

Melody Maker

JUNE 29, 1957

EVERY FRIDAY 6d.

Free LP
Quarterly

With this issue

STAPLETON HUSH-HUSH STATES TRIP

Puttin' On The Style

Goofers are Great!



Bassist Tommy Terry "flies through the air with the greatest of ease." An action shot of the American act The Goofers, which is currently amazing the audience at the London Palladium. (See review on page 9.)

Back to Ivy Benson

Kirchins vocalist Toni Sharpe rejoins Ivy Benson at the Villa Marina, Douglas, Isle of Man, on July 4.

After final BBC show

BBC Show Band leader Cyril Stapleton is planning a "hush-hush" visit to the States for secret business talks.

The reason? "I'm afraid I can't say anything at this stage," Stapleton told the MELODY MAKER on Wednesday.

"I was planning to make the trip around Christmas, but now I may have to go in July."

This week-end sees the last of Cyril Stapleton's broadcasts with the BBC Show Band.

Tonight (Friday), the band

Back Page, Col. 1



Skiffle king Lonnie Donegan tries his style on Alma Cogan. And Alma seems to approve of the style that has put him at the top of the bill at three West End theatres. This shot was taken at the London Hippodrome, where they opened on Monday for a four-week season. (See review on page 11.)

Decca 'Top Six' wax charity disc

DECCA this week put six of their top disc sellers on ONE record. They are Tommy Steele, Max Bygraves, Jimmy Young, the Beverley Sisters, Billy Cotton and the Johnston Brothers.

The disc will sell at the usual price of 5s. 7d. and all proceeds will aid the Duke of Edinburgh's National Playing Fields Association.

Another £10,000?

The stars—and MD Eric Rogers—are all giving their services free. The record will be issued in about a fortnight. Last year, a similar disc put out by Decca raised £10,000 for the same charity.

FIRE DOWN BELOW

Fire destroyed Ronnie Hilton's garage at his home at Roundhay, Leeds, on Monday.

THIS MAN IS 'DANGEROUS'



The Frankie Vaughan film "These Dangerous Years" had its world premiere on Monday. This shot was taken at the Press preview last week in Liverpool—Frankie's home-town. With Frankie are producers Herbert Wilcox and Anne Neagle.

THE ELUSIVE MULLIGAN

GERRY MULLIGAN is in London but his visit is a mystery.

● Although billed to appear in Chicago last week, Gerry arrived quietly in London and disappeared.

● American reports suggest that he is to make London his headquarters, although he would still work in America part of the year.

● Gerry was seen at the Star Club in London on Sunday evening, but vanished again.

Little Richard to turn evangelist?

New York, Wednesday.—Rock-'n'-roll singer Little Richard is reported to be planning to become an evangelist.

The singer, whose real name is Richard Penniman, wants to enter a Seventh Day Adventist College in Alabama next year.

TORME: BRITISH OPENING ON JULY 22

MEL TORME will open his second British Variety tour with a week at Chiswick Empire on July 22.

The "Velvet Fog" then follows up with consecutive weeks at Bristol Hippodrome, Pinesbury Park Empire, Edinburgh Empire, Manchester Palace,

Birmingham Hippodrome, Newcastle Empire, Glasgow Empire and Brighton Hippodrome. He is also expected to appear

in two ATV shows—"Sunday Night At Blackpool" and "Saturday Spectacular"—during his nine-week tour.

Mel is also hoping to present his "Californian Suite" at a concert while he is here.

For his tour, Mel will again be accompanied by British pianist Colin Beaton.

Preferred by World's Leading Drummers

TONY KINSEY
Britain's Premier Modern Group Leader

IN 73 countries including the U.S., the equipment raved over by drummers is . . . Premier.

You, too, can enjoy the same superb quality—and you'll be surprised how reasonably it's priced.

SEE YOUR DEALER TODAY

or send for free brochure (full catalogue 6d.) from

PREMIER DRUM CO. LIMITED
87, REGENT STREET, LONDON, W.1



LETTERS

Invitation from the modernists

ALL may not be well with the poor disgruntled trad. fan, but the same cannot be said for the modernists.

Apart from the Jazz Couriers (words fall me!) co-led by Ronnie Scott and Tubby Hayes, the controlled dynamics of the excellent Don Rendell Jazz Six, the ever swinging Tony Kinsey Quintet, the Joe Harriott Quartet and the Tommy Whittle Quintet, we have such exhilarating visitors as the exciting Johnny Dankworth Quintet with Dicky Hawdon, and must not, of course, forget Phil Seamen and Dizzy Reece.

So if you are a border-line trad. fan with nowhere to go, swallow your pride and visit the modern strongholds. You won't be disappointed.—Brian L. Kirby, Brooklands Park, Blackheath, S.E.3.

Swinging Don

AT long last we in England have a group which is worthy of the name of jazz. I refer to Don Rendell's swinging new sextet, and I implore any genuine jazz-lover who has not yet heard the group to do so at the earliest possible opportunity.—Goudie Cox, Staines, Middx.

Is it?

As a jazzman I am often asked questions by longhairs about jazz as an art form. But what is the answer to the question I was asked at Farnham the other day—"Is the washboard really art?"—Dave Reynolds (Jubilee Jazzmen), Hampstead, N.W.3.

Keep out

I HAPPENED to glance at your journal, MELODY MAKER, and wish to refer to a letter dated June 5, entitled "Jazz On The Third."

It maintained that jazz, being a beautiful folk music, ought to be heard on the Third Programme. Let jazz be kept in its right place, and do not introduce such a disturbing element into the serious arts of the Third.—Col. P. Haig-Marshall, Toines, S. Devon.

