

Melody Maker

JUNE 15, 1957

EVERY FRIDAY 6d.

Has Trad
had it?

See Page 3

END OF THE FABULOUS DORSEYS

Four Lads look at London



NEW YORK, Wednesday.—Jimmy Dorsey died here today—only six months after the death of his brother and co-bandleader Tommy.

Jimmy had been in ill-health for some years and was admitted into hospital after Tommy's death in December. He was found to be suffering from cancer of the throat.

Film story

Fifty-three-year-old Jimmy, last of the "Fabulous Dorseys"—whose colourful career inspired a Hollywood bio-film of the same title—started his musical career at the age of eight.

The saga of the bandleading brothers started in 1928, when Jimmy and Tommy formed an orchestra which included Glenn Miller.

SEE PAGES 6 & 16



Second Tommy Steele film will be British

TOMMY STEELE'S second film will be British. The rock-'n'-roll star was due to sign a contract yesterday (Thursday) bringing him a record amount from Beaconsfield Films who made "The Tommy Steele Story." The offer will net Tommy £20,000 plus 10 per cent. of the gross profits.

John Kennedy, Tommy's personal manager, told the *Melody Maker* that Steele's share from the film should exceed £50,000.

The Beaconsfield offer takes precedence over the Hollywood bid, news of which was exclusively reported in the *MM* a fortnight ago.

Safety first

At Bristol this week fans tried to storm the stage at the end of the second house at the Hippodrome.

The attempt to mob Tommy was forestalled by the management dropping the safety curtain.

City Ramblers set for Moscow gala

SKIFFLE has been added to the British jazz contingent for the Sixth Annual World Youth Festival in Moscow next month.

Russell Quaye's City Ramblers, featuring Quaye's singer-guitarist wife Hylda Sims, will be making the trip.

Other British groups include the bands of Bruce Turner, Geoff Ellison, Al Jenner and the London University Jazz Band.

FOUR ex-choir boys with a beat arrived in London on Tuesday for TV and Variety dates. They are the Canadian vocal group The Four Lads. They were due to appear on ATV's "Startime" yesterday (Thursday) and open for a week at Glasgow on Monday. Another TV date takes place from Blackpool on June 30 in "Sunday Night At Blackpool." Seen at their London hotel, they are (l-r.) Frank Bussari, Bernie Toorish, Connie Codarini and Jimmy Arnold.

BASIE IN OCTOBER

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

THREE OF THE SKIFFLE SENSATIONS



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

HUMPHREY LYTTTELTON JOINS THE MM



Humphrey Lyttelton

HUMPHREY LYTTTELTON joins the *Melody Maker* next week.

He has been specially commissioned by Editor Pat Brand to write a weekly series on the jazz scene.

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MM 156/57

What a waste of a band like Basie's

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

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

NEW YORK DEADLINE

Somebody decided there had to be a "show"—and somewhere some square heard about a "calypso fad."

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

At the first show, Sarah sang her prescribed calypso numbers and danced. But later she insisted on coming back and doing her standard act with standard tunes.

Basie did a piano solo on the most old-fashioned item in his book, "Boogie Woogie." Then the band ran through 30-second abbreviated versions of "One O'Clock Jump" and "April In Paris," sans solos.

Later, Basie played for dancing, muted, and one must admit that this greatest of all jazz bands can play dance music that's as sweet and as danceable as any by the highly touted "hotel" bands around today.

BUT WHAT A WASTE!

On the ball

FROM Ren Grevatt's "On The Beat" column in this week's Billboard.—A report by London's MELODY MAKER that Alan Freed would front a fall package of rock and rollers for Britain looks closer to reality this week.

"Morris Levy, who handles Freed's appearances, reported that the deal looks very good at this point."

Oh, Auntie!

VETERAN jazz thrush, Lee Wiley, was in a spin last week over reports that

someone in the Midwest had been impersonating her.

Seems that the fake, when pressed, claimed to be Lee's aunt. Niter owners were taken in, and so were several RCA Victor field men.

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

Singer signs

MONICA LEWIS, who has a new single on Columbia—"Meet my Match," from the new Jack Webb picture, "The D.I."—has signed with Norman Granz's Verve label.

Back again

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

Canadian Presley?

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

Paul Anka, and he's 16. His first disc "Diana" was a Billboard "Spotlight".... Pioneer disc jockey Martin Block sailed last Wednesday aboard the Queen Elizabeth for Europe.

Second dose

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

Good Raney

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

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

Aid for jazz

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

Disc capture

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

Jazz-beat Mass by Frank Weir

A RELIGIOUS work with a jazz beat has been privately recorded by bandleader Frank Weir and choirmaster Peter Knight.

The work, a 36-minute mass, was written by the Rev. Geoffrey Beaumont. He feels that church music is out of touch, but feels that, given a jazz beat, it will attract the youngsters into the churches.

Full orchestra

Peter Knight orchestrated the mass which was privately recorded with his 12-voice choir and an orchestra of 20 strings, seven brass, three horns, a woodwind section and rhythm section.

Frank plays clarinet and soprano. Featured singer was Charles Young from the Peter Knight choir.

Peter told the MM this week that the tape has been sent to the BBC and record companies and that Frank will be taking it to America at the end of this month.

MUSIC BY THE SEA



PETER LEGH—leading at Scarborough this summer (see Newsbox below).

Mullins Four ends

The Mike Mullins Quartet, resident at Brighton's Regent Ballroom for 18 months, has disbanded.

Pianist-leader Mike and trumpeter Peter Dunford have joined Syd Dean.

BBC PRODUCER HURT

BBC producer James Casey is in hospital following a car crash on Sunday.

Torquay starts off with Eve Boswell

EVE BOSWELL stars in the first of Harold Fielding's "Music For The Millions" presentations at the Pavilion Theatre, Torquay, on June 24.

Charlie Chester will top at the Pavilion on July 1 followed by the Beverley Sisters and Bill Maynard (8th) and Petula Clark (29th).

SCARBOROUGH—Peter Legh is again leading his 13-piece for the summer at the Olympia. Gary Miller was guest at last Sunday's band-show. Future stars will be Annette Klooger and Billie Anthony.

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

MORECAMBE—Ronnie Caryl with his Band and vocalist-wife Celia Nichols, opened last week at Middleton Tower Holiday Camp.

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

NEWSBOX... by Jerry Dawson

YORKSHIRE—Bradford Lighthouse Jazz Club pianist Norman Blakemore has joined Textile Hall leader Les Garratt. He replaces Henry Bentley. Singer Marlane Jackson has left the Garratt Band.... Name bands due at Seafood Corn Exchange include the Betty Smith Quintet (June 29) and Eric Delaney (July 12).

MIDLANDS—Due at the Coventry Theatre are Alma Cogan next week (17th), Guy Mitchell (24th) and Tommy Steele (July 15).... MM columnist Steve Race has been elected President of Birmingham University Rhythm Club.

EXETER—Sunday sessions of the Southern Jazz Club have finished because of lack of support.

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

BRIGHTON—Glorious Jazzmen, jointly led by Les Wood (alt.) and Derek Staton (trmb.), have opened at the Coney Hill Jazz Club.... Regent Ballroom manager Gordon Homer piano-leads Monday night's Old Tyme Orchestra.

LETTERS

Memo: To James C. Petrillo

SINCE when have American musicians been forbidden to record with non-AFM musicians? Mr. Petrillo's answer ("On The Beat," 8/6/57) to the British MU's request to record Kenny Clarke with Tubby Hayes and Dizzy Reece in Britain cannot be reconciled with the following Continental sessions:

Zoot Sims, Stan Getz, Art Farmer, Lee Konitz and other Kenton sidemen in 1953 with Swedish musicians; Buck Clayton, Roy Eldridge, Johnny Hodges, Jonah Jones, Lucky Thompson, Emmett Berry, Chet Baker and other Ellington sidemen with French musicians in 1947;

Hampton and his sidemen recorded with French musicians; Don Rendell recorded with Kenton sidemen in Paris in 1956, as did Jimmy Deuchar with Kenny Clarke and Allen Eager.

Jim Crow?

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

It does not say much for the so-called Freedom and Democracy of America when one musician cannot get permission to do what countless others have done before him. Or is this part of the Jim Crow attitude that still exists in America towards Negro musicians?

Let's hope that Tony Hall can still arrange the session at a later date before Kenny Clarke returns to America.—R. Manktelow, Ashford, Kent.

Jazz on the Third

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

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

Gaiety and beat

HOW Old Mother Jazz can be put in a class anywhere near her offspring, Skiffle, baffles me. At the Albert Hall last Sunday there wasn't a note played by either jazz group to touch the skiffle groups for beat, gaiety, rhythm or entertainment.

Lonnie Donegan and his group were, of course, streets ahead of their co-performers, and always will be.—Rodney Mitchell, Haywards Heath, Sussex.

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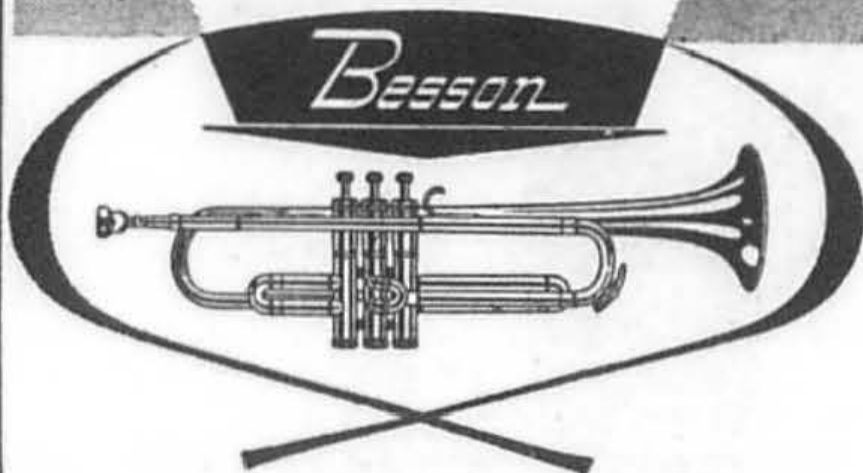


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Has trad jazz had it?

Humphrey Lyttelton
—he can still draw big crowds.



REPORTS of falling club memberships, sparsely attended concerts and half-empty riverboats led me to take a look at London's trad. jazz clubs over the past month.

The conclusion? The boom is over. Certainly the big names still draw the fans, but for the smaller groups and clubs I believe the writing is on the wall.

No longer can promoters and bands serve up abysmal rubbish and expect to pack their halls. And that, as the man said, is a good thing.



● George Webb—"I have heard so many bands earning good money when they shouldn't have been playing in public at all..."

Special MM investigation conducted by BOB DAWBARN

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

Poor quality

A man who knows the business as well as anyone is George Webb, who was mainly responsible for sparking off the British jazz revival movement with his Dixielanders in the forties. As proprietor of the Hot Club of London at Woolwich, George maintains "The drop in club attendances is more than a seasonal one."

Repetition of the same numbers night after night is another bugbear to the promoter.

Says George: "The bands don't seem to get time to do new material. So often I get complaints from club members that they have heard it all before."

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

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

At the top

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

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

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

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

Easy money

Lyn mentioned the Alan Littlejohns Band as a case in point. A musicianly outfit trying to do something different—but difficult to book because the name was not familiar to the average fan.

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

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

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

difficulty of booking the less-known bands.

According to Ken Lindsay, of the Barnet and St. Albans Clubs: "Most of the bands are not capable of selling themselves. It is as simple as that."

Although his clubs are two of the few doing as good if not better business than ever, Ken agrees that the overall jazz scene is not as healthy as it was.

One trouble is that the younger generation of traditional musicians not only copy but copy other British bands.

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

Big agents

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

The worst troubles of the small clubs, however, are, according to Lindsay, brought about by the big clubs and agents.

"The people controlling the jazz world are killing it," he said. "It is harder and harder to get the name bands into a suburban club."

A typical bandleader-promoter with problems is Owen Bryce, who runs the Redhill and Swanley clubs in Surrey.

At Swanley, Owen, against his own musical tastes, had featured a skiffle group. The skiffle group left and attendances dropped from 300 to 40 or 50.

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

Frank Getgood, of Croydon Jazz Club, was frank about the position.

"I think the boom is over," he told me.

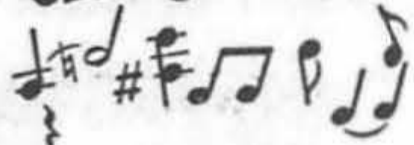
But his reason was a different one—visiting American bands.

"They hear the Americans and don't fancy the local group, and I can't say I blame them," said Frank. "I still get good crowds with Mike Daniels or Terry Lightfoot, but not with anyone else."

Jazz concerts, too, are not the guaranteed goldmines they were. One provincial promoter recently lost £800 on two concerts which a year ago would have had the "Sold Out" notices up weeks ahead.

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

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IT'S THE END OF THE BIG BANDS—

SAYS BASIL KIRCHIN

Count Basie is 'Deserted'



Listeners to the Home Service on Whit Monday heard Count Basie's selection of "Desert Island Discs." The Count is seen recording the programme during his tour in April.

TORONTO TELEGRAM

Cut-down on jazz imports

From Helen McNamara

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

Silver shines

THE Horace Silver Quintet, at the Town Tavern this week, is a definite contrast to the trios and quartets this club usually favours. This hard-blowing outfit includes Donald Byrd (tpt.), Wayne Shorter (tnr.), Teddy Kotick (bass), Lewis Hayes (drs.). Twenty-eight-year-old Silver said he's had offers to play in Europe, but only with a trio. If and when he goes he wants to make it with the quintet, which he organised nine months ago.

AND MUSIC IN MONTREAL

Shearing in new package

From Henry Whiston

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

Summer dates

TEDDI KING, Johnny Mathis and others have been booked for summer appearances at the Circus Lounge at the Ottawa House Hotel in Hull, Quebec. Lureen Hunter is there at present, along with Ceella and the Escorts from Montreal.

THE 13-piece Kirchins Band is to break up at the end of this month after being on the road for three years. Giving this news to the MM

BELLBOYS SHOW IS SUDDENLY CANCELLED

A PACKAGE show due to star U.S. rock-'n'-roll outfit Freddie Bell and his Bellboys at Manchester was cancelled last week at two days' notice.

