

# Melody Maker

JUNE 22, 1957

EVERY FRIDAY 6d.

**Humphrey Lyttelton**  
Writes on Page 3

## THEY'RE BIDDING FOR CARMEN McRAE



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

**Nationwide concerts**

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

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

**With Heath**

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

Date provisionally fixed for **Back Page, Col. 2**

*Hotting it up on the...*



## Shirley Bassey tops first West End bill

**Look at Page 16**

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

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

No supporting artists for Shirley Bassey had been booked at press time.

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

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

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

**SUMMER RECESS**

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

**COLYER CERTAIN FOR NEWPORT**

**KEN COLYER** will definitely play at the 1957 Newport Jazz Festival—America's premier jazz gala.

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

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

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

**New Mitchell Trio for Quaglino's**

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

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

The Mitchell Trio will play opposite the Tommy Watt Orchestra.

**..Heatwave Shuffle**

**N**EARLY 4,000 traditional jazz fans sunbathed their way from London to Margate on Sunday aboard the biggest Riverboat Shuffle this year.

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

"Royal Sovereign." Only one thing marred the day for the sponsors, Jazz Shows, Ltd.—somebody on the "Royal Daffodil" pinched the captain's hat.

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

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

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

## BARBER AND WELSH TO TOUR GERMANY

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

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

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

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

**Freddie Bell gets 'L'oiseau'**

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

Jazz fans stood and booted whilst a few of the audience reptiled with handclaps.

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

\* L'oiseau is French for "the bird."

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# Ella's a wow at the Copa

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

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

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

### Four tops

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

### NEWS CABLE FROM LEONARD FEATHER

the ten top selling jazz records in the country include no fewer than three of her albums.

"Ella Sings Rodgers and Hart" is number 4, "Ella and Louis" is number 8 and "Ella Sings Cole Porter" is number 9.

### Ten songs

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

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

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

### Graham chartered for trade show

Hal Graham and his Band, resident at the Rialto Ballroom, Liverpool, began a series of appearances on Monday at the Trade Exhibition which is part of the City's Charter Year Celebrations.

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

## MUSIC FROM ACROSS THE ATLANTIC

### ELEVEN MEN AND A DISC

MONTREAL, Wednesday.—The Buck Lacombe All Stars have again recorded for the CBC International Transcription Service and are getting widespread publicity in Canada and abroad via Canadian diplomat outlets.

Recorded in Montreal, the group includes eleven men: Lacombe (ldr., gtr.), Stubby Basso, Gerry Vaillancour, Maurys Kaye (tpis.), Mick Ayoub, Freddy Nichols, Jack Ryder, Al Baculis (reeds), Donat Garlepy (drs.), Pete Gravel (bass) and Johnny Lasalle (vcls.).

All these musicians play in the Montreal area, but only as a unit when occasions such as this recording date arise.

### Launching

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

### Record in jazz

THE CBC jazz record programme, "Jazz At Its Best," broadcast from Montreal every Saturday morning from 10.30 a.m. to noon, celebrates its 7th Anniversary tomorrow (Saturday).

For only the second time in its history, an invited audience will be present.

Henry Whiston

### Starting with jazz

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

The club will present traditional jazz with the Eureka Jazzband.

# MR. B. HALTS BRITISH TRIP

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

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

### Patti for Britain

PATTI PAGE is going to Europe on July 3.

Patti says this trip is somewhat in the nature of a delayed honeymoon. England is one of the first places Mr. and Mrs. O'Curran (Patti and husband) will visit.

### Too hot

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

### Tuneful Crosby?

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

### Up-lifting

JOHNNIE RAY reports that a fan walked off with the piano parts for all his special arrangements.

### Irene sings

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

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

### At last

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

### Smoking hot

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

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

### Davis debut

MILES DAVIS made his debut with a new group at the Café Bohemia on Monday.

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

### Hot work

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

### Drum solos

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

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

## NO MORE WINE, SAUSAGE & JAZZ

From Henry Kahn

PARIS, Wednesday.—The Riverside Club, home of New Orleans and traditional jazz for many years, has closed its doors.

The Riverside introduced something new a few years ago when, for a single entrance fee, the fans could help themselves to wine and sausage while listening and dancing to jazz.

## WINDMILL DUO BACK AFTER 6-WEEK REST

The double act of singer Bobby Joy and pianist Clive Allen resumed on Monday at London's Windmill Theatre after a six-week holiday.

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

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## NOW ON GENERAL RELEASE

# Frankie Vaughan for Margate

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

Also booked are Edmundo Ros (July 14), Dennis Lotis (21st), Shani Wallis (August 4) and Jimmy Young (11th).

NEWCASTLE.—Pianist Wilf Peel has left blind singer Gerry Brereton to join the pit orchestra at Newcastle Empire.

BRIGHTON.—Myrna Browne, daughter of veteran vocalist Sam Browne, is hostess-singer at the Celebrity Club.

ISLE OF MAN.—Oidham pianist Laurie Holloway has joined Vic Davies at the Douglas Holiday Camp. . . Leeds bandleader Ralph Fidler has returned to the Belle Vue, Port Erin, for his 28th summer season. . . Pianist Jimmy Caine leads a local outfit at the Alexandre Hotel, Douglas.

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

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

LITTLEHAMPTON.—Drummer-leader Bob Willis has opened at the Pavilion-on-the-Green with a quartet, completed by Lealie Elliott (pno.), Kay Butler (acc., voc.) and Ann Cole (vln., sax).

YARMOUTH.—Alma Cogan, the Peter Crawford Trio and Frederick Ferrari will be heard in the Light Programme on July 7 at 9 p.m. in "Yes, It's Great Yarmouth," which was recorded at the Gorleston Pavilion last week. . . Janie Marden opens tonight (Friday) in Tom Arnold's "Right, Monkey," starring Al Read, at the Royal Aquarium.

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

has joined drummer-leader Ron Ansell.

POTTERIES.—Lealie Vivian is now MD at the Theatre Royal, Hanley. He replaces Harold Hadcock, now at Liverpool Empire.

FLEETWOOD.—Tomorrow (Saturday) Jack Stone opens for the summer at the Marine Hall and Gardens, where he will lead Ron Graham (pno.), Derek Jones (drs.), Ron Mack (bass), Norman Maher, Ken Bennett, Dill Thomas (tpis.), Eddie Hargreaves (tmb.), Derek Skillen, Ernie Forbes, John McGrath, John Muldoon (saxes), Mario Trovati (voc., gtr.) and Jackie Sanderson (voc.).

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

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

WORTHING.—Bassist Bruce White will lead the Mariners for Wednesday evening dancing at the Southern Pier Pavilion starting July 3.

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

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

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

MANCHESTER.—Trumpeter Danny Hurst collapsed and died last Thursday.

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

### NEWSBOX... by JERRY DAWSON

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GEORGE & ALFRED BLACK present

**JIMMY AND BEN JEWEL WARRISS**

**YANA**

The BIG SHOW OF 1957

WITH INTERNATIONAL STAR CAST

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Louis



Fats Waller



Dizzy Gillespie

# The revival is dead

IT'S USUAL FOR A NEW BOY LAUNCHING A NEW COLUMN TO KICK OFF WITH A FEW INTRODUCTORY REMARKS, INDICATING JUST WHERE HE STANDS. IT'S ALL THE MORE NECESSARY FOR ME, SINCE I HAVE BEEN IDENTIFIED FOR MOST OF MY TEN YEARS AS A JAZZ JOURNALIST WITH ONE PARTICULAR FACTION — KNOWN ORIGINALLY AS "REVIVALIST," LATTERLY AS "TRADITIONALIST."



## Humphrey Lyttelton

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

### Wrong?

"Don't you think it's wrong to play 'mainstream' when everyone knows you as a leading 'traditionalist'?" asked an earnest young fan at the Jazz Club the other day—looking at me as they must have looked at my ancestor, Humphrey Lyttelton, when they found he was heavily involved with both sides in the Gunpowder Plot.

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

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

### Genuine

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

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

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

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

### The ODJB

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

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

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

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

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

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

### Monster

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

The original movement, so

## ... but it won't lie down

full of high ideals, has become a Frankenstein monster.

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

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

So don't expect my writings here to reflect the "traditionalist" viewpoint.

No doubt a smattering of Revivalism remains. I am glad to be able to say that the gods whom we worshipped in those crusading days—the Mortons, the Oliviers, the Hot Five—still retain their magic.

### Basie...

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# CALYPSO COMING TO SOHO FAIR

## Singing for the Troops



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

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

On that day the finals of the Soho Calypso Songwriting Contest will be held. This is being sponsored by the MELODY MAKER in conjunction with the Soho Association and Melodisc Records.

In the evening the winner will attend the Calypso Ball at the Café Royal, which is being held from 8.30 p.m. until 3 a.m. in aid of the Invalid Children's Aid Association, of which Princess Margaret is president.

### The judges

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

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

### Entries

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

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

## Squads in a new L'bourg series

Ronnie Aldrich and the Squadronaires will be featured in a Radio Luxembourg series after their sixth summer at Palace Ballroom, Douglas.