Undying

STATEMENTS like Humphrey Lyttelton's that The Revival is dead may be true of live performances, but music like traditional jazz that springs direct from emotional impulse can never die.

Whilst there may be periodic recessions in the public demand for it, giving way to a new style, the older music will still continue to survive.—D. G. Roberts, Bignor Hill, S.E.19.

JUDY GARLAND WILL PLAY BRITAIN

From Ren Grevatt

NEW YORK, Wednesday. —Judy Garland will return to London in September.

Negotiations between Music Corporation of America and reps for London's Dominion Theatre have been going on for the past fortnight and MCA spokesmen here say the deal is practically sealed.

Comedian Alan King, who worked with the star in her recent Las Vegas stint, will also appear on the bill.

Other supporting acts will be local talent.

Judy originally launched her stage-show career at the London Palladium in 1950.

On the spot

CRITIC Nat Hentoff will be one of the inquisitors of rock-'n'-roll mahoff Alan Freed on the new TV panel show, "Entertainment Press Conference," on Tuesday.

The subject—"Why Rock and Roll?"

Double your time

NAT "KING" COLE is having his once-a-week NBC-TV show increased from fifteen minutes to a half hour. The show will go on the air at ten on Monday evenings.

Cole will feature guest stars and the cast will include Nelson Riddle's 16-piece band and the Randy Van Horne choral group.

Country style

COUNTRY music, recently offered early morning televiewers here via the Jimmy Dean CBS-TV show, has won another set of spurs.

The show has gone over so

well that it will get evening exposure starting Saturday (22).

Meanwhile, Red Foley's "Ozark Jubilee Show," which has done exceptionally well in its Saturday night ABC-TV network slot, will change its name to "Country Music Jubilee," on the theory that the new title will have broader appeal to country fans throughout the nation.

Pat on the back

WE got a pleasant surprise in the mail last week from Paris. Brother John Sellers, who was written up in the "Billboard's" "On The Beat" column last month, wrote to say thanks.

He also tipped his hat to Max Jones of the MM, who told Sellers when he was last in Britain that he went over bigger than any visitor from the States who didn't have a hit record riding.

Sellers is now working in the Metro Jazz Club in Paris, where he went in first for two weeks and was held over for eight weeks.

Good for trade

RCA VICTOR inaugurates a novel experiment this week which relates the "pocket" book principle to the record business.

Perry Como's waning hit, "Round And Round," has been recoupled with an older hit, "Tina Marie" and packaged in a colourful jacket. It will be sold at 49 cents instead of the customary 89 cents.

This is on the theory that many additional sales can be scooped up from so-called impulse buyers and kiddies who would not normally be exposed to the disc at the higher price.

Principle has been worked successfully by book publishers for a long time.

Eartha Kitt in Newport talent list

From Burt Korall

NEW YORK, Wednesday. —Eartha Kitt was this week added to the talent roster of the Newport Jazz Festival.

Miss Kitt, assisted by three dancers, is scheduled to do a set of modern interpretative dances to the music of the "wailing" Dizzy Gillespie Orchestra.

It was also announced that Miss Kitt's autobiography, "Thursday's Child," is to be made as a film musical in

England, with Eartha as star and co-producer.

Jazz marriage

PHIL WOODS, one of the most provocative alto-sounds since the late Charlie Parker, married Parker's widow, Chan, this week.

Playing away

JAZZ producer Don Friedman is lining up a nationwide tour for Stan Kenton for the Fall.

PAGE TWO—THE PAGE THAT BRINGS YOU THE LATEST NEWS AND GOSSIP FROM AMERICA—THIS WEEK INTRODUCES TWO NEW WRITERS. They are, REN GREVATT who will bring you the latest pop news and BURT KORALL who will report on the American jazz events.

Wonderful excuse

THE blonde sex-sation Jayne Mansfield has been booked into Carnegie Hall for a concert in August. It seems Miss Mansfield plays the violin.

During the last year, Stan has not veered too far from his home-base in Hollywood.

Talk of the Town

FROM what musicians and fans are saying, Al Cohn and Zoot Sims have one of the finest jazz groups to come along in many a moon. Business at the Café Bohemia, where they are holding forth, has been very good, and is getting better all the time.

Stan Getz, arranger Manny Albam and "Cannonball" Adderley are just a few of the boosters of this new group.

Getz, who is currently holding forth at the near-by Village Vanguard, spends every spare minute "digging" the group.

Freelance

PIANIST Bobby Scott has left ABC-Paramount Records and will record on a freelance basis. He is currently mulling offers from various companies. Bethlehem Records will release a collection featuring Scott's writing and piano work some time this month. Latter have previously been released on ten-inch LPs.

TV fan

MORE than anything else, Ella Fitzgerald wants a TV series—one preferably emanating from Hollywood where she has a home.

Jazz comes to the Edinburgh Festival week

THE Clyde Valley Stompers, the Nova Scotians, Charlie Gall's Mainstreamers, and Charlie McNair and his Band, are among those booked for a week of jazz concerts to be held as part of the Edinburgh Festival in August.

This is the first time that jazz

has been included in the Festival. The series of jazz concerts will be held in the Oddfellows Hall from August 26.

MIDLANDS.—Star attraction at Birmingham Conservative Association's fete at Highbury Park, Kings Heath, next Saturday (6th), will be Ted Heath and his Music. "Lunch Box," ATV's popular mid-day programme, has its 200th performance today (Friday).