The show was to have taken place at the Free Trade Hall on Thursday. Promoter Arthur Howes told the MELODY MAKER: "Freddie asked me to release him from the booking as he and the group had to be in Holland for a TV appearance the following day, and they wanted time to rehearse with British tenorist Art Ellefson."

"As the advance bookings in Manchester were not exactly heavy, I agreed to the cancellation."

Club Mambo Band on a tour of Europe

Hugh Scotland's Caribbean Orchestra, which has been featured for several weeks at Brighton's Club Mambo, this week started a three-month tour of the Continent, embracing Rome, Milan and Switzerland.

New band at the club is a seven-piece led by saxist Ivan Brace. It opened on Sunday (2nd), when the club celebrated its second birthday.

A bassist of the 'thirties dies

Bassist Joe Gibson, a member of the Jack Hylton Band in the 'thirties, died on Monday in Lambeth Hospital. He was 55.

Other bandleaders he worked with included Chalmers Wood, Billy Cotton, Jack Harris, Reginald Forsythe and Teddy Joyce.

BUDDY F. FOUR HAVE A 'BREAK FOR JAZZ'

The Buddy Featherstonhaugh Quintet has a broadcast on Tuesday in the Light Programme's "Break For Jazz."

The Quintet—Buddy (bari.), Kenny Wheeler (tpt., pno.), Bobby Wellins (tnr.), Jeffrey Todd (drs.) and Les Watterson (bass)—is currently playing for the summer at Butlin's, Clacton.

Street of Hope jazz

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

New combo

Basil is forming a seven-piece combo which starts a two-month tour of American camps in France and Germany on August 1. It has been offered a two-year contract with Parlophone and will cut the first sides next month.

Line-up of the new group will be Stan Tracey (pno., vibes, acc.), Mike Senn (alto), Trevor Lannigan (tpt.), Peter McGurk (bass), Ray Dempsey (gtr.) and a girl singer to be fixed.

'Worn out'

Basil's father, Ivor Kirchin, told the MM: "To be quite honest, I shall be glad when this is all over. We have been touring for a long time and I am worn out. At first it was all very exciting, but now it has got rather stale."

The Kirchins Band will play its last date at Great Yarmouth on June 30, and then take a month's holiday.

Vic Lewis plans second U.S. tour

VIC LEWIS and his Orchestra will be given a key spot in a U.S. jazz package show when the band makes its second tour of the States in November. And this time the itinerary will include the West Coast.

MODERN MEN FOR LONDON CLUBS

TRUMPETER Les Condon will be joining the Tony Kinsey Quintet on June 23 for altoist Joe Harriott, who has taken over the Allan Ganley Trio.

Condon is currently with the Kirchin Orchestra. Drummer Derek Hogg is joining Don Rendell's Jazz Six tomorrow (Saturday) in place of Don Lawson, who is accompanying Winifred Atwell in Variety. Derek has recently been working with the Jeff Rowena Quartet at Streatham Locarno.

Jimmy Jackson has a busy weekend

Skiffle singer Jimmy Jackson appears tonight (Friday) at the West Kirby (near Liverpool) Jazz Club with the Panama Jazz Band.

Tomorrow (Saturday) he appears at Hyde (Cheshire), followed by Manchester (Sunday), RAF Camp, West Kirby (18th), and Crosby (19th).

Star tours

Plans for the autumn include the possibility of further tours with Johnnie Ray, Frankie Laine—and also Nat "King" Cole.

Vic Ash is currently with the Lewis band in place of tenorist Art Ellefson, who has joined the American group, Freddie Bell and his Bellboys.

The Lewis Orchestra appears tomorrow (Saturday) at the Market Hall, Carlisle, and the following day starts a week of one-night stands in Scotland.

JERRY ALLEN ON TV EVERY DAY

JERRY ALLEN and his Trio will set up a TV record this summer by appearing in 17 shows a fortnight.

Thirteen of these shows will come from the Birmingham ATV studios—"Lunch Box" every weekday, "T.N.T." once a week, and "The Carroll Lewis Show" once a fortnight.

"The 64,000 Challenge" and "Face The Mike"—both once weekly—will come from London. Then from June 16, "Face The Mike" will be seen every Sunday (Southern viewers only).

This means that Jerry will be seen on TV every day of the week.

Monday date with Dickie Valentine

Singer Shani Wallis is to star in the Dickie Valentine AR-TV series which starts a six-week run on June 24.

Entitled "Monday Date," the programmes will be seen from 9.30 to 10 p.m.

BIG BANG

George Melly is to star in "T.N.T.," a new summer ATV programme.

News in Brief

JOE DANIELS and his 13-piece band are to record four titles for Parlophone before an audience of campers at Butlin's, Skegness, on Monday.

Clarinetist Wally Fawkes will be guest artist when traditional drummer-leader Ian Bell opens Willesden Jazz Club at the White Horse, Church Road, on Tuesday.

Neva Raphaello has been offered a summer residency at the Vieux Colombier jazz haunts in Paris and Juan-les-Pins.

Croydon Jazz Club is running a skiffle contest. Finals will be at the Civic Hall on June 22 with the Mike Daniels Band and Pete Curtis Quartet.

Preston pianist Jefferson Jones, formerly with Joe Loss, is now leading a group at the British Colonial Hotel, Nassau, in the Bahamas.

The Tottenham Royal Ballroom is running heats from June 20 to July 1, to find North London's "Kings of Skiffle."

Trumpet-leader Burt Green opened his tenth successive summer season at Brighton's Palace Pier on Whit Sunday.

Currently at the Oswald Hotel, Scunthorpe, the Three Quavers, a Nottingham instrumental group, move to the Cromford Club, Manchester, for a week on June 25.

Singers Petula Clark and Teddy Johnston have dramatic acting rôles in "The Runnable Stag," a thriller to be aired by the BBC in the autumn.

The Scala Cinema and Ballroom, Leeds, has been sold to a firm of furniture dealers for a rumoured £120,000.

The Lennie Max New Jazz Group is resident at a new Sunday evening club at the Dover Castle, opposite London Borough Polytechnic.

Brighton's Aquarium Ballroom will not run name-band sessions

this summer. Resident is the 12-piece led by saxist Sammy Lambert.

London dealer Doug. Dobell opened a record shop at Western Road, Brighton, on Saturday. It is managed by Ken Colyer's brother Bill and local rock-'n'-roll leader Don Solish.

Terry Lightfoot's Jazzmen and the Pete Curtis Quartet play at the seventh birthday party of the Croydon Jazz Club on June 28.

The Severn City Jazzband is playing Wednesday sessions at the Pack Horse Hotel, Bristol.



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RAY
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N

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

on BROADWAY



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

THOSE TRASHY TUNES

WHAT'S going on in the song business? Well, that's easy. A song is no song unless it can be performed with the, by now, static rock-'n'-roll triplets throughout on the piano.

There is only one other alternative: calypso. For this you'd better bring the publisher the ready-made Harry Belafonte record as well.

If you haven't got that you've got a very good chance of having your song unpublished for the next hundred years. Most rock-'n'-roll tunes are written and composed in the following manner. I have actually witnessed several of these "composition orgies" so I know what I'm talking about.

'Perform it'

A man will walk into a publisher's office and claim he has written a hit tune. On a sheet of crumpled paper he has what looks like a lyric. The publisher will glance at it, mostly shrug his shoulders and say: "OK, perform it."

The "writer" will then go into a hustle with some joker in the office who plays the piano "a bit." After about 20 minutes or so, they'll proclaim that they are now "ready."

The publisher will place a microphone in the hand of the writer, switch on his tape-machine and the performance starts.

These "tunes" are generally most unusual. Since the writer hardly ever reads music or knows much about it for that matter, sequences of seven bars, nine bars or any odd combination you care to think of are customary.

Four chords

The whole "work" can be performed and accompanied if you have four chords in your repertoire. Choruses of 97 bars, 103 bars or any other odd number you can think of are also very frequent.

The "writer" will mumble his words into the microphone, and "sing" his chant to the best of his ability. Having completed the "performance" the publisher will say: "OK, come and see me in a couple of days. I'll let you know."

Then the real work begins. With his "piano man" he will get to work on that tape and on the lyrics. Cut, amend, rearrange and what have you. Correct spelling in the words, rhyme things that should rhyme and don't, remove words or sentences that are a little "too near the bone," and so on.

Could be...

In a couple of days the "writer" will return. He will be played a tape recording, this time performed roughly by the publisher himself. I mean, this time the publisher did the singing. Now the tune has more shape, it no longer has 119 bars to the chorus, a few lines even rhyme. They all listen. They all beam.

"This could be a hit," says the Publisher.
"I told you so a couple of days ago," says the writer.
Before contracts are signed the publisher may get the

writer's consent to "cut in" the performer on the real record he hopes to get. Most star performers get a cut from the writers. Some, according to fame and value, even get a cut in the music company itself.

Some days later on, as happened to me, you turn on the radio, and the disc jockey will proclaim a brand new record by this or that artist and pronounce it as a possible hit. I listen and I know how it was born because I was there when it was "composed and written."

I chuckle and only wonder how much was Mr. So-and-so's cut in the song for recording it and how many per cent. does Mr. So-and-so now own in the publisher's music company. There is hope, however. Gradually, and one by one, good songs are getting into the lists. Most people here feel the song scene will change for the better within the next six to 12 months. I am inclined to agree. I hope so.

Presley's offer

Did I say this is a fabulous, a "fantabulous" land? It sure is. Listen to this.

Elvis Presley was offered a fabulous sum of money by a chewing gum maker to sell his house in Tennessee. The reason? The manufacturer wanted to break up that house and all the furniture and furnishings in it, break it up into tiny little pieces, to give away the bits with his chewing gum to stimulate sales.

Elvis refused this offer. He accepted a similar offer by a rival chewing gum manufacturer. Reason? Simple. He got nearly twice as much money for the house.

Did I say this is a fabulous land?

Next week I am doing a record date for a very independent company. It's a small company, but literally anyone can get a hit. I was offered the following proposition:

Write the orchestration and get paid union scale for the scores. It will be a six-piece

rock-'n'-roll type band, like bass, drums, piano, two guitars and an ad lib "singer" who oooohs in the background.

Take union scale for these four arrangements or charge nothing for the scores and have 50 per cent. of the company's profits.

I listened to the songs. I felt one in particular, a tune called "Beach Party," couldn't possibly miss. I still think so. I agreed to charge nothing for the scores and take my chances on the 50 per cent. profits.

A fortune

The future will tell if I was right or wrong. But should you see a song called "Beach Party" in the seller lists, think of me, because I'll be making a fortune.

I've written all the four scores now and at scale they would owe me about \$200.00 (about £80). If only one of these tunes makes an average noise in sales I must get my \$200.00. If one of them really clicks I'll be in the money.

So it goes. One has to act according to one's beliefs. What can I lose? Only time and effort really.

I've written scores for almost nothing before. For the BBC. Or as near to nothing as you can get, anyway. But the BBC never offered me a cut in their Corporation.

Well here it is then. My experiences and impressions of this land called the USA. So far I have found it wonderful in every aspect. I'm a bit of a trouble shooter myself so maybe that's the reason I seem to fit in.

Possibilities

For the rest, I live in a nine-room house, which I have rented until the end of October, on Long Island, overlooking a huge wooded park.

The possibilities are boundless, my prospects rather good. I'm willing to work and to fight for what I want. What more can anyone ask for?



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

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**Steve Race
reviews**

**JAZZ OF THE
FIFTIES**

Final article
on the Brunswick
"Encyclopaedia" series

The gay days of bop

Jimmy Dorsey

JIMMY DORSEY'S death brings to an end the story of the "Fabulous Dorseys." With the possible exception of Bing and Bob Crosby, the Dorseys were the most celebrated brothers in the dance music business.

They started out together in the jazz field, working with the Scranton Sirens, California Ramblers, Jean Goldkette and Paul Whiteman, and later formed the Dorsey Brothers' Orchestra which Tommy left in 1935.

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

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

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

In 1930 Jimmy came to Britain with Ted Lewis, and while in London made four titles with a Spike Hughes rhythm section (lately reissued on Decca DFE6377, reviewed 18/5/57).

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

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

The Dorseys patched up their differences and again became a band-leading team in 1933. After Tommy's death, Jimmy carried on with the Fabulous Dorsey Orchestra. But not for long. In January he had to go into hospital and he had been ill ever since.—M. J.



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

IT SEEMS CURIOUS THAT ONE SHOULD HAVE TO WAIT UNTIL "JAZZ OF THE FIFTIES" (BRUNS. LAT8169) TO HEAR RED NORVO, BUT THAT IS THE CASE.

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

Unfortunately, the Erroll Garner contribution is not a happy one. A self-consciously screwy first chorus which all but robs "Sweet Lorraine" of her innocence gives place to some not-very-exciting tempo work.

It would have been a mistake to complete a survey of this type without including a relic of what might be called the "happy era" of bop, the gay days of Oo-blee-oo-blee.

Sandwich

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

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

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

Hudson Hotel, and ends up perilously near the Casbah.