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

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

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

## BACK IN LONDON

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

## BASIL KIRCHIN FIXES 7-PIECE

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

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

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

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

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

## Ivy Benson radio appeal succeeds

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

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

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

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

## Harry Lewis dies

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

## WHEEL OF FORTUNE FOR EDDIE BARCLAY

**PARIS, Wednesday.**—Eddie Barclay, the famous French bandleader and director of Blue Star Records, last week made more money in an hour playing La Boule than he ever did playing the piano. Eddie sat down at the gambling tables at Cherbourg

and negligently tossed over a 20-franc piece—worth about 6d.

His number came up, and so did many more.

One hour later, he rose from the table, leaving a broken bank behind him and richer by £2,500!

## Names and Places

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

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

Ex-Jack Parnell tenorist Joe Adam is fronting a quintet for the summer at Seacroft Holiday Camp, Hemby-on-Sea, Norfolk.

Rest of the group is Frances Mills (bass, vcls.), Ronnie Pipe (pno.), Brian Horton (gtr.) and Cliff Sands (drs.).

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

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

## BOWLED OVER

Members of the West Indies cricket team, who were playing Sussex at Hove, visited Brighton's "Club Mambo" on Sunday and were made honorary members.

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

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

## LETTERS

### Welcome to a great new group

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

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

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

**ANSWER:** They are Pat Hawes (pno.), Ken Reese (tpt.), Ray Whitten and Harry Salisbury (tnrs., ctt.), Pete Webb (tmb.), Brian Parker (bass) and Tony Ward (drs.).

### Farewell, Kirchins

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

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

### Buddy on EP

I WAS pleased to see your considerate review of Buddy Featherstonhaugh's latest EP in the June 1 issue. The session was an enjoyable one, and the main factor in making it so for me was the swinging bass of Jackie Dougan.—Bill Stark (bassist, Vic Lewis Orchestra).

### For instance...

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

### Strange

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

### Kid stuff?

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

See Steve Race on page 6.

## 4 LADS IN 2 WEEKS

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

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



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IT'S WORTH WAITING FOR A HOFNER!

- Leslie Atwell
- Leon Bell
- Dickie Bishop
- Bobby Coram
- Frank Denis
- Pete Dyke
- Don Fraser
- June Fraser
- Brian Horrey
- Don Lewis
- Steve Martin
- Dennis Newey
- Reg Phillips
- Roy Plummer
- Judd Proctor
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- Barney Smith
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# Fans, leaders and agents reply



**ONE** reason why jazz show attendances are falling off is because the public is no longer just interested in the music—they want to dance to it.

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

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

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

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

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

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

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

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

### Wrong tunes

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

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

one promoter complains that his customers say that they "have heard it all before."

If this is the case why aren't the bands who try to be a little different employed more by these promoters? Haven't they the courage of their own convictions, or are they afraid of losing a few ha'pence by presenting more musicianly bands?

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

### More tours

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

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

**D. G. TUCKER,**  
Royal Navy, Portsmouth.

### The choice

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

In the early days of the present movement, the slogan "Back to the Origins" adequately summed up the attitudes of musicians and fans alike.

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

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

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

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

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

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

But that is a small loss compared to the loss of the youngsters whose boredom in the clubs has led them to rock-'n'-roll.

**KEN LINDSAY,**  
St. Albans, Herts.

### Naturally...

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

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

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

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

Many of them cannot even tell a good band from a bad one—and worse still are those who have purposely booked cheap, new, trashy bands to make their own fortunes a bit quicker.

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

The American bands have probably contributed at times to the fall in club attendances but isn't it true that many members, after paying up to 30s. for a seat to hear the Americans, have been bitterly disappointed at what they heard, and eventually come to prefer their local group?

**ERIC SILK,**  
Ilford, Essex.

### Perplexed

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

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

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

**OWEN BRYCE,**  
Wrotham, Kent.

### Too hot

LAST week Owen Bryce said the local Red Devil Skiffle Group had drawn the members away from his Redhill Club.

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

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

**M. BUCKTON,**  
Red Devil Skiffle Group.

### Unknown

BOB DAWBARN'S obituary on trad jazz was, unfortunately, accurate and completely justified.

Lyn Dutton, one of the few promoters of leading clubs prepared to give reasonably regular bookings to bands who count originality and musicianship as necessary accomplishments, says bands such as my own are difficult to book because the name is not sufficiently known.

What is the answer? As I see it, the bands in question must resist the desire to lower their musical standards—they must persevere with their policies, whether their inspiration be drawn from Ellington, Armstrong or Johnson.

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

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

**ALAN LITTLEJOHNS,**  
East Finchley, N.2.

### Nonsense!

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

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

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

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

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

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

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

**DICK CHARLESWORTH,**  
Bromley, Kent.

### Prices

AS many jazz followers are students, we suggest the small attendances are due to exorbitant admission prices.

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

**JUNNE RASMUS, PAT TRAYLER,**  
Barnet, Herts.



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# MY EYES POPPED

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

THERE are some places where you just don't expect jazz.

One of them was my turntable yesterday where the record label alone was enough to make a listener apprehensive. I lowered the pick-up and waited.

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

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

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

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

Such fine musicians as John La Porta and John Mehegan have given practical help to the band's coach, Marshall Brown. Dave Garroway put the kids on network TV in "Wide, Wide World." Willis Conover wrote an incredulous page about them in "Down Beat."

By now I should imagine that half the jazz impresarios of America are queuing up to take their 15-year-old manager out to lunch.

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

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



by **Steve Race**

solos have obviously been written out in advance.

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

They don't waste their time on "Rock Around The Clock." They play musical instruments, not broomsticks and kitchenware. To quote Conover, "This is a Band!"

## Parker again?

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

One almost dares to think of the reincarnation of Parker.

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

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

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

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

But whatever the name on the label, it was common to find Jimmy Dorsey's playing recognizable in both outfits.

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

## Flawless

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

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

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

# Jimmy Dorsey

This week's Collector's Corner is a tribute to Jimmy Dorsey who died last week. It is written by

**Charles Wilford**

(hear the Molers' "Moaning Low"). He was virtually without a rival as top white clarinetist before the appearance of Goodman.

Jimmy came up through the Goldkette and Whiteman bands, but basically he was always a hot man, attacking his solos with tense tone and incisive phrasing.

He helped to formulate a jazz style for the alto saxophone—he was the first famous exponent. But there remained odd traces of the instrument's military-band background in his playing, and to my mind his clarinet was more exciting and better founded in the jazz tradition.

He was an outstanding technician, but it was only on alto that technical display occasionally intruded into his jazz records—his show-off alto pieces, like "Beebe" and "Oodles Of Noodles," were the despair of a whole generation of saxophonists.

Though he was a famous

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

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

## Fluency

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

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

These four solos have recently been reissued on EP.

They present in full measure the distinctive musicianship, the originality, poise and technical mastery of one of the great white musicians.



*Marilyn never had it so good!*

DISC PARADE features

**HARRY BELAFONTE**

Britain's liveliest and punchiest record review has a bash at "The Belafonte Cult" and shows that someone has been fooling someone over the case of The Banana Boat Singer.



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

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

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

BRITAIN'S ZIPPIEST WEEKLY

# Picturegoer

OUT THURSDAY JUNE 27th

4½d

# JAZZ on the AIR

(Times: BST/CET)

**SATURDAY: JUNE 22:**  
 10.0-10.30 a.m. DL: Skiffle Club.  
 12.30-1.0 p.m. A 1: Nicholas, Coleman, Heywood, Rogers, etc.  
 12.45-1.15 DE: The Biggest Thing in Jazz: The Tuba.  
 1.0-1.15 A 1 2: Bronzy, Sam Gary, Mahalia Jackson.  
 2.0-2.25 C 2: Mainly Modern.  
 2.50-3.20 Z: For Trads.  
 5.15-5.45 Z: Swins Serenade.  
 8.0-10.0 T: (1) James, S-F, Heath, etc. (2) Bud Powell, Tony Scott, Davidson, Dickenson, Herman, Kenton, etc.  
 9.0-9.25 J: Basin Street Jazz.  
 10.10-10.55 F 1: Jazz Party.  
 10.30-10.57 B: Cozy Cole.  
 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: From Dr. Jazz's Library.  
 2.5-3.0 H-Q: Hollywood-New York.

**SUNDAY, JUNE 23:**  
 8.0-10.0 p.m. T: (1) America's Taste in Pops. (2) Modern, Mainstream and Trad.  
 9.55-10.40 B: French Jazz.  
 11.0-11.55 F 1: Jazz For Sunday Night.  
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.  
 11.5-12.0 F 2: Harry James.

**MONDAY, JUNE 24:**  
 1.0-1.30 p.m. J: Martin Block (daily).  
 8.0-10.0 T: (1) Casa Loma, Teddi King, Berigan, B.G. Larry Clinton, etc. (2) Louis, Clayton, Willie Smith, Burns, Herman, Brubeck, Hodges.  
 10.10-11.0 S: For Jazz Fans.  
 10.30 app. K: Jazz Panorama.  
 11.0-11.30 I: Jazz in Germany with Bud Shank.  
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.  
 11.5-1.0 a.m. J: D-J Shows (nightly).

