 7 p.m.

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

STERLING
"Super" is here!

TROMBONE 32 gms **TRUMPET 32 gms**

Respect
All this for a jingle? You ask. Yes. All this for a jingle which goes on the radio about 20 times over about 2,000 radio stations all over the USA. The whole session was conducted, one word at a time, and I thought this was a job especially asked for by the King of Siam. If you know what I mean, nothing, but nothing, was too unimportant.

Every played or sung note or word was of the very greatest importance and treated with the suitable amount of respect. The musicians themselves were of the cream. I am too new here to know or remember all the names as I was introduced to them, but I do remember such phrases as "ex Tommy Dorsey Band," "just left Anthony Band and now free-lancing." It all sounded good enough.

Dead scared
They sat down in their respective places, and looked towards me. I'll be honest, I was dead scared. I had written them a few scores in my time but this, somehow, was different. I know that all I had to do was give the downbeat and they'd be off.

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

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

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

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

At your dealer or Leaflet B.3 from
Selmer 114 CHARING CROSS ROAD, LONDON, W.C.2

MADE IN ENGLAND

U.S. GOSPEL SHOW TO TOUR BRITAIN

New York, Wednesday.

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

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

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

Clara Ward top

Heading the bill and responsible for the act is Clara Ward, who will be leading her Ward Singers.

Other well-known gossellers lined up are the Famous Five Blind Boys of Mississippi, the Swanee Quartet, the Harmonizing Four, the Caravans, the Davis Sisters, the Gospel Harmonettes and the Soul Strivers.

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

TORONTO TELEGRAM from Helen McNamara

New Hi-Lo LP is due

Toronto, Wednesday.

THE Hi-Lo's are talking of an eight-week European tour to take place this fall—or in early '58.

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

On June 8 they open at Birdland. Upcoming Columbia LPs include one called "The Hi-Lo's And All That Jazz," in which the four emulate the different things an instrument might do. They also hope to do an album of Bach chorales and one of folk songs.

Pat Boone hit

THE Pat Boone concert here on May 23 pulled in 9,500 and proved to be the best show of its type to date. The Fontaine Sisters, the Four Lads and Richard H. Mann also appeared.

Colonial Dixie

TRUMP DAVIDSON took his Dixieland group into the Colonial on Monday. Group includes Harvey Silver (pno.), Pat S. Sinclair (bass), Bert McGarvey (dr.) and Roy Roberts (tr.).

Record breaking

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

GERALDO TV SHOW TO GO ON ALL SCREENS

Geraldo's ATV show "Gerry's Top 10" is to be networked from June 17. Previously it was seen only by Midland viewers. Geraldo will also appear in Val Parnelli's "Star Time" and "Saturday Spectacular" during July.

IT'S FUN FINDING OUT ABOUT LONDON

LOU chairman Mr. J. Hayward on Friday was given a Melodisc recording by Bernard Hunter of "It's Fun Finding Out About London." The presentation are (left) Siggy Jackson (Melodisc), Chappie d'Amato, Bernard Hunter, disc-jockey Alfred Thomas, broadcaster George Browne and Bunny Lewis.



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MAX GELDRAY IN HOSPITAL

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

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

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

The following Saturday he appears at a concert in Beckenham, Kent and is on BBC-TV again in "The Carole Carr Show" on July 4.

Home Sweet Home



Singer Alan Dean visited his father's public-house in Notional Green last week.

Alan is pictured (above) behind the bar at "The King and Queen" with his parents. Alan returns to the States today (Friday), but will be back at the end of the year for further TV engagements.

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

Victor Feldman leaves Herman

New York, Wednesday. VICTOR FELDMAN has left the Herman-Herman group to join the Buddy De Franco group.

Victor, who has been featured in radio, drums and piano with Herman for the last 12 months, played his last date with the Herman Herd last week. It was at a Milwaukee benefit concert.

He will be appearing in St. Louis with De France, Victor leaves with the group for Hollywood. He told the Melodisc Weekly: "I think this new job will give me a great chance to find a Hollywood opening from the musical angle."

The not so happy Wanderers

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

The reason: To answer a summons for "using noisy instruments in proximity for the purpose of obtaining money."

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

But Londoners may still not be deprived of the band's slightly brand of New Orleans music which has won praise from Melodisc Weekly critic.

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

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

Singer Alan Dean visited his father's public-house in Notional Green last week.

Alan is pictured (above) behind the bar at "The King and Queen" with his parents. Alan returns to the States today (Friday), but will be back at the end of the year for further TV engagements.

VICTOR FELDMAN LEAVES HERMAN

New York, Wednesday. VICTOR FELDMAN has left the Herman-Herman group to join the Buddy De Franco group.

Victor, who has been featured in radio, drums and piano with Herman for the last 12 months, played his last date with the Herman Herd last week. It was at a Milwaukee benefit concert.

He will be appearing in St. Louis with De France, Victor leaves with the group for Hollywood. He told the Melodisc Weekly: "I think this new job will give me a great chance to find a Hollywood opening from the musical angle."

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

Eve Boswell encore in Sunday TV show

Eve Boswell makes another appearance in "Sunday Night At The Palladium" on Sunday.

Last week she topped the bill at Finsbury Park Empire and on Monday she opened a tour at the Winter Gardens, Bournemouth.

Boswell, who is now accompanied by David Hughes, is now accompanying Eve.

ANCHORS AWAY

Drummer Bill Dean has left the Dan Leslie group to join the band on the RMS Andes.

News in brief

ALTOIST Joe Harriott has a Tony Kinsey to take over the Alan Ganley Trio of Ganley (dr.), Stan Jones (pno.) and Sammy Stokes (bass).

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

The Brian Bicker Quintet opens at the Royal Festival Hall on Monday. Brian on tenor and rit. leads Johnny Scrivens, Bob Ford, Phil Lips and Sam Knight.

Singer Jan Allen, formerly with the Bob Miller Orchestra and on Hedley Ward band, has joined Frank King at the Jack of Clubs.

Singer Don Rennie has fractured a shoulder in a car smash. Although he left hospital on Sunday he will not be able to work for at least a month.

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

The Colin Hulme Orchestra will move from Tony's Ballroom, Birmingham, next month to the Lohi Fraser at Hammer-smith Palace while he is on holiday.

The Songwriters' Guild yesterday (Thursday) presented a gig to class to Wally Peterson and Max Frantz for work in connection with "Our Friends At The Stars" show.

Leonard Morris, MD for "Harmony Club" which took its run at the Lyric Theatre, Hammer-smith, this week, has been appointed Musical Associate at Henry Hall for the latter's BBC-TV series starting on July 2.

Forever Bramwell

SATURDAY SKIFFLE CLUB THE CHAS. McDEVITT SKIFFLE GROUP THE DANNY LEVAN TRIO

10 a.m. 1/6/57 DURING the thirties there was a brilliant American coloured group, "The Spirits of Rhythm," a combination of two guitars, fiddle, guitar, bass, and suitcase played with two clothes whisks.

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

But there is a similarity ends because the Spirits of Rhythm played and sang completely in the jazz idiom, while skiffle is a kind of folk music in rhythm. But wait a minute, here come the numbers the Spirits recorded was "My Old Man," and you could have knocked me down with a feather when one of the McDevitt guitarists, lurking somewhere in the background behind Miss Whiskey and her guitar, came forward and sang this ancient and honourable jazz with a good beat and style.

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

Recently, Bob Darban recorded me a witty Nica record called "Gandhi Mike," and because the dialogue came so startlingly authentic blue-blewing.

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

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

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

The Danny Levan Trio—violin, accordion and bass—played neat light-music-jazz. If you get what I mean.

BREAK FOR JAZZ JOHNNY KEATING AND HIS ALL STARS THE BETTY SMITH QUARTET

1 p.m. 2/6-5/7 MONDAY, JUNE 10, 11-12.30 a.m. B: Panassi on Ellington. 12-12.30 a.m. T: Ben Luhn, Cambo. 10-11.30 a.m. F: French Jazz. 11-12.30 a.m. T: Revolt of 80 p.m. 10-11.30 a.m. T: Shearing Quintet.

MONDAY, JUNE 10, 11-12.30 a.m. B: Panassi on Ellington. 12-12.30 a.m. T: Damon, Ella, Shearing, Basie, (2) Getz, Dankworth, Touchman, (3) Hux. Baudou, Norvo, etc. 10-11.30 a.m. F: For Jazz Fans. 11-12.30 a.m. T: Revolt of 80 p.m. 11-12.30 a.m. T: D-J Shows (nightly).

TUESDAY, JUNE 11, 10-11.30 a.m. C: Teddy Wilson. 10-11.30 a.m. A: I: Westing, Berry, James, A. Dorsey, Louis, etc. 11-12.30 a.m. T: The Real Jazz. 10-11.30 a.m. A: I: Buddy Catlett, Julius Wernig, Quincy Jones, etc. 11-12.30 p.m. T: Erwin Lehn Band and Jazz Group.

WEDNESDAY, JUNE 12, 10-11.30 a.m. T: Brubeck at New. 10-11.30 p.m. T: Modern Jazz 1957. 10-11.30 a.m. T: Modern Jazz. 10-11.30 a.m. T: Arnie Shaw, Torma, Malibu, etc. (1) 30 Minutes of Victor All Stars. Quincy Jones, Herman.

THURSDAY, JUNE 13, 10-11.30 a.m. T: Avro Jazz Club. 10-11.30 a.m. T: Vintage Dorsey, James, Stanlow Evans, Kuhn, Sims, etc. 10-11.30 a.m. T: Instrumental Mood. 10-11.30 a.m. T: Tadd Dameron. 10-11.30 a.m. T: For Blue. 11-12.30 a.m. T: West Coast Jazz.

FRIDAY, JUNE 14, 10-11.30 a.m. T: Minguo, Mitchell. 10-11.30 a.m. T: Jazz in USA. 10-11.30 a.m. T: Jazz. 10-11.30 a.m. T: Spanner (FR). 10-11.30 a.m. T: For Jazz Fans. 11-12.30 a.m. T: MURR, Mi-La's, Ellington, Louis and Ella, Brown.

KEY TO STATIONS AND WAVELENGTHS A: RTP Paris-Toloz; 1-1,620m. B: RTP Paris-Toloz; 2-2,350m. C: RTP Paris-Toloz; 3-3,700m. D: RTP Paris-Toloz; 4-4,050m. E: RTP Paris-Toloz; 5-4,400m. F: RTP Paris-Toloz; 6-4,750m. G: RTP Paris-Toloz; 7-5,100m. H: RTP Paris-Toloz; 8-5,450m. I: RTP Paris-Toloz; 9-5,800m. J: RTP Paris-Toloz; 10-6,150m. K: RTP Paris-Toloz; 11-6,500m. L: RTP Paris-Toloz; 12-6,850m. M: RTP Paris-Toloz; 13-7,200m. N: RTP Paris-Toloz; 14-7,550m. O: RTP Paris-Toloz; 15-7,900m. P: RTP Paris-Toloz; 16-8,250m. Q: RTP Paris-Toloz; 17-8,600m. R: RTP Paris-Toloz; 18-8,950m. S: RTP Paris-Toloz; 19-9,300m. T: RTP Paris-Toloz; 20-9,650m. U: RTP Paris-Toloz; 21-10,000m. V: RTP Paris-Toloz; 22-10,350m. W: RTP Paris-Toloz; 23-10,700m. X: RTP Paris-Toloz; 24-11,050m. Y: RTP Paris-Toloz; 25-11,400m. Z: RTP Paris-Toloz; 26-11,750m.

RECITAL AT THE Selmer SHOWROOM

THIS SATURDAY 8th June between 2 p.m. and 3.30 p.m. Admission Free.

Also on B.B.C. Light Programme 15th June

MARCOSIGNORI and his SETTIMIO SOPRANI

The Les Brown Orchestra starts a two-week variety season on Monday at the Pavilion, Hammersmith.

The London Hippodrome is to open its new season next week in a "Floor-show" restaurant at a cost of about £150,000. Man behind the venture is impresario, Bernard Delfont in conjunction with Moss Empire.



Ronnie Ross—perhaps our finest baritone player.

JAZZ ON THE AIR

TUESDAY, JUNE 11, 10-11.30 a.m. C: Teddy Wilson. 10-11.30 a.m. A: I: Westing, Berry, James, A. Dorsey, Louis, etc. 11-12.30 a.m. T: The Real Jazz. 10-11.30 a.m. A: I: Buddy Catlett, Julius Wernig, Quincy Jones, etc. 11-12.30 p.m. T: Erwin Lehn Band and Jazz Group.

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

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The instrument book contains the straight melody of each tune and then a well-written solo. You simply choose your solo part and play along with the band.

Own lead

On the record, the band consists of trombone, clarinet and trumpet. So a trumpet student need not be to supply the lead himself and be leading a Dixieland band.

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

"Dixieland All Stars" Record, Herman Dariuszka Music Pub. Co., 125 Shaftbury Avenue, London, W.C2.

Maurice Burman

—F. W. Street



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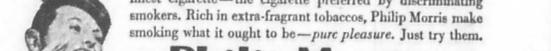


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British music has a unique quality

ONE important change in the New York jazz scene since it was there last September is the closure of the Basin Street—one of the most famous clubs in the world. This was not caused by lack of patronage but by the demolition of a building which is about to pull the whole building down.

Tommy Whittle back from his U.S. tour gives his impressions of the American jazz scene.

This building housed a famous Rose-Rose and another side of the block was Charlie's Bar, where many musicians met. Basin Street was one of the biggest clubs in New York and could accommodate big bands and two or three small groups of name value. It was a blow to see it closed down.

Take flight

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

A meticulous bandleader would have taken flight at the way the Ellington band took the stand. The first number started with only half the music there. I enjoyed every minute, but preferred their swinging arrangements to the semi-straight concert pieces which Ellington seems to be featuring a lot these days.

Best

In Birdland, too, I heard a new band under the direction of trumpeter Fats Navarro. This band is virtually unknown in England, but on that hearing rates as high as the best in America. Their program consisted of 99 per cent original compositions by members of the band.

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

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

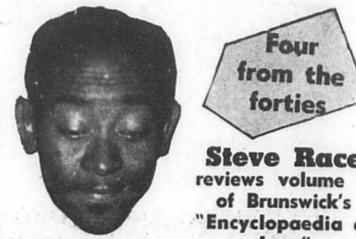
Possibilities

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

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



● Jack Teagarden



● Jimmy Lunceford



● Don Byas

NOTHING NEW SINCE DIZZY

VOLUME 3 ("Jazz Of The Forties," Bruns, LAT 8168) begins for no reason I can discern with the most recently recorded track of the whole lot.

Taking the four volumes in sequence, one has no sooner left the tricky staccato arrangements of a minor reference of Al Cohn and Jimmy Raney.

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

Shameless

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

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

most shameless steal in the bloodstained history of jazz robbery with violence.

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

Misplaced

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

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

whether any of the American critics currently biting each others' backs in "Down Beat" could have prophesied that this charming but undistinguished soloist would one day rock the jazz world to its foundations—and not so very long afterwards, either.

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

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

Sensitive

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

That sort of reasoning, if correct, makes Louis Armstrong.

Four from the forties

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

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

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

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

Sadness

I wish I could say the same for the triple (tbl.) combination of Billie Holiday, "Lover Man" and half a dozen fiddle players.

As so often happens when the Strad boys invade a recording session those unwise semibreves and minims in thirds and sixths with the strident voice of jazz about as custard with gorgonzola.

There is something of Billie Holiday's sadness in Duke Ellington's singing, a chorus of "Opus In Pastels" written in London "Somebody Loves Me."

Notable among the solos are Mr. T's snake-like trombone at the top of the world as usual, and the clarinet of Pee-Wee Russell. Dizzy's ideas have been translated quite seriously as the worst ever recorded by a big-name jazzman. Was he unwell at the time?

Weeping

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

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

No inferior survey of jazz would be complete without Hampton's "Flying Home," and one of the many reasons obligingly comes next. Before mob rule takes over, comes a spell of quite attractive Illinois Jacquet tenor, not to mention the tenor of Fats. A Teddy rhythm section is such a plod.

Capricious

And so to the last track of Volume 3: a Woody Herman orchestra, with Johnny Hodges and Juan Tizol, in "Perdido." Both Ellingtonians play great solos, Hodges notable as ever of that capriciousness which transcends fashion and is his exclusive property.

Basie, Kenton

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

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

Only thing lukewarm about it was the flow of business.

Bernie Asbell

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- Roy 'Little Jazz' Eldridge BBE 12102
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Frankie turns film star

AFTER the sneak showing of "These Dangerous Years" at the Prince of Wales Cinema, Harrow Road, last week, there was spontaneous applause. There is no doubt in my mind that most of it was meant for Frankie Vaughan and I felt like raising a faint cheer myself.

This is Frankie's first starring role and, in fact, his first full-scale acting assignment. He does astonishingly well.

There, he is helped by a girl friend (Carole Leslie), a process that leads to a few extended clinches with close-ups of Vaughan registering passion and frustration.

Since Frankie has already had a shot at acting, I am sure he will be appreciated that he has been spared nothing in his dramatic ordeal.

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

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

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

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

IN this week's Collectors' Corner Max Jones and Sinclair Trail review two books—one a reissue of Mezz Mezzrow's "Really The Blues," the other a new book: "The Real Jazz Old And New." Above, Mezz (clt.) is seen with Hughes Panassié and Tommy Ladnier (tbl.).

BOOKS ABOUNDING

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

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

The book came out here and in the States in 1946 and has since been outside the jazz world. Mezz argues with force and knowledge about New Orleans and Chicago styles, is

equally articulate on the subject of drugs and hip talk.