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

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

Surprise

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

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

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

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

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

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

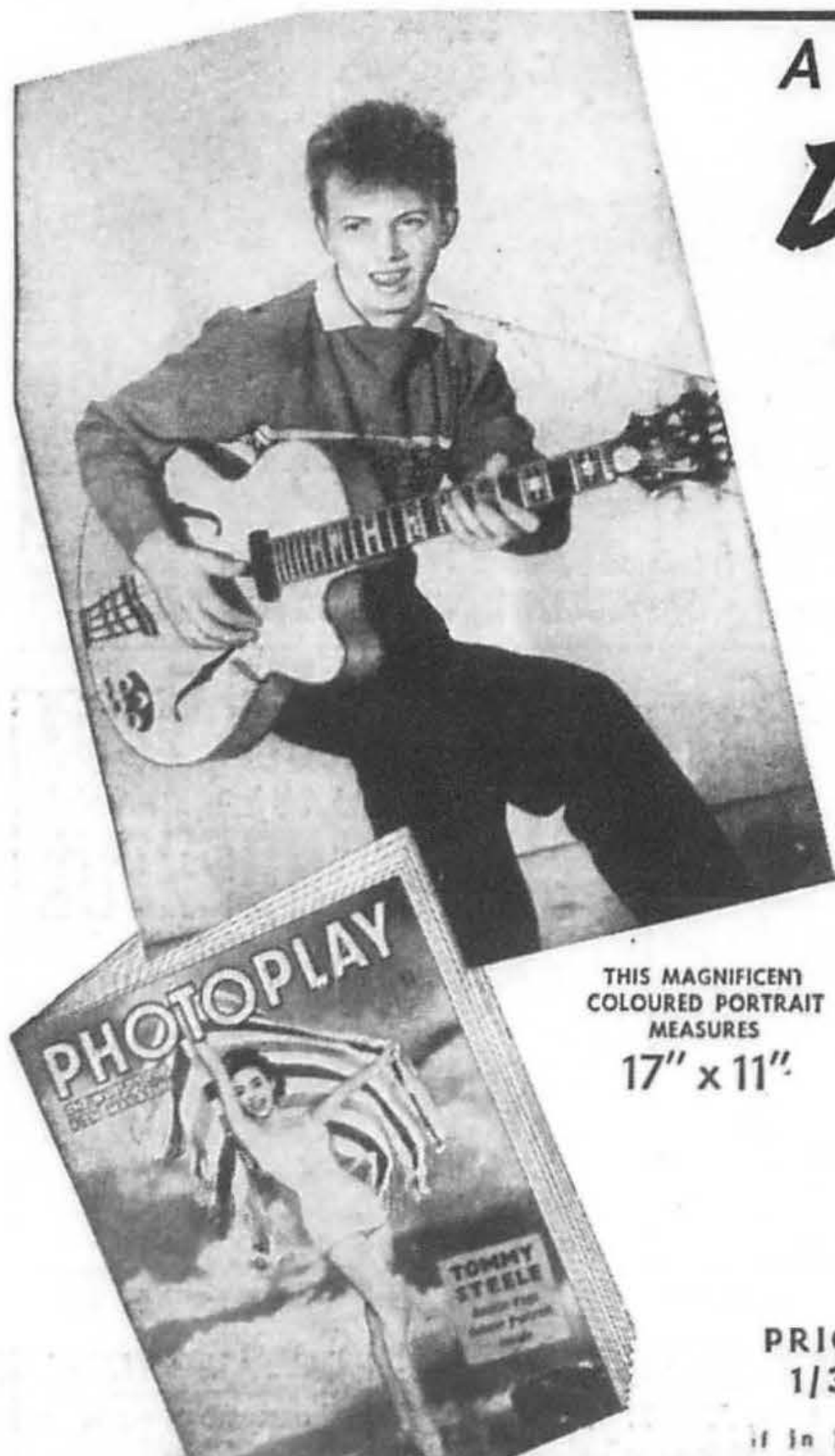


● Tony Scott—"facile players are ten a penny..."

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

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

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



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JAZZ on the AIR

(Times: BST/CET)

SATURDAY, JUNE 15:
 10.0-10.30 a.m. DL: Skiffle Club.
 12.30-1.0 p.m. A 1: To The Memory of Chick Webb.
 12.45-1.15 DE: Jazz Quiz.
 1.0-1.15 A 1 2: Golden Gate Quartet.
 2.0-2.25 C 2: Mainly Modern.
 3.0-3.30 Z: Swing Serenade.
 6.40-7.0 C 1: Jazz Programme.
 8.0-10.0 T: (1) Brown, Auld, Marteris, Carlo, etc. (2) B.G. Kirk, Louis, Barnet, Kenton, Clayton, J.J.J. Winding, etc.
 8.15-9.0 M: Disc Chronicle.
 9.0-9.25 J: Basin Street Jazz.
 10.10-10.55 F 1: Jazz Party.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.
 11.5-12.0 J: America's Pop Music.
 11.10-11.30 Y: Jazz 1957.
 12.5-1.0 a.m. J: D-J Shows.
 1.0-2.0 E-Q: Saturday Night Club.
 2.5-3.0 H-Q: Hollywood—New York.

SUNDAY, JUNE 16:
 7.30-8.30 p.m. H 1: Anthony, Brown, Kenton, May, Lehn, etc.
 8.0-10.0 T: (1) Garner, Casa Loma, etc. (2) Ellington, Basie, Bobcats, Shank, Wiley, etc.
 10.0-11.55 S: For Jazz Fans.
 10.45-11.30 B: French Jazz.
 11.0-11.55 F 1: Jazz For Sunday Night.

MONDAY, JUNE 17:
 1.0-1.30 p.m. J: Martin Block (daily).
 8.0-10.0 T: (1) Christy, Miller, etc. (2) Swing Era; Hawkins, Newborn, Shearing, etc.
 9.30-9.55 S: Life of Bechet.
 10.10-11.0 S: For Jazz Fans.
 10.30 app. K: Jazz Panorama.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.
 11.5-1.0 J: D-J Shows (nightly).

TUESDAY, JUNE 18:
 8.0-10.0 p.m. T: (1) Donahue, James, Ella-Louis, Pee Wee Hunt. (2) Willie Smith, Jimmy Yancey, Tribute to Django by M&J and Bolling, Lunceford, Burns, Bechet, Morton, etc.
 10.10-11.0 S: For Jazz Fans.
 10.15-10.55 B-258m: The Real Jazz.
 10.20-11.0 A 1 2: Art Blakey.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.



• Art Blakey

WEDNESDAY, JUNE 19:
 3.15-3.30 p.m. F 1: Heath.
 6.30-6.55 P 1: Modern Jazz '57.
 8.0-10.0 T: (1) Miller, B.G. Hi-Lo's, Herman. (2) Cootie, Louis, Pell Octet, Newborn, Gene Ammons All Stars, etc.
 9.30-10.30 F 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.
 11.15-11.30 C 1: Chris Barber.

THURSDAY, JUNE 20:
 6.10-6.50 p.m. I: Bill Perkins.
 8.0-10.0 T: (1) America's Top Pop Stars. (2) Historic Parker, Barbarin, Hamp, Monk, Waller, Braff-Larkins, Metronome 1947 All Stars, etc.
 10.0-10.30 J: Instrumental Mood.
 10.10-10.30 C 2: Pia Beck Trio.
 10.10-11.0 S: For Jazz Fans.
 10.45-11.0 J: B for Blues.
 11.15-11.55 DL: Jazz Band Ball.
 11.35-12.0 H 1: Harry James.

FRIDAY, JUNE 21:
 4.0-4.30 p.m. I: Shank and Cooper at SWF.
 5.5-5.25 C 2: Pete Schilperoord Quartet.
 5.55-6.15 Z: Swedish All Stars.
 6.10-6.40 L: Hamp.
 6.35-7.0 R: Jazz.
 8.0-10.0 T: (1) Herman, Ivie Anderson, Miller, B.G. (2) Hamp in the '30s, Buddy Collette, Teagarden, Auld, Gibbs.
 10.0-10.25 J: Mostly Dixie.
 10.10-11.0 S: For Jazz Fans.
 10.20-11.0 Q: German Jazz Festival.
 10.35-11.15 Z: Jazz a la Carte.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.
 11.35-12.0 H 2: James (R).

KEY TO STATIONS AND WAVELENGTHS
 A: RTP Paris-Inter: 1—1829m, 43.39m, 2—193m.
 B: RTP Parisien: 200m, 218m, 318m, 359m, 445m, 498m.
 C: Hiversum: 1—402m, 2—298m.
 D: BBC: E-464m, 30, 25, 19m bands, L-1500m, 247m.
 E: NDR WDR: 309m, 189m, 49.38m.
 F: Belgian Radio: 1—484m, 2—325m, 3—267m.
 H: RIAS Berlin: 1—303m, 2—407m, 49.94m.
 I: SWF Baden-Baden: 295m, 363m, 195m, 41.29m.
 J: AFN: 344m, 271m, 547m.
 K: SBC Stockholm: 1571m, 255m, 245m, 306m, 508m, 49.46m.
 L: NR Oslo: 1376m, 337m, 228m, 477m.
 M: Copenhagen: 283m, 310m.
 Q: HR Frankfurt: 506m.
 R: RAI Rome: 355m, 290m, 260m, 41.81m.
 S: Europe 1: 1647m.
 T: VOA Washington: 41, 31, 19m bands, 12.0-1.0 a.m. only: 1734m.
 Y: SBC Lugano: 568.6m.
 Z: SBC Geneva Lausanne: 393m.

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featuring THE BBC SHOW BAND

The Show Band riddle

A BOOST for jazz by the BBC Publicity Department provides hope for the future. Giving details of "Scrapbook for 1928," a Home Service feature, it says:

"Even the economic situation did not prevent the coming of the talkies, with 'The Jazz Singer' and 'Blackmail,' and a forthright denouncement of jazz by Sir Henry Coward. "Little did Sir Henry realise then that he was battling against a type of music which was to acquire a fanatical following by millions of people throughout the world."

Refuted

The late Sir Henry was a famous straight musician whose anti-jazz utterances were faithfully reported and equally faithfully refuted by the MELODY MAKER of those days. I am interested with the BBC's official admission that jazz now has "a fanatical following by millions of people." In 1928 the BBC was on the side of Sir Henry. Whose side today? Publicitywise, it is for jazz. But in practice one hears less than two hours of jazz a week. Apparently what the BBC says with regard to jazz is one thing. What it does is another. You want more proof of that? Right.

The BBC Publicity service, a fine, helpful organisation, has recently issued a list of the most popular programmes on television.

Goodbye

Very high on the list, and more popular than "The Winifred Atwell Show," "I Married Joan," "The Charlie Chester Show" and "The Burns And Allen Show," is none other than the BBC Show Band. Yet the BBC bids goodbye to



• David Jacobs

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



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

A good book—but too late

ON with the books—and this week we deal with an old friend, "Jazzmen," an excellent and revealing volume when it first reached a public largely ignorant of the early New Orleans scene.

This brings up at once a necessary correction. In his foreword to the British edition, Gerald Lascelles writes of the book: "Material and other restrictions delayed its appearance before the American public until 1946, and we can count ourselves fortunate that this... is now available in Great Britain a mere decade later."

This is palpably untrue. Inside my American edition are the words "Copyright 1939" and, written next to them, Jan., 1940—"presumably the date when I bought it for an inflated figure. So the book is all of 17 years old."

"Jazzmen" was about in quite large numbers here during the war, and was a key book in the education of most who wrote scripts and articles at that time. It was the book which brought Bunk Johnson to light again.

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

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

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

* Edited by Frederic Ramsey, Jr. and Charles Edward Smith, Sidgwick and Jackson, 35 net.

PICK OF THE POPS RADIO by Maurice Burman

DAVID JACOBS 11 p.m. 2/9/57

THOUGH David inserts some righteous stuff such as Ella, Sarah and the Four Freshmen, the main idea of this show is not so much the pick of the pops as the future pick of the Hit Parade.

Indeed, David is asking listeners to vote for the three records in his programme most likely to become hits. Well, it's an idea and it creates interest. However, MELODY MAKER runs a jazz hit parade every week of the top-selling jazz records from shops all over the country. So may I suggest that a programme is put on immediately on the same lines as David's but dealing only with the probability of the best-selling jazz records. Yes, in fact tonight, Josephine.



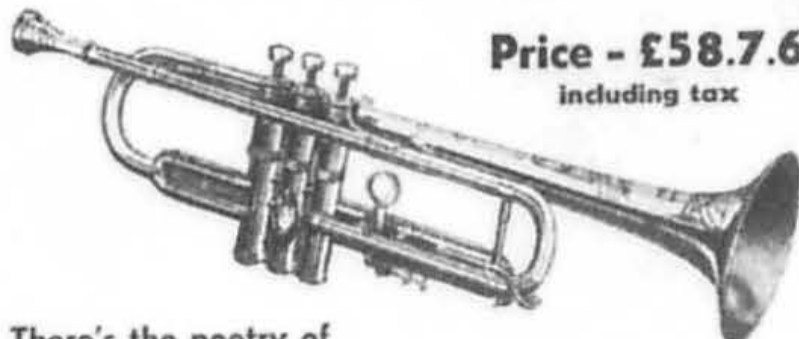
• Ella Fitzgerald

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ALL ABOARD FOR...



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



ON THE BEAT

in Blackpool

I SPENT last week-end in Blackpool. It was my first visit. And it seems to me that no one could call it a really beautiful town.

Despite the imitation cut-out trees. And the little Oriental scenes that someone has stuck up along part of the promenade.

Despite, even, the extracts from nursery rhymes inexplicably displayed opposite the family nauseating Golden Mile. And the equally inexplicable, and rather dusty, paintings of old-world gardens propped up, like backcloths from some long-bankrupt pantomime company, near the Central Pier.

Always something

NO. It cannot be for the beauty of the place that half the North of England floods in at the rate of thousands an hour from June till October.

It must be that, when the biting wind or the driving rain ultimately breaks down the resistance of even the most grimly determined pleasure-seeker, he can always go indoors for his amusement.

For, as Gracie Fields said when she came up for a Harold Fielding concert at the Opera House last Sunday: "There's always something going on."

And it isn't only funny hats. It's some of the finest talent this country has to offer.

Star-studded

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

And a load of pierrot shows, dance bands and star-studded Sunday concerts throughout the season. Plus Erik Ogden conducting for the mammoth Circus under that Almighty Tower.

Tuneful traffic

BLACKPOOL on a Sunday is like Crewe Station, though pleasanter. Sooner or later, every star in the business passes

with PAT BRAND



Nerves of Steele

CAMILLERI had come up from the Tommy Steele package show in Bristol, where the fans stormed the stage on Thursday night. I asked him what it was like playing in the show.

"Terrifying! When they stand up and start to advance towards the stage, you just have to stand there, white-faced, playing on, as loudly as you can."

They say this sort of show is bringing people into the theatres. But what kind of people?

"It's an all-male show, you know. We did have a girl in it.

But someone threw an ashtray at her from the stalls. . . ."

That's my boy!

FRANKIE VAUGHAN played the North Pier last Sunday, and was caught by TV producer Ernest Maxin, who's responsible for the Bernard Delfont presentation, "Star Time." He raved over Frankie.

"I'd love to do a musical for that boy," he told me. "He's the reincarnation of the real old Broadway troupers."

Ruby Murray seemed delighted with her first Blackpool season, despite the fact that a lot of people think she should be given more to do.

And Bernard Delfont, they tell me, is so confident of sell-outs that he's not issuing complimentary notices to other artists.

Making a splash

SELL-OUTS met me everywhere. At the Central Pier, where Peter Webster presents "Let's Have Fun," with Kenny Baker and the Three Deuces; at the Palace, where George and Alfred Black star Hylda Baker with the Tanner Sisters; at the Queen's, where Anne Shelton's first week topped last year's by several hundred pounds.