**TUESDAY, JUNE 25:**  
 8.0-10.0 p.m. T: (1) Selections from "My Fair Lady" with Quincy Jones and Billy Taylor, T.O. J.D. Harry James, Tommy Watts, etc. (2) Spotlight on Th. Monk, Billie Holiday ("37), Wilson, Kaminsky, Mole, Sullivan, The McPartlands, Niehaus, etc.  
 9.20-9.45 H 2: Louis Armstrong.  
 10.10-11.0 S: For Jazz Fans.  
 10.15-10.55 B—258m: The Real Jazz.  
 10.20-11.0 A 1 2: Parker's Successors: Stitt, Adderley and Woods.  
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.

**WEDNESDAY, JUNE 26:**  
 6.30-6.55 p.m. F 1: Modern Jazz '57.  
 8.0-10.0 T: (1) Joe Bushkin, S-F, May, Hetti, etc. (2) JATP, Jazz 1929, Tea & Soda, Basie.  
 9.30-10.30 F 3: Jazz For Everyone.  
 12.5-1.0 a.m. O: Jazz Journal.



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

MUSIC MAGAZINE "A VICTORIAN MUSIC ALBUM" by MICHAEL HURD "NOW YOU HAS JAZZ" by FRANCIS TOYE 9/2/57.

IN his "Victorian Music Album," Mr. Hurd played some charming Victorian ballads. And maintained they were more real than today's pop songs in that they truly reflected conditions of those days. "Please Let My Brother Go," a ditty based on a court case, was played as an example of the hard times that existed in that era. These songs, Mr. Hurd suggested, are authentic social documents, while today's pop music is synthetic, deals with unreal people and conditions, and shows a yearning for the unattainable.



Charlie Barnet plays Ellington (Thursday).

**THURSDAY, JUNE 27:**  
 6.25-6.55 C 2: Jazz Programme.  
 8.0-10.0 T: (1) B.G., T.O., Hetti, Anthony, Miller, Shaw, Peterson. (2) Barnet plays Ellington, Waller, Bix, Hinton-Scott, etc.  
 10.10-11.0 S: For Jazz Fans.  
 10.45-11.0 J: B for Blues.

**FRIDAY, JUNE 28:**  
 4.0-4.30 p.m. I: Bud Shank and Bob Cooper.  
 8.0-10.0 T: (1) Music of Hawaii. (2) Early Jazz Greats of N.O., Chicago and N. York ranging from the ODJB (1917) to Bechet 1940.  
 10.30-11.0 H 2: Cool Jazz (R).  
 10.35-11.15 Z: Jazz Developments.

**KEY TO STATIONS AND WAVELENGTHS**  
 A: RTP Paris-Inter: 1-1829m, 48.39m, 2-193m.  
 B: RTP Parisien: 280m, 218m, 318m, 359m, 445m, 498m.  
 C: Hilversum: 1-402m, 2-298m.  
 D: BBC: E-464m, 30, 25, 19m, bands, L-1500m, 247m.  
 E: NDR/WDR: 309m, 189m, 49.28m.  
 F: Belgian Radio: 1-484m, 2-325m, 3-267m.  
 H: RIAS Berlin: 1-302m, 2-407m, 49.94m.  
 I: SWF Baden-Baden: 295m, 363m, 195m, 41.27m.  
 J: AFN: 344m, 271m, 547m.  
 K: SBC Stockholm: 1571m, 255m, 245m, 306m, 506m, 49.46m.  
 L: NR Oslo: 1378m, 337m, 228m, 477m.  
 O: BR Munich: 315m, 187m, 48.7m.  
 P: SDR Stuttgart: 522m, 49.75m.  
 Q: HR Frankfurt: 509m.  
 R: RAI Rome: 355m, 290m, 269m, 41.81m.  
 S: Europe I: 1647m.  
 T: VOA Washington: 41, 31, 19m, bands, 12.0-1.0 a.m. only: 1734m.  
 Y: SBC Lugano: 553.6m.  
 Z: SBC Geneva/Lausanne: 293m, 31m, bands.

—F. W. Street

## Nothing new from skifflers

DESPITE continuous rain, 34 of the 44 skiffle groups entered competed on Whit Monday in the first National Skiffle Contest, held at Bury St. Edmunds.

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

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

### Winners

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

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

The Art Cummings Jazzmen, who came fourth, are playing on Tuesday at the Festival of Women beauty contest finals at the Empire Pool, Wembley. —Graham Boatfield.

# What pop music means

RADIO COMMENTARY by MAURICE BURMAN

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

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

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

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

He suggested, too, that future historians will ignore today's serious music because people prefer jazz.

Mr. Toye is sad about this. He admits the skill of its exponents, but detests jazz.

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

Eminent and great in his own sphere, when it comes to jazz he is apparently no more knowledgeable than the man in the street.

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

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

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

As every jazzman of real experience knows, the public is a good 40 years behind the artist. New Orleans is popular 40 years after it was contem-

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

THE PAUL BROUSSE ORCHESTRA 12.30 p.m. 5/6/57.

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

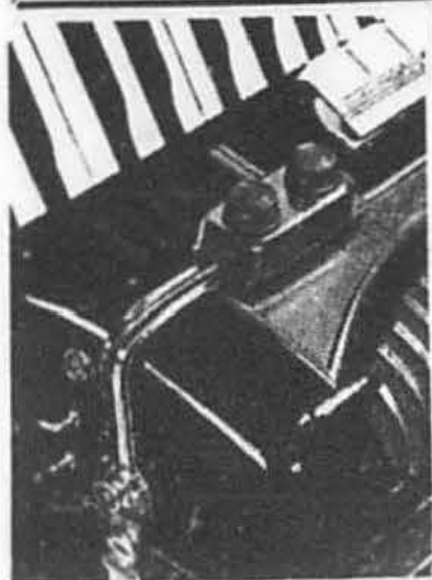
When new bands like Brousse's are making their first appearance it wouldn't be a bad idea for "Radio Times" to give some indication of what to expect. For if you didn't hear this airing, you missed something.

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

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

### BURMAN'S BAUBLE

goes to the Paul Brousse Orchestra for its modern L-A ideas.



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# Hollywood Headlines

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

**WAS** chatting, the other day, with Albert Harris. (Older MM readers will remember Albert, from his Low Stone Montmartre days, as one of the greatest guitarists that Britain has produced). Albert now lives in Van Nuys, in the valley here. "I do freelance composing and orchestrating—mostly for films," Albert told me. "I'm responsible for most of the arranging, these days, for Yma Sumac and Les Baxter." Albert has been in the United States 25 years. He now teaches orchestration and one of his current pupils is No. 1 guitar star Barney Kessel. Albert recently wrote a piece for Segovia. He accepted it and it's just been published.

**JAZZ JOYTINGS.** . . . Drummer Philly Jo Jones and ex-Kenton baritone man Pepper Adams are in Chet Baker's new outfit. . . . Dom Cerulli and John Tynan are now both associate editors of "Down Beat" magazine, in place of Nat Hentoff, who left to freelance.

**IN BRIEF.** . . . Pat Boone now has his own television show. . . . Ex-Harry Gold drummer, songwriter and BBC scriptwriter Lew Jacobson (now a Los Angeles resident) and yours truly have formed the Hollywood Songwriters' Bureau to aid budding tunesmiths everywhere. Frank Sinatra has done a series of one-nighters in the USA for promoter Lee Gordon, to recompense Gordon for the Australian affair. . . . Perez Prado shelled out over \$1,000 from his own pocket to showcase his unsponsored TV programme.

—Howard Lucreft



## PARIS REPORT



**PARIS.** Wednesday. — One-time MELODY MAKER correspondent Margaret Russell (left) is now starting in the top-class Montmartre club, Caprice Viennois.

I was following my usual round of niteries when I stumbled across her. We were both surprised.

When I said "MELODY MAKER" she replied: "I was MM correspondent in Reading in 1940."

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

Margaret was born in France. Her mother was French and her father a British journalist.

With a repertoire of over 100 songs she keeps night club fans beating their palms till they are sore.

She knows all the tricks of the business—from the light-fitting gown which won't let her sit down, to the right gestures and how to hold a note just so long.

Margaret is currently staying in Paris but it won't be for long. She likes moving around.

On the same programme at the Caprice is Maghen Rosico (below, right), a dancer whose jazz interpretations with arms and legs—in the scantiest dress—are causing a sensation.

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

—Henry Kahn

# MY DANGEROUS YEARS

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

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

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

## A resentful tough

In many respects, Vaughan's first starring film, "These Dangerous Years," evokes his early life. He plays the leader of the dockside Dingle Gang, a resentful tough at odds with authority.

"Actually," he points out, "I was evacuated from Devon Street, Liverpool, when I was twelve—too young to get into serious trouble. But, looking back, I can see they were dangerous years."

"It was a cosmopolitan area, where people of all races and creeds gathered and policemen rubbed elbows with parsons. I had a lot of atmosphere."

"I was able to understand Dave Wynant, the character I play in the film, because I tended to be rebellious myself."

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

"I had three young sisters trailing around after me and it was always impressed on me to 'take care of them.' That all helped to put me on the defensive."

"It was after I moved to Lancaster that I really started getting into fights. There I was an outsider—a Townee—and that brought me into conflict with the cock of the school."