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

The live lingo is served up overcoarsely in the "Toll Green Man" chapter. Still, it is instructive and, in general, Wolfe has done an admirable job of turning Mezzrow's colourful conversation into literature.

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

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

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

Underneath the sharp manner—I didn't write this book, I heard it, are the introductory sentences—a certain feeling for jazz and an awareness of its necessary development.

Reading the book is not a waste of time, but it does contain an irritating number of mistakes.

In character

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

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

Teddy sets club record



IT'S always modelled my playing on Louis Armstrong. And he still plays as great as ever.

The speaker was Teddy Buckner, in Hollywood last week. "Teddy" (no relation to Milt Buckner—just good friends) has just completed three years with his own group at Happy Kooner's 400 Club on Eighth Street here. This is a record still for a jazz musician in Los Angeles and Teddy's current contracts run to February 1958.

He played with Lionel Hampton in the thirties and other credits include the big bands of Benny Carter and Horace Henderson. However, I've always preferred playing with a small group, says Teddy, and he enjoyed working with Kid Ory before I formed my own group.

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

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

Howard Lucreff

The NEW B.M.B. STYLUS



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BROADWAY GIANTS

Part 2 by Christopher Hodder-Williams

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

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

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

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

They have faults, too

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

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

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

The egg-heads forget, alas, what a musical play is. It is not an opera, and Mr. Rodgers is not competing with Verdi. But the piece must make sense as a concerted whole. The play must match the music and the music must match the play. And those enterprising souls who think that the same score will do for any setting from Mars to Michigan have another guess coming.

The American system

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

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

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

Britain's TOP TWENTY

AMERICA'S TOP DISCS

As listed by "Variety"—Issue dated June 8, 1957

- (1) LOVE LETTERS IN THE HAND Pat Boone
- (2) I AM SHOOK UP
- (3) SO RARE Elvis Presley
- (4) LITTLE DARLIN' Diamonds
- (5) A WHITE SPOT ON MY CHEEK
- (6) SCHOOL DAY Marty Robbins
- (7) COME GO WITH ME Dick Whittington
- (8) I'M WALKING Ricky Nelson
- (9) DARK MOON Gene Stone
- (10) TEENAGE ROMANCE
- (11) GONE Perla Baci
- (12) ROUND AND ROUND
- (13) YOUNG BLOOD Coasters
- (14) IT'S NOT FOR ME TO SAY
- (15) VALLEY OF TEARS
- (16) WONDERFUL, WONDERFUL

Two records "ties" for 16th and 16th positions.

Reprinted by permission of "Variety"

Edward W. David is on holiday. "Continued" will resume in his return. In the meantime, the Songwriters' Guild Bureau is temporarily closed and all correspondence or inquiries must be sent to the Songwriters' Guild Bureau.

BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended June 1, derived from information supplied by 30 leading record stores.

This Week	Last Week	Title	Artist	Label
1	(1)	BUTTERFLY	Andy Williams (London)	Parlophone
2	(2)	YES, TO-NIGHT, JOSEPHINE	Johnnie Ray	Parlophone
3	(3)	ROCK-A-BILLY	Guy Mitchell	Parlophone
4	(4)	WHEN I FALL IN LOVE	Don Lane (HMV)	Parlophone
5	(5)	TILL TAKE YOU HOME AGAIN	Sam Whitman	London
6	(6)	MR. WONDERFUL	Peggy Lee	Brunswick
7	(7)	FREIGHT TRAIN	Clara McDowell	Mercury
8	(8)	AROUND THE WORLD	Gracie Fields	Columbia
9	(9)	GAMBLER MAN	Lonnie Donegan	Pye-Nixa
10	(10)	AROUND THE WORLD	Clara McDowell	Mercury
11	(11)	KIDNEY-SIDE WAYS	Tab Hunter	London
12	(12)	NO MORE	Ervin Frester	Mercury
13	(13)	WE WILL MAKE LOVE	Jerry Train (HMV)	Parlophone
14	(14)	BUTTERFLIES	Tommy Steele	Decca
15	(15)	CUMBERLAND GAP	Lonnie Donegan	Pye-Nixa
16	(16)	THE BANANA BOAT SONG	Harry Belafonte	HMV
17	(17)	THE BANANA BOAT SONG	Jack Macaluso (P-Nixa)	Pye-Nixa
18	(18)	LITTLE DARLIN'	Clara McDowell	Mercury
19	(19)	CHAPEL OF THE ROSES	Melba Hayden	Mercury
20	(20)	BABY, BABY	Johnnie Ray	Parlophone

Two records "tie" for 6th, 13th and 15th positions.

4 ABOVE LISTED INFORMATION FOR RECORD CATALOGUE:
 Decca: London, E.C. 4; EMI: London, E.C. 4; HMV: London, E.C. 4; Parlophone: London, E.C. 4; Pye: London, E.C. 4; RCA: London, E.C. 4; Mercury: London, E.C. 4; Columbia: London, E.C. 4; Capitol: London, E.C. 4; Atlantic: London, E.C. 4; Chess: London, E.C. 4; Bluebird: London, E.C. 4; Brunswick: London, E.C. 4; Vocalion: London, E.C. 4; Commodore: London, E.C. 4; Epic: London, E.C. 4; Liberty: London, E.C. 4; Modern: London, E.C. 4; New York: London, E.C. 4; Odeon: London, E.C. 4; Philips: London, E.C. 4; Polygram: London, E.C. 4; Regal: London, E.C. 4; Riverside: London, E.C. 4; Savoy: London, E.C. 4; Swanwick: London, E.C. 4; Westminster: London, E.C. 4; Zonophone: London, E.C. 4.

BRITAIN'S TOP JAZZ RECORDS

London	Manchester	Birmingham
(1) GENE MULLIGAN QUARTET (EP)	(1) ELLA SINGS THE RODGERS AND HART SONG BOOK—Volume I (LP)	(1) ELLINGTON AT NEWPORT (LP)
(2) FREIGHT TRAIN (EP)	(2) CHRIS BARBER IN CONCERT (LP)	(2) JOHNNY DODDS AND KID ORY (LP)
(3) HI-LO'S UNDER GLASS (LP)	(3) GAMBEL MAN (LP)	(3) DIZZY GILLESPIE—WORLD OF DIZZY (LP)
(4) ELLA SINGS THE RODGERS AND HART SONG BOOK—Volume I (LP)	(4) ELLA SINGS THE RODGERS AND HART SONG BOOK—Volume I (LP)	(4) DAVE BRUBECK, J. ANTONIO AT NEWPORT (LP)
(5) CUMBERLAND GAP (LP)	(5) JOHNNY DODDS (EP)	(5) CHRIS BARBER IN CONCERT (LP)
(6) STREAMLINE TRAIN (LP)	(6) LOUIS ARMSTRONG AND EDDIE CONDON AT NEWPORT (LP)	(6) ELLA SINGS THE RODGERS AND HART SONG BOOK—Volume I (LP)
(7) BIG BILL BROONZY (LP)	(7) JOHNNY DODDS AND KID ORY (LP)	(7) HERE IS PHINIAS (LP)
(8) SKIFFLE MUSIC (EP)	(8) WILLIE THE WEEPER (LP)	(8) CLARET BRASS BAND (LP)
(9) GREENBACK DOLLAR (LP)	(9) FREIGHT TRAIN (LP)	(9) CLARET BRASS BAND (LP)
(10) MISS BARBER PLAYS (Volume III) (LP)	(10) ALL THE CATS JOIN IN (LP)	(10) JAZZ FLAMENCO (LP)
		(10) JAZZ FLAMENCO (LP)

CALL SHEET

London	Manchester	Birmingham
(1) LOVE LETTERS IN THE HAND	(1) ELLA SINGS THE RODGERS AND HART SONG BOOK—Volume I	(1) ELLINGTON AT NEWPORT
(2) I AM SHOOK UP	(2) CHRIS BARBER IN CONCERT	(2) JOHNNY DODDS AND KID ORY
(3) SO RARE	(3) GAMBEL MAN	(3) DIZZY GILLESPIE—WORLD OF DIZZY
(4) LITTLE DARLIN'	(4) ELLA SINGS THE RODGERS AND HART SONG BOOK—Volume I	(4) DAVE BRUBECK, J. ANTONIO AT NEWPORT
(5) A WHITE SPOT ON MY CHEEK	(5) JOHNNY DODDS (EP)	(5) CHRIS BARBER IN CONCERT
(6) SCHOOL DAY	(6) LOUIS ARMSTRONG AND EDDIE CONDON AT NEWPORT	(6) ELLA SINGS THE RODGERS AND HART SONG BOOK—Volume I
(7) COME GO WITH ME	(7) JOHNNY DODDS AND KID ORY	(7) HERE IS PHINIAS
(8) I'M WALKING	(8) WILLIE THE WEEPER	(8) CLARET BRASS BAND
(9) DARK MOON	(8) FREIGHT TRAIN	(8) CLARET BRASS BAND
(10) TEENAGE ROMANCE	(10) ALL THE CATS JOIN IN	(10) JAZZ FLAMENCO
(11) GONE		
(12) ROUND AND ROUND		
(13) YOUNG BLOOD		
(14) IT'S NOT FOR ME TO SAY		
(15) VALLEY OF TEARS		
(16) WONDERFUL, WONDERFUL		



The King Sisters

Capsule

pop discs by Laurie Henshaw

GEORGE LEWIS' NEW ORLEANS RAGTIME BAND (EP)
 Jerusalem Blue / Doctor Jazz. (Esquire EP153) 1957.

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

BENNY CARTER AND HIS ORCHESTRA (EP)
 Devil's Holiday / Looseman Nights/Symphony in Blue. (Esquire EP153) 1957.

BIG-BAND music featuring Benny Carter as composer, arranger and player. Clipped brass and fluid saxophone passages closely resemble those of the 1933 Spike Hughes records. Carter, Wilson, Higginbotham, Bill Dillard and Johnny Russell are notable soloists. (How important 23 years ago, Lewis may not appear now.—M. J.)

AMOS MILBURN AND HIS BAND (EP)
 Horse Party / Flyme Home/Every Day. (Vogue VE7102.)

VOCALIST Milburn, quite a virtuoso, sings three stereotyped pieces with little more than a nod to the fore—and a vocal "Flyme home" which includes the stock tenor solo.—M. J.

DUTCHMAN IN DIAPLEND (EP)
 Eric Krans' Dixieland Story. With Russ Humphreys, Long As I Live: At a Georgia Camp Meeting. (Columbia G 7698.)

DIXIELAND in clogs.—J. H.

STU PHILLIPS SEXTET (EP)
 Check To Check / You're Getting In / Be A Habit With Me / Have You Met Miss Jones / How About You? (MGM EP693)

STU PHILLIPS is a 28-year-old composer-arranger- pianist who studied at the Manhattan School of Music in New York. According to the sleeve note, most of his colleagues here—who between them play cor anglais, oboe, clarinet, French horn, trumpet, trombone, saxophone, double bass, and drums—were trained at the same establishment. Phillips is well-schooled and professional but too much after the style of Alca Wilder's hot-jazz groups to appeal greatly to the average jazz enthusiast.—E. J.

MALCOLM LOCKYER QUARTET
 The Song Is Ended: Love Me Or Leave Me / I'm Glad You're Here / One. (Nixa Jazz Today NJE1033)

HERE'S one pianist who can't play piano and another who can't play piano. If Malcolm Lockyer has got his inspiration from anyone it's Erroll Garner. None going, Malcolm. And a nod to the good rhythm support not to mention acceptable solo interludes.—E. J.



Julie London

Julie London: "Calendar Girl"—June in January; February Brings The Rain; Memphis in March; March-April; People Who Are Born In May; Memphis in June; Slushy Rain in July; Time For August; September In The Rain; This October; November; Telling It Over; December; London HM-1003.

"N the film 'The Great Man' Julie London sings 'I'm not a great singer—but I'm good.' On the strength of her recorded showings, Julie is unduly modest. Maybe she isn't great, but she's more than good."

This LP illustrates the point that Julie London is a singer based on the months of the year. It gives us them in fascinating fashion to superb accompaniment from the orchestra of one of our two casts I could have chosen better songs. 'One Morning In May' for instance, would have been a better choice than 'People Who Are Born In May'.

But this is a small point, for here is one that gladdens the ears of a reviewer subjected all too frequently to rind-of-the-moody Tin Pan Alley trivia.

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she is more of a visual performer than a recording one, but some of these tracks have a compelling impact. 'I'm Glad You're Here' and 'The Gypsy Queen' are particularly good. 'I understand that Pearl's husband, Louis Bittel, is the drummer.' 'Somewhat strangely, Pearl reveals a vibrant romanticism of her father; however, Kartha Kitt on some of the ballads.

The backings are effectively handled by the veteran Don Redman. The rhythm section is particularly good. 'I understand that Pearl's husband, Louis Bittel, is the drummer.' 'Somewhat strangely, Pearl reveals a vibrant romanticism of her father; however, Kartha Kitt on some of the ballads.

ELLA FITZGERALD—Ella Fitzgerald Sings The Rodgers And Hammerstein First Book (Vol. 3)—Give It Back To The Indians; The Great A. Dancer; There's A Great Gilden Loaf; Book; Blue Moon; My Favourite Things; I Could Write The Book; I'll Be Home For Christmas; Valentine's Day; Mountain Greenery; What You See Is What You Get; I've Got Five Dollars. (Columbia CL1113)

THIS Ella LP follows the pattern of Vol. 1 (reviewed 2/5/57). The singing is again impeccable, but the accompaniment features a hauntingly beautiful 'Mountain Greenery' which had the sort of backings Julie London gets. I believe she has been more enthusiastic.

TENNESSEE ERNIE—Tennessee Ernie Ford Favorites—The Watermelon Song; One Minute You See Her; Call Me Darling; You've Got to Have Love; That's All, Sisten Town; River of Love; You're My Everything; A Baby To Cry; First Born; Give Me Your Word. (Capitol 784.)

A N album of "Tennessee Ernie A Ford Favorites" without the name of "Tennessee Ernie" seems inexplicable. The sixteen songs still a stand-out performance in the pop sphere—happily included.

Ernie is best on the wistful number, 'For my money he's a Man With The Golden Horn' and 'Give Me Your Word'.

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

LONNIE DONEGAN: Gambler Man / Putting On The Style. (Pye-Nixa)

"GAMBLER MAN" is another "Donagan song that wins all honours for reputation. But Lonnie has two things in his favour—tremendous conviction and sense of fun.

It has everything made for a Stan Freberg satire. Including a spot of recitation that the pre-war "inspector recordings".

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

It's just a pity to admit it—this song has been buzzing around in my ears with an infuriating persistence ever since I first heard it on "Sixty-Six Special."

THE KING SISTERS: Imagineation / You're My Thrill (Capitol 45-11479)

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

In one spot the girls phrase like Billy May's stirring sax section. In this case, it's Morris and Mitch.

It is a sure sign of fame to be satirised by Stan Freberg. Spike Jones has this case; it never fails to register. I feel

jazz reviews

MILAN JAZZ COLLEGE STUDENTS—Jazz Me Blues I Can't Give You Anything But Love/Gotta's Glimpse/Blue Blues. (Previously included in Columbia 325C10061.) Now also 325C10061.

OTILLIE PATTERSON—Beat Street Blues (Previously included in Nixa NJE1023.) Now also 325C10061.

RALPH SUTTON—Cats' Rag / Harlem Rag. (Previously included in Columbia 325C10061.) Now also 325C10061.

ERIC SILK SOUTHERN JAZZ BAND—Bobby Shorter (A)/Mawatha (B) / Over In Cleveland (C). (A, (B), (C) previously included in 30-665.) Now also EP128.

MODERN JAZZ QUARTET—Delaney / Dilemma / Queen's Fancy. (Prev. inc. in Esquire EP14, rev. 18/10/56.) Now also 10-109.

CHRIS BARBER'S JAZZ BAND (EP)
 Bobby Shorter (A) / Merrydown Rag (B) / It's Tight Like This (C) / The World Is Waiting For The Sunrise (D). (Decca DF5332) 9/1/57.

Previous issues: (A) inc. in LK4139; (B) inc. in LK4139; (C) inc. in LK4139; (D) inc. in LK4139.

Available on both 78 and 45 r.p.m.

NAT WALKER

Rock's Calypso on

WITH

WHEN ROCK AND ROLL COME TO TRINIDAD

IT'S ALL IN THE GAME

Capitol

Capitol Artists—Capitol Entertainment

Electric and Musical Industries Ltd., Record Division, 8-11 Gt. Cavendish St., London, W.1

FRANKIE LAINE RECRUIT ALL THE FUN OF THE FAIR

FRANKIE LAINE took Vic Lewis drummer Andy White with him when he left for Italy on Monday. Frankie was impressed with Andy and so Lewis agreed to re-lease Andy for a week. Andy played for Frankie in Rome on Wednesday and his duo to play Milan today (Friday) before rejoining Vic at Hamsgate tomorrow. Freddy Adamson has been dipping with the Lewis Orchestra.

Mr. B, Mel Torme in new TV series

A new all-star top TV show is planned for the North and Midlands in the Autumn. It will alternate with ATV's Saturday Spectacular show and will telecast from ABC-TV's Manchester studios at 8.30 p.m. Already booked is Lonnie Donegan, and in line for guest spots are American stars Billy Eckstine and Mel Torme. Joe Loss and his Orchestra are expected to provide the musical accompaniments.