BELFAST.—The dance band of the Royal Northumberland Fusiliers and Noel Connell and his Orchestra will play at the Queens University Graduation Ball on July 10.

WORCESTER.—County cricketer Derek Richardson will introduce the bands at the MU Benevolent Fund Ball to be held at Malvern Winter Gardens on July 19. Taking part will be the bands of Derrick Mason, John Merrick, Denis Wheeler and Jeff Andrews, also Maxwell and his Orchestra.

YORKS.—Hull drummer Clive Carnazza, at present aboard RMS "Parthia" on the New York run, is to join Jeff Rowena at Streat-ham Locarno on Monday.

YARMOUTH.—A second "Yes, It's Great Yarmouth" recording was made at the Windmill Theatre last week. It will be heard in the Light Programming on July 7.

BROADSTAIRS.—Alec Howell and his Music are resident for the season at the Grand Ballroom. Schoolmaster Alec (pno.) leads a quartet comprising Henry Campbell (tr., cl.), Stan Whitworth (bass) and Ray Thorpe (dr.).

MARGATE.—The Johnny O'Rourke Orchestra is resident at The Oval, Cliftonville, for the summer. Tony Savage is resident organist at the Lido's sun-terrace.

BRIGHTON.—Harry Dunford (pnt.) has left Dick Denny at the Plaza, Manchester, to join Syd Dean at the Regent Ballroom. Friday meetings of Brighton Jazz Club have been transferred from the Richmond Hotel to the Montpelier Hotel.

DUBLIN.—Singer Gary Miller is topping the bill this week at the Theatre Royal. Chick Smith and his Band are at the Astoria Ballroom, Bundoran, for the third successive season. Joe Coughlin has already opened at Butlin's Moesney Camp. Mick Delahunty and his Band are again at the Show Boat Ballroom, Youghal. Peter Cusack is now at Red Island Holiday Camp, Skerries, and is replaced at the National Ballroom by Richie Burbidge and his Band.

NEWSBOX... by JERRY DAWSON

WORTHING.—Pianist Vic Connor now doubles Worthing's Capri Club with Brighton's Celebrity Club, which is owned by ex-Hammersmith Palais band-leader Johnny Swinfen.

Besson Aristone GUITARS

FIRST CHOICE IN ALL SPHERES OF POPULAR MUSIC

Chosen by
MIKE KING of the Popular Radio and Television Act THE KING BROTHERS

Be your interests in Jazz or Skiffle, Dance or Concert

Work, there's an "Aristone" for You! A host of models at all prices to choose from—all superbly constructed from the finest materials, with top quality fittings. See your local dealer or send for new illustrated catalogue of guitars, amplifiers, etc.

Besson & Co. Ltd., 15, West Street, London, W.C.2 Temple Bar 9018/9

The best play Besson

Selmer LONDON

TOPS in TRUMPETS

Choice of THREE models—each Selmer value and Selmer guarantee—developed by designers who are "in-touch" with top brass men.

New valve action with spring in floating sleeve. Third valve tuner. Nickel silver trimmed. Double reinforced bell. Lacquer 32 gns.

New model. Nickel silver slide casings. Braced bell. Fast valves. Nickel silver pistons. Lacquer 21 gns.

Slick design with comfort grip. Crisp tone, medium bore. Hand lapped nickel silver pistons. Nickel silver trimmings. Lacquer 17 gns.

Selmer
114 CHARING CROSS RD., LONDON, W.C.2

FREE. Please send me free 8 pp. illustrated brass leaflet.

Name.....
Address.....

"Be Selmerwise —play better"



● Jack Teagarden with Louis Armstrong, Barney Bigard and Velma Middleton.

Teagarden today

DURING a recent discussion panel, Jack Teagarden said: "A person can work hard all his life and never do in 35 years what Presley does in 35 days. That's what sometimes makes you think—not that I'm a pessimist."

Frustrated

Jack Teagarden has been a pretty frustrated guy in recent years—and not without good reason. I told him: "Jack, the enthusiasm of British audiences on your forthcoming tour will put you in a happier frame of mind."

Not that Jack hasn't been making it. His new Capitol Los Angeles clubs feature pure Dixieland music and Jack believes strongly in this form of jazz.



● Teagarden with Howard Lucraft.

Leading jazz trombonist Jack Teagarden, who is to visit Britain with an all-star band in September, talks about music to MM Hollywood correspondent Howard Lucraft.

Tangos

As he said recently: "When I was pretty young I went down to Mexico City with a group of jazz musicians from New Orleans and Texas, and we copied those tangos until we thought we had them absolutely perfected. But when we got down there they said: 'You fellows can play jazz all right but, boy, on this Mexican music you're terrible.' I feel the same way about adding bongos and things to American music. Take Dixieland music, though I would rather call it American music. They can't copy that in any part of the world. They absolutely cannot copy it."

Admired

However, despite his seemingly purist outlook, Jack is admired by almost all the modernists. Bill Russo calls him "a jazzman with the facility, range and flexibility of any trombonist of any idiom." You'll remember, too, that the Teagarden trombone was featured along with Shorty Rogers, Jimmy Giuffre, Howard Rumsey, et al. in "The Glass Wall" movie of a few years ago. Jack will be 52 this August. He started on trombone at the age of seven in his hometown of Vernon, Texas. He was almost entirely self-taught, though he had some musical help from his mother, who was a piano teacher.