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

## Awkward

"That is a trick of characterisation drawn from observation, because I've never smoked myself. But working with dance bands, I had plenty of opportunity to study boys of this type."

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

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

## Help

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

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

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

## Lucky

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

"While I'm up there singing, I never forget the kind of neighbourhood I came from and what could have happened to me if I hadn't been lucky. And as I



**FRANKIE VAUGHAN**

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



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

Below—"Sweet Smell Of Success" stars Tony Curtis and features the Chico Hamilton Quintet. Tony, an amateur flautist, has a "blow" with Chico and bassist Carson Smith.

## Chicago Commentary

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

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

## A gentle stay

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

## Silent keyboards

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

## ITALIAN HIT FOR ANNE?

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

—Bernie Asbell

# OUT OF THE BEAT

**THE** great thing about the music business is that you never know what's going to turn up next.

Who, for instance, would have dreamed that rock-'n-roll would find its way into the BBC's Music Festival at the Royal Festival Hall tomorrow?

And be played by the BBC Concert Orchestra under Willem Tausky? But it's happened.

And before you cancel your bookings, let me add that this is "rock" with a difference.

The difference being that Merrick Farran, a former violinist with the Royal Philharmonic Orchestra, has taken the 12 bars theme of "Rock Around The Clock" and written variations that together form a musical work lasting 40 minutes. It gets its first public performance, in an abridged form, tomorrow night.

notabilities as Ralph Dollimore (pno.), Tiny Winters (bass), E. O. Pogson (alto), Norman Impey (tr.), Harry Roche (tr.), George Swift (tp.) and Bobby Kevin (drs.).

Who said "staid old BBC"?

## Marathon II

**TALKING** of marathons, Oklahoma City is sponsoring a "World's Champion Non-Sleeping Disc Jockey Marathon" as part of its Semi-Centennial Exposition.

And Ray Starr, who holds the record of 166 1/2 hours of non-sleep



with **Pat Brand**

## Marathon I

**THEN** we're going to have a Dance Marathon ("Maratona Di Danza") played by the Concert Orchestra and two jazz groups under the baton of its composer, Hans Werner Henze.

This is in six movements: Marathon in the early hours, Marathon 10-minute sprint, Marathon in the morning, Gala Marathon, Variations of the star, and Death of the star. And televisioners will see such

broadcasting, will vie with Don Howard, who has previously managed 120 hours. (That's a mere five days.)

**In and out**  
BUT what I am looking for is a deejay who doesn't send ME to sleep. I tuned in to David

Jacobs last Sunday; tuned out again five discs later.

There must be better stuff than this to play.

## High Society

**YES,** you never know what's going to happen next. And I was quite unprepared for the latest British retaliation to all these American jazz titles (King, Duke, Count, Earl, etc., etc.).

But it's happened. Her Grace the Duchess of Bedford has come up with a pop song, "Lack's In Love With You," on the HMV label.

And she is backed by that well-known charity worker, Mrs. Gerald Legge, in "I'm In Love"—both numbers by novelist Barbara Cartland, with music by Jan Kerrison.

Royalties (here we go again!) from the disc and sheet music (Chappell's) will be devoted to Mrs. Legge's Fund for Old People.

## Come again

**WHAT** does reviewer Laurie Henshaw say about the disc?

"The Duchess reveals that she has an extremely pleasant voice, which, wedded to a skillful accompaniment from the Geoff Love Orchestra, suggests that she might profitably make further incursions into the pop field."

"The reverse, also a listenable interlude, is garnished by some lilting singing from the Rita Williams Singers."

"The Fund ought to benefit handsomely."

## Eh?

**TWO** old ladies paused at the entrance to Blackpool's North Pier last week and studied the posters for Bernard Delfont's "Star Time" show.

"Might be all right," said one. "It's put on by that Banana Boat man DeLaFonte." It's true!

## First hand

**YES,** you never know, etc. And I was totally unprepared the other night for some outstanding Latin-American piano-playing at the Club de la Cote d'Azur.

It came from Frank Park, in the Ido-Martin Band. I wouldn't have been so surprised if I'd known then that Frank has led his own band on various South American and

Caribbean cruises and studied the music at first hand.

And guested with Machito at the Palladium in New York.

Hear him.

## Please!

**OVERHEARD** above the music of the Alan Clare Trio at the Star Club:

**CUSTOMER:** Have you any brown bread?

**PETER:** Please! We have enough trouble selling the white.

## Almost there

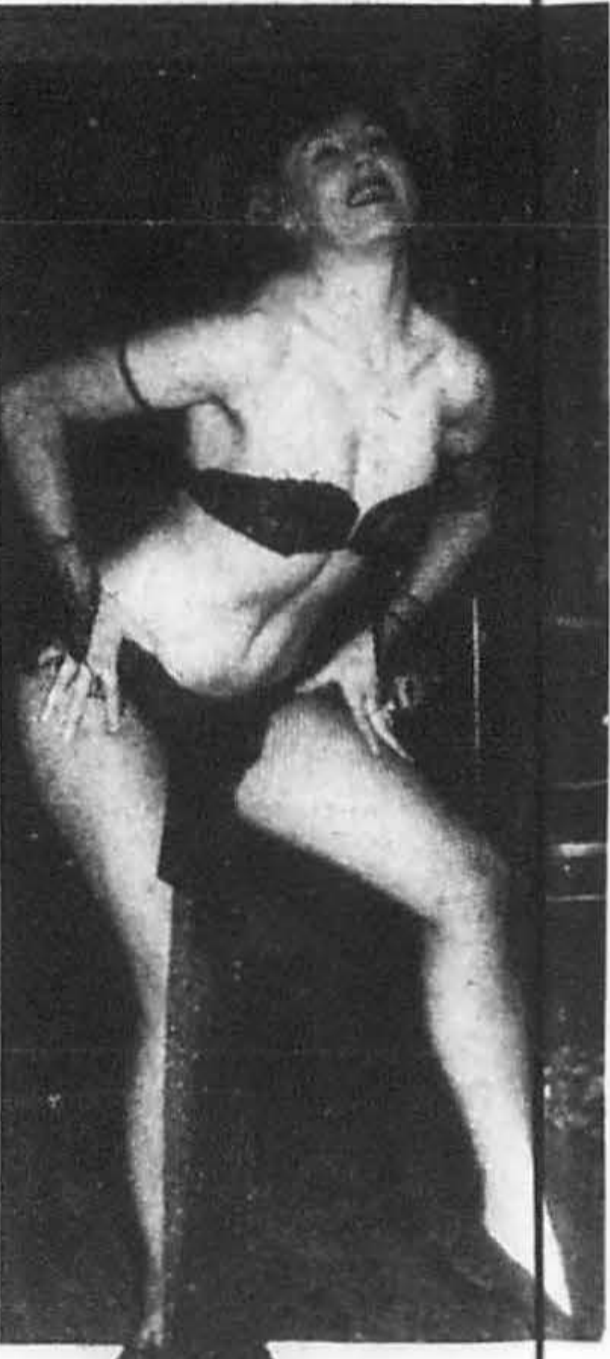
**SO** Jimmy Dorsey never got that Golden Record. Confident of "So Rare" hitting the million, Fraternity Records had the disc ready to present to him.

And sales had reached over 80,000 on the day he died. . . .

## Fast work

**I'VE** heard of "overnight hits," but what can you say about Elvis Presley's "All Shook Up"?

HMV issue it today (Friday). But one of the papers had it No. 24 in their list of Britain's best sellers—last week!



Maghen Rosico—'causing a sensation'

**IT TOOK 3 YEARS TO GET THERE!**

**ONCE HEARD—ALWAYS REMEMBERED FORGOTTEN DREAMS**

By LEROY ANDERSON

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**JASPER TAYLOR'S STATE STREET BOYS**  
Jackass blues; Frog tongue stomp  
**LOVIE AUSTIN'S BLUES SERENADERS**  
Oh, daddy blues  
**JOHNNY DODDS & TINY PARHAM**  
Walk easy 'cause my papa's home  
**VIOLA BARTLETTE**  
Skeeg-a-lee  
**FORD & FORD**  
South bound rag  
**BLIND BLAKE**  
AL 3560  
**CLARENE WILLIAMS AND HIS ORCHESTRA, Vol. 2**  
Wildflower rag; Midnight stomp;  
Hole in the wall; Don't turn your back on me;  
Longshoreman's blues; I'm through;  
New down home rag; Squeeze me  
AL 3561

**JAZZ OF THE ROARING TWENTIES, Vol. 2**  
Clarinet marmalade; Five pennies;  
Go, Joe, go; Tiger rag  
**PHIL NA'OLEON AND HIS ORCHESTRA**  
I've a garden in Sweden; Low down;  
Oh, Mabel; Gai rag doll  
**CALIFORNIA RAMBLERS**  
AL 3562

**RAGTIME PIANO ROLL, Vol. 4—**  
EARLY RAGS AND CAKEWALKS  
Zig-zag rag; Alabama tickle;  
At a Georgia camp meeting;  
Dill pickles; Jockeyman rag;  
Pianophiends rag and Black beauty rag;  
Polar bear rag and Louisiana rag;  
Maple leaf rag  
Transcribed from piano rolls  
made by unknown artists  
AL 3563

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

**JAZZ PIANO RARITIES**  
I wish I could shimmy like my sister Kate;  
Trixie blues  
**FATS WALLER and ANNA JONES**  
St. Louis man; Kentucky stomp  
**THE DIXIE FOUR**  
Fire detective blues  
**BOBBY BRAGG**  
Don't put that thing on me  
**MEADE LUX LEWIS**  
Trenches; Fives  
**TURNER PARRISH**  
AL 3565

LONDON RECORDS division of THE DECCA RECORD COMPANY LTD 1-3 Brixton Road London SW9

**Four curtain calls for Four Lads**

**THE** Four Lads arrived in Glasgow this week and brought a new kind of close harmony singing to top the Empire hill—a well-rehearsed, immaculate act that deserved the four curtain calls given at the end of their performance.