NEW ARISTOCRATS

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



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

There are still a few tickets left for the FLOATING FESTIVAL OF JAZZ

on board M/V's 'Royal Sovereign' and 'Royal Daffodil' SUNDAY, 16th JUNE LONDON to MARGATE and back.

featuring Humphrey Lyttelton and His Band • Chris Barber's Jazz Band • Cy Laurie's Jazz Band • Sandy Brown's Jazz Band • Ken Colyer's Jazzmen • Terry Lightfoot's Jazzmen • Alex. Welsh's Dixielanders • The Mississippi Jazz Band • Avon City Jazz Band • The Les Jewett Seven • River City Jazz Band • The Mike Peters Strippers • Ray Fosley • Dill Jones • Bob Kelly • Stan Greig

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DOUBLE TOP ATTRACTION GUY MITCHELL

TOP RECORDING STAR OF "Singing The Blues", "Rock A Billy", Etc. AND TED HEATH AND HIS MUSIC

AT THE GAUMONT STATE KILBURN EDMONTON TUESDAY, JUNE 18 SUNDAY, JUNE 23 2 PERFS. • 6.40 8.55 2 PERFS. • 6.0 8.30

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Bobby Green and his Rockers BOBBY GREEN AND HIS ROCKERS TV and RECORDING STARS EVERY WEDNESDAY NIGHT COMMENCING JUNE 19th 11.20-11.55 NON-STOP MUSIC

TRADITIONAL JAZZ TUESDAY, JUNE 11, at 8 p.m.

First Concert of the Season CHRIS BARBER'S JAZZBAND with OTTILIE PATTERSON Admission 3/6, 2/-, No advance booking Open-air BATTERSEA PARK CONCERT PATTERSON S.W.11

Record dealers angry at price increase

RECORD dealers this week protested to the House of Commons about the new disc price increases.

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

Small profit In the pops and jazz categories the advances range from 10 to 25 per cent.

DON RENDELL HAS NEW JAZZ SIX

Jazz tenorist Don Rendell has reorganised his Jazz Six. Newcomers to the group are trumpeter Bert Courtney, trombonist Eddie Harvey and bassist Eric Donohoe.

Retained by Don are drummer Paul Lawson and saxist Ronnie Ross.

8jd. to 2s. 10d., and are said to be due to increased production costs. Or the 8jd. increase on 10-in. 78-rpm discs and their 45-rpm equivalent the companies say they will only get about 1d.

Last year some 56 million records were sold in the U.K. After forming a committee to fight the increase, the London dealers on Tuesday sent a deputation to the Commons to see Mr. Will Owen, Labour MP for Morpeth.

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

'Not justified' The dealers told Mr. Owen that they did not consider the increases were justified as increased wages and costs were counteracted by the vast increase in sales.

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

'Shuffle' as part of Theatre film

A Riverboat Shuffle from Hampden is to be shown on June 23 to be filmed by the National Film Theatre as part of a picture called "How Young Britain Spends Its Spare Time".

The shuffle is being organised by the Old Students' Association of Kingston Ray Commercial School and Hinchley Wood County School.

On board will be the Celestial Strings Jazz Band, resident at Surlingham, and the Delta Skiffle Group.

Shand booked for Wimbledon Palais

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

Leslie Douglas and his 14-piece band and the newly formed Four Buddies vocal-instrumental group will play for the winter season.

Lena Kidd is home

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

THE BERT WEEDON ALBUM OF GUITAR SOLOS

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FROM YOUR DEALER OR FELDMANS 129 SHAFTESBURY AVE., LONDON, W.C.2

CY LAURIE JAZZ CLUB 41 GREAT WINDMILL STREET, W.1. GERARD 6112

ALL NIGHT JAZZ SESSION WHIT SUNDAY, JUNE 9th 10.00-1.00 AM CY LAURIE BAND • COLIN SMITH JAZZMEN • COTTON PICKERS SKIFFLE GROUP • JUBILEE JAZZMEN • BRIAN TAYLOR HOT SIX Tickets now on sale • Members 7/6 • General 10/- Whit Sunday Session as usual, 7.15-10.45 p.m.

Melody Maker

JUNE 15, 1957 EVERY FRIDAY 6d.

Has Trad had it? See Page 3

END OF THE FABULOUS DORSEY'S

Four Lads look at London



NEW YORK, Wednesday—Jimmy Dorsey died here today—only six months after the death of his brother and co-leader Tommy. Jimmy had been in ill-health for some years and was admitted into hospital after Tommy's death in December. He was found to be suffering from cancer of the throat.

Film story Jimmy, last of the "Fabulous Dorseys"—whose colourful career inspired a Hollywood bio-film of the same title—started his musical career at the age of eight. The saga of the banding brothers started in 1928, when Jimmy and Tommy formed an orchestra which included Glenn Miller.



SEE PAGES 6 & 16

BASIE IN OCTOBER

COUNT BASIE and his Orchestra will be returning to Britain for a second tour in mid-October. The tour will last three weeks and will probably be presented by Harold Fielding.

THREE OF THE SKIFFLE SENSATIONS

These three skiffle stars topped the bill at a "Skiffle Sensation" show at the Royal Albert Hall on Sunday. They are (l-r) Lonnie Donegan, Chas. McDevitt and Bob Cort. (The show is reviewed on page 9)



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HUMPHREY LYTTTELTON JOINS THE MM

HUMPHREY LYTTTELTON joins the MELODY MAKER next week. He has been specially commissioned by Editor Pat Brand to write a weekly series on the jazz scene. AND HUMPHREY WILL BE GIVEN COMPLETE FREEDOM TO SAY EXACTLY WHAT HE PLEASES. He will give you the truth about the big names who make the world's music news; behind-the-scenes stories; forthright criticism, and HONEST comment. Only Humph has the knowledge, experience and ability to handle this important assignment. Not only is he Britain's top jazz trumpet and leader; he is also the most colourful personality in British jazz. Don't miss his first punch-packed article.



Humphrey Lyttelton

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What a waste of a band like Basie's

From BILL SIMON
NEW YORK, Wednesday. I was supposed to get out of town for a brief holiday this week, but things started popping.

Tuesday night, Verve Records had a party at the swank Waldorf-Astoria for Count Basie.

NEW YORK DEADLINE
Somebody decided there had to be a "show"—and somewhere some square heard about a "calypso lid."

So Basie and Sarah Vaughan were thrown into the middle of a calypso Carnival, complete with dancers and an unimpeachable calypso singing group.

At the first show, Sarah sang her prescribed calypso numbers back and doing good.

But later she insisted on singing her own standard act with standard tunes.

Basie did a piano solo on the most old-fashioned item in his book, "Boogie Woogie." Then the band ran through 30-second, 45-second, and 1-minute versions of "One O'clock jump" and "April in Paris," says so.

Later, Basie played for dancing, muted, and one musician said that this kind of all jazz bands can play and dance as well as the highly touted, hotel-baiters around town.

BUT WHAT A WASTE!
FROM Ren Gravett's "On The Beat" column in this week's Billboard—A report by London's Mirror that the British would front a full package of jazz and rock for Britain looks closer to reality.

Seems that the take, unprobed, crissed to the left, and Niterly owners were taken in and so several RCA Victor field men.

The real Miss Wiley's album, incidentally, one of the best sellers in the Victor jazz line.

Singer signs
MONICA LEWIS, who has a new new album on the D.I.—has signed with Norman Granz's Verve label.

Back again
PIANIST Billy Taylor returned to the jazz club scene this week for a commitment at the Hickory House. Accompanying Billy are Ed Thigpen, drums, and Earl May, bass.

Canadian Presley?
ABC - PARAMOUNT Records have signed a new rock-'n'-roll singer from Canada. Name is

Paul Anka, and he's 16. His first disc "Diana" was a Billboard "Spotlight" Pioneer. Dick Jockey Martin Block called last Wednesday about the queen Elizabeth for Europe.

Second dose
WORLD'S worst singer, Leona Anderson, whose last album "Music To Suffer By" proved a terrifying success, plans another set for RCA Unlque called: "If You Think The First One Was Bad!"

Goodoney
CUTHAIRST Jimmy Raney, who recently did a fine album for ABC-Paramount with such notable as Bob Brookmeyer and Al Cohn, has another LP coming out this week.

Disc capture
BETHLEHEM Records think they have a winner in singer Billy Blair. She looks good, sounds really so, and is doing well in clubs around the country. Miss Blair's first LP will be available almost immediately.

Full orchestra
Peter Knight orchestrated the mass which was privately recorded by bandleader Frank Weir and choirmaster Peter Knight. The work, a 36-minute mass, was written by the Rev. Geoffrey Beaumont. He feels that church music is out of touch, but recs that, given a jazz beat, it will attract the young of the out to the churches.

FROM Ren Gravett's "On The Beat" column in this week's Billboard—A report by London's Mirror that the British would front a full package of jazz and rock for Britain looks closer to reality.

Oh Auntie
VETERAN jazz thrush Lee Wiley, was in a spin week-over, reports that

It features some of Raney's earlier work. Hall Overton, piano; Ted Kotick, bass; Art Mardigan, drums, and John Linnin, trumpet, are the other players in the Prestige album.

Aid for jazz
REX STEWART, erstwhile Ellington trumpet-man, and other jazz lovers have formed "Friends of American Jazz Inc.—a charitable organization for the benefit of jazz musicians."

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BETHLEHEM Records think they have a winner in singer Billy Blair. She looks good, sounds really so, and is doing well in clubs around the country. Miss Blair's first LP will be available almost immediately.

Full orchestra
Peter Knight orchestrated the mass which was privately recorded by bandleader Frank Weir and choirmaster Peter Knight. The work, a 36-minute mass, was written by the Rev. Geoffrey Beaumont. He feels that church music is out of touch, but recs that, given a jazz beat, it will attract the young of the out to the churches.

FROM Ren Gravett's "On The Beat" column in this week's Billboard—A report by London's Mirror that the British would front a full package of jazz and rock for Britain looks closer to reality.

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Memo: To James C. Petrillo

SINCE when have American musicians been forbidden to record with non-AFM musicians? Mr. Petrillo's answer "On The Beat," 4/6/57 to the British MU's request to record Kenny Clarke with Tubby Hayes and Dizzy Reece in Britain cannot be reconciled with the following Continental sessions:

Zoot Sims, Stan Getz, Art Farmer, Les Kenton and other jazz sidemen in 1953 with Swedish musicians.

Buck Clayton, Roy Eldridge, Johnny Hodges, Jonah Jones, Lucky Thompson, Ernest Hogan, Chet Baker and other Ellington sidemen in Paris in 1946, as did Jimmy Deuchar with Kenny Clarke and Allen Eager.

Then there is the more recent Hampton session with Spanish musicians, the recently reported session by Bud Shank and Bob Cooper with German musicians.

It does not say much for the so-called Freedom and Democracy of America when one musician is denied permission to do what countless others have done for years. It is a good thing the Jim Crow attitude that still still in America towards Negro musicians.

Let's hope that Tony Hall can still arrange the session at a later date before Kenny Clarke returns to the States. Mr. Monteleone, Ashford, Kent.

Jazz on The Third
IF the Third Programme was to make comprehensive enough to provide entertainment for more minorities, jazz could be made a regular feature for the serious enthusiast. The importance of jazz as a folk music of great beauty surely cannot be underestimated.

We could then hear the historic recordings of the BBC Gramophone Library which many collectors do not possess and which the young cannot buy for themselves.—J. A. Lane, Brighton, Sussex.

Gaiety and beat
HOW Old Mother Jazz can be put in a class anywhere with modern pop music. In the Albert Hall last Sunday evening wasn't a player by either side group to beat the skiffle groups for beat, snappy, and entertainment.

Lonnie Donegan and his group were crowned winners of their co-performers, and always with a nod to pop music. Heavens Health, Sussex.

MARGATE—Birmingham leader Ray Gordon opens on June 29 at Dremsland Park Ballroom with 12-piece band and vocalist Laura Williams.

MORECAMBE—Ronnie Caryl with his band and vocalist-wife Celia Nichol opens last week at Middleton Tower Holiday Centre.

HELPSAY—Seventeen-year-old Estella Henry has found Sid Bates at the Gala Ballroom. In the same band, Al MCM has replaced Reggie Spence on tenor.

NEWSBOX . . . by Jerry Dawson

YORKSHIRE—Bradford Light-borne Jazz Club pianist Norman Blackmore has joined Tessie Hall leader Les Garratt. He replaces Harry Bentley singer Marlene Jackson has left the Garratt Band.

MIDLANDS—Due to the Coventry Theatre are Alma Cogan (15), Guy Mitchell (24th) and Tommy Steele (July 15). MM columnist Steve Reed has been elected President of Birmingham University Rhythm Club.

NORTH-EAST—On July 20 the Whitley Bay branch of RAFA will hold a riverboat shuffle from North Shields to Newcastle Bridge.

BRIGHTON—Gloria-Jazz members jointly led by Les Wood (cell.) and Derek Station (tmb.) have opened at the Conroy Hill Jazz Club. Regent Ballroom main band has been replaced Monday night's Old Tyncr Orchestra.

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Has In Jazz Had It!

Mumphrey Lyttelton
—he can still draw big crowds.



Special MM investigation conducted by BOB DAWBARN

REPORTS of falling club memberships, sparsely attended concerts and half-empty riverboats led me to take a look at London's trad. jazz clubs over the past month. The conclusion? The boom is over. Certainly the big names still draw the fans, but for the smaller groups and clubs I believe the writing is on the wall. No longer can promoters and bands serve up abysmal night after night in clubs earning good money when they shouldn't have been playing in public at all for at least another 12 years," George told me. "If anybody hears one of them as his introduction to jazz, no wonder he brands all jazz as 'just noise' and won't try any of the better clubs."

Partly to blame is the poor quality of so many of the traditional groups. "I have heard so many bands earning good money when they shouldn't have been playing in public at all for at least another 12 years," George told me. "If anybody hears one of them as his introduction to jazz, no wonder he brands all jazz as 'just noise' and won't try any of the better clubs."

Repetition of the same names night after night is another bugbear to the promoter. "Says George: "The bands don't seem to get time to do new material. So often I get complaints from the members that they have heard it all before."

Too many clubs have been opened to try to cash in on jazz and too few of the fans know anything about the music. "Perhaps 40 per cent. of a jazz club audience knows what is going on," declares George. "The rest are there to dance, talk to girls or because they have nowhere else to go."

With rock-'n'-roll clubs and the ever-increasing skiffle clubs, the jazzman is bound to lose a fair proportion of his audience—chiefly those who only went in the first place because their name was in it.

At the top
I got the impression that, promoter or not, George would be perfectly happy to return to the days when a jazz musician was only too happy to "get a blow" regardless of the cash reward and the clubs were crowded by jazz fans.

Low are the top boys faring? Lyn Dutton, agent and guiding genius of the Humphrey Lyttelton Club, reported a 13 per cent. drop in business during April and May this year compared with 1956.

Lyn made the point that with top-line attractions business was as good as over, but agreed: "A year ago I could get away with far more than now. Then the audience was drawn from a wider public and the teenage element is now taken up with new things like rock-'n'-roll and skiffle."

Names like Lyttelton, Barber, Collier, Lightfoot still mean big crowds, but it is apparently the name and not the music that draws.

Easy money
Lyn mentioned the Alan Lightfoot band as a case in point. A musicianly outfit trying to do something different—but difficult to look because the name was not familiar to the average fan.

The way Lyn put it was: "People still want personalities, not originality."

He added: "It is possible the age of easy money has departed. Now we are back to the question of quality."

The other half of London's "Big Two"—the Cy Laurie Club—shows a similar picture. Laurie's manager, Don Kingswell, confirmed what Dutton had said and agreed on the

difficulty of booking the lesser-known bands. According to Ken Lindsay, of the Barnet and St. Albans Clubs: "Most of the bands are not capable of selling themselves. It is as simple as that." Although his clubs are two of the few doing as good if not better business than ever, Ken agrees that the overall jazz scene is not as healthy as it was. "One trouble is that the younger generation of traditional musicians not only copy but copy other British bands."

As Webb had said: "Out of every 12 new groups I hear, ten are poor imitations of Ken Colyer."

Big agents
Lindsay develops the theme. "Colyer happens to be the easiest to copy—with no reflection on Ken and his fine band."

The worst troubles of the small clubs, however, are, according to Lindsay, brought about by the big clubs and agents. "The people controlling the jazz world are killing it," he said. "It is harder and harder to get the name bands into a suburban club."

At well, it was nice while it lasted—or was it?

A typical bandleader—Owen Bryce, who runs the Redhill and Swanley clubs in Surrey. At Swanley, Owen's agent has offered Owen musical tastes, had featured a skiffle group. The skiffle group left and attendances dropped from 300 to 40 or 50.

At Redhill a skiffle club opened and Owen's customers dwindled from over 100 to around 45.

Frank Getgood, of Croydon Jazz Club, was frank about the position. "I think the boom is over," he told me.

But his reason was a different one—existing American bands. "They hear the Americans and don't fancy the local group, and I can't say I blame them," said Frank. "I still get good crowds with Mike Daniels or Terry Lightfoot, but not with anyone else."

Jazz concerts, too, are not guaranteed goldmines they were. One provincial promoter recently lost £200 on two concerts which a year ago would have had the "Sold Out" notices up weeks ahead.

As well, it was nice while it lasted—or was it?

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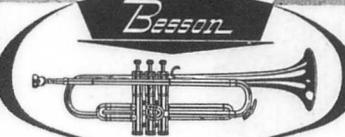
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IT'S THE END OF THE BIG BANDS

SAYS BASIL KIRCHIN

TORONTO TELEGRAM

Cut-down on jazz imports

From Helen McNamara

TORONTO, Wednesday.—The Colonial Tavern announced this week that due to diminishing audiences it will no longer import American jazz groups. The club will now concentrate on local variety acts backed by Trump Davidson's Dixieland Band.