But one of the happiest artists in the town is Robert Earl, singing in "The Big Splash" at Derby Baths. It's his first resident season anywhere. And in this Mecca of Summer Show Business, he's the only starring male recording artist.

"How," I ventured to ask him, "are the acoustics here?" "Great! No echo. And I can sing in a whisper and still be heard perfectly."

Night-spot

SHOWS, stars, and parties after the shows. There's always something going on. . . .

And the newest after-theatre night-spot is the Pink Elephant in George Street, where the pros can eat and dance till about two in the morning, and where Ray

Burns composes a quite ambitious cabaret.

Star-guesting there this week is Tonia Bern. Except for TV, I'd never seen her work before. An omission I'm very glad to have remedied.

Solution

YES, Blackpool's the place. Though no one can call it a really beautiful town. But one of the resident artists (whom, to save from a lynching, I will leave anonymous) has found a use for that hideous Tower.

As we stood among the fish-and-chip shops of the Golden Mile, watching the lift slowly rising and falling, the suggestion came:

"I know what they should turn that into. . . ."

"A giant Airwick. . . ."

Star Spangled Blackpool

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



Right—The Three Deuces, who are appearing at the Central Pier, limber up left—Ruby Murray, one of the stars at North Pier again, relaxes with a spot of fishing.



The new shows

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

If audience appreciation is any indication, "Show Time" is already a hit.

Nervous and trembling

Of the stars, Ken Platt is an established Blackpool favourite while Ruby Murray and Tommy Cooper are newcomers. Ruby, nervous and trembling need not have worried, for she received a tremendous welcome.

Tommy? He crashed and grinned his way through a series of "magic" tricks, few of which succeeded, and then joined Ken Platt in a couple of spots of dumb comedy.

Morton Fraser's amusing Harmonica Gang give the show its opening thrust, while the Four Jones Boys have their own song-spot, appear in a clever "Hick-town" canyon-type feature, and introduce Ruby Murray with the theme from "Ruby Gentry."

At the Derby Baths—Blackpool's luxurious "swim-lace"—on Saturday Robert Earl opens his fine vocal presentation, the "Big Splash."

Highlights are the daredevil aquabatics of the Diving Aces, and the broad stage comedy of Albert Burdon and Co.

At the Palace Theatre on Saturday, George and Alfred Black presented the first of their three new shows for the Tower Company—the Hylda Baker Show.

In the show Hylda introduces a new piano act and throws in a four-handed melodramatic sketch from the nineties which rocks the house. In this sketch, Frances, of the Tanner Sisters, appears with the part of a comic, busty, Victorian lady.

Eye-catching

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

The famous coloratura soprano of Parisienne Odette Crystal, the down-to-earth comedy of Sonny Brody, the agility of the balancing Impero Bros, and the breath-taking throws of the Boliana Ivankov quartet—who turn the petite girl-member into a new of human juggling material—help to make the another Blackpool must.—Jerry Dawson.



Robert Earl—fine vocal presentation

Released today!

NEW LONDON RECORDS JAZZ LPs

The unique Thelonious

Liza; Memories of you; Honeysuckle rose; Darn that dream; Tea for two; You are too beautiful;

Just you, just me

THELONIOUS MONK

OSCAR PETTIFORD

ART BLAKEY

LTZ-U 15071

Don Elliott—Mellophone

Spring is here; S'posin'; With the wind and the rain in your hair; Fascinating rhythm; Almost like being in love; Deep purple; The lamp is low; Mellophone mambo

DON ELLIOTT (Mellophone)

BILL BYERS (trombone)

DANNY BANK (baritone)

HOWIE REICH (trumpet)

HAL MCKUSICK (alto & flute)

BARRY GILBRAITH (guitar)

MILT HINTON (bass)

MEL ZELNICK (drums)

LZ-N 14037

Chris

All about Ronnie (a); Miser's serenade (b); Ev'rything I love (b); Indian summer (b); I hear music (a); A good man is a seldom thing (c); Don't wait up for me (c); In other words (c)

CHRIS CONNOR

with (a) ELLIS LARKINS TRIO

(b) SY OLIVER ORCHESTRA

(c) THE RALPH SHARON GROUP

HBN 1074

Swinging with the Starr

Stardust; Honeysuckle rose; Baby, won't you please come home; I'm confessin'; Who's foolin' who; St. Louis blues; Stormy weather; Sunday; Sweet Lorraine; After you've gone; I cried for you; There's a lull in my life; Where or when; Love me or leave me; All of me; Dixieland band

KAY STARR

with an ALL-STAR JAZZ BAND

HAU 2039

Chicago Commentary

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

It's a new sound, an artistic revelation to the hopped-up, prosperity-smug, machine-driven, atomic-minded young urbanite. It's an interesting new gadget.

Most successful artist to date at the Gate of Horn has been Odette, a singer-guitarist, whose single-winged name is compensated by a voice and dramatic manner that could easily be shared by two.

Another is Theodore Bilkel, a highly successful television and movie actor, who channels his theatrical know-how into a bristling performance of songs in an assortment of tongues.

Lusty

Ed McCurdy recently played the "Gate" for a month, riding the success of his album of 16th-century lusty British songs, grouped under an even lustier title, "When Dullness Was in Flower And Maidens Lost Their Heads."

Headlining the current show is five-string banjoist Bob Gibson, who stormed the "Gate" about a year ago, his first notable success, then went on to New York for triumphs at the Village Vanguard and Blue Angel.—Bernie Asbell.

HOLLYWOOD HEADLINES

From Howard Lucraft

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

WHEN the big Dizzy Gillespie band was working in Hollywood recently, Lennie Niehaus depped, one night, for lead altoist Ernie Henry.

Spoke Diz, afterwards: "Lennie sight reads our book as if he'd written it."

DISC DATA. . . . Elizabeth Scott has followed Tab Hunter, Jeff Chandler and Robert Mitchum and cut an LP—"It's Rhythm And Blues, Not Rock'n'roll." . . . The "My Fair Lady" album by Shelly Manne and his Friends is, currently, the top selling jazz LP in the U.S. . . . The Paul Smith Quartet "Sottily Baby" LP features Barney Kessel. . . . "The Jim Guiffre Trio" just released by Atlantic is hailed everywhere as Jim's best to date.

Norris Paramor's "Zodiac Suite" is getting DJ plays. . . .

FILM CLIPS. . . .

Bobby Troup is the star of "Bob Girl Goes Calypso" which also features the Nino Tempo group. . . . Singer Julie London has the lead part in "Three Guns." . . . Gloria Pall, known to TV viewers here as Voluptua, portrays a night club singer in Elvis Presley's "Jailhouse Rock."

REVIEWS

Eddie Fisher at the Palladium

EDDIE FISHER, top of the current London Palladium bill, is that ratty in modern Variety—a gimmickless singer who draws applause rather than shrieks.

He has a boyish charm and effortless presentation which effectively back up his obvious vocal talent. He veers perhaps a little too far towards sentimentality but that is a minor fault in a long act that always entertains.

His best number was "Cindy, Oh Cindy."

Unfair

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

Next to Fisher I enjoyed the thoroughly professional act of the Hedley Ward Trio.



Eddie

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

Skiffle at the Albert Hall

A SKIFFLE show presented at the Royal Albert Hall on Sunday drew 10,000 fans. It was billed as a "Skiffle Sensation."

Sensation No. 1 was Bob Cort with his group, whose "Six-Five Special" disc is going the rounds at the moment. They were pretty good.

Number two was Chas. McDevitt—at the moment travelling first class aboard the "Freight Train."

Nice voice

With him was Nancy Whiskey, surely one of the best products of present-day skiffle. She has a pleasant personality and a nice voice.

Then came the man without whom no skiffle session is complete—29-year-old Lonnie Donegan. Dressed in a sophisticated tuxedo, he had a 60-50 mixture of folk songs and "big beat" numbers for approval.

Best of the bunch was "Puttin' On The Style," a nice re-arranged number, reminiscent of the days before Lonnie entered the big time.—Bill Holden.

David Whitfield at Newcastle

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



Elizabeth Scott—see Hollywood Headlines

BROADWAY GIANTS

CHRISTOPHER HODDER-WILLIAMS winds up his series on Rodgers and Hammerstein. Next week Hubert W. David will be back with his regular "Songsheet" column.

"Of course, the American Musical has had its day, you know!"

With this comforting thought, many an English composer and lyricist goes to work and proceeds to plagiarise, with brazen self-assurance, the better-known works of Rodgers and Hammerstein and the other Broadway Giants with strikingly untuneful results.

What is an American Musical, anyway? Is it loud and brassy, or folksy and idyllic, or historical and tragic, or beefy and gay, or dreamy and sad? It is all or any of these things. But basically it is simply a musical play that happens to have been written in America.

It is also highly professional, and is written and produced by craftsmen who are properly trained in their art. It is written and conceived with ruthlessly painstaking care.

Amateur theatricals

"My dear, I simply loved 'The Golden Pillbox' by that clever young man, Michael Blankington, just down from Oxford. It was so fresh and amateur, you know!"

This predilection for amateur theatricals is one of the most disheartening factors in London theatre today. The empty-headed young ladies and gentlemen from Kensington, who largely comprise the stalls audience for the first month of the run, are easy money for the well-connected young man who manages to convey, if nothing else, a socially acceptable atmosphere for the young people of his set.

By dint of Espresso coffee bars the good news spreads, and those anxious to keep in with their smart friends hurry along to the theatre. A hit is assured. There are exceptions, of course, but for the most part our answer to the Broadway product is a tinkly, self-conscious little romp written to an invariable pattern of leading man and girl, second-leading man and girl (these two are highly comical), a funny man (or fat woman) and a deafening series of song cues, like "do you remember, darling . . . ?" "this is how I feel about you . . ." or just plain "now you're in my arms at last . . ." followed by an arpeggio on the piano for good measure.

Fairy tales now?

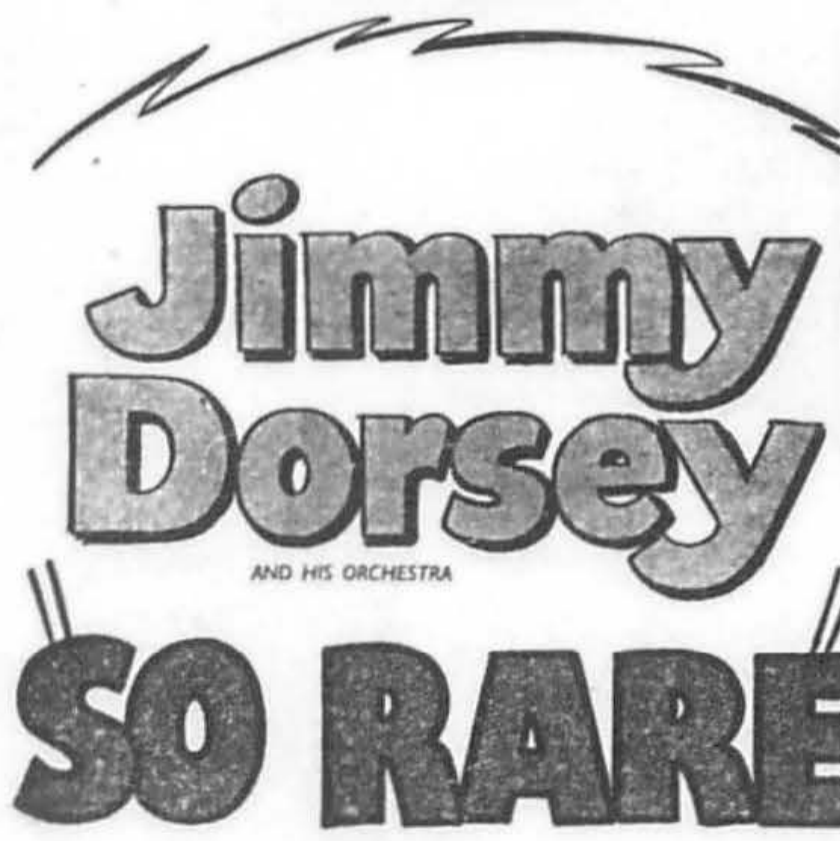
The composer is not above keeping a weather eye on the activities of Rodgers and Hammerstein, however. Though outwardly rejecting the technique of the American imports as foreign and rather vulgar, if not actually dated, he will still try to follow the trend.

This can be done fairly easily by borrowing a long-playing record of the latest American hit show nice and early in the New York run. A quick run-through of the disc at cocktail time, and the chore is done. Man, you're back in the movement.

With this in mind it is not too difficult to see what we are in for next. For Rodgers and Hammerstein's latest venture is a colour-television version of "Cinderella," written for one of our most delectable exports—Julie Andrews.

So we can now assume that we will be treated to musical versions, by our home-grown composers, of every conceivable fairy tale in the nursery repertoire.

FIRST "DISC OF THE WEEK" CHOICE IN RADIO LUXEMBOURG'S NEW SERIES



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BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended June 8, derived from information supplied by 20 leading record stores.*

This week	Last week	Title	Artist	Label
1	(2)	YES, TONIGHT, JOSEPHINE	Johnnie Ray	Philips
2	(1)	BUTTERFLY	Andy Williams	London
3	(4)	WHEN I FALL IN LOVE	Nat 'King' Cole	Capitol
4	(3)	ROCK-A-BILLY	Guy Mitchell	Philips
5	(10)	AROUND THE WORLD	Ronnie Hilton	HMV
6	(11)	AROUND THE WORLD	Bing Crosby	Brunswick
7	(15)	LITTLE DARLIN'	Diamonds	Mercury
8	(6)	FREIGHT TRAIN	Chas. McDevitt	Oriole
9	(8)	MR. WONDERFUL	Peggy Lee	Brunswick
10	(9)	GAMBLIN' MAN	Lonnie Donegan	Pye-Nixa
11	(8)	AROUND THE WORLD	Gracie Fields	Columbia
12	(12)	TOO MUCH	Elvis Presley	HMV
13	(—)	PUTTIN' ON THE STYLE	Lonnie Donegan	Pye-Nixa
14	(5)	I'LL TAKE YOU HOME AGAIN KATHLEEN	Slim Whitman	London
15	(15)	BUTTERFINGERS	Tommy Steele	Decca
16	(14)	WE WILL MAKE LOVE	Russ Hamilton	Oriole
17	(12)	NINETY-NINE WAYS	Tab Hunter	London
18	(19)	BABY, BABY	Teenagers	Columbia
19	(17)	THE BANANA BOAT SONG	Harry Belafonte	HMV
20	(—)	FM SORRY	Al Martino (Cap.)	Mercury

*STORES SUPPLYING INFORMATION FOR RECORD CHART.