They did not indulge in vocal acrobatics for their effect. Instead they used subtle harmonies and true rhythmic singing.

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

**Spectacular**

"Rain, Rain, Rain" was performed in a series of spectacular key changes which again showed the musical prowess of the Four Lads.

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

—Robert Innes

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- Bass Drum and Tom-Toms give 8 distinct notes.
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# Songsheet

by Hubert W. David

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

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

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

## Costly procedure

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

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

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

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

## Private companies

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

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

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

# BIG JAZZ STORY



by **JOHNNY DANKWORTH**

and his orchestra

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

**BIG JAZZ STORY**  
coupled with **Firth of Forth**  
R4321 (45 & 78 r. p.m.)

**PARLOPHONE RECORDS**

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

## BRITAIN'S TOP DISCS and TUNES

**A** GUIDE to the best selling discs for the week ended June 15, derived from information supplied by 21 leading record stores.\*

This week	Last week	Title	Artist	Label
1	(1)	YES, TONIGHT, JOSEPHINE	Johnnie Ray	Philips
2	(2)	WHEN I FALL IN LOVE	Nat "King" Cole	Capitol
		Other discs—Doris Day (Col); Jeri Southern (Bruno); Ron Goodwin (Par).		
3	(3)	BUTTERFLY	Andy Williams	London
		Billy Williams (V-Cor); Charlie Gracie (Par); Tony Brent (Col).		
4	(5)	AROUND THE WORLD	Ronnie Hilton	HMV
		Mantovani (Dee); Bing Crosby (Bruno); Victor Young (Bruno); Gracie Fields (Col); Jack Haskill (Lon); Ronnie Carroll (Phi).		
5	(13)	PUTTIN' ON THE STYLE	Lonnie Donegan	Pye-Nixa
6	(8)	AROUND THE WORLD	Bing Crosby	Brunswick
7	(4)	ROCK-A-BILLY	Guy Mitchell	Philips
		Vic Chesler (Dee); Don Lang (HMV).		
8	(7)	LITTLE DARLIN'	Diamonds	Mercury
		Gladstons (Lon); Roberto Del Gaudio (Poly).		
9	(11)	AROUND THE WORLD	Gracie Fields	Columbia
10	(9)	MR. WONDERFUL	Peggy Lee	Brunswick
		Ruby Murray (Col); Sarah Vaughan (Mer); Dorothy Collins (Vgn); Marion Ryan (P-Nix).		
11	(10)	GAMBLIN' MAN	Lonnie Donegan	Pye-Nixa
12	(6)	FREIGHT TRAIN	Chas. McDevitt	Ortolo
		Bob Cort (Dee); Rusty Draper (P-Nix).		
13	(16)	WE WILL MAKE LOVE	Russ Hamilton	Ortolo
		Jean Campbell (Poly); Jerry Grant (Emb); Kathie Kay (HMV); Johnny Southern (Mer).		
14	(—)	A WHITE SPORT COAT	King Brothers	Parlophone
		Terry Dene (Dee); Johnny Desmond (V-Cor).		
15	(—)	A WHITE SPORT COAT	Terry Dene	Decca
16	(12)	TOO MUCH	Elvis Presley	HMV
17	(15)	BUTTERFINGERS	Tommy Steele	Decca
18	(14)	I'LL TAKE YOU HOME AGAIN	Slim Whitman	London
		KATHLEEN Josef Locke (HMV).		
19	(—)	FABULOUS	Charlie Gracie	Parlophone
		Alma Cogan (HMV).		
		I'M SORRY Al Martino (Cap).		

Two records "tied" for 19th position.

\*STORES SUPPLYING INFORMATION FOR RECORD CHART.

R. C. Mansell, Ltd., Birmingham, 2; Dune Wholesale, Ltd., Manchester, 1; J. W. Mansfield, Ltd., Woking, 1; Nones, Ltd., Liverpool, 4; A. E. Temple, London, R.E. 15; Sydney Scarborough, Ltd., Hull; McCormack's, Ltd., Glasgow, C.2; Bobo Fox Records, London, E.19; Fish and Co., Ltd., Torquay; Engineering Service Co., Bolton; Olyn Lewis, Ltd., Blackwood; Leading Lighting, London, N.1; Huggitt's, Ltd., West Hartlepool; Saville Bros., Ltd., South Shields; Rykes' Record Shop, Middleborough; H. J. Carroll, Manchester, 18; Handparts Music Store, Ltd., Edinburgh, 1; Hickies, Slough; Imbels, London, W.C.1; Boyds, Cardiff; Popular Music Stores, London, E.A.

**T**HIS copyright list of the 24 best-selling songs for the week ended June 15, 1957, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

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

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A—American; B—British; F—Others

## BRITAIN'S TOP JAZZ RECORDS

London	Glasgow	Manchester
(Supplied by Collet's Record Shop, 70, New Oxford Street, London, W.C.1)	(Supplied by McCormack's, Ltd., 7, Cowcaddens Street, Glasgow, C.2.)	(Supplied by Hime and Addison, Ltd., and Record Rendezvous)
1. ROUND ABOUT MIDNIGHT (LP) Miles Davis ..... Philips	1. THE QUARTET (EP) Modern Jazz Quartet... London	1. ELLA SINGS THE RODGERS AND HART SONG BOOK—Volume II (LP) Ella Fitzgerald .. HMV-Verve
2. JOHNNY DODDS AND KID ORY (LP) ..... Philips	2. PUTTIN' ON THE STYLE Lonnie Donegan .... Pye-Nixa	2. GAMBLIN' MAN Lonnie Donegan .... Pye-Nixa
3. DJANGO (EP) Modern Jazz Quartet ..... Esquire	3. BALLADS AND BLUES (LP) Milt Jackson ..... London	3. ELLINGTON AT NEWPORT (LP) Duke Ellington ..... Philips
4. CONCERT BY THE SEA (LP) Erroll Garner ..... Philips	4. ELLA SINGS THE RODGERS AND HART SONG BOOK—Volume II (LP) Ella Fitzgerald .... HMV-Verve	4. BASIE'S BACK IN TOWN (EP) Count Basie .... Columbia-Clef
5. BIG BILL BROONZY (EP) Vogue	5. BASIE'S BACK IN TOWN (EP) Count Basie .... Columbia-Clef	5. STREAMLINE TRAIN Vipers ..... Parlophone
6. FONTESSA (LP) Modern Jazz Quartet ..... London	6. INTERPRETATIONS OF STAN GETZ NO. 2 (LP) Columbia-Clef	6. ELLA SINGS THE RODGERS AND HART SONG BOOK—Volume I (LP) Ella Fitzgerald .... HMV-Verve
7. INTERPRETATIONS OF STAN GETZ NO. 2 (LP) Columbia-Clef	7. DAVE BRUBECK, JAY AND KAI AT NEWPORT (LP) ..... Philips	7. CHRIS BARBER IN CONCERT (LP) ..... Pye-Nixa
8. SKIFFLE MUSIC (EP) Vipers ..... Parlophone	8. THE TROMBONE SOUND (LP) Kai Winding ..... Philips	8. BIG BILL BROONZY (LP) Philips
9. CHICO HAMILTON QUINTET (LP) ..... Vogue	9. MIDNIGHT AT EDDIE CONDON'S (LP) Bud Freeman... Emarcy	9. CONCERT BY THE SEA (LP) Erroll Garner ..... Philips
10. DAVE BRUBECK, JAY AND KAI AT NEWPORT (LP) Philips	10. ROY AND DIZ (LP) Roy Eldridge and Dizzy Gillespie Columbia-Clef	10. DUKE ELLINGTON AND BUCK CLAYTON ALL-STARS AT NEWPORT (LP) ..... Philips