Silver shines

THE Horace Silver Quintet at the Town Tavern this week is a definite contrast to the trio and quartet which this club usually favours. This hard-blowing outfit includes Donald Byrd (trp.), Wayne Shorter (sax.), Koolhaik (bass), Lewis Hayes (dr.). Twenty-eight-year-old Silver said he's been offered to play in Europe, but only with a trio. If and when he goes, he wants to make it with the quintet, which he organized nine months ago.

AND MUSIC IN MONTREAL

Shearing in newpackage

From Henry Whiston

MONTREAL, Wednesday.—A jazz package to include George Shearing, Chico Hamilton and Jerry Mulligan groups, may be booked into Montreal on Wednesday, November 6. If it comes off it would also mark the local debut of the singer Helen Merrill. Jazz at the Philharmonic will also be coming back to Montreal, probably some time in September.

Summer dates

THOMAS KING, Johnny Mathis and others have been booked for summer appearances at the Circus Lounge at the Ottawa House Hotel in Montreal. Lorraine Hunter is there at present, along with Crella and the Excels from Montreal. The Geoff Taylor group as residents each, week.

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Count Basie is 'Deserted'



Listeners to the Home Service on Walt Disney heard Count Basie's selection of "Desert Island Discs." The Count is seen recording the programme during his tour on June 30, and then take a month's holiday.

New combo

Basie is forming a seven-piece combo which starts a two-month tour of American camps in France and Germany on August 1. The show was to have taken place at the Free Trade Hall on Thursday. Promoter Arthur Howes told the Melody Maker: "Freddie asked me to release him from the booking as he and the group had to be in Holland for a 14 appearance the following day, and they wanted time to rehearse with British tenorist Art Eilfson."

'Worn out'

Basie's father, Ivor Kirchin, told the M.M.: "To be quite honest, I shall be glad when this is all over. We have been worn out. At first it was all very well, but now it is just rather stale."

Club Mambo Band on a tour of Europe

Hugh Scotland's Caribbean Orchestra, which has been touring for several weeks at Brighton's Club Mambo, this week started a three-month tour of the Continent, embracing Rome, Milan and Switzerland. New band at the club is a seven-piece led by saxist Ivan Brace. It opened on Sunday (2nd), when the club celebrated its second birthday.

A bassist of the 'thirties dies

Bassist Joe Gibson, a member of the Jack Hlyton Band in the 'thirties, died on Monday in Lambeth Hospital. He was 63. Other bandmembers he worked with included Chalmers Wood, Billy Cotton, Jack Harris, Reginald Forsythe and Teddy Joyce.

BUDDY F. FOUR HAVE A 'BREAK FOR JAZZ'

The Buddy Featherstonhaugh Quintet has a broadcast on Tuesday in the Light Programme at "Break For Jazz." The Quintet—Buddy (btr.), Kenny Wheeler (trp., pno.), Bobby Wood (sax.), Jeffrey Todd (dr.) and Les Watkinson (bass)—is playing for the summer at Butlin's, Clacton.

Street of Hope jazz

Denny Boyse opens a jazz club in Archer Street, W. London (Friday). Situated above the London Orchestral Association premises, the club will have the Geoff Taylor group as residents each, week.

JERRY ALLEN ON TV EVERY DAY

JERRY ALLEN and his Trio will set up a TV record this summer by appearing in 17 shows a fortnight. The first of these shows will come from the Birmingham ATV studio—'Launch Box' every weekday, 'T.N.T.' once a week, and 'The Carroll Lewis Show' once a fortnight. "The 6,000 Challenge" and "Face The Mike"—both once weekly—will come from London. Then from June 16, "Face The Mike" will be seen every Sunday Southern viewers only. This means that Jerry will be seen on TV every day of the week.

Monday date with Dickie Valentine

Singer Shani Wallis is to star in the Dickie Valentine A-B-T-V series which starts a six-week run on June 24. Entitled "Monday Date," the programme will be seen from 9.30 to 10 p.m.

Star tours

Plans for the autumn include the possibility of further tours with Johnnie Ray, Frankie Laine and Don Natus. Vic Ash is currently with the American group, Freddie Bell and his Belbells. The Lewis Orchestra appears tomorrow (Saturday) at the Market Hall, Carlisle, and the following day starts a week one-night stands in Scotland.

News in Brief

JOE DANIELS and his 13-piece band are to record four titles for Parlophone before an audience of campers at Butlin's, Skegness, on Monday. Clarinetist Wally Pawkes will be guest artist when traditional drummer-leader Ian Bell opens Willesden Jazz Club at the White Horse, Church Road, on Tuesday. Neva Raphaelo has been offered a summer residency at the Vieux Clobmber jazz haunts in Paris and Juan-les-Pins. Cropton Jazz Club is running a skiffle contest. Finals will be at the Civic Hall on June 22 with the Mike Daniels Band and Pete Curtis Quartet. Preston pianist Jefferson Jones, formerly with Don Low, is now leading a group at the British Colonial Hotel, Nassau, in the Bahamas. The Tottenham Royal Ballroom is running heats from June 20 to July 1, to find North London's "Kings Of Skiffle." Trumpet-leader Burt Green opened his tenth successive summer season at Brighton's Palace Pier on Whit Sunday. Currently at the Oswald Hotel, Southampton, the Three Quavers, a Nottingham instrumental group, move to the Cromford Club, Manchester, for a week on June 25. Singers Petula Clark and Teddy Johnson, have dramatic acting roles in "The Runaway Stag" a thriller to be aired by the BBC in the autumn.

The Scala Cinema and Ballroom, Leeds, has been sold to a firm of furniture dealers for a handsome £150,000. The Lenzie Max New Jazz Group is resident at a new Sunday evening club at the Dover Castle, opposite London Borough Polytechnic. Brighton's Aquarium Ballroom will not run dance-band sessions this summer. Resident is the 12-piece led by saxist Sammy Lambert. London dealer Doug Dobell opened a record shop at Western Road, Brighton, on Saturday. It is managed by Ben Couper's brother Bill and local rock-'n-roll leader Don Solish. Terry Lightfoot's Jazzmen and the Peter Curtis Quartet may at the seventh birthday party of the Cropton Jazz Club on June 28.

Berg Larsen 75 80 85 90 50 60 65 70 75 80 85 90 111 but using CL designed the LAY... TIP OPENING... TONE CHAMBER... FOR YOU Ask your dealer... he knows! STAINLESS STEEL or EBONITE Trade Distributors: ROSE, MORRIS & CO. LTD., 79/83 Pond Street, London, E.C.2

RAY MARTIN on BROADWAY

This week he takes the lid off the 'composition orgies' which result in...



PRESELY turned down a fabulous offer for his house—but...

THOSE TRASHY TUNES

WHAT'S going on in the song business? Well, that's easy. A song is no song unless it can be performed with the, by now, static rock-'n-roll triplets throughout on the piano. There is only one other alternative: calypso. For this you'd better bring the publisher the ready-made Harry Belafonte record as well. If you haven't got that you've got a very good chance of having your song translated for the next hundred years. Most rock-'n-roll tunes are written and composed in the following manner: I have actually witnessed several of these "composition orgies" so I know what I'm talking about.

'Perform it'

A man will walk into a publisher's office and claim he has written a hit tune. On a sheet of crumpled paper he has what looks like a lyric. The publisher will glance at it. The writer will then go into a hustle with some joker in the office who plays the piano a bit. After about 20 minutes or so, they'll proclaim that they are now ready to go. The publisher will place a microphone in the hand of the writer, switch on his tape-machine and the performance starts. These "tunes" are generally most unusual. Since the writer rarely reads before he writes, he knows much about it for that matter, sequences of seven bars, nine bars or any odd combination you care to think of are customary.

Four chords

The whole "work" can be performed and accompanied if you have four chords in your repertoire. Choruses of 97 bars, 103 bars or any other odd number you can think of are also very frequent. The "writer" will mumble his words into the microphone, and "sing" his chant to the best of his ability. Having completed the "performance" the publisher will say: "OK, come and see me in a couple of days. I'll let you know." Then the real work begins. With his "piano man" he will get to work on that tape and on the lyrics. Cut, amend, rearrange and what have you. Correct spelling in the words, rhyme things that should rhyme and don't, remove words or sentences that are a little "too near the bone," and so on.

Could be...

In a couple of days the "writer" will return. He will be played a tape recording, this time performed roughly by the publisher himself. I mean, this time the publisher and the singer. Now the tune has more shape, it no longer has 119 bars to the chorus, a few lines even rhyme. They all listen. They all beam. "This could be a hit," says the Publisher. "I told you so a couple of days ago," says the writer. Before contracts are signed the publisher may get the

writer's consent to "cut in" the hopes on the real record he hopes to get. Most star performers get a cut in the writers. Some, according to fame and value, even get a cut in the music company itself. Some days later on, as happened to me, you turn on the radio, and the disc jockey will proclaim a brand new record by this or that artist and proposition it as a possible hit. I listen and I know what it was born because I was there when it was "composed and written."

A fortune

The future will tell if it was right or wrong. But should you see a song called "Beach Party" in the seller lists, think of me, because I'll be making a fortune. I've written all the four scores now and at scale they would owe me about \$200.00 (about £80). If only one of these tunes makes an average noise in sales I must get my \$200.00. If one of them really clicks I'll be in the money. So it goes. One has to act according to one's beliefs. What can I lose? Only time and effort later.

Presley's offer

Did I say this is a fabulous "fantabulous" land? It sure is. Listen to this. Elvis Presley was offered a fabulous sum of money by a chewing gum maker to sell his house in Tennessee. The reason? The manufacturer wanted to break up that house and all the furniture and furnishings in it, break it up into tiny little pieces, to give away the bits with his chewing gum to stimulate sales. Elvis refused this offer. He accepted a similar offer by a rival chewing gum manufacturer. Reason? Simple. He got nearly twice as much money for the house. Did I say this is a fabulous land? Next week I am doing a record date for a very independent company. It's a small company, but literally anyone can get a hit. I was offered the following proposition: Write the orchestration and get paid union scale for the house. It will be a six-piece

Possibilities

For the rest, I live in a nine-room house, which I have rented until the end of October, on Long Island, overlooking a huge wooded park. The possibilities are boundless, my prospects rather good, I'm willing to work and to fight for what I want. What more can anyone ask for?



BELAFONTE (seen here with Dorothy Dandridge in a scene from "Carmen Jones"). You'd better take one of his records along if you want to sell a calypso lyric.

CHAPPELL'S BAND MUSIC 50 NEW BOND STREET, LONDON, W.1. VICTORIA CHAPPELL AROUND THE WORLD FOUR WALLS ZULEIKA THE LAST DANCE I'M WAITING JUST FOR YOU NEW WORLD WHEN I FALL IN LOVE DISNEY WRINGLE WRANGLE WESTWARD HO! THE WAGONS MADDox WHY BABY WHY KATIE-O SEND FOR OUR ENCORE LIST OF OVER 150 TITLES ORCHESTRATIONS IN THE PRESS

Steve Race reviews

JAZZ OF THE FIFTIES

The good days of bop

Final article on the Brunswick "Encyclopaedia" series

Jimmy Dorsey

JIMMY DORSEY'S death brings to an end the story of the "fabulous Dorseys". With the possible exception of Bing and Bob Crosby, the Dorseys were the most celebrated brothers in the dance music business. They started out together in the jazz field, working with the Scranston Sirens, California Ramblers, Jean Goldkette and Paul Whitman, and later formed the Dorsey Brothers' Orchestra which Tommy left in 1935.

In the period from 1926-33 they recorded together for Whitman, Goldkette, the Memphis Five and other Phil Napoleon groups. Eddie Lang, Hoagy Carmichael, Red Nichols, the Chocolate Dandies, Irving Mills' Hotzy Totsy Gang, Adrian Rollini and Joe Venuti.

There were greater jazz players than Jimmy Dorsey, but he was a saxophone virtuoso whose influence was deeply felt by the musicians of the twenties.

On clarinet he combined technical accomplishment with taste and a good deal of feeling. His best jazz solos show a degree of skill that few white players could rival in those early years.

In 1936 Jimmy came to Britain with Ted Lewis, and while in London made four titles with a Spike Hughes rhythm section (lately reissued on Decca DE2627, reviewed 18/5/57).

When the Dorsey brothers' band was formed its intention—in Jimmy's words—was simply to play dance music, regardless of what critics try to tell you.

And from the mid-thirties onwards he followed a commercial course, making a number of successful records which have little interest for jazz enthusiasts.

The Dorseys pitched up their differences and again became a band-leading team in 1938. After Tommy's death Jimmy carried on with the Fabulous Dorsey Orchestra. But not for long. In January he had to go into hospital and he had been ill ever since—M. J.



Charlie Ventura—from the happy era of Oo-blee-o-blee...

IT SEEMS CURIOUS THAT ONE SHOULD HAVE TO WAIT UNTIL THE JAZZ OF THE FIFTIES (BRUNS, LAT169) TO HEAR RED NORVO, BUT THAT IS THE CASE.

Compiler Leonard Feather has chosen one of the best-ever Norvo performances, a fine example of that trio which included Tal Farlow and Red Mitchell. I defy anyone with a taste for jazz—except perhaps the dogged M. Panassé—to hear "Good Bait" without pleasure.

Unfortunately, the Erroll Garner contribution is not a happy one. A self-consciously screwy first chorus which all but ruts "Sweet Lorraine" of her innocent gives place to some not-very-exciting tempo work. It would have been a mistake to complete a survey of this type without including a relic of what might be called the "happy era" of bop, the racy days of Oo-blee-o-blee.

Sandwich

Charlie Ventura's "I'm Forever Blowing Bubbles" is a fair sample, with Jackie Cain and Roy Kral making a vocal sandwich for the almost forgotten tenor of Ventura himself.

From an Armstrong concert of 1955 comes a gaily incongruous "When the Saints." There's rather too much singing, some Trummy Young (another of my blind spots) and a general air of "who cares?"

Jimmy McPartland's "In A Mist" features wife Marian in a Dick Cary arrangement that ranges from waterfront noises (ooee and ooo chamber) to Bobby Hackett at the Henry

Hudson Hotel, and ends up perditionally near the Casbah.

Tony Scott plays his own composition "Sweetie Patootie" with Dick Katz, Percy Heath and the fine Ose Johnson.

I am not a Scott addict: facile players are ten a penny these days.

Surprise

To close Side 1 comes trombonist Benny Green with an efficient group of modern mainstreamers which includes Frank Wees on tenor and someone called Cleo Simalla on piano. He sounds more like Garner than Garner does in "Sweet Lorraine" so at least that style of piano is represented somewhere in the album.

"Now! The Time" finds Terry Gibbs and Don Elliott swapping vice choruses over a fast blues. Happy the expert who could say for certain which is which. Can there perhaps be something amiss with a brand of jazz in which two of the leading players sound utterly indistinguishable from each other and half a dozen of their rivals?

Leaving the question unanswered, we pass on to Elmer Bernstein (with orchestra), who must have been almost as surprised as I was to find his name in an anthology of the world's jazz.

He figures here as conductor of the "Man With The Golden Arm" score, of which "Frankie Machine" has been chosen as representing the effect of jazz on Hollywood.

After so many riffs masquerading as melodies, a Ralph Burns' "Cool Cat On A Hot Tin Roof" makes a pleasant change.

Davey Schildkraut's alto sounds like Parker whose alto (ooee and ooo) doesn't? Joe Newman's trumpet rinks with authority and



Tony Scott—facile players are ten a penny...

Billy Byers' trombone has a West Coast efficiency about it even though the number was recorded in New York.

Gerry Mulligan finds inclusion under the leadership of John Graas, the horn player with the tone like a peashooter. In a Graas composition called "Mulliganesque" Gerry plays one of his best solos, with support from the dainty Mary Patich, guitarist Howard Roberts and trumpeter Don Fagerquist.

Final number is Les Brown's "One O'Clock Jump." Here are 17 men, all swinging in their own sweet way. You couldn't put a Coast tag to them. You couldn't really classify them according to period. The performance could have been recorded any time in the past eight years—or, I suspect, in the next eight.

ON THE AIR

(Times: BST/CET)

SATURDAY, JUNE 15:
10:10-10:30 a.m. D.L. Skilme Club.
10:20-10:30 p.m. A. 1: To The Memory of Chick Webb.
12:45-1:15 D.C. Jazz Quiz.
1:01-1:15 A. 1: Golden Gate Quartet.
1:24-2:25 C. 2: Mainly Modern.
2:30-3:30 Z: Swing Serenade.
6:40-7:0 C. 3: Jazz Programme.
8:30-9:0 T: (1) Brown, Aut. Mar. 1948. (2) B.C. Kirk, Louis, Barnes, Kenton, Claxton, J.J.J. Winding, etc.
8:55-9:0 H. Disc Chronicle.
9:05-9:25 J: Basin Street Jazz.
9:40-10:35 F: Jazz Party.
11:01-11:05 a.m. T: Repeat of 8.30 p.m.
11:15-12:15 A. 1: American Pop Music.
11:15-11:30 Y: Jazz 1957.
12:45-1:15 B. French Jazz.
1:30-2:00 E-Q: Saturday Night Club.
2:30-3:00 H.C. Hollywood—New York.

SUNDAY, JUNE 16:
7:30-8:30 p.m. H. 1: Anthony, Brown, Kenton, May, Lahn, etc.
8:30-9:0 T: (1) Swing Era: Hawkins, Newberry, Sharpe, etc. (2) Ellington, Basie, Bobcats, Shank, Wiley, etc.
10:15-11:05 P: For Jazz Fans.
10:45-11:05 B. French Jazz.
11:15-11:55 F: Jazz For Sunday Night.

