

CRIME WAVE IN RECORDS

No need for the Blues



Four Lads on TV

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

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

SATURDAY NIGHT IS BATH NIGHT



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

VAUGHAN FILM GOES TO U.S

FILM chief Herbert Wilcox leaves Britain for New York today (Friday) with a print of Frankie Vaughan's first starring film, "These Dangerous Years" (see page 7). The film

will be shown to the trade in New York. Frankie told the MELODY MAKER: "Mr. Wilcox will negotiate offers that have been made for my services by Holly-

wood film companies." On June 24 "These Dangerous Years" will be premiered at the Forum Cinema, Liverpool, in aid of the National Association of Boys' Clubs.

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

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

No worries

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

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

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

Back Page, Col. 5

Eddie & Debbie in Town



AMERICAN song star Eddie Fisher and his actress wife Debbie Reynolds took this stroll around Town when they arrived in London on Tuesday. Eddie opens for a week at the London Palladium on Monday, and stars in ATV's "Sunday Night At The London Palladium" on the 16th. The couple will be spending five weeks in Europe. This is Eddie's third appearance at the Palladium.

An MM interview with Eddie and Debbie appears on page 9.

Film planned for Lonnie Donegan

LONNIE DONEGAN—Britain's King of Skiffle—is to have a star rôle in a jazz film to be made by ABC.

The film is as yet untitled but shooting is expected to start shortly before Christmas.

Said Lonnie this week: "It is a marvellous script, just right for me."

Panto debut

Also at Christmas, Lonnie will make his pantomime debut. He will have a feature rôle in "Aladdin" at Chiswick Empire.

He is also considering television appearances in France and Holland after his four-week Variety season at the London Hippodrome, which starts on June 24.

ADD CHICAGO

LATEST recruit to the LMM's unrivalled staff of overseas correspondents is musical journalist Bernie Ashell.

Each week he will be calling up-to-the-minute news and features from Chicago.

CHARLIE GRACIE MAY BE COMING

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

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

The Bevs are home from States tour

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

The Beat behind Basic



THE FABULOUS SONNY PAYNE takes AUTOCRAT BACK TO AMERICA

WRITE FOR ILLUSTRATED BROCHURE TO: JOHN GREY & SONS LTD., 79-85 PAUL STREET, LONDON, E.C.2

BILL SIMON PRESENTS HIS 'NEW YORK DEADLINE' COLUMN

BEVERLEYS SING IN 56th 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 "rush" release on London—"Voyage Of The Mayflower." Chacksfield, who 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 Voyager Room and also to take in Birdland, where the Dizzy Gillespie Band is holding forth.

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

Charming

AS for the Bevs, what charmers! Gene Friedman, a London Records exec, 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 country material and most impressed with the new Frank Sinatra record "Something Wonderful Happens" and "You're Cheatin' Yourself."

Several of us took the Bevs out for coffee later and

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

Giuffre party

WEDNESDAY night I dropped in at Nesuhl Ertegun's apartment.

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

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

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 Idries 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 Morello.

On pre-release hearing, Roy Hamilton's next record on the Epic label has the earmarks of a double-barrelled hit. Be on the look-out for "Lock You In My Heart And Lose The Key" backed by "The Isle."

Star cast

MERCURY'S Bob Shad has submitted a package idea for the Hollywood studio that bought the rights to "Porky And Bess."

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

Summertime at Yarmouth

Newsbox . . . by JERRY DAWSON

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

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

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

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

DUBLIN. — The bands of Johnny Butler and Tommy

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

SCOTLAND. — Tenor-leader George Turner opens on June 22 for his second season at the Pavilion Ballroom, Ayr.

YORKSHIRE. — The Johnny Ashcombe Quartet from Nottingham Palms is now resident at Leeds Mecca.

EASTBOURNE. — Starting his

Heath section work earns U.S. praise

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

Heath has some excellent soloists in Bobby Pratt, Eddie Blair, Don Lusher and Ronnie Verrall, but it is the 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 Ted's contributions to modern music, and I for one certainly hope that his tours to the States will become annual affairs.—Lee Kramer, Marion, Ohio, USA.

There are others

WHILE on the road with an American quartet, I have been appalled at the lack of knowledge the average American musician and fan has of music in Britain and Europe generally.

I am tired of hearing only the name of Ted Heath every time people recognise my accent, and I try to explain that such men as Johnny Dankworth and Ronnie Scott also exist.

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

LETTERS TO THE EDITOR

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

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

Public demand?

I RECENTLY tuned into AFN and in one hour heard Peggy Lee, Dave Pell, Peterson, Cole ("Lush Life"), Gogi Grant, Chris Connors, Dick Haymes, Ralph Flanagan and Les Brown—names that need no comment.

Could we hear a similar programme on the BBC? Don't make me laugh! In an hour with the BBC we put up with 98 per cent. trash in the hope of hearing an occasional Ella or Lee, resentfully believing that the Corporation is catering for public demand.

But what drive! The afore-said AFN programme was compiled from requests from British listeners, which proves there is an audience here for the genuine article.—Geoff Knott, Billesley, Birmingham, 14.

Write in

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

If more readers of the MM were to write to the BBC, it may result in more jazz on the air, or at least in getting the Thursday-night programme brought 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—Yelsid. Or has Disley gone in for Oriental art?—Euryl Thomas, Llanely, Carmarthenshire.

DON'T SMEAR THE JAZZ CLUBS!

Picturegoer

4 1/2



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

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

FRANKIE VAUGHAN



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

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.

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

WHY DO THEY CALL ME WICKED?



From Warner Bros. "Baby Doll."

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'-citing film.

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

Picturegoer

OUT THURSDAY • 13 JUNE

Ray Martin on Broadway



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



Ray Martin with Ruby Murray and Norman Wisdom.

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

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

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

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 jungle in the whole world.

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

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

Four versions

I was asked to orchestrate this in such a way that the score was cuttable to versions of 20 sec.,

30 sec., 60 sec. and 80 sec. With a two-bar intro it worked out at a chorus and a half for the 80-sec. version. The other cuts were portions of this long version.

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

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

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

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

NEXT WEEK
The truth about those trashy songs



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



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

Respect

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

The way the whole session was conducted, one would have 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 Harry James," "ex Ray Anthony Band and now freelancing." It all sounded good enough for me.

Dead scared

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

STERLING

"Super is here!"

TROMBONE 32 gns TRUMPET 32 gns

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

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THE **AVON CITIES** JAZZBAND and SKIFFLE GROUP

BOB KELLY "BLUES and BOOGIE"

THE **GRAHAM STEWART SEVEN**

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

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

U.S. GOSPEL SHOW TO TOUR BRITAIN

Home Sweet Home

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 aimed 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 gospellers lined up are the Famous Five Blind Boys, the Nightingales, the Swanee Quintet, the Harmonizing Four, the Caravans, the Davis Sisters, the Gospel Harmonettes and the Soul Stirrers.

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

MAX GELDRAZ IN HOSPITAL

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

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

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

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



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

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 Peurling told me this week by phone from Chicago that the vocal group had been breaking house records at the Black Orchid there for the past three weeks.

On June 6 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 25 pulled in 9,500 and proved to be the best show of its type to date. The Fontane Sisters, the Four Lads and Richard Hayman also appeared.

Colonial Dixie

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

Record breaking

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

GERALDO TV SHOW TO GO ON ALL SCREENS

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

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 Piccadilly for the purpose of obtaining money."