H. J. Carroll, Manchester; 18, Rolo Records, London; E.19, Duve Wholesale, Ltd., Manchester; 1, Rykes' Record Shop, Middleburgh; Glyn Lewis, Ltd., Blackwood; Saville Bros., Ltd., South Shields; Hickes, Stoughton; Leading Lightings, London; N.1; Boris, Cardiff; W. A. Clarke, London; S.W.A.; Engineering Services (S.), Bolton; A. V. Whitehouse, London; E.C.3; Fish & Co., Torquay; Bandparts Music Stores, Ltd., Edinburgh; J. W. Mansfield, Ltd., Wokingham; A. B. Timpie, London; S.E.15; Popular Music Stores, London; S.6; Neuss, Ltd., Liverpool; 4, Sydney Bearborough, Ltd., Hull; Imhof's, Ltd., London; W.C.1.

THIS copyright list of the 24 best-selling songs for the week ended June 8, 1957, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.

(Last weeks placings in parentheses.)

1.	(1)	AROUND THE WORLD (A)	(2-)	Sterling
2.	(2)	BUTTERFLY (A)	(2-)	Aberbach
3.	(3)	MR. WONDERFUL (A)	(2-)	Chappell
4.	(8)	WHEN I FALL IN LOVE (A)	(2-)	New World
5.	(5)	CHAPEL OF THE ROSES (A)	(2-)	Victoria
6.	(6)	ROCK-A-BILLY (A)	(2-)	Joy Music
7.	(4)	NINETY-NINE WAYS (A)	(2-)	Good Music
8.	(24)	FORGOTTEN DREAMS (A)	(2-)	Mills Music
9.	(10)	THE GOOD COMPANIONS (B)	(2-)	Peter Maurice
10.	(18)	WHITE SPORT COAT (A)	(2-)	Frank
11.	(15)	YES, TONIGHT, JOSEPHINE (A)	(2-)	Berry
12.	(9)	TRUE LOVE (A)	(2-)	Chappell
13.	(10)	FREIGHT TRAIN (B)	(2-)	Pan Music
14.	(7)	HEART (A)	(2-)	Frank
15.	(14)	YOUNG LOVE (A)	(2-)	Cromwell
16.	(20)	I'D GIVE YOU THE WORLD (F)	(2-)	Macmelodies
17.	(12)	I'LL FIND YOU (B)	(2-)	Robbins
18.	(13)	SINGING THE BLUES (A)	(2-)	Frank
19.	(16)	THE BANANA BOAT SONG (A)	(2-)	Morris
20.	(22)	ROUND AND ROUND (A)	(2-)	Kassner
21.	(11)	LOOK HOMEWARD, ANGEL (A)	(2-)	Kassner
22.	(—)	WE WILL MAKE LOVE (B)	(2-)	Curtis Music
23.	(17)	MARIANNE (A)	(2-)	Montclare
24.	(21)	MANGOS (A)	(2-)	Bron

Two titles "Tied" for 8th position.
A—American; B—British; F—Others.
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BRITAIN'S TOP JAZZ RECORDS

London	Birmingham	Belfast
(Week ended June 8) (Supplied by Collet's Record Shop, 79, New Oxford St., London, W.C.1)	(Supplied by The Diskery, 64, Hurst Street, Birmingham 5)	(Supplied by the Gramophone Shop)
1. CONCERT BY THE SEA (LP) Erroll Garner Philips	1. BUNK JOHNSON AND HIS NEW ORLEANS BAND (EP) Brunswick	1. ELLA SINGS THE RODGERS AND HART SONG BOOK—Volume II (LP) Ella Fitzgerald HMV-Verve
2. DAVE BRUBECK, JAY AND KAI AT NEWPORT (LP) .. Philips	2. CHRIS BARBER IN CONCERT (LP) Pye-Nixa	2. ELLA SINGS THE COLE PORTER SONG BOOK—Volume I (LP) Ella Fitzgerald HMV-Verve
3. ARTISTRY OF STAN GETZ NO. 3 (EP) Columbia-Clef	3. CHRIS BARBER PLAYS—Volume II (LP) Pye-Nixa	3. PUTTIN' ON THE STYLE Lonnie Donegan Pye-Nixa
4. ELLINGTON AT NEWPORT (LP) Duke Ellington Philips	4. KANSAS CITY MEMORIES (LP) Nat Pierce Vogue-Coral	4. ELLA SINGS THE RODGERS AND HART SONG BOOK—Volume I (LP) Ella Fitzgerald HMV-Verve
5. JOHNNY DODDS AND KID ORY (LP) Philips	5. CONCORDE (LP) Modern Jazz Quartet .. Esquire	5. SWEET AND HOT (LP) Wild Bill Davison London
6. BALLADS AND BLUES (LP) Milt Jackson London	6. DJANGO (LP) Modern Jazz Quartet .. Esquire	6. FREIGHT TRAIN Chas. McDevitt Oriole
7. CLIFFORD BROWN AND MAX ROACH AT BASIN STREET (LP) Emarcy	7. INTERPRETATIONS OF STAN GETZ NO. 2 (LP) Columbia-Clef	7. BEAUTY AND THE BEAT (LP) Bob Scooby HMV
8. CHRIS BARBER IN CONCERT (LP) Pye-Nixa	8. BASIE'S BACK IN TOWN (LP) Count Basie Columbia-Clef	8. 6.5 SPECIAL Bob Cort Decca
9. SONNY ROLLINS QUINTET (LP) Esquire	9. SESSION AT RIVERSIDE (LP) Capitol	9. JAZZ SESSION (LP) Bourbon Street Dixielanders HMV-Verve
10. MILES (EP) Miles Davis Esquire	10. BASIE'S BACK IN TOWN (EP) Count Basie Columbia-Clef	10. JIMMY CIUFFRE (LP) .. London



AMERICA'S TOP DISCS

As listed by "Variety"—issue dated June 12, 1957

- (1) LOVE LETTERS IN THE SAND Pat Boone
- (3) SO RARE .. Jimmy Dorsey
- (2) ALL SHOOK UP
Elvis Presley
- (5) A WHITE SPORT COAT
Marty Robbins
- (11) TEENAGE ROMANCE
Ricky Nelson
- (9) DARK MOON .. Gale Storm
- (6) SCHOOL DAY
Chuck Berry
- (15) BYE BYE LOVE
Every Brothers
- (7) COME, GO WITH ME
Dell-Vikings
- (18) IT'S NOT FOR ME TO SAY
Johnny Mathis
- (9) DARK MOON
Bonnie Guitar
- (4) LITTLE DARLIN' Diamonds
- (—) SEARCHING Coasters
- (14) YOUNG BLOOD .. Coasters
- (—) OVER THE MOUNTAIN
Johnnie and Joe
- (20) WONDERFUL, WONDERFUL
Johnny Mathis
- (16) AROUND THE WORLD
Victor Young
- (8) I'M WALKING
Ricky Nelson
- (12) GONE Fern Huskey
- (—) WITH ALL MY HEART
Jodi Sands

Two records "Tied" for 7th, 11th, 15th, 17th and 19th positions.
Reprinted by permission of "Variety."

SONGSHEET
Hubert W. David is on holiday "Songsheet" will be resumed on his return next week. In the meantime the Songwriters' Advice Bureau is temporarily closed and no manuscripts or inquiries must be sent in until the Songwriter Coupon is again published.

Manchester
(Supplied by Hime and Addison, Ltd., and Record Rendezvous)
1. ELLA SINGS THE RODGERS AND HART SONG BOOK—Volume II (LP) Ella Fitzgerald HMV-Verve
2. GAMBLIN' MAN Lonnie Donegan Pye-Nixa
3. ELLINGTON AT NEWPORT (LP) Duke Ellington Philips
4. CHRIS BARBER IN CONCERT (LP) Pye-Nixa
5. ELLA SINGS THE RODGERS AND HART SONG BOOK—Volume I (LP) Ella Fitzgerald HMV-Verve
6. JOHNNY DODDS AND KID ORY (LP) Philips
7. LOUIS ARMSTRONG AND EDDIE CONDON AT NEWPORT (LP) Philips
8. BASIE'S BACK IN TOWN (EP) Count Basie Columbia-Clef
9. IMPROVISATIONS (LP) Stephane Grappelly, Felsted
10. INTERPRETATIONS OF STAN GETZ NO. 2 (LP) Columbia-Clef

CALL SHEET

Terry LIGHTFOOT Jazzmen
Sunday: Floating Festival of Jazz
Monday: Town Hall, Wembley
Tuesday: Mack's, Oxford Street
Wednesday: Royal Oak, Dagenham
Thursday: Ex-Servicemen's Club, Watford
Friday: Pier Pavilion, Southampton
Saturday: Town Hall, Oxford
Freddy RANDALL and Band
Sunday: Royal Hall, Harrogate
Monday: Walk City Jazz Club, Chester
Tuesday: Levenshulme Palace, Manchester
Wednesday: Philharmonic Hall, Liverpool
Friday: Savoy Ballroom, Southsea
Edna SAVAGE
Week: Metropole, Glasgow
Eric SILK and Southern Jazzband
Tuesday: Jazz Club, Wood Green
Thursday: Finsbury Park
Friday: Southern Jazz Club, Leytonstone
Saturday: High Spot Ballroom, Walton-on-Thames
Tommy STEELE
Week: Theatre Royal, Hanley
Hedley WARD Trio
Sunday: Wellington Pier, Gt. Yarmouth
Alex WELSH and Band
Sunday: Floating Festival of Jazz
Tuesday: Cardiff
Thursday: Barnstaple
Friday: Leeds
Saturday: Mack's, Oxford Street

Echoes of Ray

pop discs by Laurie Henshaw



● Edna Savage

RON HARGRAVE: Only A Daydream/Latch On. (45-MGM-956.)

HARGRAVE'S emotional style echoes Johnnie Ray in "Daydream." The swingly backing, with its "take-off" guitar should appeal to the rock-'n'-roll element.

EDNA SAVAGE: Five Oranges, Four Apples/Me Head's in De Barrel. (Parlo. 45-R4301.)

EDNA'S plaintive style finds an effective outlet in "Five Oranges." The somewhat satirical calypso backing goes with a good lilt.

PEGGY LEE: Mr. Wonderful/The Gypsy With Fire in His Shoes. (Bruno, 45-05671.)

ANYTHING by Peggy Lee is OK by me. And when you get that smoky voice wedded to a tuneful number like "Mr. Wonderful" the outcome is a winner. "Gypsy" is gimmicked up to sound like a Romany camp-fire meeting. Peggy comes through unscathed.

DOROTHY COLLINS: Mr. Wonderful/I Miss You Already. (Vogue-Coral 45-Q72252.)

DOROTHY has a legit-styled voice, but she makes a pleasing job of "Mr. Wonderful." And the backing from Raymond Scott is lush—better, in fact, than Sy Oliver's on the Peggy Lee version. "Miss You" is one of those bar-room styled ballads.

ANNA VALENTINO: You're Mine/Calypso Joe. (London 45-HLD8421.)

ANNA reflects Eydie Gorme in "You're Mine," which has the virtue of a beat. Backing, another piece in the calypso mould, comes a poor second.

ROGER WILLIAMS: Almost Paradise/For The First Time I've Fallen in Love. (London 45-HLR8422.)

WILLIAMS plays a piano mixture akin to Bill Snyder and Carmen Cavallero. "Paradise" is souped up in phoney "concerto" fashion; backing sounds like a night out in a New York supper club.

PERRY COMO: My House is Your House/Round And Round. (HMV 45-POP328.)

COMO always makes easy listening—but I have heard him get to work on better vehicles. "My House" is an Italian-type song. "Round And Round" a swingly novelty.

THE IVOR AND BASIL KIRCHIN BAND: Blues And The Happy Times/The High Life. (Parlo. 45-R4302.)

THE Kirchin Band plays with all the enthusiasm of a bunch of school kids on a summer outing. But Ivor and Basil's boys are a good deal more disciplined. Even if the solos here are not

world shattering, the ensemble wins plaudits for its precision and verve. And I like the sense of style of vocalist Toni Sharpe in "The High Life."

JACKIE LEE COLLINS: Ruby Pearl/Mama Don't You Think I Know. (Bruno, 45-05669.)

JACKIE LEE affects the tortured vocal style that seems to register these days. "Ruby Pearl" should click with the Presleyites and is the more arresting side.

DINAH SHORE: The Cattle Call/Promises, Promises. (RCA 45-1003.)

DINAH never stoops to vocal vulgarity—even in a piece like "The Cattle Call," which sounds like Rodeo Day in a mid-West town. "Promises" is better suited to Dinah's restrained style.

FRANKIE LYMON AND THE TEEN-AGERS: Miracle in The Rain/Out In The Cold Again. (Col. 45-DB3942.)

I'D have to be stretched on the rack before I admitted to liking Frankie Lymon and the Teenagers. Fortunately, racks are out of vogue these days. So I will hastily pass these whining efforts to the nearest Lymon addict. They're pretty representative.

DOLORES GRAY: There'll Be Some Changes Made/Fool's Errand. (Cap. 45-CL14732.)

DOLORES GRAY, of "Annie Get Your Gun" fame, is somewhat outside the "pop" ranks, but she could give a few pointers to some of the vocalists judging from "Changes." This oldie is well packaged to a beat backing from Van Alexander. "Fool's" is an adequate match.

THE MIGHTY TERROR: Kings Of Calypso (Vol. 1)—Women Police In England; Patricia Gone With Millicent/Brownskin Gal; Kitch Cavalcade. (Pye-Nixa NEP24009.)

THIS pseudonym covers the identity of Fitzgerald Henry, who is credited with all these songs. The satirical content of "Women Police" and "Patricia" is alone worth the price.

FATS DOMINO: When My Dream Boat Comes Home/So Long. (London 45-HLU8305.)

AS a vocalist, Domino gets the thumbs up from me. But he has been featured to better effect. The band sounds mushy.