MONDAY, JUNE 17:
7:45-8:30 p.m. J: Martin Block.
8:30-9:0 T: (1) Christy, Miller, etc. (2) Swing Era: Hawkins, Newberry, Sharpe, etc.
9:30-9:55 S: Life of Bechet.
10:15-11:05 P: For Jazz Fans.
10:30-11:00 K: Jazz Panorama.
11:15-11:30 a.m. T: Repeat of 8.0 p.m.
11:55-12:00 H: D-J Shows (nightly).

TUESDAY, JUNE 18:
9:30-9:55 p.m. (1) Donahue, James, Ella-Louis, Pee Wee Hunt. (2) Willie Smith, Jimmy Amos, Terence T. Brown, by MAJ and B. 11 in G. Lunstedt, Burns, Bostons.
10:15-11:05 P: For Jazz Fans.
10:45-11:05 Bostons.
10:30-11:00 A. 1: Art Blakey.
11:15-11:30 a.m. T: Repeat of 8.0 p.m.



The Show Band is very high on the list of favourites B.B.C. television programmes. Yet at the end of this month the BBC's contract expires. Why? asks Burman.

The Show Band riddle

A BOOST for jazz by the B.B.C. Publicity Department provides hope for the future. Giving details of "Scrapbook for 1958," a Home Service feature, it says:

"Even the economic situation did not prevent the success of the talks, with 'The Jazz Singer' and 'Blackmail,' and a forthright denouncement of jazz by Sir Henry Coward.

"Little did Sir Henry realize then that he was battling against a type of music which was to acquire a fanatical following by millions of people throughout the world.

Refuted

The late Sir Henry was a famous straight musician whose anti-jazz utterances were faithfully reported and equally faithfully refuted by the *Melody Maker* of those days.

I am interested with the B.B.C.'s official admission that jazz now has "a fanatical following by millions of people."

In 1928 the BBC was on the side of Sir Henry. Whose side today? Publicitywise, it is for jazz. But in practice one hears less than two hours of jazz a week. Apparently what the BBC says with regard to jazz is one thing. What it does is another. Josephine.



Maurice Burman

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A good book — but too late

ON with the books—and this week we deal with an excellent and revealing volume when it first became public largely ignorant of the early New Orleans scene.

This brings up at once a necessary correction. I should have said for the British edition of the book, "Ma Levee" and "Ma Levee" and other restrictions delayed its appearance before the American public in 1948, and we can count ourselves fortunate that this is now available in Great Britain a mere decade later.

This is palpably untrue. Inside my American edition are the words "Copyright 1929" and written next to them, "Jan. 1940." Presumably the date when I bought it for an inflated figure. So to the 17 years old.

"Jazzmen" was in quite large type in the early days of the war, and was a key book in the education of most who wrote scripts and articles at that time.

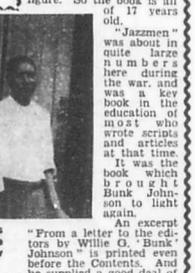
It was the book which brought to light again.

From a letter to the editor by Willie O. "Bunk" Johnson is printed even before the Contents. And he supplied a good deal of the information for the New Orleans, Louis Armstrong and King Oliver chapters.

These three by William Russell and Stephen Smith, Russell, and Ramsey, respectively, are among the contributions which make very interesting reading still, though many of the facts and fancies contained in them have been reproduced a score of times, most recently in "The Jazz Old And New" (reviewed here last week).

"Jazzmen" is a fascinating, romanticized story, but I'm afraid the British publication is a little too late. The photographs are as in the original, and perfectly chosen.

Edited by Frederic Ramsey, Jr. and William Russell, Sidgwick and Jackson, 35, net.



Bunk (left) with Baby Dodds and Jim Robinson outside George Lewis' house in New Orleans.



Ella Fitzgerald

A DE LUXE DOUBLE PAGE FULL COLOUR PORTRAIT OF TOMMY STEELE IN THE JULY ISSUE OF PHOTOPLAY THE WORLD FILM MAGAZINE

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ALL ABOARD FOR...



Above—the Jones Boys (North Pier Pavilion) are taken for a ride by a Pier attendant. Below—Whit Sunday concert visitors to Blackpool were Ronnie Hilton (right) at the Palace and Frankie Vaughan (left) who appeared at the North Pier with his accompanist Raymond Long (l).

Star Spangled Blackpool

... the MM bows in the new Blackpool season with a special on-the-spot round-up of news, reviews and pictures



Right—The Three Deuces who are appearing at the Central Pier, timbered (left)—Ruby Murray, one of the stars at North Pier again, relaxes with a special fishing.



ON THE BEAT

IN SPENT last week-end in Blackpool. It was my first visit. And it seems to me that no one could call it a really beautiful town. Despite the imitation cut-out trees. And the little Oriental scenes that someone has stuck up along part of the promenade. ... through. And Sunday's visitors included Ronnie Hilton, Frankie Vaughan, the Hedley Ward Trio and Camilleri.

... With numbers like "I Want To Be Nehru" and "This Must Be Roma. Co. Dein. Don't Smell Like That." ... Always something NO. It cannot be for the beauty of the place that half the North of England floods in at the rate of thousands an hour from one till October. ...

with PAT BRAND



Star-studded CONSIDER the lineup of stars already resident: Anne Shelton, Ruby Murray, Kenny Baker, the Tanner Sisters, Robert Earl, the Three Deuces, the Four James Boys, Morton Fraser's Harmonica Gang, Joan Turner, Maureen Rose, Odette Crystal. ...

The new shows

A WAVE of nostalgic applause swept through the North Pier Pavilion, Blackpool, last Friday. In a curtain-speech following the first night of the initial summer season opus "Show Time," impresario Bernard Delfont read a telegram of good wishes from Lawrence Grant, who for the previous 32 summers had presented his "Gaiety Show" in the same theatre.

Nervous and trembling Of the stars, Ken Platt is an established Blackpool favourite while Ruby Murray and Ernest Maxin are newcomers. ...

Eye-catching She and Stella, dressed in the most eye-catching of shimmering gowns, use their own spot in the show "Strip the Holiday audience and with experienced artistry, build up to a crescendo with an all-star programme, which was one of the highlights of the show.

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- The unique Thelonious Liza; Memories of you; Honeysuckle rose; Darn that dream; Tea for two; You are too beautiful; Just you, just me THELONIOUS MONK OSCAR PETTIFORD ART BLAKEY LITZ-U 15071 ...

Chicago Commentary

CHICAGO, Wednesday.—The people are discovering the folk after all these years. At the Gate of Horn has been Al Grossman's club, the Gate of Horn, the gentle sophistication of the ballad is being discovered—the tales of tender and mournful love, the modal chord progressions, all of which are rooted in the Ellington era.

HOLLYWOOD HEADLINES

NITERY NEWS. . . The Joe Venuti Quartet bowed into the Encore on "Restaurant Row". . . The California Club features the Jack Millman Quintet on week-ends. . . Herb Geller, considered by many (including Benny Carter) to be the top jazz alto man on the coast, still has his longtime steady gig playing for strippers at Duffy's Tavern. . . The Page Cavanaugh Trio was added to the Hotel Statler show. . .

DISC DATA. . . Elizabeth Scott has followed Tab Hunter for 2nd Chairman and Robert Mitchum and set up LP—"It's Rhythm and Blues, Not Rock-'n'-roll". . . The Paul Smith Quartet "Sassy Baby" LP features Barney Kessel. . . The Jim Guiffre Trio just released by Atlantic is hailed everywhere as Jim's best to date.

FILM CLIPS. . . Bobby Troup is the star of "Bob Girl Goes Calypso" which also features the Nino Tempo group. . . Singer Julie London has the lead part in "Three Guys". . . Gloria Fairman to TV viewers here as Volupia portrays a night club singer in Allen Prater's "Jailhouse Rock".

Chicago Commentary (continued)

Most successful artist to date at the Gate of Horn has been Odette, a singer-guitarist, whose single-winged name is compensated by a voice and dramatic manner that could easily be shared by two. . . Another is Theodore Bikel, a highly successful television and movie actor, who channeled his theatrical know-how into a brilliant performance of folk songs and "big beat" numbers for approval. . .

REVIEWS

Eddie Fisher at the Palladium

EDDIE FISHER, top of the current London Palladium bill, is that rarity in modern Variety—a gimmickless singer who draws applause rather than shrieks. He has a boyish charm and effortless presentation which effectively back up his obvious vocal talent. He veers perhaps a little too far towards sentimentality but that is a minor fault in a long act that always entertains. His best number was "Cindy, Oh Cindy."



• Eddie

Unfair

Oiga James, who has been starring on Broadway in "Mr. Wonderful," was a disappointment. Her voice, with trembling vibrato, did not match her looks. I understand that she was suffering from a heavy cold, so further criticism is, perhaps, unfair.

The trio has a highly polished gloss which stems from excellent timing and musicianship and puts over a nicely varied programme with zest.—Bob Deans

Skiffle at the Albert Hall

A SKIFFLE show presented at the Royal Albert Hall on Sunday drew 10,000 fans. It was billed as a "Skiffle Sensation" and it was Bob Cort with his group, whose "Six-Five Special" disc is going the rounds at the moment. They were pretty good. Number two was Chas. McDevitt—at the moment traveling first class aboard the "Freight Train."

Nice voice

With him was Nancy Whiskey, surely one of the best products of present-day skiffle. She has a pleasant personality and a nice voice. . . Then came the man without whom no skiffle session is complete—28-year-old Lonnie Donegan. Dressed in a sophisticated tuxedo, he had a 50-50 mixture of folk songs and "big beat" numbers for approval. . .

David Whitfield at Newcastle

IT is a David Whitfield with a difference who appears in the new British and breezy summer season show "Five Feet Eight" at Newcastle's Theatre Royal. He now includes opera in his vocal offerings and, judging by the popularity of his reception in this experiment, it looks as though he can do it with assured success.—John Smart



• Elizabeth Scott—see our Lybath Headlines

KAY STARR with an ALL-STAR JAZZ BAND HAU 2039

Ella's a ... at the Copas

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

For years ago the idea of Ella at the Copas would have seemed like an impossible dream.

Four tops
But today, thanks to the shrewd guidance of Norman Graess, who has been her manager for the past couple of years.

NEWS CABLE FROM LEONARD FEATHER
The ten top selling jazz records in the country include no fewer than five of her albums.

Windmill duo back after 6-week rest
The double act of singer Bobby Jo and pianist Cive Allen returned on Monday at London's Windmill Theatre after a six-week holiday.

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

The TRUE STORY OF BRITAIN'S MOST SENSATIONAL ENTERTAINER!

Tommy Steele
NEAR EVERYBODY'S FAVORITES IN 14 TOP TUNES!

Tommy Steele
The stars booked for concerts at the Winter Gardens, Margate, this summer.

Frankie Vaughan for Margate
FRANKIE VAUGHAN is among the stars booked for concerts at the Winter Gardens, Margate, this summer.

NEWSBOX... by JERRY DAWSON
NEWCASTLE.—Pianist Wilf Peel has left

BRIGHTON.—M. J. B. Broome, daughter of veteran

ISLE OF MAN.—Oidham pianist Laurie Holloway has joined

MIDLANDS.—Brian Woolley's Jazzmen will take part in the

NORWICH.—The Saints from Thorne won a Skills Contest at

LITTLEHAMPTON.—Drummer-teacher Bob Willis has opened at

YARMOUTH.—Alma Ozan, the Peter Crawford Trio and

MANCHESTER.—Trumpeter Danny Hurst collapses and died

BIRMINGHAM.—The No. 9 Rhythm Club, formed in 1935 as

LEWIS.—Gordon Higham, 14-year-old schoolboy trumpeter,

MUSIC FROM ACROSS THE ATLANTIC

ELEVEN MEN AND A DISC

MONTREAL, Wednesday.—The Buck Lacombe All Stars have again recorded for the CBC International

Recorded in Montreal, the group includes eleven men: Lacombe (dr., gr.), Stubby

Launched
A NEW all-Canadian publication, "Music World,"

Record in jazz
THE CBC Jazz record programme, "Jazz At Its

Starting with jazz
South London Jazz Club will hold Friday sessions from

NEWSBOX... by JERRY DAWSON
NEWCASTLE.—Pianist Wilf Peel has left

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LEWIS.—Gordon Higham, 14-year-old schoolboy trumpeter,

MR. B. HALTS BRITISH TRIP

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, Mill Ebbins. It is likely that Ralph Harris, who handles

Patti for Britain
PATTI PAGE is going to Europe on July 3.

NEW YORK DEADLINE from BILL SIMON
Patti says this trip is somewhat in the nature of a delayed honeymoon.

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

Tuneful Crosby?
R. Crosby is now a member of the Seventh Army Symphony in Stuttgart, Germany.

Hot work
A BE LANE will be the first troops in the Gaza Strip.

Drum solos
SINCE the Drum Major was recorded at RCA Victor under the auspices of Jack Lewis,

Irene sings
TWO vital new additions to the album, Irene Kral and the popular Irene Kral, sister of Roy Kral of the duo.



The revival is dead ... but it won't lie down

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 A JAZZ JOURNALIST WITH ONE PARTICULAR FACETION—KNOWN ORIGINALLY AS "REVIVALIST," LATTERLY AS "TRADITIONALIST."

Wrong?
"Don't you think it's wrong to play 'mainstream' 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 Lyttelton, when they found he was heavily involved with both sides in the Gunpowder Plot.

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, in the middle thirties, jazz had not yet split asunder into diverse camps.

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

It never occurred to me then that there was any basic difference between what Louis Armstrong's Hot Five played in 1926 and what Fats 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 anything 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 battling 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 latter 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.

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 beyond all expectation. Certainly it's the sort of thing which was at the back of our minds when we talked so often did-of-going back to the beginning to pick up first principles and work ahead from there.

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.

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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SONOLA says ARCHIE DUNCAN ... IS ONE OF THE FINEST ACCORDIONS AVAILABLE TODAY

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JIMMY AND BEN JEWEL WARRISS
The YANA
WITH INTERNATIONAL STAR CAST
3/6 4/6 6/6 7/6

WINTER GARDENS PAVILION
6-10 TWICE NIGHTLY 8-40
GEORGE ALFRED BLACK presents

BOB MONKHOUSE
startime
KEN MORRIS & JOAN SAVAGE
KAREN GREER
AND A GLITTERING CONSTELLATION OF STARS
3/6 4/6 6/6 7/6

GRAND THEATRE
Commencing Monday next
6.15 TWICE NIGHTLY 8.45
H.M. TENNENT LTD
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WILFRED PICKLES and MABEL
RIDE A COCK HORSE
A Comedy with WILLIAM BARROW
2/6 5/6 7/6

PALACE THEATRE
Commencing July 29 August 1
AFTERNOONS ONLY at 2.30
HAROLD FIELDING presents
TOMMY STEELE and STEELMEN
The Tommy Steele Afternoon Show
2/6 4/6 5/6 6/6

Humphrey Lyttelton
opens his new weekly column with a broadside at traditionalism—a denial of everything jazz stood for

BETTER BUY DRILHART
Genuine

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

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NOW ON GENERAL RELEASE
The Tommy Steele Story
GRAND ENTERTAINMENT THE WHOLE FAMILY WILL ENJOY!

CALYPSO CONTEST FOR SINGERS

Singing for the Troops



ROSEMARY SQUIRES sings to troops today (Friday) to sing at British service camps. The tour, which will last a month, has been arranged by the Combined Services Entertainment.



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 Melody Makers 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 until 3 a.m. in aid of the Invalid Children's Aid Association. Miss Princess Margaret is president.

The judges
The contest winners will be selected by a panel of judges including Mel Editor Pat Brand; General Manager of Melodisc; Calypso singer George Browne; and Mark Pasquin, of Mills Music.

The contest winners will be selected by a panel of judges including Mel Editor Pat Brand; General Manager of Melodisc; Calypso singer George Browne; and Mark Pasquin, of Mills Music.

Entries
Entry forms for the contest can be obtained from the Melody Maker, 169, High Holborn, W.C.1; the Soho Club Office, 21, Amers House, 57, Dean Street, Soho; or Melodisc Records, 10, Tottenham Court Road, W.1.

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

Squads in a new L'bourg series

Ronnie Aldrich and the Squadrons will be featured in a new L'bourg series for their sixth summer at Palace Ballroom, Douglas.

The programme will be broadcast three times a week for 13 weeks and will include some business celebrities.

There is also the possibility of a BBC radio series for the Squadrons in the autumn.

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

BACK IN LONDON
Band leader Ken Mac returned to London this week for a four-month holiday. He has been leading the band for the last ten years in Bombay.

WHEEL OF FORTUNE FOR EDDIE BARCLAY

PARIS, Wednesday—Eddie Barclay, the famous French band leader and director of Blue Star Records, last week made more money in an hour playing La Boule than he ever did playing the piano. Eddie sat down at the roulette table at the Casino de Monte-Carlo.

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 broken bank behind him and a record to the tune of £100.

ALMA COGAN this week recorded her version of "Fabulous," the Charlie Gracie hit disc, for HMV.

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

Ex-Jack Parnell tenorist Joe Adam is fronting a quintet this summer at Secoroff's Holiday Camp, Bournemouth.

Rest of the group is France Mills (bass, voc.), Ronnie Pipe (pno.), Brian Horton (sax.) and Cliff Sands (dr.).

Trumpeter Roger Hudson and altoist Paul Arnaud have joined Roy Kenton's Band at Wimbledon Palace in the name of Mickey Weaver and Alan Lewis.