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

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

Advice

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

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

Arnold Bailey stays

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

Arnold, on violin, leads Arnold Main (pno.), Don Fraser (gtr.), Freddy Potter (drs.), Peter Wainwright (bass), Dany Clare (vcls.) and Dave Davani (acc.), with Johnny Scott at present sitting in on tenor until a permanent replacement is found for the late Sammy Lee.

IT'S FUN FINDING OUT ABOUT LONDON



LCU chairman Mr. I. J. Hayward on Friday was given a Melodisc recording by Bernard Hunter of "It's Fun Finding Out About London." Here at the presentation are (l-r.) Sissy Jackson (Melodisc), Chappie d'Amato, Bernard Hunter, disc-jockey Wilfrid Thomas, bondleader George Brocne and Bunny Lewis.

VICTOR FELDMAN LEAVES HERMAN

New York, Wednesday.

VICTOR FELDMAN has left Woody Herman's band to join the Buddy De Franco group.

British immigrant Victor, who has been featured on vibes, drums and piano with Herman for the past 16 months, played his last date with the Herman Herd last week. It was at a Milwaukee benefit concert.

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

Eve Boswell encore in Sunday TV show

Eve Boswell makes another appearance in "Sunday Night At The Palladium" this week-end.

Next week she tops the bill at Finsbury Park Empire and on June 17 opens a tour at the Winter Gardens, Bournemouth.

Ronnie Roughead, former pianist with David Hughes, is now accompanying Eve.

ANCHORS AWAY

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

News in brief

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

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

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

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

Singer Don Rennie has 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 dep for Lou Preager at Hammer-smith Palais while he is on holiday.

The Songwriters' Guild yesterday (Thursday) presented cigarette cases to Wally Peterson and Max Francis for work in connection with "Our Friends The Stars" show.

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

BETTY MAKES IT FIVE

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

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

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

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

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

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

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

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



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FOR MORE SMOKING PLEASURE 4/- for 20

Forever Bramwell

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

10 a.m. 1/8/57
DURING the thirties there was a brilliant American coloured group, "The Five Spirits of Rhythm," combining two guitars, tipple-guitar, bass, and suitcase played with two clothes whisks.

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

But there the similarity ends because the Spirits of Rhythm played and sang completely in the jazz idiom, while skiffle is a kind of folk music in rhythm. But wait a minute. One of the numbers the 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 Dawbarn played me a witty Nixa record called "Candid Mike," and between the dialogue came some startlingly authentic blue-blowing.

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. 28/5/57

RONNIE ROSS, with Keating, is one of the best, if not the best, baritone players in the country. He has invention, style, feel and beat.

As the Keating Band has been reviewed recently, I will simply add that I like the band and the arranging.

The Betty Smith Quartet is good. The star, of course, is Betty, who plays remarkably good, solid tenor.

Lady jazz musicians are still a rarity and I feel Betty ought to be seen and heard a deal more, particularly on television. I don't think there can be many like her even in America and that's where it seems she will have to go if she wishes to achieve the success she deserves.

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

Burman's Bauble is split this week and jointly awarded to Bill Bramwell and Ronnie Ross.

RADIO COMMENTARY
by
MAURICE BURMAN



Ronnie Ross—perhaps our finest baritone player.

Play with Dixieland All Stars

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.

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

For 10s. you get a 78 speed record containing six standard jazzers such as "Millenberg Joys" and "Tin Roof Blues" played by a first-class dixieland band.

Piano parts

With the record come two books: one with the piano parts of all the tunes on the record—some with lyrics for vocalists; the second an instrument book.

There are Bb books for tenor, trumpet and clarinet, and books which contain all the usual dance band instrumentation.

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

Own lead

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

I think it is good value 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 Darewski Music Pub. Co., 129, Shaftesbury Avenue, London, WC2.

Maurice Burman

JAZZ ON THE AIR

(Times: BST/CET)
SATURDAY, JUNE 8.
12.30-1.0 p.m. A 1: Wetting, Berry, Vaughan, Gillespie, Adderley, etc.
12.45-1.15 DE: Jazz Cocktail.
1.0-1.15 A 1 2: Golden Jubileers.
2.0-2.25 O 2: Mainly Modern.
7.45-8.30 M: Ellington's Soloist Concerto.
8.0-10.0 T: (1) Marterle, Allen, Brown, etc. (2) McGarity, Paris, Hucko, Seabay, Bauer, etc.
9.0-9.25 J: Basin Street Jazz.
9.0 app. W: Jamboree Jazz Time.
10.10-10.55 P 1: Jazz Discs.
10.30-10.57 B: Panassié on Ellington.
10.40-12.0 J: 12.10-2.0 a.m. I: Edelhagen, Combs, Pops, etc.
11.0-1.0 a.m. T: Repeat of 8.0 p.m.
11.5-12.0 J: America's Pop Music
12.5-1.0 J: D-J Shows.
2.5-3.0 H-Q: Hollywood—New York.

SUNDAY, JUNE 9.
6.30-7.0 p.m. B: (1) Nat Cole. (2) Parker, Basie, Hodges.
8.0-10.0 T: (1) All-time Pops. (2) B.G. Manone, Kenton, Alham, Basie-Williams, Birdland Stars, Victor All Stars.
10.0-11.55 S: For Jazz Fans.
10.30-12.0 P: Erwin Lehn, Combs.
10.45-11.30 B: French Jazz.
11.0-1.0 a.m. T: Repeat of 8.0 p.m.
10.5-11.25 F 2: Shearing Quintet.

MONDAY, JUNE 10.
11.0-11.30 a.m. B: Panassié on Ellington.
8.0-10.0 T: (1) Damone, Ella, Shearing, Basie. (2) Getz, Dankworth, Teschemacher, Spanier, Hug, Baudou, Norvo, etc.
9.30-9.55 S: Life of Bechet.
10.10-11.0 S: For Jazz Fans.
11.0-1.0 a.m. T: Repeat of 8.0 p.m.
11.5-1.0 J: D-J Shows (nightly).

TUESDAY, JUNE 11.
10.15-10.30 a.m. C 1: Teddy Wilson.
8.0-10.0 T: (1) Cole, Thornhill, James, J. Dorsey, Louis. (2) Critics on Morton, Solal, Muligan, Kessel, Ralph Hutchinson, Hamp '37.
9.30-9.45 H 2: Spanier.
10.10-11.0 S: For Jazz Fans.
10.15-10.55 B-258m: The Real Jazz.
10.30-11.0 A 1 2: Buddy Colella, Julius Watkins.
11.5-12.0 P: Erwin Lehn Band and Jazz Group.

WEDNESDAY, JUNE 12.
6.20-6.45 p.m. Z: Brubeck at Newport.
6.30-6.55 P 1: Modern Jazz 1957.
6.30-7.0 R: Modern Jazz.
8.0-10.0 T: (1) Artie Shaw, Torma, Maltby, etc. (2) 30 Minutes of B.G. Koller, Quincy Jones, Herman.
9.30-10.30 P 3: Jazz For Everyone.
10.10-11.0 S: For Jazz Fans.
11.0-1.0 a.m. T: Repeat of 8.0 p.m.
11.0-12.0 I: Deuringer, Schneobiogl, Müller.
12.5-1.0 O: New Jazz Names.
12.10-1.0 I: Ellington, Pell Oetel, Spanier-Bechet Duos.