'Basin Street'

"Pop tried to play trumpet but he had a tin ear," Jack recalls. Jack has led many bands of his own, both big and small. And during his long and varied career he's played and sung with Red Nichols, Paul Whiteman, Ben Pollack, Louis Armstrong, Glenn Miller and many others. "Few people know that Glenn Miller and I wrote the words to 'Basin Street Blues,'" Jack told

me. "We were never able to get any credit or royalties. Strange to say, my last words to Glenn, just before he left for Europe, were: 'Maybe when you get back we can fix to get something for our 'Basin Street' lyrics.'"

Europeans

Jack claims that Glenn was a great admirer of the Teagarden trombone style—"Glenn used a lot of my riffs in his arrangements."

What does Jack think about modern jazz?
"Musicians in Europe can often play it better because of



GLENN MILLER—He used a lot of my riffs in his arrangements, says Jack Teagarden.

their extensive technical training," he felt.
"But nobody can copy Louis Armstrong or Benny Goodman. That's American music. And if some boys don't come along to perpetuate it, it will be a forgotten art."

Hi-Lo's storm Birdland

TWO weeks ago the Hi-Lo's swooped into Birdland, New York's famous palace of jazz, and literally took the fans by storm.

The collegiate-looking lads, with their crew cuts and ready smiles, proved that in their three years as a group they have learned all the professional tricks of the trade. But the sound itself was the real treat.

Many of their offerings were those that have already become familiar with radio listeners. "Chinatown," "Fools Rush In," "Button Up Your Overcoat," "Little White Lies" and "Birth Of The Blues" sounded, as "Billboard" put it, "like a cool spray in a world of full decibel and not always musicianly group singing."

Later, in a chat with tenor Clark Burroughs and baritone Bob Strasen, I learned some of the interesting sidelights to the group that only a year ago was practically unknown.

One unusual facet is that a member of the outfit, leader Gene Puerling, is the genius behind the unique Hi-Lo arrangements. Their outfits, which include grey striped morning trousers and charcoal grey semi-cutaway coats, are also designed within the group—by Strasen.

Their next album will probably be released in August. Their current album, "Ring Around Rosie," which co-stars the boys with Rosemary Clooney, has had a healthy reception everywhere.

"Would they be going to Europe?"
"We certainly want to make a European tour,"

Burroughs told me. "It's being negotiated now." The boys pointed out that off-stage they do not go everywhere together. "We can work far better and have a much fresher approach if we go our separate ways."

Later, Dick Gabbe, of Gabbe, Lutz, Heller and Loeb, which manages the group, said a deal is pending for England in early autumn. The tour would probably last four weeks, Gabbe said, and might include Holland and Belgium.

Another Stateside TV deal might delay the tour till the end of the year, added Gabbe, but the group will undoubtedly go to Europe.

Ren Grevatt

America's finest drummers—



choose Britain's finest drums

AUTOCRAT

Write for illustrated brochure to:—
JOHN GREY & SONS (London) LTD., 79-85 Paul Street, London E.C.2

JMI
Accordions Mike

THE ALL-PURPOSE ACCORDION MICROPHONE COVERING COMPLETE FREQUENCY RANGE

EASILY FITTED
simple fitting instructions supplied

SLOT-IN SAFETY PLUG
prevents accidental breakage of signal lead

COMPLETELY INVISIBLE
fits internally—does not mar the appearance of accordion

ABSOLUTELY AIRTIGHT
Together with 9ft. of sturdy plastic covered wire **£5-5-0**
from all good dealers or from Dept. 265

JENNINGS Accordion Centre
100 CHARING CROSS RD., LONDON, W.C.2

Flying Home!

ROYAL WELCOME FOR EDDIE FISHER



Bandleader Ray Ellington flew from Glasgow on Sunday to meet his newly-born son, Lance, and his wife at Queen Charlotte's Hospital, London. His quartet had been appearing for the week at the Palais, Edinburgh.

THREE of Princess Margaret's favourite entertainers—Eddie Fisher, Winifred Atwell and Julian Slade, composer of "Salad Days"—were due to appear before the Princess at a ball at the Savoy Hotel yesterday (Thursday).

The ball is in aid of the Dockland Settlement.

Winifred Atwell was scheduled to play before the Princess for half an hour after dinner. The Savoy's River Room was turned into a "night club" for the occasion.

Short visit

Eddie Fisher had been invited over from Paris to appear in the cabaret, together with Julian Slade and the vocal and instrumental group the King Brothers.

Winifred Atwell has played for Princess Margaret before. She appeared at a charity function attended by the Princess at the Café de Paris last year.

TV 'Club Night'

The Northern radio show, "Club Night," starring Dave Morris, starts an eight-week run on BBC-TV on July 9.

Music will be provided by Jimmy Leach and his Club-nights.

Each week with Harry Hayward (pno.), Jimmy will present a special piano feature. Guest in the first programme will be singer Barbara Law.

MONTREAL MUSIC

Add the Add 4s

MONTREAL, Wednesday.—An increasingly large number of vocal groups is being born in Canada these days, encouraged by the success of the Four Lads, the Rover Boys, the Diamonds and so on.

One of the most recent of them, the Add 4s, were featured throughout the winter in the Denny Vaughan CBC-TV show, and are now completing a week at the Bellevue Casino here.

The Four Grads, from the Jackie Rae CBC-TV show, are likewise enjoying a lucrative summer, due in part to the success of their 12-inch LP.

Solo times

RUMOUR has it that solo vocalists are due for a bigger break if plans of Radio Station CBM's Acting Programme Director, Ken Withers, come about.

He wants to give budding singers a few local quarter-hour spots in the early evenings to encourage that particular field of entertainment in Montreal.