Lita Roza, Frank Holder and the Humphrey Lyttelton Quintet are playing boxes at West End clubs. Brightest of them were playing boxes at West End clubs. Brightest of them were playing boxes at West End clubs. Brightest of them were playing boxes at West End clubs.

BOWLED OVER
Members of the West End cricket team who were playing boxes at West End clubs. Brightest of them were playing boxes at West End clubs. Brightest of them were playing boxes at West End clubs.

The Phillip Midgley Quartet has opened at the Gateway Club, Dean Street, in place of Alan Pasquin, who is sunbathing at St. Tropez.

The Rambler, co-operative band of working class musicians, are to leave the Dome Ballroom, Elephant and Castle, to play the Plaza, East London, for the next six months.

LETTERS

Welcome to a great new group

I WAS recently knocked out by the new Pat Hayes outfit and now realise what Humph and the other mainstayers have been trying to do.

Pat's piano playing has improved immensely, but where did he get that great swinging drummer, that marvelous trumpeter, and that wonderful tenor-clarinetist with the crew cut?

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

Answer: They are Pat Hayes (pno.), Ken Reese (trp.), Ray Whitten and Harry Brown (dr.), etc., etc., Pete Webb (sax.), Brian Parker (bass) and Tony Ward (sax.).

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

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

FOOTNOTE: The phrase "except for a few fortunate few bands" should have preceded 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, Devon (I.M.), Ivy Benson led her lead trombone Barbara Edensor, 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.

Benson trumpet Ella Goodwin, who is also in the same band with the Union (Pontefract) Workspeople's Band.

Also in the band is 22-year-old alto-clarinettist Margaret Hill. She arrives on June 28 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, June 23.

Strange
It seems very strange when top American songwriters like Jimmy Van Heusen and Sammy Kohn come to Britain looking for new tunes to make it so for me it was the swinging bass of Jackie Douglas—Bill Stark (bassist, Vic Letest Orchestra).

For instance . . .
WHY must British musicians be constantly compared with American? Critics always appear to think that nothing original can come from us so it is asking too much of them to listen to, for instance, Duke Reece, Bill Jones or Tom Rendell.

They are the only ones who do not try 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 as listen in the ballrooms.

ERIC D. MORLEY,
Director, Mecca Dancing, Ltd.

Wrong tunes

AS manager of a go-ahead musically 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 in your piece, the excuse being that the band doesn't play the "tunes the kids know".

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

promoters say that they have heard it all before.

It is in the case why aren't the bands who try to be a little different employed more by these promoters? Haven't they the courage of their own convictions, or are they afraid of losing a few hypochrits presenting more musically bands?

PETE FAYNE,
Sec. Streatham and Batham Jazz Clubs.

Buddy on EP

I WAS pleased to see your complimentary review of Buddy Featherstonhaugh's latest EP in the June issue. The record was an enjoyable one, and the music is in making it so for me it was the swinging bass of Jackie Douglas—Bill Stark (bassist, Vic Letest Orchestra).

For instance . . .
WHY must British musicians be constantly compared with American? Critics always appear to think that nothing original can come from us so it is asking too much of them to listen to, for instance, Duke Reece, Bill Jones or Tom Rendell.

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ERIC D. MORLEY,
Director, Mecca Dancing, Ltd.



Agents, leaders and agents reply

ONE show why jazz promoters say that they have heard it all before.

It is in the case why aren't the bands who try to be a little different employed more by these promoters? Haven't they the courage of their own convictions, or are they afraid of losing a few hypochrits presenting more musically bands?

PETE FAYNE,
Sec. Streatham and Batham 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—everyone can afford trips to London.

So my plan to the band leaders is to wait four 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 present movement, the slogan "Back to the Originals" adequately summed up the attitudes of musicians and fans alike.

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

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

It is essential for bands to continue to play clubs which have been the source of inspiration while still looking to the commercial interests and taking more lucrative work now being offered in the broader commercial context of the city.

But that will mean far more bands capable of catering for club audiences—and I think

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.

Now Bob Dawbarn has visited certain agents and traditional club promoters and on their statements asserts that the interest of the trad fans is waning.

The obvious reason for falling attendance at certain clubs is the fact that many new clubs have opened in recent months and attracted local custom away from the older established clubs which Bob Dawbarn happened to visit.

JUN RASMUS PAT TRAY,
LEA, Barnet, Herts.

Naturally . . .

BOB DAWBARN'S article 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 by this should not be done in front of a paying audience. 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 lead a good band from a bad one—and worse still are those who have purposely booked cheap, new, trad bands to make their own fortunes a bit quicker.

Some people have tried to tell me that traditional jazz is easy to play but so why has no one ever mentioned a mere half dozen or so great New Orleans style musicians?

The American bands have probably contributed at times to the fall in club attendance but let us try that same member, after playing up to the top of the seat to hear the Americans, have been utterly disappointed in what they heard, and eventually come to prefer their local group?

ERIC STUBBS,
Hilford, Essex.

Perplexed

I 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 Coler and we made a particular point of including a wide variety of numbers. We have also gone out of our way to sell ourselves by a little 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 BRUCE,
Wrotham, Kent.

Too hot

I ASKED Owen Bruce said the local Red Devil Skiffle Group had drawn the members away from his Reddell Club.

I would like to point out as a member of the club, that the promoters of the Red Devil Skiffle are not at the best of times, the same as always appointed the same even though the music has several different clarinetists.

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

HICKTON,
Red Devil Skiffle Group.

Unknown

BOB DAWBARN'S obituary on trad jazz was, unfortunately, accurate and completely 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 necessary accomplishments, says bands such as his own are difficult to book because the name is not sufficiently known.

What is the answer? I see it, the bands in question must reach the ears of the public, whether their inspiration be from Ellington, Armstrong or Johnson.

Let the musicians go to the fountainheads for their guidance, otherwise the bands

A case in point is my own club Purley (not 100 miles from Frank Crisford's Croxted Jazz Club) where membership and attendance figures have consistently increased since my band took over the residency in July 1957.

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

The traditional jazz fan can move in many cases, for 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 at jazz excursions admission prices.

The average student is struggling for existence on parental grants, and it is impossible to go to a club more than once a week and riverboat stunts and concerts are entirely out of reach.

JUN RASMUS PAT TRAY,
LEA, Barnet, Herts.



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4 LADS IN 2 WEEKS

The Four Lads—Frank Bussett, Bernie Trosch, Condie Cooper 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.



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Hollywood Headlines

FILM CLIPS. . . . Marjorie McHugh (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 Ladin, now resident in Hollywood, wrote the title tune for "Fender Benders." . . . The movie will be released next month.

WAS chatting, the other day, with Albert Murray, the author of "The Way of Zen." . . . He is now in London. . . . He is now in London. . . . He is now in London.

JAZZ JOTTINGS. . . . Drummer Philly Jo Jones and ex-tenor baritone man Pepper Adams are in that Baker's new outfit. . . . Gerry Mulligan and John Tynes are now both associate editors of "Down Beat" magazine, in place of Nat Hentoff, who left to freelance.

IN BRIEF. . . . Boone now has his own television show. . . . NBC and ABC are planning to produce a new series of TV shows. . . . The new series will be produced by the same people who produced "The Dick Van Dyke Show."



—Howard Lucraft

PARIS REPORT

PARIS, Wednesday.—One-time Melody Maker correspondent Margaret Russell (left) is now starting in the top-class Montmartre club Caprice Viennois. . . . She is following her usual round of interviews. . . . She knows all the tricks of the business—from the lighting down which won't let her sit down, to the right gestures and how to hold a note just so long.

—Henry Kahn

MY DANGEROUS YEARS

WHEN Frankie Vaughan was called up for the Army, they wanted to turn him into a military policeman. He was horrified. "I'll volunteer for anything but that," Frankie pleaded. "Even the medical corps."

A resentful tough

In many respects, Vaughan's first starring film, "These Dangerous Years," evokes his early life. He plays the leader of the dockside Dingle Gang, a resentful tough at odds with authority. "Actually," he points out, "I was evacuated from Devon Street, Liverpool, when I was twelve—too young to get into serious trouble. But, looking back, I can see they were dangerous. I had a lot of asthma. . . . I was able to understand Dave Wynne, 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, from the street, I and my pals used to be very aware that she spoke broken English. . . . I had three young sisters trailing around after me and it was always impressed on me to 'take care of them.' That all started when I moved to Lancaster. There I was an outsider—a Townie—and 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."

FRANKIE VAUGHAN

whose new film "These Dangerous Years" will be given its first premiere in Liverpool on Monday, tells Tony Brown about his own "dangerous years"—as a boy in Liverpool. . . . am in the spotlight, I try to be an example—dress well and enjoy myself while I'm working. I could never despise my audience. . . . "After all, I'm one of them."



FRANKIE VAUGHAN



ABOVE, director Mike Todd directs Frankie Sinatra in "Around the World in 80 Days." A scene in a honky-tonk called for an anonymous piano player. Todd hired Sinatra—not because he sits down at that piano with a bouzouki on his head and garters on his sleeves, he's for real. That's how I picked my people. They had to be for real.

Chicago Commentary

CHICAGO, Wednesday.—Eddie Gorme, pop singer with a strong jazz current running through his 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 hapless 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 Brasserie Lipp. . . . Meanwhile, nostalgic dancers waited 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 record-making 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 Elgin. All about baseball and how the New York Yankees ought to be managed.

Silent keyboards

LIBERACE (oh yes, you remember him) is launching a national chain of piano instruction studios, headquartered here. He'll open 25 a year until he has a hundred. . . . Students will number six to a class, each playing on a silent keyboard connected to an electronic device called the Key-master. When a student hits a wrong (silent) key, the Key-master emits a loud, scolding buzz. Very educational.

ITALIAN HIT FOR ANNE?

ANNE SHELTON, starting in "Nap Hand" at the Queen's Theatre, Liverpool, this week received a letter from Philips & A&R chairman Johnny Franck, holidaying in Italy. . . . "Don't be surprised if your next hit is Italian."

—Bernie Asbell



—Howard Lucraft

THE GREAT THING ABOUT THE MUSIC BUSINESS IS THAT YOU NEVER KNOW WHAT'S GOING TO TURN UP NEXT.

Who, for instance, would have dreamed that rock-'n-roll would find its way into the BBC's Music Festival at the Royal Festival Hall tomorrow? . . . And to be played by the BBC Concert Orchestra under Willem Tausky? . . . But it's happened. . . . And before you cancel your bookings, let me add that this is rock with a difference. . . . The difference being that Merrick Farran, a former violinist with the Royal Philharmonic Orchestra, has taken the 12 bars theme of "Rock Around the Clock" and written variations that together form musical work lasting 40 minutes. . . . It gets its first public performance, in abbreviated form, tomorrow night.

Marathon I

THEN we're going to have a Dance Marathon ("Maratona Di Danza") played by the Concert Orchestra and two jazz groups under the baton of its composer, Hans Werner Henze. . . . This is in six movements: Marathon in the early hours, Marathon 10-minute sprint, Marathon in the morning, Gala Marathon. Variations of the star, and Don't be afraid. . . . And televiewers will see such

Marathon II

OKLAHOMA CITY is sponsoring a "World's Champion Non-Sleeping Disc Jockey Marathon" as part of its Semi-Centennial Exposition. . . . And Ray Starr, who holds the record of 1661 hours of non-sleep

High Society

YES, you never know what's going to happen next. And I was quite unprepared for the latest British exclamation to all those American jazz titles (King, Duke, Count, Earl, etc.). . . . But it's happened. . . . Her Grace the Duchess of Bedford has come up with a pop song, "Luck's In Love With You," on the HMV label. . . . And she is backed by that well-known charity worker, Mrs. Gerald Legge, in "I'm In Love" —both numbers by novelist Barbara Cartland, with music by Jan Kerrison. . . . Royalties (here we go again!) from the disc and sheet music ("Chappell's" will be devoted to Mrs. Legge's Fund for Old People.

Overheard

OVERHEARD above the music of the Alan Clare Trio at the Star Club: . . . CUSTOMER: Have you any brown bread? . . . PATRON: Please! We have enough trouble selling the white.

Almost there

SO Jimmy Dorsey never got that Golden Record. Confident of "So Rare" hitting the million, Fraternity Records had the disc ready to present to him. . . . And sales had reached over 80,000 on the day he died. . . . **Fast work** I've heard of "overnight hits," but what can you say about Elvis Presley's "All Shook Up"? . . . HMV issue it today (Friday). . . . But one of the papers had it No. 24 in their list of Britain's best sellers—last week!

Come again

WHAT does reviewer Laurie Henshaw say about the disc? . . . The Duchess reveals that she has an extremely pleasant voice, which, wedded to a skillful accompaniment from the Geoff Love Orchestra, suggests that well-known charity worker, Mrs. Gerald Legge, in "I'm In Love" —both numbers by novelist Barbara Cartland, with music by Jan Kerrison. . . . Royalties (here we go again!) from the disc and sheet music ("Chappell's" will be devoted to Mrs. Legge's Fund for Old People.

—Bernie Asbell



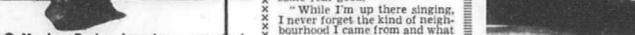
—Howard Lucraft

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 growing up. . . . "What the so-called delinquents need is a little more help 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, they could all get together and do some real good. . . . "While I'm up there singing, I never forget the kind of neighborhood I came from and what could have happened to me if I hadn't been lucky. And as I



—Howard Lucraft

PARIS REPORT

PARIS, Wednesday.—One-time Melody Maker correspondent Margaret Russell (left) is now starting in the top-class Montmartre club Caprice Viennois. . . . She is following her usual round of interviews. . . . She knows all the tricks of the business—from the lighting down which won't let her sit down, to the right gestures and how to hold a note just so long. . . . Margaret has come a long way. She can talk and sing in eight languages and has written several hit songs including "Magic Is The Music" in 1946. . . . 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 lighting down which won't let her sit down, to the right gestures and how to hold a note just so long. . . . 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 Mistinguette Rocco (below, right), a dancer whose and less—in the scantiest dress—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 "oomph" and rhythm and none of the monotony of strip-tease. . . . **Henry Kahn**

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Wildflower rag; Midnight stomp;
Hole in the wall; Don't turn your back on me;
Longshoreman's blues; I'm through;
New down home rag; Squeeze me
AL 3561

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Clarinet marmalade. Five pennies;
Peggy Lee and HIS ORCHESTRA
I've a garden in Sweden; Low down;
Oh, Mabel; Gid rag doll
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EARLY RAGS AND CAROLERS
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At a Georgia club meeting;
Dill pickles; . . .
Pianophones rag and . . .
Polar bear rag
Maple rag
Transcribed from piano rolls
made by unknown artists
AL 3563

BLIND LEMON JEFFERSON SINGS THE BLUES
Rising high water blues; Teddy bear blues;
Tin cup blues; Mean jumper blues;
That growling baby blues; Pneumonia blues;
Oil well blues; Long lastin' lovin'
AL 3564

JAZZ PIANO RARITIES
I wish I could shimmy like my sister Kate;
Fritzie blues
FATS WALLER and ANNA JONES
St. Louis man; Kentucky stomp
THE DIXIE FOUR
Fire detective blues
BOBBY BRAGG
Don't put that thing on me
MEADE LUKE LEWIS
Trenches; Fives
TURNER PARRISH
AL 3565

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Four curtain calls for Four Lads

THE Four Lads arrived in Glasgow this week and brought a new kind of close harmony singing to top the Empire Theatre. . . . It is a performance that has delighted the four curtain call artists at the end of their performance. . . . They did manage to include in vocal acrobatics for their effect. In-aid their subtle harmonies and their rhythmic accompaniment. . . . Highlight of their 40-minute act is "You'll Never Walk Alone" from "Carousel." They sang it stumpy and with expert technique, without trying to "improve" the music of Rodgers and Hammerstein. . . .

Spectacular

"Rain, Rain, Rain" was performed in a series of spectacular changes which again showed the musical prowess of the Four Lads. . . .

They can sing their record hit, "A House With Love" and they can sing it in nothing through being alive in the theatre. They obviously do not need the tricks of a recording studio. Taken all round—a fine performance.

—Robert Innes

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 Sunday, June 23rd
 AVON CITIES JAZZ BAND
 and Ray Busch's Skiffle Group
 Monday, June 24th
 CHRIS BARBER'S JAZZ BAND
 with OTTIE PATTERSON
 Tuesday, June 25th
 MICK MULLIGAN'S BAND
 with GEORGE HULLY
 Wednesday, June 26th
 HUMPHREY LYTTLETON
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 Thursday, June 27th
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CLUB CALENDAR

FRIDAY—contd.
 CLUB "34" (over Barrow), 34, Coventry Street, Kingston; tonight, HARRY KLEIN, MAX HARRIS (sic), and the TONY TOMMY WHITTE Quartet. Friday's host, America—Bruce Gaylor and his new group.

ROYALTON JAZZ CLUB, Star Hotel, London Road, City of London, 7.30 p.m. Friday, 22nd June. Hosts: MICK MULLIGAN and GEORGE HULLY.

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 CLUB "34" (over Barrow), 34, Coventry Street, Kingston; tonight, HARRY KLEIN, MAX HARRIS (sic), and the TONY TOMMY WHITTE Quartet. Friday's host, America—Bruce Gaylor and his new group.

ROYALTON JAZZ CLUB, Star Hotel, London Road, City of London, 7.30 p.m. Friday, 22nd June. Hosts: MICK MULLIGAN and GEORGE HULLY.

ROYALTON JAZZ CLUB, Star Hotel, London Road, City of London, 7.30 p.m. Saturday, 23rd June. Hosts: MICK MULLIGAN and GEORGE HULLY.