THURSDAY, JUNE 13.
7.0-7.40 p.m. C 2: AVRO Jazz Club.
8.0-10.0 T: (1) Vintage Dorsey, James, Morrow. (2) Bechet, Oliver, Hamp, Waller, Farmingdale School Band, Kuhn, Sims, etc.
10.0-10.30 J: Instrumental Mood.
10.10-11.0 S: For Jazz Fans.
10.20-11.0 I: Tadd Dameron.
10.45-11.0 J: B for Blues.
11.5-11.15 A 1 2: West Coast Jazz.

FRIDAY, JUNE 14.
4.3-4.35 p.m. I: Mingus, Mitchell-Ruff Duo.
5.0-5.30 K: Jazz in USA.
6.10-6.30 L: Jazz.
9.30-9.55 H 1: Spanier (R).
10.10-11.0 S: For Jazz Fans.
11.0-1.0 a.m. T: Miller, Hi-Lo's, Ellington, Louis and Ella, Brown.

KEY TO STATIONS AND WAVELENGTHS

A: RTP Paris-Inter: 1—1,829m, 48.72m, 2—193m.
B: RTP Parisien: 290m, 216m, 310m, 359m, 445m, 498m.
C: Hiversum: 1—402m, 2—293m.
D: BBC: E-464m, 30, 25, 19m bands. L-1500m, 247m.
F: Belgian Radio: 1—484m, 2—325m, 3—567m.
H: RIAS Berlin: 1—303m, 2—407m, 49.94m.

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

I: SWF Baden-Baden: 295m, 343m, 195m, 41.29m.
J: APN: 244m, 271m, 547m.
K: SBC Stockholm: 257m, 258m, 245m, 306m, 506m, 49.48m.
L: NR Oslo: 1370m, 327m, 228m, 477m.
M: Copenhagen: 283m 210m.
O: BH Munich: 375m, 187m, 46.7m.
P: SDR Stuttgart: 522m, 49.75m.
Q: HR Frankfurt: 506m.
R: RAI Rome: 355m, 200m, 269m, 41.3m.
S: Europe I: 1647m.
T: VJA Washington: 41, 31, 10m bands, 12.0-1.0 a.m. only: 1734m.
W: Luxembourg: 208m, 49.20m.
Y: SBC Lugano: 565.6m.
Z: SBC Geneva/Lausanne: 309m.

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British music has a unique quality

ONE important change in the New York jazz scene since I was there last September is the closure of the Basin Street—one of the most famous clubs in the world. This was not caused by lack of patronage but by the demolition squad 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 also housed the famous Rose-land Dancehall and on another side of the block was Charlie's Bar, where many musicians met. Basin Street was one of the biggest clubs in New York and could accommodate big bands and two or three small groups of name value, so it was quite a blow to see it closed down.

Take fright

Duke Ellington at Birdland gave me my first thrill. I am pleased there are very few attempts to copy this band with its distinctive sound. A meticulous bandleader would have taken fright at the way the Ellington band took the stand. The first number started with only half the men there. I enjoyed every minute, but I preferred their swinging arrangements to the semi-straight concert pieces which Ellington seems to be featuring rather a lot these days.

Best

In Birdland, too, I heard a band under the direction of trumpet player Herb Pomeroy. This band is virtually unknown in England, but on that hearing rates as high as the best in America. Their programme 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 who you are or where you come from. On talking to them I discovered that they really gained something from our music. I do not suggest that they learned anything from us or that they gained a quarter as much from us as we gained from them. Still, there seemed to be something they liked that did not appear in their own musicians.

Possibilities

This is not intended to sound egotistic. But surely 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 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



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 earth can be set beside the roughest diamond and still (to mix metaphors slightly) make beautiful music.

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

Sadness

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

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

Notable among the solos are Mr. T's snake-like trombone, on top of the world as usual, and the clarinet of Pee-Wee Russell, whose eight bars must rank quite seriously as the worst ever recorded by a big-name 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, Heywood hacking out broken octaves 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 historical survey of jazz would be complete without Hampton's "Flying Home," and one of the many versions obligingly comes next. Be'ore mob rule takes over, comes a spell of quite attractive Illinois Jacquet tenor, not to mention the leader's vibes. A pity the rhythm section is such a plod.

Capricious

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

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

NOTHING NEW SINCE DIZZY



● Art Tatum

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 12.

Taking the four volumes in sequence, one has no sooner left the tricky staccato arrangements of a minor Lunceford classic than one is plunged in the casual bop references of Al Cohn and Jimmy Raney.

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

Shameless

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

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

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 "Honeysuckle Rose" (fast, noisy and decidedly Hines-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 beg 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 passed the torch to Dizzy Gillespie.

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

Chicago Commentary

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

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

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

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

But defending his penchant for candid, cutting remarks (Faye

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

Basie, Kenton

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

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

Only thing lukewarm about it was the flow of business.

Bernie Asbell



● Duke Ellington

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EPS Dutch Swing College Band

BBE 12107

Roy 'Little Jazz' Eldridge

BBE 12102

Dave Brubeck & Calvin Jackson

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LONG-PLAYING RECORDS



IN this week's Collectors' Corner Max Jones and Sinclair Traill 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 (tpt.).

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.

Tony Brown
reviews the Frankie Vaughan film, "These Dangerous Years"

He is called up for army service and finds himself at odds with more authority, gets into a fight which leads to a killing. He is promised by circumstances and his tough reputation and goes into hiding in the dockland area of his hometown.

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

Dead-end kid

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

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, frustration. Since Frankie has already had a shot at expressing pain, scorn, grief and fury in various of his other escapades, it will be appreciated that he has been spared nothing in his dramatic ordeal.

Overstated

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

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

In character

Strangely, because I have been no admirer of the latter-day Vaughan song style, his songs in the film offended me not at all. He puts them over with 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.

BOOKS ABOUNDING

Teddy sets club record

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

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

The book came out here and in the States in 1946 and caused a stir even outside the jazz world. Mezz argues with force and 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, Harlem and America's colour line. His views are splendidly partisan, but however much you feel like quarrelling with the authors over this or that, you cannot fail to find the book compelling.

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

A great many readers, we 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.

'Real jazz'

NEXT on the list comes "The Real Jazz Old And New," written and illustrated by Stephen Longstreet, published by Louisiana State University Press and available here from Arthur F. Bird, 66, Chandos Place, London, WC2, for 40s., plus 1s. 6d. postage.

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

With regret we have to say that neither the drawings nor the history is quite good enough. The writer seems to show real affection and respect for early New Orleans jazz and blues, but he makes far too many odd, sweeping or sketchy statements.

When he is going strong about the first spread of blues, he writes: "Later there were . . . the voices of Ma Rainey, Bertha Chippie Hill, Maggie Jones, Bessie Smith, Billie Holiday." Surely you cannot use Billie's name in this context? And then: "Today, Lonnie Johnson, Roosevelt Sykes and others carry on the form." The book is copyright 1956, yet that statement would have had more validity in 1936.

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

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



● Teddy Buckner

"I've 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 Koomer's 400 Club on Eighth Street here. This is a record stint for a jazz group in Los Angeles and Teddy's current contract runs to February 1958.