Sunset spot

CALYPSOINT Lady Mimi Forestrie is currently at the Dagwood Restaurant on the Sunset Strip. Bassist Peter Barry's band plays there for dancing and listening.

Henry Whiston

DELANEY BAND FOR GUERNSEY

THE Eric Delaney Band will make its first appearance outside Britain during August Bank Holiday Week. It has been booked to play the St. George's Hall, St. Peter's Port, Guernsey, from August 1 to 8.

Three new men joined Delaney this week. They are trumpeters Bill Bedford (ex-Parnell), Trevor Lanigan (ex-Kirchin) and Ian Hamer (ex-Tubby Hayes). They replace Derek Healey, Ronnie Heasman and Dougie Roberts.

Mercury Records are soon to release an EP of the Delaney band's performance at this year's BBC Festival of Dance Music.

PAUSE FOR WORK

Singer and songwriter Shelley Moore, who leaves for a Riviera holiday this Sunday (30th) will return via Paris, to consider TV and club work in the city.

June Christy in package for Europe

NEGOTIATIONS are progressing for a European tour of artists on the Pacific Jazz label.

The package will include June Christy, Bud Shank, Larry Bunkell and Hampton Hawes and will visit the Continent this autumn or next spring.

Richard Krueger, Dusseldorf jazz impresario, tells me that plans for the tour were laid by Mr. Richard Rock, Pacific Jazz president, when he accompanied

Scottish Skiffle

The BBC "Saturday Skiffle Club" at 10 a.m. on July 6 will come from Scotland, and among the guests will be the Black Diamonds, a group appearing at Girvan.

Dateline Dusseldorf from JOHN McLEOD

Bud Shank and Bob Cooper on their European tour last month.

Herr Krueger will handle arrangements for the German and Scandinavian appearances.

The unit, which will be named "Jazz West Coast No. 2," will tour for five weeks.

Good business (1)

I LOOKED into the New Orleans Club on Sunday to hear the Lennie Hastings Celtic City Jazzmen, resident there until August.

Lennie and the boys are blowing the hottest trad, the Germans have heard in ages, and business is booming at the New Orleans.

Lennie has a line-up of Bob Harley (tpt.), Ronnie McLean (tbn.), Will Hastie (clt.), Bert Murray (pno.), Colin Boulter

(bass) and MM cartoonist Disley on guitar.

Good business (2)

AT the Tabu Club, I heard Heinz Alhoff's modern group. Business is good, here too.

Booked in for a spell is ex-Krupa saxist Jack Welch. Pianist Alhoff's group comprises Gunder Hermkes (tnr.), Gerd Wesseling (bari.), Shorty Roder (bass) and Londoner Henry Owen on drums.

Next month the group leaves to take over a residency in Hanover.

Pat Redmond Trio is now at Regent

Pianist Pat Redmond has opened with a trio at Brighton's Regent Ballroom, succeeding Mike Mullina. Mike has joined Syd Dean, replacing Jack Chivers, and his drummer, Brian Anthony, stays on with Pat Redmond.

MD TERRY JAMES DROWNED

MD Terry James was drowned when his dinghy capsized in Plymouth Sound last week.

He was out boating with singer Ronnie Harris and dancer Teddy Latastre, who were appearing with him in the show "Moulin Rouge" at the Palace Theatre.

Terry was 27 and had been touring with the show for eight weeks. He leaves a 20-year-old widow.

The show moved to Aston Hippodrome on Monday with Bobby Pinckler taking over as Musical Director.

HOUSEWIFE IS NEW MU SECRETARY

The Halifax branch of the Musicians' Union last week elected its first woman secretary. She is Mrs. Hilda Nicholl, wife of band leader Harry Nicholl. In addition to her duties as housewife Mrs. Nicholl is band manager for her husband.

News in brief

TRUMPETER Murray Campbell, currently touring in Variety with Frankie Vaughan, has a solo appearance in the BBC-TV's "Frankie Vaughan Show" tomorrow (Saturday).

The Mick Mulligan Band and singer George Melly will be guests at the second anniversary of the Park Lane Jazz Club, Croydon, on July 5.

Baritone-saxist Harry Klein has been added to the Geoff Ellison group—part of the British jazz contribution to next month's Youth Festival in Moscow.

Donal Slade and Bing Bowden—an accordion and guitar duo—are at the Clarendon Hotel, Shanklin, for the summer.

Saxist Reuben Winn is out of hospital and will shortly join the Harry Wood Orchestra in the Isle of Man.

Brighton bassist Ken Gorham has joined the Johnny Ashcoque Group at Leeds Locarno.

Blind Birmingham pianist Dennis Hunt appears on Sunday in ATV's "Meet The Stars" programme from Blackpool.

For 35 years a bandleader in Bombay, Ken Mac is on holiday in London and would like friends to contact him at BAY, 6115.

Bassist Malcolm Cecil has joined the Dill Jones Trio in place of Bill Bramwell, now with the Chas. McDevitt Skiffle Group.

MM staffman Bob Dawbarn and George Webb, of Jazz Shows, will judge a trad. jazz contest on Monday at Streatham Locarno.

Californian folk singer Guy Carawan is in London for three weeks' holiday.

Bassist Al Wood has joined Ian Bell's Jazzmen in place of Jeff Cobb.

The Ray Ellington Quartet and Shirley Jackson move into Leeds Mecca for a week on Monday while the resident bands are on holiday.

A DAY-OLD HONEYMOON

RAY PRICE, drummer with Don Smith at the Cresta Ballroom, Luton, last Thursday married 20-year-old Hazel Stalton at Birmingham.