## AMERICA'S TOP DISCS

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

1. (1) LOVE LETTERS IN THE SAND ..... Pat Boone	1. PUTTIN' ON THE STYLE Lonnie Donegan ..... Pye-Nixa
2. (2) SO RARE .... Jimmy Dorsey	2. ELLA SINGS THE RODGERS AND HART SONG BOOK—Volume II (LP) Ella Fitzgerald .... HMV-Verve
3. (4) A WHITE SPORT COAT Marty Robbins	3. LONNIE DONEGAN HIT PARADE—Volume II (EP) .. Pye-Nixa
4. (5) TEENAGE ROMANCE Ricky Nelson	4. ELLA SINGS THE RODGERS AND HART SONG BOOK—Volume I (LP) Ella Fitzgerald .... HMV-Verve
5. (7) BYE BYE LOVE Every Brothers	5. FREIGHT TRAIN Chas. McDevitt ..... Ortolo
6. (3) ALL SHOOK UP Elvis Presley	6. ELLA SINGS THE COLE PORTER SONG BOOK—Volume II (LP) Ella Fitzgerald .... HMV-Verve
7. (13) SEARCHING ..... Coasters	7. SATCH SINGS SPIRITUALS (EP) Louis Armstrong .. Brunswick
8. (11) DARK MOON Bonnie Guitar	8. A NIGHT IN NEW ORLEANS (LP) Sharkey Bonano ..... Capitol
9. (11) LITTLE DARLIN' Diamonds	9. NEW ORLEANS SKIFFLE (LP) Turk Murphy ..... Philips
10. (7) SCHOOL DAY Chuck Berry	10. THE TROMBONE SOUND (LP) Kai Winding ..... Philips
11. (—) I LIKE YOUR KIND OF LOVE ..... Andy Williams	
(15) WONDERFUL, WONDERFUL Johnny Mathis	
13. (17) I'M WALKING Ricky Nelson	
14. (9) COME, GO WITH ME Dell Vikings	
15. (10) IT'S NOT FOR ME TO SAY Johnny Mathis	
(17) AROUND THE WORLD Victor Young	
17. (14) YOUNG BLOOD .. Coasters	
18. (19) GONE ..... Ferlin Husky	
19. (—) OLD CAPE COD Patti Page	
20. (—) START MOVIN' Sal Mineo	
(6) DARK MOON .. Gale Storm	
(—) FOUR WALLS .. Jim Reeves	

Two records "tied" for 11th and 15th positions. Three records "tied" for 20th position.

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## Songwriters

This coupon entitles you to free advice on any one song or lyric you may have written, or an answer to a songwriting query. MS must bear name and address of the sender, and must be accompanied by s.a.e.

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Belfast	Birmingham
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3. LONNIE DONEGAN HIT PARADE—Volume II (EP) .. Pye-Nixa	3. CHRIS BARBER IN CONCERT (LP) ..... Pye-Nixa
4. ELLA SINGS THE RODGERS AND HART SONG BOOK—Volume I (LP) Ella Fitzgerald .... HMV-Verve	4. ELLA SINGS THE RODGERS AND HART SONG BOOK—Volume I (LP) Ella Fitzgerald .... HMV-Verve
5. FREIGHT TRAIN Chas. McDevitt ..... Ortolo	5. JOHNNY DODDS AND KID ORY (LP) ..... Philips
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7. SATCH SINGS SPIRITUALS (EP) Louis Armstrong .. Brunswick	7. HERE IS PHINEAS (LP) Phineas Newborn, Jr., London
8. A NIGHT IN NEW ORLEANS (LP) Sharkey Bonano ..... Capitol	8. THE QUARTET (EP) Modern Jazz Quartet .. London
9. NEW ORLEANS SKIFFLE (LP) Turk Murphy ..... Philips	9. LOUIS ARMSTRONG AND EDDIE CONDON AT NEWPORT (LP) Philips
10. THE TROMBONE SOUND (LP) Kai Winding ..... Philips	10. THE TROMBONE SOUND (LP) Kai Winding ..... Philips

## CALL SHEET

(Week commencing June 23)	Terry LIGHTFOOT Jazzmen
BEVERLEY Sisters Week: Empire, Finsbury Park	Sunday: Shakespear Hotel, Woolwich
EDDIE CALVERT Week: Empire, Newcastle	Tuesday: Pavilion, Battersea Park
RONNIE CARROLL Week: Winter Gardens, Morecambe	Thursday: Ex-Servicemen's Club, Watford
ALMA COGAN Season: Hippodrome, W.	Friday: Star Hotel, Craydon
ERIC DELANEY and Band Sunday: Commodore, Ryde	Saturday: Jazz Club, Wood Green
Wednesday: Philharmonic Hall, Liverpool	Freddy RANDALL and Band
Thursday: Public Hall, Barrow-in-Furness	Sunday: Alexandra Gardens Theatre, Weymouth
Friday: Palace Ballroom, Maryport	Thursday: Corn Exchange, Colchester
Saturday: Unity Hall, Wakefield	Friday: Music Hall, Shrewsbury
LONNIE DONEGAN Season: Hippodrome, W.	Saturday: USAF, Burtonwood
RAY ELLINGTON Quartet Week: Palais, Edinburgh	Eric SILK and Southern Jazzband
FOUR LADS Week: Empire, Liverpool	Monday: Palais, Hammersmith
RONNIE HILTON Week: Empire, Sheffield	Friday: Southern Jazz Club, Leytonstone
THE KIRCHIN Band Wednesday: USAF, Sculthorpe	The VIPERS Skiffle Group
Friday: Cresta Ballroom, Luton	Sunday: Empire Cinema, Wombwell
Saturday: Corn Exchange, Wisbech	Friday: Music Hall, Shrewsbury
Vic LEWIS and Orchestra Week: Green's, Glasgow	Hedley WARD Trio
Tommy STEELE Week: Hippodrome, Birmingham	Sunday: Winter Gardens, Ventnor
	Week: Hippodrome, Birmingham
	Alex WELSH and Band
	Sunday: Wand Green
	Tuesday: South Harrow
	Wednesday: Dagenham
	Thursday: Nottingham
	Saturday: Eel Pie Island, Twickenham
	Jimmy YOUNG
	Week: Theatre Royal, Hanley

● Cynthia Lanigan



# Cynthia shows her style

# POP DISCS

reviewed by  
**LAURIE HENSHAW**

**CYNTHIA LANIGAN: Jamie Boy/Silent Lips** (Parlo. 45-R4318).

CYNTHIA LANIGAN, an MM contest winner, makes a commendable solo debut here. Cynthia has a strong sense of style, and sings "Jamie Boy" to a good beat backing from Ron Goodwin's Orchestra. Somewhat unaccountably, the singer's feeling for the beat is not reflected by her accompanists on "Silent Lips." This side lacks the swing of the reverse.

**GEORGIA GIBBS: "Swinging With Her Nibs"—'Deed I Do; I Get A Kick Out Of You; Let's Do It; The One I Love Belongs To Somebody Else; One For My Baby; On The Sunny Side Of The Street/Comes Love; Happiness Is A Thing Called Joe; You've Got To See Mama Ev'ry Night; Lonesome Road; I Got It Bad And That Ain't Good; Wrap Your Troubles In Dreams** (Mercury MPL6508).

"HER Nibs" Miss Gibbs is in great form here. She delivers this fine batch of song material with jazzy zest against a swinging backing from a quartet directed by arranger-conductor Glen Osser. Buddy Weed plays some crisp, well-phrased piano and is brilliantly assisted by Tony Mottola (gtr.), Jimmie Crawford (drs.) and Arnold Fishkin (bass). With an accompaniment like this, how could a singer go wrong!

**FRANK HOLDER AND MARTINO'S CALYPSONIANS: Battle Of The Century/Chinese Cricket Match** (Decca 45-F10908).

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

**EDDIE FISHER: Slow Burning Love/A Second Chance** (RCA 45-1009).

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

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

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

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

CHRIS CONNOR'S cool style of singing is more contrived than June Christy's but this LP has its acceptable moments. Those tracks accompanied by Sy Oliver's Orchestra, however, lack the requisite "cool" styling of the arrangements.

More effective are the backings featuring the Ellis Larkins Trio and the group led by Ralph Sharon—British pianist who emigrated to the States.

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

**ANDY WILLIAMS: I Like Your Kind Of Love/Stop Teasin' Me** (London 45-HL48437).

ANDY WILLIAMS would seem to have another potential hit with "I Like Your Kind Of Love." The girl in this coy duet should have been given a label credit. "Stop Teasin'" is marred by some off-key chords in the accompaniment.

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

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

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

"SIX-FIVE SPECIAL" will be familiar to TV viewers of the programme of the same name. But Don spoils this recorded version with too fast a tempo. "School Day" swings to more telling effect.

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

MERLE TRAVIS plays some tasteful guitar on these four tracks. Such artistry in these days of gimmick discs deserves more recognition than it gets.

**NORMAN LUBOFF CHOIR: "Dream"—You Go To My**

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

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

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

AND here's a new disc by Jo. As usual she sings faultlessly—but again the material could have been better.

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

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



● Doris Day

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

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

The Draper version of "Freight Train" lacks the plaintive appeal of the established Whiskey-McDevitt version. A change for the Americans to be eclipsed by the British!

**FRANKIE VAUGHAN: "Mr. Elegant"—Happy Days And Lonely Nights; My Sweetie Went Away/Look At That Girl; No Help Wanted** (HMV7EG245).

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

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

## Capsule reviews

**ART TATUM (LP)**

September Song; Night And Day; Jitterbug Waltz; You're Driving Me Crazy; Stars Fell On Alabama; Smoke Gets In Your Eyes; Blue Room. (Columbia-Clef 33C9633.)

TATUM employs his phenomenal technique and fantastic imagination on playing mostly in free tempo.