ARTIE SHAW AND HIS ORCHESTRA: St. Louis Blues; I've Got My Eyes On You/My Blue Heaven; El Rancho Grande. (HMV 7EG8234.)

STRICTLY for collectors. One has only to listen to these tracks to appreciate just how much arranging and recording techniques have progressed since 1939, when the tracks were cut.

Yet—Shaw's band plays with a "tightness" that could well be emulated by some of today's top-line outfits.

Tony Pastor (who branched out to lead his own band) sings in "El Rancho." Helen Forrest in "I've Got My Eyes."

FRANKIE LAINE: "Rockin'"—By The River Saints Marie; Black And Blue; That's My Desire; Blue Turning Grey Over You; That Lucky Old Sun; That Ain't Right/Shine; Rockin' Chair; We'll Be Together Again; West End Blues; Give Me A Kiss For Tomorrow; On The Sunny Side Of The Street. (Philips BBL7155.)

THIS LP should send the Laine addicts skating around to the nearest record store. No need to be ultra critical where they are concerned. "Mr. Rhythm" adequately lives up to his nickname.



● Frankie Laine

Capsule reviews

BUDDY RICH AND HARRY EDISON (LP)

Yellow Rose Of Brooklyn; Easy Does It; All Sweets (a); Nice Work If You Can Get It; Barney's Bugle; Now's The Time; You're Getting To Be A Habit With Me. (Columbia-Clef 12 in. 33CX10050)

Previous issue: (a) Columbia-Clef LB10038, reviewed 10/11/56. With "Sweets" Edison in great form, guitarist Barney Kessel happily relaxed and pianist Jimmy Rowles adroit and delightful, this would have been a grand record had it not been for Buddy Rich. His repetitive and boring banging takes up nine of the 14 minutes of "Yellow Rose" and "Bugle," and he is not exactly silent during the rest of the disc. —E. J.

ILLINOIS JACQUET AND HIS ORCHESTRA (LP)

Honeysuckle Rose; Cool Bill; Learnin' The Blues; Stardust; Love Is Here To Stay; Empathy; East Of The Sun; Sophia. (Columbia-Clef 12 in. 33CX10055)

JACQUET does not show much imagination anywhere in his many solos, though his playing is less exhibitionistic and totally displeasing than usual. But what mainly makes these late 1954 recordings a better than average Jacquet album is the high ability of his colleagues. Those who don't like organs will agree that Gerald Wiggins makes the instrument swing, and trumpet player Harry Edison is excellent. —E. J.

"JAZZ OF THE ROARING TWENTIES"—Vol. 2 (LP)

Phil Napoleon and his Orchestra: Clarinet Marmalade; Five Pennies; Go, Joe, Go; Tiger Rag. California Ramblers: I've A Garden In Sweden; Low Down; Oh, Mabel; Glad Rag Doll. (London AL 3862.) 1924-8.

PERIOD dance music by white groups of the 'twenties. The corny arrangements, relieved by occasional good solos, have little lasting value. But the disc may have nostalgic appeal for old "Golden Age" enthusiasts. —M. J.

CHARLES BROWN AND BAND Confidential/Trouble Blues (Vogue V6055.)

CHARLES BROWN, a relatively new name to our lists, sounds a pretty fair singer. The first title is on the sentimental side; but "Trouble," a slow, moody eight-bar blues, is admirably sung. Piano, guitar and bass figure prominently and maintain a powerful beat. —M. J.

Reissues

VICTOR FELDMAN QUARTET—Karen/The Minor And The Major. (Previously included in Tempo 12 in. LP TAP8, reviewed 18/5/57.) Now also EP EXA57.

GEORGE LEWIS NEW ORLEANS MUSIC—Mama Don't Allow It; Willie The Weeper (both prev. Tempo 78 A94, Good Time Jazz 78 GV2253); Burgundy Street Blues; Yaaka Hula Hickey Dula (both prev. do A95, do GV2254); fall also prev. inc. in G.T.J. 12 in. LP LAG12023. All now also G.T.J. EP EP01182.

CRIPPLE CLARENCE LOFTON—The Fives; South End Boogie; I Don't Know; Streamlined Train. (Prev. inc. in Vogue 10 in. LP LDE122, revd. 9/7/55.) Now also EP EPV1209.

MILTON "MEZZ" MEZZROW ORCHESTRA—Tommy's Blues; Blue Skies (a); Tiger Rag (a). (a) prev. Vogue 78 V2364; all also prev. inc. in 12 in. LP LAE12007. All now also EP EPV12027.

GERRY MULLIGAN QUARTET—Bernie's Tune; Walkin' Shoes;

Nights At The Turntable; Lullaby Of The Leaves; Frenesi; Freeway; Soft Shoe; Aren't You Glad You're You? (Prev. Vogue 10 in. LP LDE.029, revd. 11/7/53.) I May Be Wrong; I'm Beginning To See The Light; The Nearness Of You; Tea For Two; Love Me Or Leave Me; Jeru; Darn That Dream; Swing House. (Prev. do. LDE.083, revd. 9/10/54.) All now also 12 in. LP LAE12050.

GERRY MULLIGAN QUARTET—Walkin' Shoes; Five Brothers; Moonlight in Vermont. (Prev. inc. in Vogue 12 in. LP LAE12015.) Now also EP EPV1214.

THE FABULOUS NEW GROUP FROM AMERICA

THE CHICO HAMILTON QUINTET VOL. 1 LAE 12039 I want to be happy; Spectacular; Free form; Walking Carson blues; Buddie Boo A nice day; My funny Valentine; Blue sands; The Sage; The morning after

THE GERRY MULLIGAN QUARTET LAE 12050 Bernie's tune; Walkin' shoes; Nights at the turntable; Lullaby of the leaves; Frenesi; Freeway; Soft shoe; Aren't you glad you're you I may be wrong; I'm beginning to see the light; The nearness of you; Tea for two; Love me or leave me; Jeru; Darn that dream; Swing House

LU WATTERS' VERBA BUENA JAZZ BAND LAG 12035 South; 1919; Chitranoga Stomp; Sunset Cafe Stomp; Copenhagen; Panama Working man blues; Richard M. Jones blues; Triangle jazz blues; Blenville blues; Weary blues; Friendless blues

SADI-SOLAL QUARTET LAE 12043 Paris Je t'aime; Tout bleu; Sadi's sad; Love walked in; Tenderly; Rhikilool Time on my hands; I cover the waterfront; Yoga; Cross your heart; There's a small hotel; Everything I have is yours

JOE NEWMAN AND THE BOYS IN THE BAND EPV 1215 I'm confessin'; Peter Pan—These foolish things; Ain't it the truth

ART TATUM PIANO SOLO EPV 1212 Yesterday; I know that you know—Humoresque; Kerry dance; Boogie woogie

"JUST JAZZ" featuring BENNY GREEN EPV 1211 Hoptera; Dark eyes—Body and soul

THE GERRY MULLIGAN QUARTET VOL. 1 EPV 1194 Spectacular—Walking Carson blues

THE GERRY MULLIGAN QUARTET EPV 1214 Walkin' shoes—Five brothers; Moonlight in Vermont

DJANGO REINHARDT EPV 1208 House of dreams; Dinette—Belleville; Fly fishing

GEORGE SHEARING QUINTET (10-INCH LP) LDE 188 Noon over Miami; Midnight in the air; Bebop's fables; Soory wrong Rhumba Life with feather; Four bars short; Cotton top; Cherokee

SHELLY MANNE "THE THREE" (10-INCH LP) LDE 190 Flip; Autumn in New York; Pas de Trois; Three on a row; Steeplechase; Abstract No. 1

MILTON "MEZZ" MEZZROW AND HIS ORCHESTRA EPV 1207 Tommy's blues—Blue skies; Tiger rag

GEORGE LEWIS AND HIS NEW ORLEANS MUSIC EPG 1182 Yaaka hula hickey dula; Burgundy Street Blues—Willie the Weeper; Mama don't allow

TURK MURPHY'S JAZZ BAND EPG 1183 Shaka that thing; Brother Lowdown—Yellow dog blues; Kansas City man blues

"CRIPPLE" CLARENCE LOFTON EPV 1209 The fives; South end boogie—I don't know; Streamlined train

VOGUE POPULAR SERIES BENNY BENNET AND HIS LATIN-AMERICAN ORCHESTRA (12-INCH LP) VA 160103 Chu cha cha No. 5; The chu cha cha; Mambo Bacan; Meghista mambo; Mambo Jamay; Cao cao many picao; Mambo c'est rose; Chu cha cha in the blue—Stranger in paradise; Love, Catanzetta and the mambo; Caracas; Se wo chu cha cha Mademoiselle; For favor; Jumbo Jive; Palito Asil

Extended Play 45 r.p.m. VE 170105 No arm can ever hold you; Nigeria—Chu cha cha Flanenco; Bamboleo de amor

FLAMENCO RAFAEL ROMERO "CANTA ROMERO" VOL. 1 VE 170106 Cartagenera; Fandango de Granada—Pescera Primitiva; Zambona

Extended Play 45 r.p.m.

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HUMPHREY LYTTTELTON CLUB

Mack's, 100 Oxford St., W.1
 Friday, June 14th
SANDY BROWN'S JAZZ BAND
 with NEVA RAPHAELLO

Saturday, June 15th
HUMPHREY LYTTTELTON AND HIS BAND

Sunday, June 16th
BRUCE TURNER'S JUMP BAND

Monday, June 17th
CHRIS BARBER'S JAZZ BAND
 with OTTILIE PATTERSON

Tuesday, June 18th
TERRY LIGHTFOOT'S JAZZMEN

Wednesday, June 19th
HUMPHREY LYTTTELTON AND HIS BAND

Thursday, June 20th
AL FAIRWEATHER'S SESSION
 Sessions commence 7.30 p.m.
 (Sunday, 7.15 p.m.)

BOOK NOW for the last of this season's Conway Hall concerts by **THE LYTTTELTON BAND**. Friday, June 28th, at 7.30 p.m.

Details of Club and Sessions from H.L.C. Office, 8 Great Chapel Street, W.1. Gerrard 7494

KEN COLYER CLUB

AT STUDIO '51
 10/11 GT. NEWPORT ST., LEICESTER SQ.
 Open at 7.30 every

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SATURDAY
KEN COLYER'S JAZZMEN
SKIFFLE GROUP and
MIKE PETERS' JAZZMEN

SUNDAY
THE STORYVILLE JAZZMEN

MONDAY
KEN COLYER'S JAZZMEN

WEDNESDAY
THE STORYVILLE JAZZMEN
PAY AT DOOR ALL SESSIONS



JAZZ CLUB CALENDAR



COOLER! COOLEST OF ALL!
 London's leading modern jazz club:
 Jeff Kruger's
"JAZZ AT THE FLAMINGO,"
 33-37, Wardour Street, W.1.
***TONIGHT (FRIDAY) at 7.30:**
 "east coast jazz special": 3/6.
 "the jazz cowboys"
 scott, hayes, shannon, bates, eyden
 ditty reece quintet
***SATURDAY (15th) at 7.30:**
 last appearance of Joe Harriott with
 tony kinsey quintet
***SUNDAY (16th) at 7.30:**
 "contrasts in modern jazz":
 wonderful don rendell sextet
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***WEDNESDAY (19th) at 7.30:**
 "value-for-money" jazz—only 3/6.
 great don rendell sextet:
 rosa, courtley, harvey, donnison, etc.
 tony kinsey quintet:
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 ONLY 5/- covers all Flamingo/Florida
 sessions till 1958. Don't delay—join
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YOU CAN'T BEAT THE BILL at
 Jeff Kruger's
FLORIDA CLUB,
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***THIS SATURDAY (15th) at 7.30:**
 The most wonderful band around:
DON RENDELL SEXTET,
 Ross, Courtley, Harvey, Donnison, etc.
 and "Brother Soul" himself!
DIZZY REECE QUINTET,
 with Benny Green, Phil Seaman.
 Emceed tonight by Tony Hall.
 Come early! Come early!

Rik Gunnell and Tony Harris
 present
CLUB "M"
 JAZZ! JAZZ! JAZZ!
 Mapleton Restaurant,
 39, Coventry Street, W.1.

FRI., 8-11.30: The sensational **TOMMY WHITTLE QUARTET**, featuring Eddie Thompson Trio. Plus **ALLAN GANLEY TRIO**, Stokes, Jones, with guest stars **RONNIE ROSS, EDDIE HARVEY.**

SUN., 7.30-11: **JOE HARRIOTT**, Europe's greatest alto, joins the fabulous **ALLAN GANLEY TRIO**, featuring Sammy Stokes, Stan Jones. Plus that swinging big sound of the **TOMMY WHITTLE QUARTET**, starring Eddie Thompson Trio with Jackie Douglas, Brian Brocklehurst. Sunday it is at the Club "M" for the greatest listening and dancing. Rik Gunnell compers.

CLUB BASIE The sensational Club Basie, must for modernists, at the super club premises of the **TAVISTOCK RESTAURANT,** (Club Basie continued next column)

18, Charing Cross Rd., W.C.2.
 (1 min. Leicester Sq. Tube).
SAT., 7-11.30: Always the best music, always the best atmosphere for listening and dancing. For the biggest jazz programme, dig the Basie this week, with the **TOMMY WHITTLE QUARTET** blowing a real storm these days, featuring the tremendous Eddie Thompson Trio with Brian Brocklehurst and swinging drummer Jackie Douglas. Plus the **ALLAN GANLEY TRIO**, with Sammy Stokes, Stan Jones and this week's guest artists: **George Christolm, Dave Goldberg, Duncan Lamont** from the Jack Parnell Band, Johnny Scott, Hank Shaw, Wow! What a line-up. Compere this week, Rik Gunnell.

CLUB HALEY **ROCK! ROCK! ROCK!** Mapleton Restaurant, 39, Coventry Street, W.1. Rock-'n'-Roll to "Lo Don and the Ravin' Rockers" every Thursday, 8-11 p.m., and Sunday afternoon, 3-6 p.m. The greatest rock sessions in London.

*** FRIDAY (TONIGHT) ***
ABOUT 8.30: **DILL JONES** Trio, **DAVE SHEPHERD**, El Toro" (11 minute Finchley Road Station).
ABSOLUTELY EUREKA—See Saturday.

A KEN COLYER session tonight at Studio '51.

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

ANNOUNCING ANOTHER great star at the "SWAN," Mill Street, Fairfield, Kingston. 7.30-11. Licensed bar. Starring **HARRY KLEIN** with the Swan Jazz Group.