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

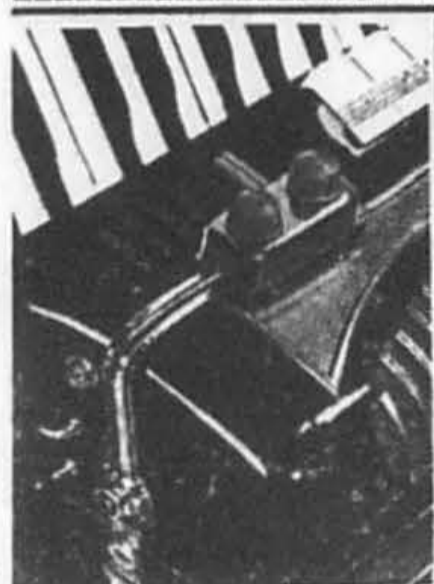
MM readers will, no doubt, remember Teddy Buckner in the prologue to the "Pete Kelly's Blues" film. Previously, he appeared with Fats Waller in "King of Burlesque."

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

Howard Lucraft



● Louis Armstrong



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PAT BRANDS On the beat

PETRILLO, boss of America's Federation of Musicians, has put his foot down. And two star British jazzmen have lost a great chance of "getting away" in the States. They are trumpeter **Dizzy Reece** and tenorist **Tubby Hayes**.

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

"Great!" said Cadena. "They've both got tremendous jazz talent. Tell you what we'll do. To give them a really good chance of selling in the States, we'll line them up with a top American jazzman like **Kenny Clarke**."

Clarke is working on a two-year contract in Paris. So

more hilarious than the current pop tunes.

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

Joe was anxious for news of his old friend, **Max Jones**. The conversation went something like this:
Joe: How's Max?
Eddie: Oh, he's fine. But he still runs under the piano and howls when I play low notes.

Joe (visualising a new trend in musical criticism): Really!
Eddie: Oh, he'll get used to it in time. As a matter of fact, he wasn't too well when I left.

Joe: I'm sorry to hear that.
Eddie: He's probably fretting for me.

Joe: Indeed?
Eddie: Or maybe he's got a touch of distemper...

It was a little time before Eddie realised that Joe was not inquiring about his guide-dog, **Max**.

Wait for it!
VARIATION on an old theme:
"They laughed when I stood up to play."
"They didn't know I was a rock-'n-roll pianist."

Not cricket?
THEY tell me there's no truth in the rumour that **Jim Godbolt** books the **Mick Mulligan Band** on out-of-Town gigs every Thursday on purpose to ensure himself a place in **The Rovers** cricket team.

But let's look at the facts. Three of the leading lights in this musicians' team are **Mick** himself, his drummer **Pete Appleby**, and his trombonist **Frank Part**, former Lancashire wicket-keeper. The team plays every Thursday.

These three haven't lifted a bat since the cricket season began—they've always been working that day. And twelfth man **Jim** hasn't missed a game.

Flash!
WHENEVER I see one of these skiffle groups festooned with electric wires amplifying everything into an ear-splitting dissonance, I dream of the day when two wires meet that shouldn't—and the whole ghastly "movement" disappears in one glorious blue flash. (Please, Teacher: It's electrocution, not elocution.)

Jazz Today
LICESTER reader **Jim Laughton** caught this dialogue in a local record shop:

FIRST LAD (browsing through some jazz 78s): Here, Fred! "Singing The Blues."

SECOND LAD: Who's it by?

FIRST LAD: Some bloke called **Frankie Trumbauer**.

SECOND LAD: Bet he doesn't sing it as good as **Tommy Steele**.

Look who's talking
ONE of our more successful skiffle singers was asked his opinion of the **Platters'** act at the **London Palladium**.

"They're OK. But after four or five numbers, everything they sing begins to sound the same."

Guy in Glasgow

GUY MITCHELL, the pop singer, has graduated. He has always been polished and wise in the ways of stagercraft, but this week at **Glasgow Empire** his act is the best ever seen in Scotland.

Of course, he sings the songs which have made him famous in the record world—"Pawshop On The Corner," "Truly Fair," "The Loving Kind," "Sparrow In The Tree-top."

For his version of "Red Feathers" he dons a bowler hat and makes play of a rolled umbrella.

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

No fears
Guy danced and did it well. His impression of young rock-and-rollers was really funny. Off came the tie, the jacket, the shoes and the socks and he played guitar very well indeed.

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

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



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



Art Pepper

Suddenly it was BOONE!

DAVE DREYER, the music publisher and crier of such standard hits as "Ceceilia," "Rainbow Round My Shoulder," "Back In Your Own Backyard" and "Me And My Shadow," has filed a suit against **Fat Boone**, asking \$100,000 for breach of contract.

Dreyer signed a personal management contract with the then Columbia University student on June 16, 1954, for two years with a two-year option.

He put Boone on the **Ted Mack Talent Scouts** show. Boone won, and then stated he would go back to school and forget show business for the time.

Next thing he knew, says Dreyer, Boone was out with a hit record.

Look who's talking
ONE of our more successful skiffle singers was asked his opinion of the **Platters'** act at the **London Palladium**.

"They're OK. But after four or five numbers, everything they sing begins to sound the same."

HOLLYWOOD

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

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

However, maybe **Ric** has the last laugh. He and his girl friend co-writer, **Carole Joyner**, aged 18, to date have netted a reported \$70,000 on the number.

NITERY NEWS... **Meadie Lux Lewis** is working at **Wild Bill Davis's** own Moroccan Club... **Bud Shank** just returned from Europe, took his quartet into the **TiFany Club** **Jeri Southern** is at **Gene Norman's** Interlude.

HEADLINES

JAZZ JOTTINGS... Jazz organist **Jackie Davis** has joined **Louis Jordan's Tympany Five**... **Art Bostic** took out a personal manager's licence with the **Musicians' Union**... **Dave Black**, former star drummer in **Duke Ellington's** band, is now with **Bob Seely's "Frisco Band"**... "When I return from the current **Kenton** tour, **Richie Kamuka** and I will, probably, form a group together," says tenorist **Bill Perkins**.

BENNY CARTER has converted the **Greenhow Theatre** here into the **First Los Angeles Jazz Concert Hall**. **Benny** kicks off on June 14 with a "Salute To West Coast Jazz." This features **Shelly Manne** and his **Mel the Cat** **Tjader** group and others. They'll play two shows a night, six days a week.

FILM CLIPS... "The Tijuana Story" has an American ex-bandit operating a Mexican night club which is the base of operations for a crime syndicate... The music of **Bob Farnon** for "The Little Hut" has great acclaim here... **Frank Sinatra**, on drums, accompanies **Rita Hayworth** for her "Zip" number in "Pal Joey."

DISC DATA... The new **Bill Perkins LP**, "Piano And Party," features **Art Pepper** and **Richie Kamuka**... The "Pub Crawling With Jimmy Deuchar" album has been issued here... "Solo Flight" is the title of the latest **Anthology LP** in the **Pacific Jazz** series... **British** artists of tones published by **Dave Taylor**, will be appearing here at the **Arwin** label, owned by **Doris Day** and husband... **Art Pepper** recorded an LP, for **Contemporary**, with the **Miles Davis** rhythm section.

—Howard Lcraft



Bill Perkins



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KEN MOULE ARRANGES FOR...
Don Rendell (tenor), **Ronnie Ross** (baritone), **Dougie Robinson** (alto), **Leon Calvert** (trumpet), **George Chisholm** (trombone), **Arthur Watts** (bass), **Alan Ganley** (drums), **Ken Moule** (piano)
Nice work if you can get it; Makin' whoopee; Son of Ponckie; Prelude to a kiss; Cobby; The tired badger; Lullaby back in town; My funny Valentine; You've done something to my heart; Lullaby of the leaves; High ratio LK 4192



Anne Shelton

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

Eddie and Debbie do a double

EDDIE FISHER and **Debbie Reynolds** did a double-act at London's **Prince of Wales Theatre** on Tuesday. And here were no whistles. No shouts. No applause. The audience consisted of press-men.