Then—the next day—they said "Goodbye" to each other. Ray left to emigrate to Los Angeles.

As soon as he has found a house, his wife will join him in America.

The SWING to Rudy Müick becomes a SURGE



CLINTON FRENCH
Feature Trumpet with
ERIC ROBINSON'S
Television Orchestra
with his
Rudy Müick
TRUMPET MODEL 7M.



Eric Robinson says, "If it's as good as it sounds it's terrific."

The complete range for every brassman—Trumpets, Trombones, Mutes and Mouthpieces

STOCKED AND RECOMMENDED BY EVERY DEALER OF NOTE.



DALLAS BUILDING, CLIFTON ST., LONDON, E.C.2

FREE! Art colour brochure of the complete range of Rudy Müick Brass Mouthpieces and Mutes.

Name.....

Address.....

MM 296/57

MUSICAL DENNIS LOTIS

DENNIS LOTIS, who this year made his debut in musical comedy with "Harmony Close," has a second musical lined up.

"I have been given a script to read for another show," he told the MM on Wednesday.

"'Harmony Close' left me with a taste for musical comedy, and I am sure I can make good in it." In the meantime, singer Lotis has been appearing in TV shows and made an LP entitled "How About You" for Nixa.

New! THE Walter 303 TAPE RECORDER



39 GNS

complete with microphone and tape Fully guaranteed • Easy payment terms

The Walter 303 is a really HIGH FIDELITY instrument—and it's also the EASIEST ON THE MARKET! There are only two controls—volume, and the 'Joystick' with which you record, play back, rewind, reverse and erase.

You can connect the 303 to a radio or other amplifier for greater volume—but you won't often need to! Even without an extension speaker the maximum volume—3 watts—on playback is great enough to fill a medium-sized hall.

READ ALL ABOUT IT!

WALTER INSTRUMENTS LIMITED, 171 GARTH ROAD, MORDEN, SURREY. TEL: DERWENT 4421 Please send me free literature on the new Walter 303

Name..... Address.....

Skiffle purists are worried

Humph, with (from left) A. L. Lloyd, Alan Lomax and Ewan MacColl.



I AM grateful to the "Sunday Observer" for telling me a great deal I didn't know about the current skiffle craze. In an article headed "Skiffle Intelligentsia," it delved pretty deeply into the subject.

It's nice to know that there exist "skiffle purists." And to find—from the information that they like to play nothing but "genuine Leadbelly" and "early Lonnie Donegan"—that they are no less absurd and inconsequential than our own familiar jazz purists. (What is "early Lonnie Donegan"?)

**says
Humphrey
Lyttelton**

The skiffle intelligentsia, it seems, is worried about the future of skiffle. It would like to see the repertoire extended to the whole field of folksong and ballad, using British as well as American material.

Good luck to it—but I don't think it'll get away with it.

After all, popular skiffle is a hybrid invention, harnessing the words and melodies of American folksongs to the pounding beat of early jazz and, sometimes, rock-'n'-roll. And it is the beat element which has made it popular.

Folk songs

Singers like Alan Lomax, Ewan MacColl, A. L. Lloyd and others have been hawking folk songs around for years without anyone outside the little circle of folk music enthusiasts raising an eyebrow.

Come to that, Leadbelly's own version of "Rock Island Line" came out here years ago without starting a craze. He didn't have a washboard.

It's the beat that counts—and American songs, often first cousins to jazz itself,

lend themselves most readily to the rhythmic supercharging which popular skiffle demands.

I suppose you could pep up some selected English folksongs with a brisk four-to-a-bar on the washboard, but I don't expect the skiffle intelligentsia would be too happy about the result.

As to whether skiffle will last—well, it's entirely up to the skifflers. No one with a cursory knowledge of the popular music industry will believe that skiffle can remain for ever at Hit Parade level.

If the many skiffle groups which have mushroomed up of late are hoping that a knowledge of three or four chords

on the guitar and the ability to thrash a washboard will put them in the big-time, then the passing of the skiffle fashion in Tin Pan Alley will inevitably discourage them out of existence.

Suppressed

My prediction is that this is exactly what will happen. I hope it doesn't. If people are really learning to play all those guitars, not just carrying them naked around Soho for effect, I think it's an excellent thing.

I have always thought it must be psychologically unhealthy for the instinct which makes a child bang the table with a spoon to be suppressed in adulthood. And no one but a fuddy-duddy will deny that knocking hell out of a washboard is enormous fun.

Get-rich-quick promoters and "skiffle intelligentsia" permitting, I don't see why skiffing shouldn't remain a part of our recreational life when all the fuss has died down.

And now, if you'll excuse me, I'll knock off and have another bash at the guitar.

Has trad had it?

IN the Midlands jazz sells as well as ever.

My group has played to packed clubs in a number of cities and is playing weekly at Leicester and Nottingham jazz clubs—with a membership between them of about 4,000. Out of these perhaps a quarter attend each week.

One club we visit each month is licensed to hold 99 people. We had 278 at our last visit.

At another the secretary, after paying us, bought us an expensive meal, took us to a private party where we were plied

with free drinks—and gave us a return in three weeks.

I can only attribute this enthusiasm to the very high standard of the three leading Midlands groups—the Brian Woolley Jazz Men, the Mick Gill Band and the Second City Jazzmen.

BRIAN WOOLLEY,
Shephed, Loughborough.

Do-it-yourself

SO the promoters think the up-and-coming bands are no good and are ruining the jazz club set-up.

Letters, phone calls, personal visits, and I can't even get an audition for a date at any other club in London—despite the fact that my resident dates at the Co-operative Ballroom, Peckham, and the municipally sponsored Camberwell jazz club are well supported.