ROYALTON JAZZ CLUB, Star Hotel, London Road, City of London, 7.30 p.m. Sunday, 24th June. Hosts: MICK MULLIGAN and GEORGE HULLY.

WEDNESDAY—contd.
 DENHAM JAZZ CLUB, Royal Oak Hotel, Green Lane, W.11. Hosts: ALEX WELSH and his band.

WEDNESDAY JAZZ CLUB, 10, White Horse Lane, W.11. Hosts: DICK CHARLESWORTH Jarband, Purley Hall.

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THURSDAY
 ANOTHER SKIFFLE SESSION (over the White Horse Lane) tonight, GREYHOUND SKIFFLE and piano.

WEDNESDAY JAZZ CLUB, 10, White Horse Lane, W.11. Hosts: DICK CHARLESWORTH Jarband, Purley Hall.

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Saxophone Music
 The first two feature Dods with a Jasper Taylor-Tony Parham group. Solo and team work are good, the tunes are striking, and the music generally is most impressive.

JOHNNY DODDS AND KID ORY
 (LP)
 Chicago Footmaster: Brown
 (a) - Bird Said; Mad Dog; Lady Love (b); Oriental Man (c).
 New Orleans Wanderers: Gate South (b); Too Tight Blues (c); Perdido Street Blues (a); Papa Be (b).
 (Phonips 12 in. BR1135)

MAHALIA JACKSON (EP)
 In the Upper Room (c); I Have a Friend with Tired Eyes (b); (Venus EPV199)
 Setilly (over the River Swarth; Love Me, Pretty Baby; Heart and Soul; Trapped (London E2-61819)

TEMPO RECORDS
 113-115 Fulham Road, London, S.W.3
 12" LONG PLAYING
 "COOL MUSIC FOR A HOT NIGHT"
 Various British Modern Jazz Groups
 12" 10 How deep is the ocean?; I'm a little bit of a Foolin' myself; Stars set in Alabama; Once in a while; The eye; Body and soul; These foolish things; Chelsea bridge; Deep Ocean; Imagination; This is always.

PHILIPS
 PHILIPS ELECTRICAL LIMITED
 Custary House, Shaftsbury Ave., London, W.3 (1952)

IN ANSWER TO NUMEROUS ENQUIRIES THE FABULOUS "DISC DOUBLES" WILL BE PLAYING IN LONDON AT CHISWICK EMPIRE NEXT WEEK
 Commencing MONDAY, JUNE 24th
 AND IN VIEW OF THEIR ENORMOUS SUCCESS THROUGHOUT THE COUNTRY WE THINK IT ADVISABLE FOR YOU TO BOOK YOUR SEATS IN ADVANCE!

SKIFFLE CELLAR
 49 GREEK ST., SOHO, W.1
 All Leading Groups and Soloists
 See Club Calendar

FOR YOU TODAY IS THE DAY!
 (Friday, June 21st)
 12.30-2 p.m. — The Time
 BRUCE TURNER'S — the Band
 MACS, 41 G. Windmill St. — the Place
 CLUB BOHEMIA — the Name
 And only 2/- — the Price!

HAMMERSMITH PALAIS
 MONDAY, JUNE 24th
 THE SECOND
 CATS IN THE HAT
 10 BANDS
 SKIFFLE, ROCK 'N' ROLL, TRADITIONAL, etc.
 7.45 till 12
 Tickets in advance 4/- on the evening 6/8

RONNEX RECORDS offer you:
 78 T. AMERICAN RECORDS at very low prices.
 Write to:
 70 Van Schoonhovenstreet, ANTWERP, Belgium

PHILIPS
 PHILIPS ELECTRICAL LIMITED
 Custary House, Shaftsbury Ave., London, W.3 (1952)

EVERY SUNDAY AT WIMBLEDON PALAIS
 ROCK • JIVE • DANCE
 FEATURING THE BEST GROUPS IN TOWN EACH WEEK
 23rd June: SHIRLEY WESTERN & HIS ROCK 'N' ROLLERS
 Also ROY KENTON & HIS ORCHESTRA
 MONDAY 7.30-11.0. MEMBERS 2/- • JOIN OUR CLUB NOW — 7.30-11.0 p.m.

You can't afford to miss this!

HOW long would it take you to hear every Jazz and Pop LP issued in the last three months. We can tell you.

Well over five days! Five days of continuous listening—extra time for putting on and taking off each record.

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).

The latest! THIS unique Supplement will form an invaluable guide to your record-buying in the days of your LP out-put by all the companies.

First time! THIS is the first time that any paper has undertaken so valuable and momentous a task.

Get it! AND YOU CANNOT AFFORD TO MISS THE JUNE LP SUPPLEMENT!

Music for SPANISH GUITAR * Music for PLECTRUM GUITAR. PLAY THE GUITAR A SELF-STYLED TUTOR by John Gavall. Price 7/6 each (Plus 5d. Postage).

'FREIGHT TRAIN' PAIR FOR U.S

TOMMY STEELE CLICKS FOR £20,000



Who wouldn't look pleased to 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.

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.

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McRAE TOUR From Page 1. The American vocal group, the Mills Quartet, led by John Ted Heath for his American tour.

SKIFFLE leader Chas McDevitt and 'Freight Train' girl Nancy Whiskey leave for the States on June 28 for their two-week concert and cabaret tour.

BRITISH 4 WITH LES BROWN ORK. THE Four Others vocal group is to play a week with America's Les Brown and his skittle group will not be going.

Judge Donegan. I am pleased to present the prizes at a jazz and skittle contest at Barry's Round Tab.

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

JAZZ COMES TO ARCHER STREET. The Cool Taylor Quintet opened on Friday at the Archer Street Jazz Club.

Kirchins tenorist joins Rex Rutley. Kirchins tenorist Harry Perry is to join Rex Rutley's Orchestra.

FRONT-PAGE ATTACK ON 'JUNK' RECORDS. CHICAGO, Wednesday.—The "Chicago Daily News" last week enjoyed a circulation spree with a sustained attack on the "vulgar, cheap junk" on pop records.

PLEASE FORM A QUEUE... ENTRY lists for the six regional contests in the Melody Maker National Dance Band Championships are already full.

THE THREE PRINCES for Variety week. Drummer Ben Clements has formed a vocal-instrumental trio which made its debut last week at a charity concert at the Royal Albert Hall.

TRUMPET MUSIC ALBUM OF TRUMPET SOLOS SOLO arr. EDDIE CALVERT. ONLY HAVE IT FOR YOU WHEN DAY DREAM BOYS COMES HOME.

Melody Maker Free LP Quarterly With this issue

STAPLETON HUSH-HUSH STATES TRIP

Goofers are Great! After final BBC show

BBC Show Band leader Cyril Stapleton is planning a "hush-hush" visit to the States for secret business talks.



Back to Ivy Benson. Kirchin vocalist Toni Sharpe returns to Benson at the Villa Marina, Douglas, Isle of Man, on July 4.

THIS MAN IS 'DANGEROUS'. The Frankie Vaughan film "These Dangerous Years" had its world premiere on Monday.



TORME: BRITISH OPENING ON JULY 22. MEL TORME will open his second British Variety tour with a week at Chiswick Hippodrome, Finsbury Park, Empire, Edinburgh Empire, Manchester Palace.

After final BBC show

BBC Show Band leader Cyril Stapleton is planning a "hush-hush" visit to the States for secret business talks.

Decca 'Top Six' wax charity disc. DECCA this week put six of their top disc sellers on ONE record. They are Tommy Steele, Max Bygraves, Jimmy Young, the Beverley Sisters, Billy Cotton and the Johnston Brothers.

THE ELUSIVE MULLIGAN. CHERY MULLIGAN is in London but his visit is a mystery.

Little Richard to turn evangelist? New York, Wednesday.—Rock-'n'-roll singer Little Richard is reported to be planning to become an evangelist.

IN 73 countries including the U.S., the equipment raved over by drummers is... Premier.

SEE YOUR DEALER TODAY or send for free brochure (full catalogue 6d.) from PREMIER DRUM CO. LIMITED 87, REGENT STREET, LONDON, W.1

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LETTERS

Invitation from the modernists

ALL may not be well with the poor disgruntled trad fan, but the same cannot be said for the modernists.

Swinging Don
AT long last we in England have a group which is worthy of the name of jazz.

Keep out
I HAPPENED to glance at your Journal, Melody Maker, and wish to refer to a letter dated July 5, entitled "Jazz On The Third."

Undying
STATEMENTS like Humphrey Lytton's that the revival of jazz is dead may be true if live performance is to be taken in its traditional jazz that springs direct from emotional impulse can never die.

Jazz comes to the Edinburgh Festival week
THE Clyde Valley Stompers, of the Nova Scotians, Charlie Garris's Mainstreamers, and Charlie McNair and his Band, are among those booked for a week of jazz concerts to be held as part of the Edinburgh Festival in August.

NEWSBOX... by JERRY DAWSON
WORTHING—Pianist Vic Conroy will be in the Worthing Capri Club with Brighton's Celtic Club, which is owned by the late pianist, Fats Waller.

TOPS in TRUMPETS
Choice of THREE models—each given value and features—selected by dealer who will give you the best value.

STERLING INVICTA LINCOLN
New value action with superb in-tone silver finish. Only top value for the money.

NEW model. Nickel silver finish. Nickel silver finish. Nickel silver finish.

FREE. Please send me free 8 pp. illustrated brass leaflet.

Be Selmerwise—play better

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

JUDY GARLAND WILL PLAY BRITAIN

From Ren Grevatt
NEW YORK, Wednesday. Judy Garland will return to London in September.

On the spot
CRITIC and pianist will be one of the inquirers of rock-n-roll pianist Alan Freed on the new TV show, Entertainment Press Conference, on Tuesday.

Double your time
NAT KING COLE is having his concert-week NBC-TV show increased from fifteen minutes to a half hour.

Country style
COUNTRY music recently offered early morning television here via the Jimmy Dean CBS-TV show, has won another set of spurs.

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PAGE TWO—THE PAGE THAT BRINGS YOU THE LATEST NEWS AND GOSSIP FROM AMERICA—THIS WEEK INTRODUCES TWO NEW WRITERS. They are, REN GREVATT who will bring you the latest pop news and BURT KORALL who will report on the American jazz events.

well that it will get extreme exposure starting Saturday (22). Meanwhile, Red Foley's "Auntie Mame Show," which has done exceptionally well in the "Billboard" charts, will have broader appeal to country fans throughout the nation.

Put on the back
WE got a pleasant surprise in the mail last week from Paris. Brother John Sellers who was written in the "Billboard" last month wrote to say thanks.

Good for trade
RCA VICTOR inaugurates a new "pocket" book principle to the record business.

Wonderful excuse
THE blonde sex-sation Jayne Mansfield has been booked into Carnegie Hall for a concert in August.

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Eartha Kitt in Newport talent list

From Burt Korall
NEW YORK, Wednesday. Eartha Kitt was this week added to the talent roster of the Newport Jazz Festival in Newport, England, with Eartha as star and co-producer.

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Teagarden today

DURING a recent discussion panel, Jack Teagarden said: "A person can work hard all his life and never do in 35 years what Presley does in 35 days. That's what sometimes makes you think—not that I'm a pessimist."

Frustrated
Jack Teagarden has been a pretty frustrated guy in recent years—and not without good reason. I told him: "Jack, the enthusiasm of British audiences on your forthcoming tour will put you in a happier frame of mind."

Europeans
Jack claims that Glenn was a great admirer of the Teagarden trombone style—Glenn used a lot of my riffs in his arrangements, says Jack Teagarden.

Tangos
As he said recently: "When I was pretty young I went down to Mexico City with a group of musicians from New Orleans and Texas, and we copied those tangos until we thought we had them absolutely perfected. But when we got down there they said: 'You fellows can play jazz all right but boy, on this Mexican music you're terrible.' I feel the same way about adding bongos and things to American music. Take Dixie, rather call it American music. They can't play it. That's the part of the world. They absolutely cannot copy it."

Admired
However, despite his seemingly purist outlook, Jack is admired by almost all modernists. Bill Russo calls him "a jazzman with the facility, range and flexibility of any trombonist of any idiom."

'Basin Street'
"Pop tried to play trumpet but he had a tin ear," Jack recalls. Jack has had many bands of his own, both big and small. And during his long and varied career he's played and sung with Red Nichols, Paul Whiteman, Ben Pollack, Louis Armstrong, Glenn Miller and many others.

Accordions
THE ALL-PURPOSE ACCORDION MICROPHONE COVERING COMPLETE FREQUENCY RANGE

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Jack Teagarden with Louis Armstrong, Barney Bigard and Volma Middleton.

Teagarden today

Leading jazz trombonist Jack Teagarden, who is to visit Britain with an all-star band in September, talks about music to MM Hollywood correspondent Howard Lucreft.

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Hi-Lo's storm Birdland

TWO weeks ago the Hi-Lo's swooped into Birdland, New York's famous palace of jazz, and literally took the fans by storm. The collegiate-looking lads, with their crew cuts and ready smiles, proved that in their three years as a group they have learned all the professional tricks of the trade. But the sound itself was the real treat.

One unusual fact is that a member of the outfit, leader Gene Purdies, is a member of the unique Hi-Lo arrangements. Their outfits, which include grey striped morning trousers and charcoal grey semi-cutaway coats, are also designed within the group—by Strasen.

Ren Grevatt
Would they be going to Europe? We certainly want to see a European tour. The boys pointed out that otherwise they do not go everywhere together. We can work far better approach if we go our separate ways.

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Advertisement for Selmer Autocrat drums, featuring images of drummers and the text "America's finest drummers—Lionel Hampton, George Wettling, Sonny Payne. choose Britain's finest drums AUTOCRAT".

Advertisement for Besson Aristone Guitars, featuring an image of a guitar and the text "Besson Aristone GUITARS FIRST CHOICE IN ALL SPHERES OF POPULAR MUSIC".

Advertisement for Selmer trumpets, featuring an image of a trumpet and the text "TOPS in TRUMPETS Choice of THREE models—each given value and features—selected by dealer who will give you the best value."

Flying Home!

ROYALTY ESCORTS FOR EDDIE FISHER



Band leader Ray Ellington sees from Glasgow on Sunday to meet his newly-born son, Lance, and his wife at Queen Charlotte's Hospital, London. The quartet had been appearing for the week at the Palais, Edinburgh.

THREE of Princess Margaret's favourite entertainers—Eddie Fisher, Winifred Atwell and Julian Slade, composer of "Salad Days"—were due to appear before the Princess at a ball at the Savoy Hotel yesterday (Thursday).
The ball in aid of the Dockland Settlement.
Winifred Atwell was scheduled to play before the Princess for half an hour after dinner. The Savoy's River Room was turned into a "night club" for the occasion.

Short visit
Eddie Fisher had been invited over from Paris to appear in the cabaret, together with Julian Slade and the vocal and instrumental group the King Brothers.
Winifred Atwell has played for Princess Margaret before. She appeared at a charity function attended by the Princess at the Café de Paris last year.

TV 'Club Night'
The Northern radio show, "Club Night," starring Ray Morgan, starts an eight-week run on BBC-TV on July 9.
Music will be provided by Jimmie Letch and his Club-Nighters.
Next week with Harry Hayward (pno.), Jimmy will present a special piano feature. Guest in the next programme will be singer Barbara Law.

DELANEY BAND FOR GUERNSEY

THE Eric Delaney Band will make its first appearance outside Britain during August Bank Holiday Week. It has been booked to play the St. George's Hall, St. George's Port, Guernsey, from August 1 to 5.
Three new men joined Delaney this week. They are trumpeter Bill Bedford (ex-Parmell), Trevor Langman (ex-Kiroba), and Jim Hunter (ex-Tubby Hayes). They feature throughout the Four Lads, the Rover Boys, the Diamonds and so on.
One of the most recent of them, the Add six, were featured throughout the Vaughan CBS-TV show, and are now completing a week at the Bellevue Casino here.
The Four Grads, from the Jackie Ross CBS-TV show, are likewise enjoying a lucrative summer, due in part to the success of their Scotch 12.

PAUSE FOR WORK
Singer and songwriter Sheper Moore, who leaves for a Riviera holiday this Sunday (30th) will return via Paris, to consider TV and club work in the city.

MONTREAL MUSIC

Add the Add 4s

MONTREAL, Wednesday—An increasingly large number of vocal groups is being born in Canada these days, encouraged by the success of the Four Lads, the Rover Boys, the Diamonds and so on.
The Add six, were featured throughout the Vaughan CBS-TV show, and are now completing a week at the Bellevue Casino here.
The Four Grads, from the Jackie Ross CBS-TV show, are likewise enjoying a lucrative summer, due in part to the success of their Scotch 12.

Solo times
REMOUR has it that solo vocalists are due for a bigger break this summer. Radio Station CHM's Acting Program Director, Ken Withers, came about.
He wants to be adding singers a few local quarter-hours to the evening listings to encourage that particular field of entertainment.

Sunset spot
CALYPSOPOINT Lady Mimi Forestic is currently at the Barwood Restaurant on the Sunset Strip. Bassist Peter Forestic and his band play there for dancing and listening.
Henry Whiston

MD TERRY JAMES DROWNED

MD Terry James was drowned when his dinghy capsized in Plymouth Bay last week.
He was out boating with stinger Leslie Harris and dancer Terry with him in the show "Moulin Rouge" at the Palace Theatre.
Terry was 27 and had been touring with the show for three weeks. He was a 20-year-old widow.
The show moved to Aston Hill Monday with Bobby Finckler taking over as Musical Director.