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

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

Organ Grinder's Swing (b); Don't Kiss Me Again (b); By The Great Hornspoon (b); Tormented (b); Moonlight (a); White Heat (b); Hobo On Park Avenue (b); Sophisticated Swing (a); With All My Heart And Soul (a); Midnight At The Onyx (a); The Least Little Thing You Do (a); Jazzocracy (a). (Vogue Coral 12 in. LVA9049.)

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

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

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

**JOE VENUTI-EDDIE LANG BLUE FIVE (EP)**  
Raggin' The Scale; Hey, Young Felia!; Jig Saw Puzzle Blues; Pink Elephants. (Columbia SEG 7693), 1933.

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

**MAX KAMINSKY AND HIS ORCHESTRA (EP)**  
When The Saints Go Marching In (V); Samat Joy Blues; Original Dixieland One-Step; Eccentric Rag (MGM EP600). Circa 1933.

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

**BLIND LEMON JEFFERSON (LP)**

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

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

**ALEX WELSH AND HIS BAND (LP)**  
Ostrich Walk; Buddy's Habit; Wimin' Boy Blues; Cornet Chop Suey; I'm Coming, Virginia; Up Jumped You With Love; Queen Bess; Mandy (Pye-Nixa NJT 507).

THE underrated Welsh band's first LP is a roaring success. The group completely achieves its aim—happy, swinging Dixieland.

Welsh (tpt.) Archie Semple (clt.), Roy Crimmins (tmb.) and Fred Hunt (pno.) all solo very well and the rhythm section achieves a lightly moving swing. The recording is excellent.

All in all, one of the best British traditional efforts.—B. D.

### Reissues

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

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

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

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

**DJANCO REINHARDT.—**Fly Fishing; Belleville (prev. inc. in Vogue 10 in. LP LDE049); House Of Dreams; Dinette (prev. inc. in do. LDE084, revd. 9/10/54). All now also EP EPV1208.

**GEORGE SHEARING QUINTET.—**Moon Over Miami (b); Midnight In The Air (original title Midnight On Cloud 69) (a); Sorry, Wrong Rhumba; Cotton Top (prev. Vogue EP EPV1040); Bebob's Fables (a); Life With Feather (b); Four Bars Short (c); Cherokee (c) (do. EPV1145). (a) also 78 Vogue V2016; (b) do. V2028; (c) do. V2043. All now also 10 in. LP LDE188.

**ART TATUM.—**Yesterdays; I Know That You Know; Humoresque (a); Kerry Dance; Boogie Woogie. (Prev. inc. in Vogue 10 in. LP LDE081, revd. 30/10/54.) (a) also 78 V2241.) All now also EP EPV1212.

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## Jazz Discs

**"JOHNNY DODDS AND KID ORY" (LP)**  
Chicago Footwarmers: Brown Bottom Bass (c); My Baby (d); Lady Love (e); Oriental Man (d).  
New Orleans Bootblacks: I Can't Say; Mixed Salad; Mad Dog; Fly Feet. (All (c)).  
New Orleans Wanderers: Gale Mouth (b); Too Tight Blues (b); Perdido Street Blues (a); Papa Dip (b).  
(Philips 12 in. BBL7136.)  
(a)—Dodds (cl.); Ory (tmb.); George Mitchell (cornet); Lil Armstrong (pno.); Johnny St. Cyr (bjo.). 2 7 26. Chicago. (Am. OK.)  
(b), (c)—Same personnel plus Joe Walker (alto). (b) 12 7 26. (c) 14 7 26. Do. (Do.)  
(d)—Dodds (cl.); Natty Dominique (sax); Jimmy Blythe (pno.); prob. Baby Dodds (washboard). 15 12 27. Do. (Do.)  
(e)—Personnel as for (d) plus Honore Dutrey (tmb.); Bill Johnson (bass). 3 7 28. Do. (Do.)

**JOHNNY DODDS**, who died in 1940 before he could benefit from the Revival, was one of the greatest New Orleans clarinetists—despite failings mentioned by several writers lately. His tone and attack were intense, and his whole style suggested a strong and original personality. His ensemble methods differed from those of the more legitimate New Orleans school, but he was an excellent band player and a commanding soloist with wonderful feeling for blues. On the eight titles by the Wanderers and Bootblacks—recording groups formed by Lil Armstrong in 1926—Dodds was well recorded and playing at his inspired best. Mitchell and Ory were perfect for this type of ensemble jazz, and Walker's alto, heard on all but "Perdido Street," fits in fairly happily, though he lacks the masters' timing. Dodds's upper voice, his breaks and solos, are unerring throughout the two sessions. But the skilful, leisurely band work is the

major marvel. There are few better-balanced ensembles in the library of New Orleans music. The four, previously unavailable, Footwarmers' tracks offer less-disciplined music, with Dominique's simple, thrusting lead and typically explosive washboard rhythms. The clarinet is as exciting as ever and extremely mobile. The only thing wrong with this album is its offensive cover drawing.  
**JOHNNY DODDS (LP)**  
(Vol. IV)  
Jasper Taylor's State Street Boys: It Must Be The Blues (e); Stomp Time Blues (e).  
Lovie Austin's Blues Serenaders: Jackass Blues (b); Frog Tongue Stomp (b).  
Johnny Dodds with Tiny Parham: Oh, Daddy (d).  
Viola Bartlette: Walk Easy 'Cause My Papa's Home (a).  
Ferd and Ferd: Skeeg-A-Lee (a).  
Blind Blake: South Bound Rag (f).  
(London AL3500.)  
(a)—Ford and Ford (voic.) acc. by probably Dodds but possibly Jimmy O'Bryant (cl.); unidentified rpt. pno. Am. Paramount. October, 1924. Chicago.  
(b)—Dodds (cl.); Austin (pno.); unidentified cornet, tmb., drs. Do. April, 1928. Chicago.  
(c)—Viola Bartlette (voc.) acc. by Cobb's Paramount Syncopators; Dodds (cl.); unidentified rpt., tmb., pno., gtr., drs. Do. May, 1926. Chicago.  
(d)—Dodds (cl.); Parham (pno.); Do. March, 1927. Chicago.  
(e)—Taylor (washboard); Dodds (cl.); Freddie Keppard (cornet); Eddie Ellis (tmb.); Tiny Parham (pno.). Do. January, 1927. Chicago.  
(f)—Blake (gtr.); Dodds (cl.); Jimmy Bertrand (xylophone). Do. April, 1928. Chicago.

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

The first two feature Dodds with a Jasper Taylor-Tiny Parham group. Solo and team work are good, the tunes are striking, and the music generally is most impressive. They were issued on Jazz Collector L13 (24/12/49) and when I reviewed them I said the trumpet's identity was in dispute, and, though most reviewers settle happily for Keppard, it still is. There is a Keppard sound to the breaks, but the blues playing comes nearer to Ladinier for vibrancy of tone. If this is Keppard, it is Keppard at his most expressive. After these, for band quality, come the Austin titles (previously on JC L19, reviewed 8/7 50); two fair tracks with an unknown cornettist—not Ladinier—and Dodds in dominant form. Of the other four tracks, two are with singers and not up to much. The remaining pair present Dodds in solos—with piano support on "Daddy," guitar and xylophone on "South Bound Rag." "Daddy" has him sweeping along merrily, a sweet-toned improvisation which keeps close to the melody. The rag is unusual and altogether praiseworthy for Dodds, Bertrand and Blake. The band behind Ford and Ford could well be Austin, Dodds and Ladinier, as Albert McCarthy suggests.

**MAHALIA JACKSON (EP)**  
In The Upper Room (c); I Have A Friend (a); Tired (b).  
(Vogue EPV1199)  
Mahalia Jackson (gospel singer) acc. by:—  
(a)—Mildred Falls (pno.); Herbert J. Francis (organ). 12/9/47. Chicago. (Am. Apollo.)  
(b)—Personnel as for (a) plus Samuel Patterson (gtr.). 20/12/47. Chicago. (Do.)  
(c)—Personnel as for (a) plus choir. 1951. New York. (Do.)  
**MAHALIA JACKSON** is the supreme gospel singer. And to hear a comparable voice in jazz you would probably have to go back to Bessie Smith. The second and third titles are from 1947, when Mahalia was making some of her most remarkable records. "I Have A Friend," a slow song with the 12/8 "church rock" rhythm, and the faster "Tired" are both delivered with tremendous expressive force and rhythmic skill—the huge, triumphant sound of the latter firmly contradicting the sentiments of the lyric. On "Upper Room," one of Mahalia's double-sided Apollo songs, a chorus is called in to provide the proper spiritual support. After a slow, reverent opening the beat is picked up and the music begins bouncing, with the soloist soaring triumphantly above the choir. I can only advise people who appreciate the virtues of this type of music to hear these examples of a superb talent.—  
**—Max Jones**

helped the combination. But we, too, have first-class professional arrangers and musicians ready to aid young hopefuls who have what it takes and are prepared to work hard. Furthermore, it obviously wasn't only Mr. Grass's help that brought these Westlake students their success. The imagination, musicianliness and sense of jazz of tenor/leader Sam Firmature and the understanding and feeling of valve-trombonist Luther McDonald are things which can be cultivated by tuition, but must stem from the individual's instinct and initiative. The rhythm section is not quite so satisfactory as the two front-line men, at any rate as soloists. It is strong and steady, but doesn't always manage to ride. Still, a most creditable performance by all concerned, and not only because they are amateurs making their recording debut.