The promoters will not come along to hear us (free guest tickets offered to promoters, critics and enthusiasts in last week's MM brought no response

at all). Dance hall proprietors turn up their noses to the words Jazz Band.

I am so disappointed with the promoters that I have decided to open a club myself. At least the profits will not go to any of the apathetic promoters.

KEN L. HINES,
East Dulwich, S.E.22.

Just as well

ERIC SILK'S claim that a promoter could make a fortune by booking cheap, new trashy bands is absurd. I do not expect to get rich quick but only to stay in business. That is why I have never booked some star jazz bands—perhaps it is just as well that I know one from the other.

And Eric D. Morley should have caught the train when it was in the station and not try to jump on when it is well on the way.

Trad bands will always command a big following and bands that can give the public lively entertainment and play good music will get plenty of bookings, in ballrooms and concert halls, for years to come.

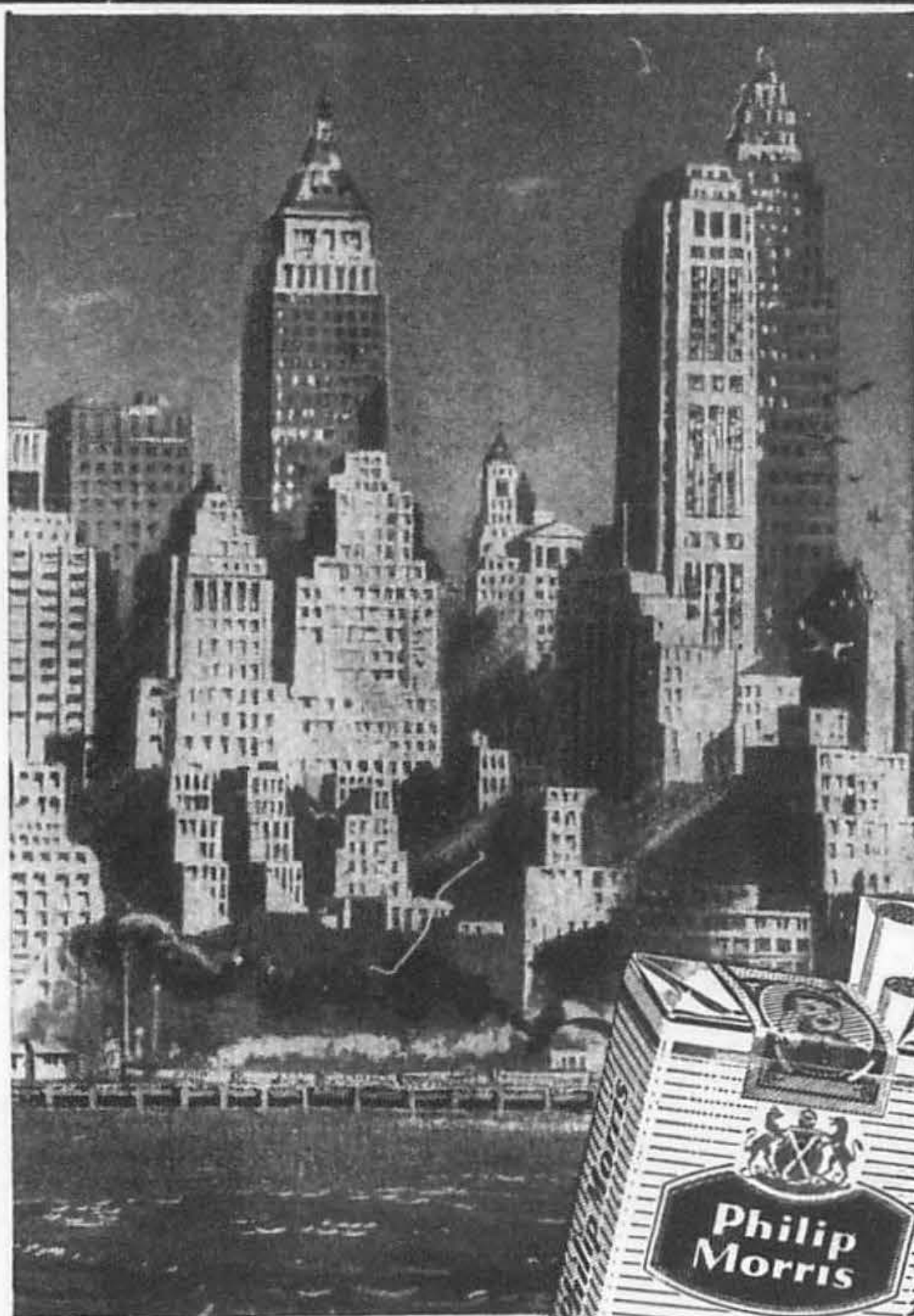
JOHN SMITH,
John Smith Agency,
Dorking, Surrey.

Shoddy premises

I BELIEVE the fans are at last beginning to get fed up with that dirty back room and the dubious pub—and with that shoddy café used because no self-respecting person would go there to eat.

The successful club must above all get its members in the mood for jazz, and for this atmosphere is needed.

ERICA PETERS,
Secretary, South London
Jazz Club.



Real

AMERICAN FLAVOUR...

when the cigarette is

Philip Morris

When you smoke Philip Morris you smoke America's finest cigarette. In this country, too, there's a growing band of discriminating smokers who prefer Philip Morris for smoking satisfaction that is extra-special.

Rich in extra-fragrant tobaccos, Philip Morris make smoking what it ought to be—pure pleasure. Just try them.