ARCHER STREET JAZZ CLUB, W.1. **OPENING TONIGHT, 14th, 7.30.** WITH THE BAND THAT ROCKED AMERICA. **GEOFF TAYLOR—THE KING OF THE ROCKING SAXO-PHONE.**

AT THE SKIFFLE CELLAR, Greek Street: **JOHNNY DUNCAN** AND HIS **BLUE GRASS BOYS**, New Hawleas, David Quay (piano).

CLUB "34" tonight: **BRUCE TURNER**, with ex-Parnell men **MAX HARRIS, JIMMY WALKER.** Next Friday: **HARRY KLEIN**—Club "34," (over Burtons), 34, Clarence Street, Kingston.

CROYDON JAZZ CLUB, Star Hotel, London Road: River City Jazzmen and Skiffle.

CY LAURIE Jazz Club; GRAHAM STEWART'S SEVEN with **ALAN ELDSON**, 7.15-10.45.

DAVE CAREY JAZZ BAND, Streatham Park Hotel, Mitcham Lane, 7.30.
EALING: The famous **SOUTHERN STOMPERS**, Dace Allen's **EXCEL SIOR** Jazzband.—"Fox and Goose" (Hanger Lane Station).

EDGEWARE JAZZ CLUB. No session tonight.
ENFIELD JAZZ CLUB, "The Barn," Ponders End, presents the **BOURBON STREET RAMBLERS** and Skiffle Group.

ERIC SILK'S SOUTHERN JAZZ BAND, Southern Jazz Club, 640, High Road, Leytonstones.

NORSBURY JAZZ CLUB: SETH MARSH.
OPENING FRIDAY NEXT, 7.30. Hanwell Jazz Club, "Viaduct Inn," Hanwell Broadway. Buses 607, 665, 83. **THE RIVERSIDE SEVEN** (formerly Omega). Admission 2/-. Membership free Friday.

ROYSTON PUNTER Jazzmen, "Eagle and Child," Forest Gate.
SUTTON JAZZ CLUB, Red Lion: **BRIAN WHITE'S MAGNA JAZZ BAND.**

*** SATURDAY ***
A KEN COLYER session tonight at Studio '51.

AT THE SKIFFLE CELLAR, Greek Street: **THE CITY RAMBLERS**, the Eastenders, the Pagans.

CHISLEHURST CAVES 7.30-11.
 The Fabulous **EUREKA JAZZ BAND** and 7 **SKIFFLE GROUPS**
DON'T FORGET THAT CANDLE!! South London and Sidcup Clubs' membership valid. It's COOL down the Caves!

CLUB BOHEMIA, LONDON'S ONLY LATE NIGHT JAZZ SPOT. PROUDLY PRESENTS **BRUCE TURNER JUMP BAND**.—48, Greek Street, 11.30 onwards.

COOK'S FERRY INN, Angel Road, Edmonton:
DICKIE BISHOP Skiffle.
TEDDY LAYTON'S Jazzmen.
 First 20 members 2/6 only.

CY LAURIE JAZZ CLUB, GT. WINDMILL STREET (OPPOSITE WINDMILL THEATRE), 7.15-10.45: **BIG TWO BAND** SESSION AND **SKIFFLE**, **CY LAURIE BAND**, **GRAHAM STEWART'S SEVEN**, **COTTON PICKERS SKIFFLE.**

DENHAM VILLAGE HALL, near Uxbridge: West London Jazzband, 7.30-10.30 p.m.

HARRINGAY JAZZ CLUB: STORYVILLE JAZZMEN, also Pete Abbot Skiffle Group, at "Gayes Academy," Willington Road, off Westbury Avenue, Turnpike Lane, N.22. See also Wednesday club.

KEN HINE, Co-operative Ballroom, Peckham.
THAMES HOTEL, Hampton Court: **PORCUPINE JAZZMEN**, featuring Deony Carter, Alex. Whitehouse Skiffle.

WEALDSTONE JAZZ CLUB, Trinity Hall, Hendstone Drive: **BILL CLARKE'S JAZZMEN.**

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

WOOD GREEN; TERRY LIGHT-FOOT JAZZMEN.

*** SUNDAY ***
ALL TRAD. from 10.00, Sunday afternoons, 3-6 p.m. Sit-in with the Bill Brunel Jazzmen at Cy Laurie Jazz Club. Members 8/6, guests 1/6.

SUNDAY—contd.

ABSOLUTELY EUREKA—See Saturday.

A ROCK-'N'-ROLL session, 3-6 p.m., with Alan Gold and his Gold Diggers, at Studio '51, 10/11, Gt. Newport St., Leicester Square.

AT THE SKIFFLE CELLAR, Greek Street: **THE CITY RAMBLERS**, **RORY McEWAN**, "ZOM," the Wayfarers.

COOK'S FERRY INN, Angel Road, Edmonton: Special two-band session! From their BBC "6.5 Special" and "Break for Jazz" successes.

HARRY WALTON'S Ragtime Band. Plus Bourbon Street Ramblers.

CY LAURIE Jazz Club: ERIC SILK'S SOUTHERN JAZZ BAND, COTTON PICKERS SKIFFLE, 7.15-10.45.

DAVE CAREY JAZZ BAND, Bedford Hotel, Baham Station, 7 p.m.

DICK CHARLESWORTH Jazzband, Derby Arms, E. Sheen.

ENFIELD JAZZ CLUB. We regret that owing to reasons beyond our control the club will be closed on Sundays until further notice.

HIGH WYCOMBE June meeting, Sunday, 16th: **KINSEY GROUP**, Club Group.—Cadena Hall, Frogmoor, 3-8 p.m.

HOT CLUB OF LONDON, 7 p.m.: **COLIN SMITH JAZZ BAND**.—Shakespeare Hotel, Powis Street, Woolwich.

KENSINGTON, "COLEHERNE," Ear's Court: **PETE GRIGG'S BAND.**

KINGSTON: SOUTHSIDE STOMPERS, Crocodile Skiffle.—"Swan," Mill Street, Fairfield South, 8 p.m., 2/-.

PARK LANE JAZZ CLUB, Croydon: **SETH MARSH JAZZ BAND, THE CHEQUERS SKIFFLE**, 7.30.

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

STAINES, BRITAIN'S TOP TRADITIONALISTS, "SEEGER" Jazzmen.—Boleyn Hotel, 7.30.

WOOD GREEN: GRAHAM STEWART'S SEVEN.

MONDAY

ABSOLUTELY EUREKA—See Saturday.

A KEN COLYER session tonight at Studio '51.

AT THE SKIFFLE CELLAR, Greek Street: **THE NEW HAWLEANS GROUP**, Dave Duggan Skiffle and guests.

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

DICK CHARLESWORTH Jazzband, Wandsworth Town Hall.

I.C.A., 17, Dover Street, W.1. 8 p.m.: **NIGEL HUNTER**—Mainstream to Mambo; **KEITH GOODWIN**—Kenton Era. Admission 2s. 6d.

NEW DOWNBEAT CLUB,

Manor House (opposite Tube), N.4: **GRAND REUNION! THE "LITTLE GIANT," TUBBY HAYES**, back with his full orchestra, Dickie Hawdon, Ian Hamer, Mike Sonn, Jackie Sharpe, Harry South, Pete Blannin, Bill Eyden, Bobby Breen. Comper: Johnny Grant. 7.30-11 p.m.

SKIFFLE, Bridge House, Regate Hill: City Ramblers and Red Devils.

SOUTH ESSEX RHYTHM CLUB, "Greyhound," Chadwell Heath: **KENNY BALL CHICAGOANS.**

THAMES HOTEL, Hampton Court: **PORCUPINE JAZZMEN**, featuring Deony Carter, Alex. Whitehouse Skiffle.

TUESDAY

ABSOLUTELY EUREKA—See Saturday.

AT THE SKIFFLE CELLAR, Greek Street: **JOHNNY DUNCAN** AND HIS **BLUE GRASS BOYS, CALYPSO SAM** from Jamaica and guests.

AUTHENTIC RIVERSIDE SKIFFLE at Devonshire, High Street, Walton-on-Thames. Guest groups invited for interval auditions.

BARNET JAZZ CLUB, Assembly Hall, Union Street (High Barnet Underground): **BRUCE TURNER JUMP BAND**, plus **SUNSPOTS SKIFFLE.**

BROMLEY, KENT, "White Hart." 8-11: **MICK MULLIGAN** Band, George Melly.

CHISLEHURST JAZZ CLUB, Co-op Hall, High Street; 2 Bands, 2s. 6d. 8-11 p.m. South London Jazz Club membership valid.

CROYDON JAZZ CLUB, Star Hotel, London Road: Skiffle session, Pete Curtis Quartet, Discords, etc.

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

HARROW JAZZ CLUB, British Legion Hall, Northolt Road, South Harrow: **TEDDY LAYTON JAZZ BAND** with **TREVOR WILLIAMS.**

OPENING TONIGHT, "White Horse," Church Road, Willesden: **IAN BELL'S JAZZMEN**, plus **WALLY FAWKES.**

TUESDAY—contd.

SOUTHALL, "White Hart": Tony McKANE Group featuring Matt ROSS, Chas. BURCHELL.

WOOD GREEN: ERIC SILK'S SOUTHERN JAZZ BAND.

WEDNESDAY

ABSOLUTELY EUREKA—See Saturday.

AT THE SKIFFLE CELLAR, Greek Street: **THE COTTON PICKERS SKIFFLE**, the Southerners and guests.

BRIAN TAYLOR HOT SEVEN opening **STRATFORD JAZZ CLUB**, at the "TWO PUDDINGS HOTEL," (next to Stratford Town Hall).

CHERTSEY: Leo Grey Jazzmen.—Cricketers Hotel, Chertsey Bridge.

CHRIS BARBER'S JAZZ BAND, "White Hart," Southall. Buses 195, 83, 607, 232, 129.

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

DAGENHAM JAZZ CLUB, Royal Oak Hotel, Green Lane: **TERRY LIGHTFOOT JAZZMEN.**

DICK CHARLESWORTH Jazzband, Purley Hall.

EWELL JAZZ CLUB, "Organ Inn": **BRIAN WHITE'S MAGNA JAZZ BAND**, plus **COTTON SINGERS** Skiffle.

HARRINGAY JAZZ CLUB: TEDDY LAYTON'S JAZZ BAND.

MODERN JAZZ at Club Perdido, "Fox and Hounds," Kirkdale, Sydenham.

ST. ALBANS JAZZ CLUB, Market Hall, St. Peter's Street: **MICK MULLIGAN JAZZ BAND**, with **MELLY**, plus **SUNSPOTS SKIFFLE.**

TWO BREWERS, East Hill, Wandsworth: **TONY VINCENT** and his Jazzmen, plus **JUBILEE SKIFFLE GROUP.**

THURSDAY

ABSOLUTELY EUREKA—See Saturday.

A ROCK-'N'-ROLL session tonight with Alan Gold and his Gold Diggers, at Studio '51, 10/11, Gt. Newport Street, Leicester Square.

AT THE SKIFFLE CELLAR, Greek Street: **THE CITY RAMBLERS**, the Edon Street Group 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. **REOPENED, ACTON** Modern Jazz Club, "White Hart," Acton. 8-10.30

ROUNDHOUSE, WARDOUR STREET, BLUES and BARRELHOUSE CLUB, featuring **ALEX KORNER, CYRIL DAVIES** and guests.

SKIFFLE AND JAZZ for dancing at Manor House (opposite Tube), N.4. 7.30-11. Licensed bar.

"VIADUCT," HANWELL: Hermita Jazz Band's. Buses 607.

WATFORD JAZZ CLUB, United Ex-Servicemen's Club, St. Albans Road: **TERRY LIGHTFOOT'S JAZZMEN.**

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Traditionalists' Scramble.
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Jazz or chamber music?

Jimmy Giuffre (tr.) with—from left—Maynard Ferguson, Milton Bernhardt and Howard Rumsey. Half hidden, on drums, is Shelly Manne.

JIMMY GIUFFRE (LP)
"The Jimmy Giuffre Clarinet"
So Low (a); Deep Purple (b); The
Side Pipers (c); My Funny Valen-
tine (d); Quiet Cook (e); The
Shepherd (f); Fascinating
Rhythm (g); Down Home (h)
(London 12 in. LTZ-K15050)
(a)—Giuffre (clt., foot-tapping).
(b)—Giuffre (clt.); Jimmy Rowles
(celeste).
(c)—Giuffre (clt.); Buddy Collette
(flute); Bud Shank (alto-flute);
Harry Klee (bass-flute); Shelly Manne
(drs.).
(d)—Giuffre (clt.); Bob Cooper
(oboe); Dave Pell (English horn);
Maury Berman (bassoon); Ralph
Pena (bass).
(e)—Giuffre (clt.); Pena (bass);
Stan Levy (drs.).
(f)—Personnel as for (c), minus
Manne.
(g)—Personnel as for (b); plus
Manne (drs.).
(h)—Giuffre (clt.); Cooper, Pell
(trns.); Berman (bar.); Harry Ed-
ison, Shorty Rogers, Jack Sheldon
(pts.); Pena (bass); Levy (drs.).
All 21 and 22 3/96. USA. (Am.
Atlantic.)

THIS LP, called simply but
informatively "The Jimmy
Giuffre Clarinet," takes further
than any other record that
highly controversial question:
Where does jazz cease to be
jazz?
Though the American-written
sleeve note keeps on referring to
jazz, "Quiet Cook," "Fascinat-
ing Rhythm" and "Down
Home" don't get much nearer
to jazz, as most of us understand
the word, than having some-
thing more or less recognisable
as a jazz beat.
The others don't even get that
near. They would easily pass for
modern chamber music.
The sleeve note quotes a
couple of Giuffre's own state-
ments: "So Low," so-called
because it's Jimmy-Giuffre solo
(ouch!) is "very slow blues
recorded in pitch dark with just
clarinet and the sound of my
feet tapping."
Of "Side Pipers" he says:
"This piece is atonal. It is
without key. We used a 5/4
time signature in the first
section."
To give you a further idea
of what happens, the five
"original" compositions and all
eight of the conceptions or
arrangements, as the case may
be, are Giuffre's, and I would
refer you to the unusual instru-
mentations above.
Read them? Right! Now to
the next stage; has all this
expenditure of time, energy and
taxing of the old grey matter
justified itself artistically?
Partly. Often Giuffre lets his
imagination run riot to not a
great deal of worth-while end.
For instance, "So Low" is
pretty barren stuff. Also there
are indications that the reason
Giuffre never moves in this or
any of the other tracks beyond
the comparatively safe middle
and lower registers of his clarinet
is that he just hasn't the
necessary technique.
But there is at any rate one
item that I would class as out-
standing by any standards—
"My Funny Valentine."
Like most of this album, it is
mood music, and those with a
taste for that kind of thing will
find it logical, tuneful and
arresting.
If you prefer something nearer
to orthodox jazz and yet reveal-
ing the Giuffre brand of enter-
prise, listen to "Down Home."
It is by the biggest groups and,
perhaps because of that, gets
nearest to really swinging.
Throughout, the musicianship
of Mr. G's supporting cast is
unassailable, and the recording
is excellent.—E. J.