But they were not such mute admirers. One columnist asked **Debbie** for a kiss. Decorously, she obliged—on **Eddie's** cheek. Appreciative flash-bulbs popped. The cosy picture of a happy wedded couple was preserved for posterity.

And if parallel tastes are a prerequisite for a successful marriage, then the **Fisher-Reynolds** partnership is set to last.

Both like **Sinatra**, **Nat King Cole**, **Dean** and **Tony Martin**. But you can't blame **Debbie** if No. 1 for the vocal stakes is **Eddie**.

Neither cares much for rock-'n-roll. "I like **Pat Boone**," says **Debbie**, "but that other stuff gives me a headache."

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

Concession

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

On the face of it, it might seem he would have a soft spot for band singing. He came out with a categorical no.

Reason? "When you're a band singer you have to sing what they want. That's no good for a performer. Nowadays I choose my own songs. Of course, we all get together, but I have a final say."

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

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

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

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

Second love

She modestly omitted to mention her successful "Aba Daba Honeymoon" with **Carleton Carpenter**. Or even "A Man Chases A Girl" made with **Eddie**.

But admittedly her vocal contribution to the latter was confined to an echo-chambered phrase.

Dancing is **Debbie's** second love. "When I was at **High School** I danced from 9.30 in the evening to 1.30 a.m. My girl friend and I used to go to the **Hollywood Palladium** to dance to **Les Brown**. What a band. Really, you don't need to dance when **Les** is around."

Debbie has been off dancing for nearly a year. "There was the baby, and I couldn't dance for a time afterwards. I guess when I get back I'll be as stiff as a football player out of practice."

Even though a full training routine involves six hours a day dancing, she yearns to get back.

And she will very soon. For she has been cast for the star role in **MGM's** film version of the stage success, "The Boy Friend."

Another film is lined up, too—"The Reluctant Debutante." "But that's a comedy," says **Debbie**.

Remembering her role in "The Tender Trap," she should score in this one, too.—**Laurie Henshaw**

Anne Shelton shines at Blackpool opening

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

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

Anne completely holds the audience with a miniature **Variety** show of her own. She offers **Rock-a-Billy**, a sob-ballad, and a medley of pops in which the audience joined lustily.

Vic Oliver, **Jimmy Clithorne**, clever specialties and an awe-inspiring water spectacle all help to make good holiday fare.

On **Central Pier**, **Canada's** "Three Deuces" completely stopped the show with a faultless vocal presentation at the



Neither Eddie nor Debbie cares for rock-'n'-roll.

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Basie past - and present

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

The above are only some of the stimulating features in the June issue of **JAZZ MONTHLY**—the magazine of intelligent jazz criticism edited by **Albert J. McCarthy**.

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

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Julie is great

JULIE LONDON: "Calendar Girl"—June in January; February Brings The Rain; Melancholy March; I'll Remember April; People Who Are Born in May; Memphis in June; Sleigh Ride in July; Time For August; September in The Rain; This October; November Twilight; Warm December. (London HA-U2038.)

In the film "The Great Man" Julie London says: "I'm not a great singer—but I'm good." On the strength of her recorded showings, Julie is unduly modest. Maybe she isn't great, but she's more than good. This LP illustrates the point yet again. Julie takes 12 songs based on the months of the year, and delivers them in fascinating fashion to superb accompaniments from the orchestra of Pete King. In one or two cases I could have chosen better songs. Carmichael's "One Morning in May," for instance, would have been a better choice than "People Who Are Born in May." But this is a small point, for here is one LP that gladdens the ears of a reviewer subjected all too frequently to run-of-the-mould Tin Pan Alley trivia. The LP sleeve is unusual. Instead of the usual blurb we get 12 photos of Julie London in appropriate garb for the various months. Or almost. She would get a bad case of frostbite if she dressed in the manner shown for the winter months.

she is more of a visual performer than a recording one, but some of these tracks have a compelling impact—notably "Everybody Loves My Baby" and "The Gypsy Goofed." Somewhat strangely, Pearl reveals a vibrato reminiscent of Eartha 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 Bellson, is the drummer.

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

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

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

An album of "Tennessee Ernie Ford Favourites" without the memorable "Shot-Gun Boogie" seems incomplete. But "Sixteen Tons"—still a stand-out performance in the pop sphere—is happily included. Ernie is best on the swiny numbers. For my money, he should skip pieces like "First Born" and "Give Me Your Word." He would obviously think differently. "Give Me Your Word" was one of his biggest hits.

LONNIE DONEGAN: Gambler's Man / Putting On The Style. (Pyx-Nixa N15903.)

"Gambler's Man" is another Donegan song that wins all honours for repetition. But Lonnie has two things in his favour—tremendous conviction and sense of beat. "Putting On The Style," originally a political satire, is distinctly amusing. Both were recorded during Lonnie's appearance at the London Palladium.

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

Chuck scores with "The Auctioneer"—if only for his ability to deliver a tongue-twisting lyric with complete aplomb. The song wins plaudits for its originality. The pseudo-calypto backing is redeemed by a humorous touch.

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

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

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

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

DON CORNELL: Let's Get Lost / Sittin' In The Balcony. (Vogue-Coral 45-Q72257.)

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

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

THE BOB CORT SKIFFLE: Six-Five Special / Roll Jen Jennings. (Decca 45-F10892.)

TELEVIEWERS of "Six-Five Special" will doubtless welcome this release. The Cort group plays with commendable verve, and there is some good solo guitar—on both sides.

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

Pearl Bailey has an earthy projection that never fails to register. I feel



● The King Sisters



● Kay Starr

Lonnie Donegan gets the M and M treatment in "Cumberland Gap." I particularly like the dig at fox-hunting. Far funnier, however, is the reverse—a wicked lampooning of Frankie Lyman and The Teenagers. This effort—which I should have thought was almost libellous—had me rolling on the floor. Definitely one for a party celebration.

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

"MIDNIGHT MELODY" features a "haunted ballroom" motif played by alto sax in the style of 20 years ago.

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

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

"LITTLE DARLIN'" is already a best-seller in the States. It has the necessary ingredients to make it a hit here, too. This seems to be as inevitable as a Boxing Day hangover.

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

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

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

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

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

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

Capsule

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

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

BENNY CARTER AND HIS ORCHESTRA (EP)
Devil's Holiday; Lonesome Nights / Symphony In Riffs; Blue Lou. (Columbia SEG 7691.) 1933.

BIG-BAND music featuring Carter as leader, 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. Though important 23 years ago, these may not appeal now.—M. J.

AMOS MILBURN AND HIS BAND (EP)
House Party; Flying Home / Every Day Of The Week; Girl Of My Dreams. (Vogue YE170102.)

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

DUTCHMEN IN DIXIELAND (EP)
Eric Krans' Dixieland Pipers; Storyville Rag; Stumbling / As Long As I Live; At A Georgia Camp Meeting. (Columbia SEG 7698.)

DIXIELAND in clogs.—J. H.

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

STU PHILLIPS is a 28-year-old composer-arranger-pianist who studied at the Eastman School of Music in New York.