HOUSEWIFE IS NEW MU SECRETARY

The Halifax branch of the Musicians' Union last week elected its first woman secretary. She is Mrs. Hilda Nicol, wife of band leader Harry Nichol. In addition to her duties as housewife Mrs. Nichol is band manager for her husband.

June Christy in package for Europe

NEGOTIATIONS are progressing for a European tour of artists on the Pacific Jazz label.
The package will include June Christy, Bud Shank, Larry Bunkell and Hampton Elbert and will visit the Continent the autumn or next spring.
Richard Krueger, Dusseldorf jazz impresario, tells me that plans for the tour were laid by Mr. Richard Stock, Pacific Jazz president when he accompanied Christy and her band to Europe last month.

Dateline Dusseldorf from JOHN McLEOD
Bud Shank and Bob Cooper on their European tour last month. Her Krueger will handle arrangements for the German and Scandinavian appearances.
The unit which will be named "West Coast No. 2" will tour for five weeks.

Good business (1)
I LOOKED into the New Orleans Club on Sunday to hear the Lennie Hastings Celtic City Jazzmen. Residents here until August. Lennie and the boys are blowing the hottest trad. The German have been in here and business is booming at the New Orleans.
Lennie has a line-up of Bob Meyer (tr), Ronnie McGinnis (tr), Will Hastie (cl), Bert Murray (pno), Cecil Bouter

News in brief

TRUMPETER Murray Campbell, currently touring in Variety TV's "Frankie Vaughan Show"
The Mick Mulligan Band and singer George Melly will be guests at the second anniversary of the Fair Lane Jazz Club, Cropton, on July 9.
Baritone-saxist Harry Klein has been added to the Gifford Ellison group party in the Gifford Ellison Club in London and would like friends to contact him at BAY, 5115.
Saxist Reuben Winn is out of hospital and will shortly join the Wood Orchestra in the list of Men.

Brighton bassist Ken Gorham has joined the Johnny Aspinquie Group at Leeds Locarno.
Blind Birmingham pianist Dennis Hunt appears on Sunday in an ATV "Meet the Stars" programme from Blackpool.
For 35 years a handealer in Billie Jean McLean has been in London and would like friends to contact him at BAY, 5115.
Bassist Malcolm Cecil has joined the Billie Jean McLean place of Bill Bramwell, now with the Gene McDwyer String Group.
MM staffman Bob Dawson and George Webb of Jazz Show, will tour a trad jazz concert on Monday at Epsom Locarno.
Californian folk singer Guy Carawan is in London for three weeks' holiday.
Bassist Al Wood has joined Jan Bell's Jazzmen in place of Jen Ock.

The Ray Ellington Quartet and Shirley Jackson move into Leeds for a week's concert while the resident bands are on holiday.

A DAY-OLD HONEYMOON

RAY PRICE, drummer with Don Smith at the Cresta Ballroom, Luton, last Thursday married 20-year-old Hazel Statton at Birmingham.
Then—the next day—they said "Goodbye" to each other. Ray left to emigrate to Los Angeles.
As soon as he has found a house, his wife will join him in America.

The SWING to Rudy Mueck becomes a SURGE



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Skiffle artists are worried



Humphrey Lyttelton with (from left) A. L. Lloyd, Alton Lomax and Ewan MacColl.

I AM grateful to the "Sunday Observer" for telling me a great deal I didn't know about the current skiffle craze. In an article headed "Skiffle Intelligentsia," it delved pretty deeply into the subject.
It's nice to know that there are skiffle purists. I had to find—from the information that they like to do nothing but genuine Leadbelly and "early Lonnie Donegan"—that they are no less absurd and sentimental than our own familiar jazz purists.
I wish it were Lonnie Donegan!

The skiffle is intelligent, it seems, is worried about the future of skiffle. It would like to see the repertoire extended to the whole field of folk song and ballad, using British as well as American material.
Good luck to it—but I don't think it'll get away with it.
After all, popular skiffle is a hybrid invention, harnessing the words and melodies of American folk songs to the pounding beat of early jazz and sometimes rock 'n' roll. And it is the best element which has made it popular.

Suppressed
My prediction is that this is exactly what will happen. I hope it doesn't. If people are really learning to play all those guitars, not just carrying them naked around Soho for effect, I think it's an excellent thing.
I have always thought it must be psychologically unhealthy for the instinct which makes a child bang the table with a spoon to be suppressed in adulthood. And no one but a fuddy-duddy will deny that knocking the hell out of a washboard is enormous fun.
Get-rich-quick promoters and "skiffle intelligentsia" permitting, I don't see why skiffle shouldn't remain a part of our recreational life when all the fuss has died down.
And now, if you'll excuse me, I'll knock off and have another bash at the guitar.

Folk songs
Singers like Alan Lomax, Ewan MacColl, A. L. Lloyd and others have been banging the folk songs around for years without anyone outside the little circle of folk music enthusiasts raising an eyebrow.
Come to that, Leadbelly's own version of "Rock Island Line" came out here years ago without starting a craze. He didn't have a washboard.
It's the beat that counts—American songs, often first cousins to jazz itself.

Has trad had it?

IN THE Midlands jazz sells as well as ever.
My group has played to packed clubs in a number of cities and is playing weekly at Leicester and Nottingham jazz clubs—with a membership between them of about 4,000. Out of these perhaps a quarter attend each week.
One club we visit each month is licensed to hold 50 people. We had 78 at our last visit.
At another the promoter, after I had to get rich quick but only to stay in business. That is why I have never booked some star took us to a private party where we were billed.
And Eric D. Morley should have caught the train when it was in the station and not try to jump on when it is well on the way.
Trad bands will always command a big following and bands that can give the public lively entertainment and play good music will get plenty of bookings in ballrooms and concert halls, for years to come.

Do-it-yourself
SO the promoters think the up-and-coming bands are no good and are ruining the jazz bit set-up.
Letters, phone calls, personal visits, and I can't even get a date for a date at any other club in London—despite the fact that my resident dates at the Co-operative Ballroom, Peckham, and the municipally sponsored Cambridge jazz club are well supported.
The promoters will not come along to hear us (free guest tickets offered to promoters, critics and enthusiasts in last week's MM brought no response



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CALL FOR Philip Morris for more smoking pleasure 4/- for 20

MUSICAL DENNIS LOTIS

DENNIS LOTIS, who this year made his debut in musical comedy with "Harmony Close," has a second musical lined up. In the British Jugglers' Association he has been appearing in TV shows and has written and recorded "The About You" for Nixa.

New! THE Walter 303 TAPE RECORDER
39 GNS
complete with microphone and tape Fully guaranteed • Easy payment terms
The Walter 303 is a really HIGH FIDELITY instrument—and it's also the EASIEST ON THE MARKET! There are only two controls—volume, and the 'topical' with which you record, play back, rewind, reverse and erase.
You can connect the 303 to a radio or other amplifier for greater volume—but you won't need it! Even without an extension speaker the maximum volume—3 watts—on playback is great enough to fill a medium-sized hall.

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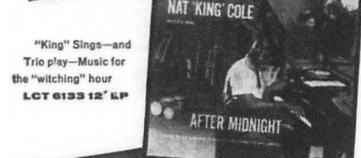
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Newly recorded... In hi-fi... The Andrews Sisters all-time hits LCT 6132 12" LP



"King" Sings—and Trio play—Music for the "witching" hour LCT 6133 12" LP



Mickey Katz "M'ISH MOSH" is more than a "nosh"—it's a "fres", T799 12" LP



"Pee Wee" and "Fingers" get together for the happiest LP ever T793 12" LP



Sharkey's Dixieland Kings Actually recorded on Royal Street in New Orleans—a cert for 'trads', T792 12" LP



Capitol Artistes...Capital Entertainment

Electric & Musical Industries Ltd., Record Division, 8-11 Great Castle St., London, W.1



Chris Connor and June Christy duet.

ON THE BEAT

NOW it's Hi-Fi with your Bed and Breakfast. The man who started Britain's first-ever jazz record shop is about to open Britain's first-ever jazzman's hotel...

Over in the States, Bing Crosby is protesting to the Senate at the recent falling-off of the record industry...

paper's list of Britain's Best Sellers a week before HMV were issuing the disc.

IT was some twenty years ago that John got together with the late clarinetist-leader Harry Parry and Bill Elliott...

MEMO, to all those submitting songs to the Soho Fair Association's Calypso Contest...

THE boys of the Jack Parnell Orchestra watched, fascinated, as a member of a skiffle group entered the ITV studios...

NOTE arrived for disc reviewer Laurie Henshaw the other day: "So sorry our version of 'Cumberland Gap' and 'I'm Not A Juvenile Delinquent' had you rolling on the floor..."

I REPORTED last week that Elvis Presley's "All Shook Up" appeared at No. 24 in a list of records...

PARIS, Wednesday—The Malzone Sisters (above) brought down a jam packed Olympia audience when they appeared on the Festival of Music Ball in Paris last week...

Looking up "A GOOD Song Novadava Is Hard To Find" has for too long been the theme of most of our vocalists.

LONDON AT MIDNIGHT SKITCH HENDERSON with his Piano and Orchestra LAT 8186

PARIS AT MIDNIGHT SKITCH HENDERSON with his Piano and Orchestra LAT 8187

ROME AT MIDNIGHT CARMEN CAVALLARO with orchestra accompaniment LAT 8188

MANHATTAN AT MIDNIGHT ELLIS LARKINS with rhythm accompaniment LAT 8189

NEW ORLEANS AT MIDNIGHT MARTIN ASH and his Dixie Blue Blowers LAT 8191

RIO AT MIDNIGHT DANTE VARELA and his Orchestra LAT 8192



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

HOLLYWOOD headlines

JACK BENNY played his violin recently, with the Los Angeles Philharmonic Orchestra, for a charity show.

George Shearing followed the Bud Shank Quartet into Peacock Lane... June Christy was playing the Crescendo here while her discovery, Chris Connor, worked concurrently at the rival Peacock Lane...

Dean Martin left Hollywood to film in Paris... Glenn Ford of Dana Andrews is up for the movie role of band leader Hal Grayson...

Latest movie star to cut a local record is Robert Wagner, with "So Wagner on record"

from Howard Lucraft

127 'Stardust' THEY SAY THAT George Shearing has recorded two jazz tunes written by Lord Adrian Foley...

Sinatra-Marx BRIEF NOTES... Frank Sinatra co-stars with Groucho Marx in a forthcoming TV production...

Martin in Paris FILM TIPS... Dean Martin left Hollywood to film in Paris...

Wagner on record DISC DATA... Latest movie star to cut a local record is Robert Wagner...

Ray Anthony signed for a further five years with Capitol...

George Shearing has recorded two jazz tunes written by Lord Adrian Foley...

Frank Sinatra co-stars with Groucho Marx in a forthcoming TV production...

Dean Martin left Hollywood to film in Paris...

Latest movie star to cut a local record is Robert Wagner...

George Shearing has recorded two jazz tunes written by Lord Adrian Foley...

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The Malzone Sisters (above) brought down a jam packed Olympia audience when they appeared on the Festival of Music Ball in Paris last week.

THE strains of Joe Loss and his Orchestra, these six girls paraded last Saturday in Southport for the "Holiday Town Saturday Night" now touring the northern resorts.

MR. MICHAEL ANDERSON WE are asked to point out that the director of the film "Around the World in 80 Days" was Michael Anderson...

Gardner digs it BRIDLAND was graced by the presence of cinema-level Ava Gardner on Sunday night.

Awarded 'Seal of Merit' by 'Picturegoer' magazine, May 1957

THE ONE AND ONLY Pearl Bailey SINGS

Blackpool's new shows IT was heart-warming to hear the audience reaction to the famous soprano Kathleen Greer when she took the stage in Saturday's summer show at the Winter Gardens Pavilion, Blackpool...

Mercury logo and address: 66, HARBOUR STREET LONDON S.W.1

BRITAIN'S TOP DISCS and TUNES

YOU may have noticed I often mention the unnatural singing expression. This is one of the things that can make a song unattractive to the public palate, and if a professional vocalist cannot easily get his tongue around a phrase then you can hardly expect the folk who buy the songs to appreciate an awkward make-up.

It is often found that if a writer has difficulty with his rhyming, he will use a simple, direct expression that they are several lines in a refrain give an impression that they are trying to make the rhyme, and in this way the unnatural singing expression is created.

The answer is simple. Do not use a word at the end of a line which is going to set up a difficult rhyming formation. Why use a line such as "Every night I hold you close" if you think of many rhyming words for "close"? You immediately put yourself under a terrific handicap.

Roger's Thesaurus can get you over that difficulty, for it gives dozens of alternative meanings for practically every word and phrase in the English language. The obvious alternative for "close" is "near". Actually, over 30 other words resembling "close" and these alternatives can put you on an entirely new train of thought.

Instead of just substituting the word "near" for "close", you might then alter the whole expression to read: "I hold you every night so near," which creates a more rounded sound.

Titles and names
THIS awkwardness can extend to the title itself, for a good-sounding title gives a song a great fillip. This is particularly noticeable as applied to place names. Readers of *Country Life*, *Manxman*, *Nagsaki* all run quickly off the tongue. But if you intend to write a song about Canberra, Quebec or Reykjavik—don't use these names! There are no romantic values and you can't easily fit into a simple song formation.

The same applies to girls' names in a song title. Ramona, Charmaine, Margerita and Sally have all proved effective song heroines. But I suggest you steer clear of Sarah, Sophie and Selma. Where a name has been used in a comedy song, typical are "Maggie, Come Right Upstairs" and "K-K-K-Katie."

Twain phrases
MANY natural phrases can be introduced into a song. And melody we almost had them as old friends, for they immediately suggest themselves in our minds.

In such phrases as "egg and bacon," "Dorothy and Joan," "joy and sorrow" and "laughter and tears," one word is a counter-phrase of the other and the association is natural.

So, scrutinize closely every line you write. Sing the words out loud and if they don't ring true, then you know you've got several hours' hard work ahead, polishing and polishing and polishing those lines until you find in your heart that anyone who has at least a reasonable command of the English language can give a useful interpretation of your work.

Esquire ... of the folk, for the folk, ... the real thing in skiffle

THE 2.19 SKIFFLE GROUP
The group was judged first among forty-six skiffle groups from all over the country at the International Skiffle Contest, held last week at the Royal Albert Hall, London.

EP 126 Freight Train Blues The Saints
10-502 I'm a lookin' for a Home The Saints
10-497 Freight Train Blues Railroad Bill
... the truly great voice of EP 129 SAM GARY
Red Sun Whirl and Twist Me! Go Away from My Window! Shenadoah

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Current Pop Orientations E.O.
Standard Waltzes
Trumpet Methods & Studies

Table with 5 columns: Rank, Title, Artist, Label, and other details. Includes entries like 'YEA, TONIGHT, JOSEPHINE', 'PUTTING ON THE STYLE', 'WHEN I FALL IN LOVE', etc.

THIS copyright list of the 34 best-selling songs for the week ended June 23, derived from information supplied by 23 leading record stores

APPROXIMATE INFORMATION FOR RECORD POSITION

Table with 5 columns: Rank, Title, Artist, Label, and other details. Includes entries like 'ELLA SINGS THE RODGERS AND HART SONG BOOK', 'PUTTING ON THE STYLE', etc.

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APPROXIMATE INFORMATION FOR RECORD POSITION

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Feeter in 'Sugar Pie'

MINDY CARSON: Sugar Pie/Time And Tears (Decca) ... MINDY CARSON: Sugar Pie/Time And Tears (Decca) ... MINDY CARSON: Sugar Pie/Time And Tears (Decca) ...

LESLIE PAUL AND MARY FORD: Hammer and Wail (Mercury) ... LESLIE PAUL AND MARY FORD: Hammer and Wail (Mercury) ... LESLIE PAUL AND MARY FORD: Hammer and Wail (Mercury) ...

VAUGHN MONROE: Wail (Mercury) ... VAUGHN MONROE: Wail (Mercury) ... VAUGHN MONROE: Wail (Mercury) ...

RICKY NELSON: I'm Walkin' (Mercury) ... RICKY NELSON: I'm Walkin' (Mercury) ... RICKY NELSON: I'm Walkin' (Mercury) ...

DEAN JAGGER: I Can't Give You Anything But Love (Mercury) ... DEAN JAGGER: I Can't Give You Anything But Love (Mercury) ... DEAN JAGGER: I Can't Give You Anything But Love (Mercury) ...

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POP DISCS by LAURE HENSHAW

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APPROXIMATE INFORMATION FOR RECORD POSITION



● Mindy Carson

● Dean Jagger

● Kay Starr

● Les Paul and Mary Ford

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Capitol Artists ... Capitol Entertainment

BRITAIN'S TOP JAZZ RECORDS

London Belfast Manchester
(Week ended June 23)

Table with 5 columns: Rank, Title, Artist, Label, and other details. Includes entries like 'ELLA SINGS THE RODGERS AND HART SONG BOOK', 'PUTTING ON THE STYLE', etc.

Capsule reviews

WOOBY MERRIMAN AND HIS ORCHESTRA (EP)
New Golden Wedding (10); East of the Sun (10); ...

1951 RECORDINGS by the day, in typical Herman style. The album is a collection of ...

THEY'RE ENOUGH QUALITY IN THE 'TOP ON STALKS' AND A FAST BLUES ...

REISSUES
MILES DAVIS QUARTET—'I've Got Your Feet Before Me' ...

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Ronnie ALDRICH and Squadronaires
Billy WILLIAMS

Billie ANTHONY
Wesley ATWELL
DARK MOON Bonnie Guitler
START MOVING—Su. Milano
YOUNG BLOOD Coasters
LITTLE DARLIN' Diamonds
VALLEY OF TEARS
SUSIE Q ...

Songwriters

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