DON EWELL (LP)
"Piano Solos Of King Oliver Creole
Jazz Band Tunes"
Buddy's Habits (a); Working Man
Blues (a); Frog-i-More Rag (a);
Sweet Baby Doll (b); Ain't
Gonna Tell Nobody (a); Snake
Rag (a); Weather Bird Rag (b);
Where Did You Stay Last Night?
(a); Just Gone (b); Mandy Lee

Blues (a); Jazzin' Babies Blues
(a); New Orleans Stomp (b)
(Tempo 12 in. TAP7)
Ewell (pno.), (a) November, 1952;
(b) March, 1953. Chicago. (Am.
Windin' Ball.)
(d)—Williams (pno.); Harris (clt.);
Oliver, possibly also Allen (cornets);
Charlie Green or Charlie Irvia (tmb.);
St. Clair (tuba); Sara Martin (voc.).
Do. Early December, 1928. New
York.

EWELL is the revivalist piano
player who came to the
notice of collectors on the 1948
recordings by the Bunk Johnson
Trio and Baby Dodds Trio.
Like Paul Lingie (Jazz discs,
1/6/57), Ewell has studied Jelly
Roll Morton and the old ragtime
and blues styles. He has, per-
haps, more facility than Lingie,
but sounds a less sensitive
player.
On slower numbers such as
"Working Man" and "Jazzin'
Babies," the breaks and treble
decorations are very Jelly-like.
But the influence is most ap-
parent on Morton's composition,
"Frog-i-More Rag," though this
interpretation misses the con-
trast of the original piano
record.
Ewell is, in truth, a heavy
player. His hard-hit, medium-
tempo and fast-medium pieces
—"Weather Bird," "Mandy Lee,"
"Just Gone," "New Orleans
Stomp" and "Snake Rag"—get
by on sturdy attack and fullness.
And the whole record is accept-
able as background music, since
the compositions are attractive
and the treatment sympathetic.
Still, I find it hard to listen
to the LP attentively all at one
sitting. The pianist's lack of
dynamics and tonal variety, his
consistent use of the sustaining
pedal to produce a kind of old-
time throb, leave an impression
of somewhat mechanical music-
making.
Recommended in small doses.
—M. J.

JOE NEWMAN SEXTET (LP)
"The Happy Cats"
The Happy Cats; Cocktails For
Two (a); Later For The Happen-
ings (a); Buttercup; Robbins'
Nest; They Can't Take That Away
From Me; Feather's Nest; Mean
To Me; Between The Devil And
The Deep Blue Sea; Joe's Tune;
I Never Knew.
(Vogue-Coral 12 in. LVA9652)
Newman (tp.); Frank Wess (trn.,
sax.); Frank Rehak (tmb.); Johnny
Ace (pno.); Eddie Jones (bass);
Connie Kay (drs.). 7-8/1/57. USA.
(Am. Decca)
Note: (a) available also on Vogue-
Coral Q72244, 48Q72244.

INSTEAD of the usual band
from a band, here we have
a band from within a number of
bands.
For with Basille Joe Newman
are two more of the Count's men,
Frank Wess and Eddie Jones,
Gillespie's Frank Rehak, Illinois
Jacquet pianist John Ace, and
Connie Kay from the Modern
Jazz Quartet.
And if you like to take into
account Quincy Jones and Al
Cohn, who, with Newman and
Ernie Wilkins (from the Basille
band), were responsible for many
of the originals and all the
arrangements, you can add the
names of Lionel Hampton and
Woody Herman to the list.
The overall result is clean,
swinging music. The only dis-
appointment is that the studied
approach prevents any really
forthright jazz.

Sharing honours with Newman
is Frank Wess, who shines on
both flute and tenor, and Frank
Rehak shows up as a soloist of
growing importance.
Those who saw the Basille band
recently will be intrigued by
"The Happy Cats." The track
features trumpet and flute in
much the same way as did the
popular "Midgets," a number
which, incidentally, Newman-led
groups have recorded on at least
two American LPs.—E. J.

**CLARENCE WILLIAMS AND HIS
ORCHESTRA (LP)**
Wildflower Rag (b); Midnight
Stomp (b); Hole In The Wall
(d); Don't Turn Your Back On
Me (V) (d); Longshoreman's
Blues (c); I'm Through (b); New
Down Home Rag (a); Squeeze
Me (a)
(London AL3561)
(a)—Williams (pno.); Arville
Harris (clt., alto); Bennie Moten
(clt., alto, tr.); Ben Waters (tr.);
Ed Allen, Joe "King" Oliver
(cornets); Ed. Cuffee (tmb.); Leroy
Harris (tuba); Cyrus St. Clair (tuba).
Am. Q.R.S. August, 1928. New York.
(b)—Same personnel, except
possibly Ben Whittet (alto) replaces
Moten, Do. November, 1928. New
York.
(c)—Personnel as for (a). Do.
Late November, 1928. New York.

Jazz discs by Max Jones and Edgar Jackson

Ed Allen is the most authori-
tative performer. His assured,
swinging phrases leap out of all
but three tracks. He has a long,
blue, muted solo on "I'm
Through," and equally telling
ones on "Down Home" and
"Squeeze Me."

Cuffee solos quite well on the
last two and on "Wildflower,"
and is heard at his best on "Mid-
night" and "Longshoreman's."
This last title also introduces
some hot clarinet by a player
named Bennie Moten.

For the rest, Arville Harris,
Ben Waters, Cyrus St. Clair and
Williams himself are all featured
somewhere or other, and the
leader also sings a chaser (on
"Through") with the depend-
able Cuffee. Oliver is not defini-
tely heard but Brian Rust in-
sists that Williams recalls his
presence.

The vocals show that Sara
Martin was by no means a poor
singer. Rich in voice, vitality
and, we can imagine, theatrical
gestures, she breaks through the
ancient recording to amuse us
with a couple of salty songs.—
M. J.



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a
jazz
beat!

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AND HIS ROCK 'N' SKIFFLE

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- Good Morning Blues
- Sittin' in the Balcony DB 3937
- California Zephyr
- I Shall Not Be Moved DB3898



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Red Sun; Whirl and Twirl Me; Go Away from My Window; Shenandoah
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EP 130 MERSEYSSIPPI JAZZ BAND
Chicago Bazz; Blues Doctor; Grandpa's Spells; Working Man Blues
... for those who dig Now
EP 131 JAY AND KAI
Riviera; Dinner for One Please James; Wind Bag; Hip Bones
EP 132 MILES DAVIS QUARTET
Will You Still Be Mine; I See Your Face Before Me
... for those who Dig
EP 133 STAN GETZ IN RETROSPECT
There's a Small Hotel; I've Got You Under My Skin; What's New;
Too Marvelous for Words
EP 134 THE BROTHERS (that means, Getz, Sims, Cohn, Moore, Eager)
Five Brothers; Battle of the Saxes; Four and One Moore; Battleground
ESQUIRE RECORDS LTD., 76, Bedford Court Mansions, Bedford Ave., W.C.1.

Gone fishing



BBC STARTS NON-STOP DANCE DATES

NEXT month the BBC will start non-stop sessions of late-night dance music. They can be heard in the Light Programme on Mondays and Tuesdays from 10.20 to 11.55 p.m.—one hour and 35 minutes of uninterrupted music. There will be no 15-minute breaks as hitherto.

The new policy opens with "Design For Dancing" on Tuesday, July 2. Featured in the programme are the Eric Winston Band and vocalists, the Frank Baron Trio and Kenny Ball's Band. Producer is John Hooper.

On Monday, July 8, the new "Band Wagon" series is introduced by Eric Delaney's Band, the Bob Miller Orchestra and the Tony Kinsey Quintet. Producer is Jimmy Grant.

DANCES ON THE PIER

For the first time in 20 years dancing is being staged in the Pavilion on Southend Pier.

FELDMAN JOINS DeFRANCO



British multi-instrumentalist Victor Feldman has left Woody Herman to join Buddy DeFranco's Quintet. In this exclusive MM picture, flown from the States this week, Victor is seen (r.) with Buddy after his debut with the Quintet in St. Louis.

GENEROSITY

AN MM reader is offering to give 400 MELODY MAKERS dating from 1945 to any charitable organisation, youth club or bedridden jazz fan.

He is Ken Bell and can be contacted at 3, Frederick Terrace, South Hetton, Co. Durham.

Mermaid Marion Ryan has more than a hundred dresses. But they stayed in her wardrobe when she donned a fish-tail for a special scenic effect in Granada-TV's "Spot The Tune" show last Thursday. The last programme in the series was seen yesterday (Thursday).

BUTLIN'S RESIDENT

The Eric Galloway Orchestra is playing the summer season at Butlin's Grand Hotel, Margate.

French Duke bids for Show Band

A FRENCH Duke wants to book Cyril Stapleton and his Show Band for a one-night private party in Paris on June 18.

The offer was relayed to Cyril by French trumpeter and band-leader Maurice Moufflard, who attended a Show Band broadcast in London last Saturday.

Subject to Musicians' Union approval, Moufflard plans to arrange for a French band to play for a private party at Claridges Hotel on July 8.

KEN COLYER MAY GO TO NEWPORT

B RITISH trumpet-leader Ken Colyer may appear with New Orleans clarinetist George Lewis and his Band at the Newport Jazz Festival at Rhode Island on July 4.

Ken leaves Britain on June 28 for an American tour of two-three weeks as featured soloist with the George Lewis Band.

During his absence, his own Jazzmen will be fronted by trumpet-player Bob Wallis.

THE STARS CLIMB ABOARD THE 'SIX-FIVE SPECIAL'



Dickie Valentine appeared as a cowboy for a skit in BBC-TV's "Six-Five Special" on Saturday. Admiring his outfit during rehearsals are tenorists Tubby Hayes (l.) and Ronnie Scott and singer Patti Lewis, who were also in the show.

U.S. musicians mourn Dorsey

NEW YORK, Thursday.—The death of Jimmy Dorsey, though it was expected, has shocked New York. And musicians are mourning a great musician and a lovable character.

Typical of the general feeling is Count Basie's statement to the MELODY MAKER: "I am shocked beyond words. I have lost a very good friend."

Greatest

Ray McKinley, who played drums with the Dorsey Brothers, described Jimmy as "one of the greatest men I've worked with."

For Jimmy was a true jazzman. As Bobby Byrne (whom the Dorseys discovered) put it: "Jimmy was a real trouper—chiefly concerned with making good music and quite unconcerned with making money. What can you

say about a person like that?" Not least affected by the death is Duke Ellington. "It's hard to realise. He was always there, a fundamental part of our music. And now..."

Whiteman, too, is conscious of a personal loss. For "he was one of my boys. Along with Bix Beiderbecke, Eddie Lang, Frankie Trumbauer and Tommy Dorsey. Now they've all departed."

A 'natural'

Miff Mole said today: "I remember first hearing him when I was playing the Roseland Ballroom and discussing him afterwards with Bix. Bix described him as one of the real natural talents."

"He just played what he heard and felt inside."

His record of "So Rare" is today No. 2 in the U.S. Hit Parade.

NOT BRITISH

The words "Made in England" were last week included in a Selmer Trumpet and Trombone advertisement in error. Sterling instruments are not made in England and no claim of this sort has been made at any time by the Selmer Company.

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WINNIE ATWELL IN 'HIGHBROW' TOUR

"JANGLE-PIANO" star Winifred Atwell has been offered British and world concert tours with leading symphony orchestras. The offers have been made by famous impresario S. A. Gorlinsky.

Winnie has definitely accepted the British tour, which will last two months and take place in February and March of next year.

She told the MM on Wednesday: "Whether I will be able to go on a world tour is problematical."

Winifred Atwell was trained as a concert pianist. She has recorded with the London Philharmonic Orchestra and, during her Australian tour last year, appeared with the Sydney Symphony Orchestra.

COUNCIL ORDERS 'NO DANCING'

FRANKIE VAUGHAN was barred from dancing with a girl fan at Birmingham Hippodrome this week.

Frankie wanted to step down into the auditorium to dance with a member of the audience during the performance of his latest hit, "Cold Cold Shower." But the ban was imposed by Birmingham's Entertainment Committee because it "infringed safety regulations."

But the singing star was still able to join his audience for another number. The magistrates allowed him to step into the stalls with a hand mike during his version of "Happy Days And Lonely Nights"—provided there was no dancing.

BANDLEADER KILLED

PARIS, Wednesday.—Band-leader Lucien Serron, known to thousands of French jazz fans as Lucky Starway, was killed in a bomb outrage in Algiers this week. Starway, well-known sax player, was one of the most popular jazzmen in Algeria.

GARY MILLER WILL STAY WITH NIXA

DESPITE big offers from two other recording companies, song star Gary Miller has re-signed with the Nixa label.

His initial two-year contract with Nixa ended this month.

Two offers

Gary told the MELODY MAKER: "While I appreciate very much the two wonderful offers I received, I wouldn't dream of leaving Nixa."

"My reason? Because A&R men Michael Barclay and Alan Freeman have guided my career so wisely and so well. Their efforts have helped me to main-

tain an average sale on each disc of 100,000 copies."

Under the terms of his new long-term contract with Nixa, Gary last week recorded two further titles: "Wonderful, Wonderful" and "Love Letters In The Sand."

LP completed

An LP, entitled "Meet Mister Miller," has also just been completed. It will be issued in August.

Gary, currently featured in the BBC-TV series "The Jimmy Wheeler Show," reopens in Variety in Dublin on Sunday, June 23.

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