According to the sleeve note, most of his colleagues here—who between them play cor anglais, bass-elt., French horn, vibes, marimba, bass and drums—studied at the same establishment.

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

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

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

Reissues

CHRIS BARBER'S JAZZ BAND (EP)
Bobby Shaftoe (a); Merrydown Rag (b); It's Tight Like This (c); The World Is Waiting For The Sunrise (d). (Decca DFE6382)
(a), (b) 13/7/54; (c) 30/10/54; (d) 9/1/55, London. (Decca.)
Previous issues: (a) inc. in LK4139; (b) F10417 and 45F10417, with "Chimes Blues"; (c) F10666 and 45F10666, with "All The Girls Go Crazy About The Way I Walk," inc.

pop discs by Laurie Henshaw

jazz reviews

In DFE6344; (d) F-110724 and 45F-110724, with "St. Louis Blues," inc. in DFE6255, inc. in LK4100.

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

MILAN JAZZ COLLEGE SOCIETY.—Jazz Me Blues; I Can't Give You Anything But Love / Collier's Clambake; Savoy Blues. (Previously included in Columbia 33CS18, reviewed 3/11/1956.) Now also SEG7706.

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

RALPH SUTTON.—Catact Rag / Harlem Drax. (Previously included in Columbia-Clef 33CX10061.) Now also LB10065.

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

ERIC SILK SOUTHERN JAZZ BAND.—Bobby Shaftoe (a) / Hiawatha (b) / Over In Gloryland (c), (1a), (c) previously Esquire 10-485, (a), (b), (c) previously included in 20-065.) All new also EP128.

MODERN JAZZ QUARTET.—DeLunay's Dilemma / Queen's Fancy. (Prev. inc. in Esquire EP14, revd. 16/10/54.) Now also on 10-498.

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HOT CLUB OF LONDON: ALEX WELSH AND HIS BAND.—Shakespeare Hotel, Powis Street, Woolwich. See also **SUNDAY CLUB.**
ROYSTON PUNTER Jazzmen. "Eagle and Child," Forest Gate.
SUTTON JAZZ CLUB, Red Lion: BRIAN WHITE'S MAGNA JAZZ BAND.

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ADDESTONE: STORYVILLE JAZZMEN. Weymanns Hall.
 A **KEN COLYER** Session tonight at Studio '51.
AT THE SKIFFLE CELLAR, Greek Street: THE CITY RAMBLERS, The 2.19 Group, The EastSiders and Guests.
CHISLEHURST CAVES, TONIGHT, 7.30, DICK CHARLESWORTH JAZZ BAND plus **PARK AVENUE STOMPERS, EIGHT SKIFFLE GROUPS. DON'T FORGET YOUR CANDLE!** South London and Sidecup Clubs' membership valid. For details, membership, send 2/- and s.a.e. to: E. Peters, 2nd Floor, 4, Copthall Buildings, E.C.2. See also Monday.
CIVIC HALL, CROYDON, June 22: MIKE DANIELS DELTA JAZZMEN plus "Croydon Times" **SKIFFLE CONTEST.** Seats 4/6, 2/6, 2/6. Book now, Cro. 3396.
CLUB BOHEMIA, 49, Greek Street, INVITES YOU TO THE MOST SWINGING HOLIDAY SESSION. **PAUL SIMPSON BAND. MANY GREAT GUESTS, 11.30 p.m. onwards.**
COOK'S FERRY INN, Angel Road, Edmonton, THE Summer Skiffle and Jazz Centre **JOHNNY DUNCAN'S BLUE GRASS SKIFFLE, MIKE PETER'S STOMPERS.** See Sunday ad. for Bruce Turner.
CY LAURIE Jazz Club, Gt. Windmill Street (opposite Windmill Theatre), 7.15-10.45: GRAHAM STEWART SEVEN with ALAN ELDON, COTTON PICKERS SKIFFLE.
HARRINGAY JAZZ CLUB: BRIAN WHITE'S MAGNA JAZZ BAND. See also Wednesday Club.
KEN HINE, Co-operative Ballroom, Peckham.
KINGSTON, "Fighting Cocks," London Road: JUBILEE JAZZMEN.
RICHMOND: TEDDY LAYTON'S JAZZ BAND with TREVOR WILLIAMS. (Opposite Ritz Cinema.)
THE PORCUPINE Jazzmen with the return of Denny Carter, Alex Whitehouse and John Paul.—Thames Hotel, Hampton Court.
TONY BAINE, Charles Gogbraith Jazzmen; Traditional.—Staines Town Hall, Licensed bar, 7.40.

SATURDAY—contd.
WEALDSTONE JAZZ CLUB, Sorry! No session tonight.
TRADITIONAL JAZZ every Saturday, 8-11: Thameside Stumpers 3-piece Band.—39, Belmont Hill, Lewisham, in basement studio.
WHITTINGTON HOTEL, Cannon Lane, PINNER (buses 209, 183; Tubes South Harrow or Pinner): MIKE DANIELS DELTA JAZZMEN plus BOHEMIANS Skiffle, 8-11 p.m. Licensed Bar.
WOOD GREEN: SANDY BROWN'S JAZZ BAND.

***SUNDAY ***
A KEN COLYER Session tonight at Studio '51.
ALL TRAD. Musicians, Sunday afternoons, 3-6 p.m. Sit-in with the Bill Brunskill Jazzmen at Cy Laurie Jazz Club. Members 2/6, guests 3/6.
A SUNDAY MORNING CLUB, 11.30-2 p.m., "The White Horse," SHORE-DITCH HIGH STREET: TUBBY HAYES, THURSDAY NIGHT, 7.30: RONNIE ROSS, EDDIE HARVEY. (7 mins. walk from Liverpool Street Station.)
AT THE SKIFFLE CELLAR, Greek Street: THE CITY RAMBLERS, The Josh Shannon Group, The EastSiders and Guests.
COOK'S FERRY INN, Angel Road, Edmonton, This is THE NIGHT! Fabulous ex-LYTTTELTON Alto and Clarinet Star **BRUCE TURNER** and his Skiffle **WIZZARD JIMMY JACKSON** plus Columbia Skiffle **DAVE CAREY JAZZ BAND.**—Bedford Hotel, Balham Station.
CY LAURIE Jazz Club: COLIN SMITH JAZZ BAND, COTTON PICKERS SKIFFLE, 7.15-10.45.
CY LAURIE JAZZ CLUB, ALL-NIGHT SESSION—12 MIDNIGHT-7 A.M.: CY LAURIE BAND, COLIN SMITH JAZZMEN, BRIAN TAYLOR HOT SIX, JUBILEE JAZZMEN, COTTON PICKERS SKIFFLE GROUP. TICKETS NOW ON SALE, 10/- GUESTS; 7/6 MEMBERS.
DICK CHARLESWORTH'S Jazz-band.—Derby Arms, E. Sheen.
ENFIELD JAZZ CLUB, "The Barn," Ponders End, presents the MEMPHIS CITY JAZZMEN.
HAMMERSMITH PALAIS: BOURBON STREET RAMBLERS.
HOT CLUB OF LONDON, 7 p.m.: TERRY LIGHTFOOT'S JAZZMEN.—Shakespeare Hotel, Powis Street, Woolwich.
KENSINGTON, "COLEHERNE," Earl's Court: HARRY WALTON'S RAGTIME BAND.
PARK LANE Jazz Club, Croydon: SETH MARSH JAZZ BAND, ALABAMA SKIFFLE, 7.30. Admission 3/-.
QUEEN VICTORIA, North Cheam: MIKE DANIELS DELTA JAZZMEN plus VAMPIRES Skiffle, Listen, Jive, Licensed, 7-10 p.m.
SLOUGH, CARLTON JAZZ CLUB, every Sunday afternoon, Whit Sunday, June 9: TEDDY LAYTON Jazz-band with Trevor Williams. June 16: ROYSTON PUNTER and his Jazz-band, June 23: COLIN SMITH Jazzmen.
STAINES, BRITAIN'S TOP TRADITIONALISTS, "SEEGER" Jazzmen.—Boyley Hotel, 7.30.
THE RIVERBOAT SHUFFLE of the year, **JULY 7, three Bands: TERRY LIGHTFOOT'S Jazzmen, RIVER CITY JAZZ BAND, PETE CURTIS Quartet.** Tickets 17/6 each. Apply now, Frank Gootwood, 2, Gatestone Court, Central Hill, S.E.19. (Liv. 5238.)
WOOD GREEN: ALEX WELSH DIXIELANDERS.