**THE SIX (LP)**  
Giggles; Phwoodah; Over The Rainbow; The View From Jazzbo's Head; The Troglodyte; Blue Lou; Our Delight; My Old Flame.  
(London 12 in. LTZ-N10066)  
Bob Wilber (cl., tr.); John Glazel (tp.); Sonny Pruitt (tmb.); Bob Hamner (pno.); Bill Britto (bass); Jackie Moffitt (drs.). January 1955. New York. (Am. Bethlehem.)  
**THEY** call this "The View From Jazzbo's Head." I have commented before on the absurdity of many LP titles but this surely earns the prize for the most ridiculous ever. Even the fact that the Jazzbo in question is a popular American disc jockey doesn't make it much saner. Luckily the music is a good deal more sensible. The record isn't quite the same as this co-operative group's last one, on London LTZ-N15042, issued about six months ago. There's been a change of drummer and the styles are less varied—almost entirely middle-of-the-road jazz. But the arrangements, all by members of the group, have the same neat workmanlike qualities (especially Bill Pott's "Giggles"), and there is the same competence of performance. John Glazel again shows up as an adaptable trumpet man, generally in the Ruby Braff vein. Bob Wilber, whose tenor style has been described as a "modernised Eddie Miller," may not yet be a great tenorist but he takes some lovely and forceful solos. Recommended to those who like their jazz uninhibited and uninvolved.

**THE QUARTET (EP)**  
Softly As In A Morning Sunrise; Love Me, Pretty Baby; Heart And Soul; True Blues.  
(London EZ-C19015)  
Milt Jackson (vib.); John Lewis (pno.); Percy Heath (bass); Kenny Clarke (drs.) April 1952. New York. (Am. Savoy.)  
**THIS** is the group that later became famed as The Modern Jazz Quartet. You won't find any of those carefully planned John Lewis

arrangements which came later in such records as the same four's "June, 1953," "Queen's Fancy" (Esquire EP14) and December, 1954, "Django" (29-038), let alone the January 1956, "Fontessa" (London LTZ-K15022) made when drummer Kenny Clarke had been replaced by Connie Kay. The routines are quite sketchy, in the main just frameworks for Milt Jackson's melodic inventions on what has been described as his "broken bottle-toned" vibraphone (in fact, the cracked sound was probably due as much to the recording). The whole disc is a clue to this—even, unfortunately, the best of the four tracks, "Heart And Soul." But if you can make allowance for the deplorable vibes tone, you will find this EP not only an interesting chapter in the history of the MJQ but an entertaining sample of the adroit and imaginative Milt Jackson.

**CHICO HAMILTON QUINTET (LP)**  
I Want To Be Happy (a); Spectacular (b); Free Form (a); Walking Carson Blues (b); Buddy Boo (a); A Nice Day (c); My Funny Valentine (c); Blue Sands (c); The Sage (c); The Morning After (c).  
(Vogue 12 in. LAE12039)  
(a), (b)—Hamilton (drs.); Buddy Collette (flute, cl., alto, tr.); Fred Katz (cello); Jim Hall (gtr.); Carson Smith (bass). 4 8 55. Strollers Club, Long Beach, California, before a small invited audience. (Am. Pacific Jazz.)  
(c)—Same personnel. 23/8/56. Hollywood. (Do.)  
Note: (b) available also on Vogue EPV 1194.  
**THIS** Chico Hamilton Quintet is both novel and captivating. Most of the tunes, originals by members of the group, are fresh and attractive. Particularly intriguing is "Walking Carson Blues," with its rhythm of tramping feet. But all the treatments—astonishingly varied—are equally inventive. Note, for instance, the unusual way Eastern atmosphere is infused into the aptly titled but (like all the items) sane and musical "Free Form." The playing is superb. Not only is each player a good instrumentalist, but all have fertile imaginations. Their fund of ideas leaves never a dull moment. Fred Katz was quite a discovery. Even in America it is not easy to find accomplished cellists with a good jazz sense. Mr. Katz is one. His jazz sense is at its best in his faster pizzicato playing. But if you couldn't call his arco work at slow tempo exceptionally creative, at least he phrases rhythmically and plays with feeling. I have yet to hear more inspiring drumming than Chico Hamilton's here. But over-riding everything is the way the players inspire each other and fit their work together into fascinating mosaics of colour, rhythm, wit and story.

**—Edgar Jackson**

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"The Quartet" Vol. 1  
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**ZENITH SIX**  
**EXA 58** Mahogany hall stomp; East coast trot—Cannonball blues; Panama rag.

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**EXA 59** I want a girl; 2.19 blues—900 miles; Mama don't allow it.

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**WESTLAKE COLLEGE QUINTET (LP)**  
Westlake Bounce; Theme; Jive At Five; Topsy; Ghost Talk; Motif; Pa Paz; Softly As In A Morning Sunrise; Billy Boy; Mood; Billy's Bounce.  
(Brunswick 12 in. LAT8180)  
Sam Firmature (tr.); Luther McDonald (valve-tmb.); Dick Grove (pno.); Dick Fritz (bass); Fred Taggart (drs.). 17 and 18 7 56. Hollywood. (Am. Decca.)  
**THIS** should interest any modern inclined jazz enthusiasts, particularly semi-pro musicians. The Quintet consists entirely of students of the American college from which it takes its name. It first came to outside notice when it won the 1956 Easter Intercollegiate Jazz Festival promoted by Howard Rumsey at his Lighthouse club at Hermosa Beach, California, following up the same year by winning the Wurlitzer National College-Jazz Contest. For over a year the group has been coached by John Grass. It also wrote six and scored seven of the items on this record and supervised. Doubtless his interest great.

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# 'FREIGHT TRAIN' PAIR FOR U.S

## TOMMY STEELE CLICKS FOR £20,000



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

**You can't afford to miss this!**

HOW long would it take you to hear every Jazz and Pop LP issued in the last three months. We can tell you.

Well over five days! Five days of continuous listening—plus extra time for putting on and taking off each record.

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

**Next week!**

NEXT week you will see the fruits of their labours.

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

**Every disc!**

THE June LP Supplement—in the form of a separate take-out, which can be kept for reference without affecting the rest of the paper's contents—will cover every record issued in April, May and June (including mid-June issues).

It will in each case list Title, Artist, Contents, Label and Number. And be followed by a brief descriptive review.

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

**The latest!**

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

**To keep!**

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

Therefore, this Supplement is something that every MELODY MAKER reader will want to keep.

**First time!**

THIS is the first time that any paper has undertaken so valuable and momentous a task.

It has done so with the same meticulous care and consideration that have made its weekly record reviews the object of admiration throughout the world.

Be sure to ask your newsagent to reserve you a copy of next week's MELODY MAKER. The demand will be even greater than normal.

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## America to meet Frankie Vaughan

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

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

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

The film has its world premiere on Monday at the Forum Cinema, Liverpool.

## Kirchins tenorist joins Rex Ruttley

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

He replaces Ted White, who is joining Teddy Foster.

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

No replacement has yet been fixed.

## EIGHTEEN BAND CHANNEL ROCK

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

The groups are booked for the "Rock Across The Channel" shuffle run by Le Club de la Côte D'Azur, Frith Street, W.

The no-passport trip starts from Gravesend and calls in at Southend before crossing to Calais, where the musicians and fans will spend three hours.

## WEDDING SMILES



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

## McRAE TOUR

From Page 1

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

"I met Jack Green, of Willard Alexander's New York office, in London on Tuesday. We discussed the tour and I made it clear that I would not, under any circumstances, carry out such an arduous itinerary as the last one in February.

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

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

SKIFFLE leader Chas McDevitt and "Freight Train" girl Nancy Whiskey leave for the States on June 28 for their two-week concert and cabaret tour.

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

**No group**

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

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

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

## TONY SCOTT FOR S.A

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

## BRITISH 4 WITH LES BROWN ORK

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

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

Personnel of the Four Others is Len Beadie, Val Williams, Vincent Hill and Bobby Blaine—all former members of the Teddy Foster Band.

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

## Judge Donegan

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

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

## JAZZ COMES TO ARCHER STREET



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

## FRONT-PAGE ATTACK ON 'JUNK' RECORDS

From Bernie Asbell

CHICAGO, Wednesday.—The "Chicago Daily News" last week enjoyed a circulation spree with a sustained attack on "the vulgar, cheap junk" on pop records and "the hard-boiled cynicism" of record companies and disc jockeys.

The series ran on the front page every day and for two days was emblazoned under headlines six columns wide.

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

**'Money-hungry'**

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

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

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

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

Mercury's Bob Shad: "We record things we think are horrible."

## PLEASE FORM A QUEUE...

ENTRY lists for the six regional contests in the MELODY MAKER National Dance Band Championships are already full.

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

## The Three Princes for Variety week

Drummer Reg Ciamtree has formed a vocal-instrumental trio which made its debut last week at a charity concert at the Royal Albert Hall.

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

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