***MONDAY ***
 A **KEN COLYER** Session tonight at Studio '51.
AT THE SKIFFLE CELLAR, Greek Street: AFTERNOON SESSION, 3-6 p.m. THE CITY RAMBLERS, The St. Heller Group and many Guests.
AT THE SKIFFLE CELLAR, Greek Street: Evening Session as usual, 7.30-11 p.m.: THE DICKIE BISHOP GROUP, The Riversiders and Guests, CHISLEHURST CAVES, TONIGHT, 7.30. THE BEST SKIFFLE GROUP IN TOWN. Melodie Recording Stars, **SOHO SKIFFLE GROUP.** Hear them sing their latest hit waxing, "Frankie and Johnny." High Mikes specially installed. **DON'T MISS THIS GROUP!!!!** Plus **TEDDY LAYTON'S JAZZ BAND, Seven Skiffle Groups.** Special late train to Town—11.26. For further details, see Saturday.
CY LAURIE Jazz Club: COLIN SMITH JAZZ BAND, 7.15-10.45.
KINGSBURY: No Session Tonight.

***TUESDAY ***
AT THE SKIFFLE CELLAR, Greek Street: OPEN NIGHT with the Yacka Group and many Guests.
AUTHENTIC RIVERSIDE SKIFFLE at Devonshire, High Street, Walton-on-Thames. Guest Groups invited for interval auditions. Thank you, Carolans and Rebels.
BARNET JAZZ CLUB, Assembly Hall, Union Street (High Barnet Underground); ALEX WELSH DIXIELANDERS.
BROMLEY, Kent, White Hart, 8-11 p.m.: River City Jazzmen, Pete Curtis Group.
CROYDON JAZZ CLUB, Star Hotel, London Road: GRAHAM STEWART'S SEVEN plus Skiffle.
CY LAURIE Jazz Club: CY LAURIE BAND, 7.15-10.45.

TUESDAY—contd.
FALCON HOTEL: ERIC SILK'S SOUTHERN JAZZ BAND.—Rochester Way, S.E.9.
GRAND OPENING NIGHT! STORYVILLE JAZZMEN, Legion Hall, Byfleet.
OPENING JUNE 18, "White Horse," Church Road, Willesden, with IAN BELL'S JAZZMEN and guest, WALLY FAWKES.
SOUTHALL, "White Hart": All-Star Group with DON RENDELL, ALBERT HALL.
WOOD GREEN: PORT LOUIS JAZZMEN.

***WEDNESDAY ***
AT THE SKIFFLE CELLAR, Greek Street: THE COTTON PICKERS, The Phoenix City Group and Guests.
CY LAURIE Jazz Club: GRAHAM STEWART'S SEVEN with ALAN ELDON, 7.15-10.45.
DICK CHARLESWORTH'S Jazz-band.—Purley Hall.
EWELL JAZZ CLUB, "Organ Inn": BRIAN WHITE'S MAGNA JAZZ BAND, plus COTTON SINGERS Skiffle.
HARRINGAY JAZZ CLUB presents the wonderful **KEN COLYER JAZZMEN Skiffle Group** and **BOB KELLY** at "Gayes Academy," Willesden Road off Westbury Avenue, Turnpike Lane, N.22. Buses 217, 231, 144 to "Westbury," Pub. **NON-MEMBERS** welcome. 4/-, pay at door. 7.30-10.30 p.m.
MODERN JAZZ at Club Perdidó.—"Fox and Hounds," Kirkdale, Epsenham.
SLOUGH, CARLTON JAZZ CLUB, every Wednesday evening, June 12: CHRIS BARBER and his Band, June 19: KEN COLYER Jazzmen, June 26: MICK MULLIGAN and his Band.
ST. ALBANS JAZZ CLUB, Market Hall St. Peter's Street: TERRY LIGHTFOOT JAZZMEN.
SOUTH WEST ESSEX Jazz Society presents SANDY BROWN JAZZ BAND.—S.W.E. Technical College, Walthamstow.
STORYVILLE JAZZ BAND with Dick Bishop Sidekicks — "White Hart," Southall. Members 3/6.
TWO BREWERS, East Hill, Wandsworth: TONY VINCENT and his Jazzmen, plus JUBILEE SKIFFLE GROUP.

***THURSDAY ***
A ROCK-'N'-ROLL Session tonight with Alan Gold and his Gals. De-gers at Studio '51 10.11, Gt. Newport Street, Leicester Square.
AT THE SKIFFLE CELLAR, Greek Street: THE CITY RAMBLERS, The Victoria Trio and Guests.
CY LAURIE Jazz Club: ALEX REVELL BAND, 7.15-10.45.
HENDON JAZZ CLUB, Club Hall, Heriot Road 15 mins. Hendon Central: BILL CLARKE'S JAZZMEN, Ken Mount Skiffle.
IAN BELL'S JAZZMEN, "Castle," Tooting.
KEN HINE, Town Hall, Camberwell.
KINGSTON (over Burton's): STORYVILLE JAZZMEN.
ORPINGTON: NORTH DOWN STOMPERS.—Civic Small Hall.
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ALBERT NICHOLAS (EP)
 "Albert Nicholas in Paris"
 Lover, Come Back To Me; Winin' Boy; Rosetta; Don't Kiss My Chick.

(Columbia SEG7690)
 French Columbia.
 Nicholas (clt.); Jean Claude Pelletier (pno.); Paul Rovere (bass); Marcel Blanche (dra.). Paris, 1956-7.

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

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

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

"Winin' Boy" was first done by Nicholas with Morton's Jazzmen. "Don't Kiss My Chick" ("N'embrassez pas ma femme") is a tuneful blues.

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



● Albert Nicholas—all four numbers on this EP are beautifully performed.

GLEN GRAY AND THE CASA LOMA ORCHESTRA (LP)

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

(Capitol 12 in. LCT6128)

Gray (leader); Gus Bivona (clt., sax); Murray McEachern (alto, tmb.); Ted Nash, Babe Russin (trns.); Chuck Gentry (bar.); Skeets Herturf (sax); Conrad Gozzo, Mannie Klein, Shorty Sherock (tpis.); Walter Benson, Joe Howard, Si Zentner (tmb.); Ray Sherman (pno.); George Van Eps (gtr.); Mike Rubin (bass); Nick Fatool (drs.); Kenny Sargent (voc.).

(a) 18/6/56; (b) 19/8/56; (c) 20/6/56; (d) 21/6/56. Hollywood, (Am. Capitol.)

FORMED in 1929 as a co-operative unit by Glen "Spike" Gray, the original Casa Loma Orchestra began recording in November 1929 for the American Okeh company in New York.

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

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

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

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

PHIL WOODS QUARTET (LP)

Woodlore (Woods); Falling In Love All Over Again (Neil Hefti); Be My Love (Cahn, Brodsky); On A Slow Boat To China (Loesser); Get Happy (Arlen); Strollin' With Pam (Woods).

(Esquire 12 in. 32-020)

Woods (alto); John Williams (pno.); Teddy Kotick (bass); Nick Stabulas (drs.). 2-11-56. USA. (Am. Prestige.)

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

An admirer of Charlie Parker, he has ideas and a style of his own. These, he exploits with conviction and a pleasing tone.

Admirably backed by Johnny Williams' busy piano, fine bass playing by Teddy Kotick and the restrained but enlivening drumming of Nick Stabulas, Phil

jazz discs reviewed by Max Jones & Edgar Jackson

plays through a well varied selection of tunes and an inspiringly riding blues, "Strollin' With Pam."

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

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

Come To Me, Baby; Don't Mess With My Baby; Smokestack Lightning; You Can't Be Beat.

(London RE-U1072)

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

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

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

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

"Don't Mess," a slower 12-bar, has much of the wild character of a Muddy Waters or similar kind of modern Chess recording.

"Can't Be Beat" is a medium swinger attacked with tremendous zest. With its whacking after-beat and prominent amplified guitar, this sounds more like the accepted R-and-B—but good.

The railroad blues, "Smokestack," with its falsetto effects and curious guitar riff, is a more unusual piece. Burnett's voice has "church" overtones and his tremulous singing here makes a powerful impact.

Though not in the top class, this is good, expressive blues-band music which really jumps.—M. J.

CHARLIE PARKER WITH STRINGS (LP)

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

(Columbia-Clef 12 in. 33CX15681)

(a)—Parker (alto); Mitch Miller (oboe); Stan Freeman (pno.); Ray Brown (bass); Buddy Rich (drs.); string section. 30-11-49. New York. (Am. Mercury.)

(b)—Parker (alto); Bernie Leigh-

ton (pno.); Brown (bass); Rich (drs.); string section. July, 1956. New York. (Do.)

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

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

Only partially does his true individuality, inventiveness or depth of feeling manage to emerge from behind the attempt to play down to the box-office possibilities of the strings.

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

EDDIE CONDON AND HIS ALL-STARS (LP)

"Eddie Condon's Treasury Of Jazz"

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

(Phillips 12 in. BBL7131)

(a)—Condon (gtr.); Wild Bill Davison (cornet); Cuffy Cutshall (tmb.); Pee Wee Russell (clt.); Gene Schroeder (pno.); Walter Page (bass); George Wettling (drs.). New York. 16-2-56.

(b)—Personnel as above, plus Billy Butterfield (tp.); Peanuts Hucko (clt., tr.); 20-2-56.

(c)—Condon, Cutshall, Butterfield, Hucko, Page, Wettling, Ralph Sutton (pno.). 23-2-56.

RECORDED as a companion to Condon's book of the same name (due for publication this month) the "Treasury" presents 11 tunes associated with musicians covered in the anthology.

The people honoured, in case you cannot guess, are (same sequence as the titles): Waller, Wiley, Murphy, Ellington, Armstrong, Wild Bill, Pee Wee, Bix, McKenzie, Goodman, the Chicago Rhythm Kings.

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

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

Cutshall and Hucko are up to

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

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

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

DIZZY REECE (LP)

Now (c); Basic Line (a); The Gipsy (c); Scapple From The Apple (b); Riviera (c); Chorus (a); Out Of Nowhere (b); Momentum (c).

(Tempo 12 in. TAP9)

(a)—Reece (tp.); Johnny Weed (pno.); Dave Goldberg (gtr.); Lena & Bush (bass); Phil Seaman (drs.) 26/4/56. London (Vogue).

(b)—Reece (tp.); Ronnie Scott (tr.); Terry Shannon (pno.); Bush (bass); Seaman (drs.). 23-7-56. Do. (Do.)

(c)—Reece (tp.); Victor Feldman (pno.); Lloyd Thompson (bass); Seaman (drs.). 28-12-56. Do. (Do.)

Note: Additional title "Stomp" mentioned on label, excluded for technical reasons.

Previous issues: (a) Tempo A140, 45A140; (b) EXA15.

THIS is called "Dizzy Reece Progress Report." But, as it only covers his work during the last nine months of 1956, it can no more be said to be a "progress report" than any other LP which represents just a short period of an artist's career.

For the music I have little but praise.

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

But generally his technique is much more secure than it was in his first LP (Tempo LAP9) made in May and July, 1955. His tone is now consistent throughout his range and his execution is cleaner and firmer.

Also his ideas are more fertile and formulated. In fact I rate him today one of the most inventive and exciting of the European disciples of that other "Dizzy"—Gillespie.

When he is not descending too near to Jacquet honks, Ronnie Scott plays first-rate modern tenor, and the rest of the cast provides some good solos as well as making a rhythm team that only occasionally reveals that it could not be American.

Another of Tony Hall's generously informative sleeve notes—it includes even potted biographies of all the side men and data concerning each of the compositions—is worth the time it takes to wade through it.—E. J.

FRANKIE LAINE RECRUIT

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 release Andy for a week.

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

Freddy Adamson has been deping with the Lewis Orchestra

ALL THE FUN OF THE FAIR



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 be telecast from ABC-TV's Manchester studios at 8.30 p.m.

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

NEW ARISTOCRATS

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

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

Record dealers angry at price increase

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

Following the Phillips 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

8½d. to 2s. 10d., and are said to be due to increased production costs.

Of the 8½d. increase on 10-in. 78-rpm discs and their 45-rpm equivalent the companies say they will only get about 1½d.

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

After forming a committee to fight the increases, the London dealers on Tuesday sent a 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 Eccles, 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 nation-wide petition. Members of the public should write to their MPs or to me at 30, Brooksbank House, Hackney, London, E.9."

'Shuffle' as part of Theatre film

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

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

On board will be the Celestial Beings Jazz Band, resident at Surbiton Jazz Club, and the Delta Skiffle Group.

CRIME WAVE

From Page 1

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

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

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

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

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

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.

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Ray Foxley	Dill Jones
	Bob Kelly
	Stan Greig

Tickets 35/- from 84, NEWMAN ST., W.1 (Langham 0184)

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 Frank Donnison.

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

ELLA, COUNT BASIE AND JATP IN FILM

MILAN, Wednesday.

ELLA FITZGERALD, the Count Basie Band and the Jazz jazz impresario Norman Granz are to be featured in a film by

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

He expects to start shooting at Cinecitta Studios, near Rome, in November.

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

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 a nucleus of the Gracie Cole Band, arrived back in London on Saturday from a tour of France and Germany.

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INCORPORATING 'RHYTHM'

Member: Audit Bureau of Circulations Vol. 32 No. 1231

EDITORIAL OFFICES: 189, High Holborn, W.C.1 Telephone: CHAncery 3344 Editor: PAT BRAND

ADVERTISING OFFICES: 96, Long Acre, W.C.2 Telephone: TEMple Bar 2468 Ad. Manager: BASIL K. LAWSON

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