CALL FOR

Philip Morris

for more smoking pleasure

4/- for 20

**MORE
LETTERS
FROM
READERS**



American afterthoughts

Steve Race

—thinking back to his U.S. tour—recalls a visit to Hollywood.

AFTER a month-long digression into the recorded history of jazz, I think it is time we got back to that American trip. Mailbag correspondent Teddy Wallace, who turns purple at the very thought of the United States, can leave us at this point and turn to the top tunes list in search of British songs.

One of the highspots of "Race Across America" was a visit to the 20th Century Fox Studios. Made possible by MM Hollywood correspondent Howard Lucraft and clarinetist Abe Most, the visit gave me more material than could possibly be crammed into an airmail dispatch. So I didn't mention it at all.

Sound stage No. 1 at Fox has a familiar look about it. Dusty, rather broken-down, littered with jackets, morning papers and instrument cases, it could be on the outskirts of London, Paris, Milan or any of a dozen other film-producing cities.

First-rate

As we arrived, Bernard Hermann was conducting the 20th Century Fox Orchestra in the closing day's recording for "Hatful Of Rain." I tried to count the instrumentation but could only arrive at a rough figure. I made it 30 strings, double woodwind, six brass, four horns, one percussion and piano.

It soon became clear that though the orchestra's general standard was first-rate, the quality of the string playing was not particularly high.

Indeed, after due consideration I would say that man for man the violinists were not so able—or at least did not play with such conviction—as a good London section. Maybe the best men were at MGM that afternoon.

Whatever the reason, there are without doubt a number of passengers in

that 20th Century Fox string section. The pitching on high tremolos was decidedly shaky, and Hermann—incidentally a one-handed conductor if ever I saw one—more than once had to demand full bow strokes from the back-desk players. Once again, one could have been in a studio almost anywhere in the world!

If the actual string sound produced was not outstanding, the recorded sound certainly was. It must be the quality of the condenser mikes, I reflected—and perhaps some mystery of the electric circuit far beyond my understanding—which makes the ensemble string sound so breathtaking on playbacks in the world's cinemas.

For some of the time Hugo Friedhofer, himself responsible for much excellent film music, including "Boy on a Dolphin," acted as my guide.

The Truth

He told me that Fox cover the recording of background and title music for the average story film in a day and a half, though musicals can take several weeks.

His helpfulness, and that of Alfred Newman and Harry Warren, who were with us much of the time, impressed me once again with the entertainment industry's greatest truth: that the unco-operative, big-time people are almost all towards the bottom of the tree. People Who Matter can always find time to help a friend or greet a stranger.

GARNER

ERROLL GARNER occupied just two paragraphs in my highly condensed report on the San Francisco jazz scene. Needless to say, he rated more.

Of all the pianists who remain with us now that Art Tatum is gone, Garner is the most interesting to see.

He is still one of the greatest individualists in all jazz. His piano technique is so unorthodox and so intensely personal that I could hardly wait to edge my way round the crowded Blackhawk Club to see his hands in action.

As I had guessed, he plays those octave grace notes by sliding off one note on to

another, rather than by fingering them. He uses lower bass registers for chords than any other pianist would dream of doing.

In slow tempos those four-square left-hand chords, so impossible to imitate without bringing the beat to a complete halt, are most delicately played. He has a way of swinging his left hand down-keyboard on each after-quaver, as if reaching for an imaginary bass note. And the rhythmic result—well, one has only to listen.

Showmanship

At all times his showmanship is immense. Often he seems to tease his audience as an angler "plays" a fish, and whenever he feels his way into a ballad—"My Funny Valentine"—or a piece of romantic Gershwin—the girls in the club moan as if he were offering them an acrobatic pelvis rather than ten of the world's most obedient fingers.

Not many jazzmen have that effect. But then, not many jazzmen can coax such seductive sounds from a piano as Erroll Garner.



● Erroll Garner

COLLECTORS' CORNER . . . Edited by Max Jones and Sinclair Traill

WHAT with Steve Race and one thing and another, we often hear these days about the relative merits of British and American jazz.

The latest to venture an opinion on our musicians is American guitarist George Barnes, who was here recently with Jack Lesberg on a business holiday. He spent some time listening to bands on the radio and in clubs, and even visited one or two record sessions.

High standard

"You ask for comments and suggestions," writes Barnes from Glen Cove, New York, "and I will now make a few in my typically modest fashion." Here they are.

"For one thing, I was able to confirm my impression (formed previously from listening to records) that the standard of playing is very high—in fact, considerably higher than ours in many cases.

"By playing, I mean technical skill, accurate intonation, careful attention to phrasing, etc.

Too confident

"It has long been a pet peeve of mine that many of our so-called jazz greats have been guilty of sloppy and just plain careless playing.

"Some of this is caused by lack of formal training, but much more often, I'm afraid, it is the result of a disease we have here called over-confidence.

"I sometimes feel that rock-'n'-roll would be less popular with the young kids here if the jazz stars would pay a little more attention to the notes and phrases they play in between their 'wonderful' ideas.

"Anyway, it was refreshing to hear Humphrey Lyttelton's group play all evening without anybody 'coasting' when they weren't being featured.

No monopoly

"What is lacking in English jazz is jazz that is truly English. There is absolutely no reason why this shouldn't come about, however.

"American musicians have no monopoly on original thought: it's simply that conditions and environment were just right here to allow this kind of music to develop.

"I'm sure that once groups of English players begin to think in terms of playing more exclusively their own original ideas (and perhaps listening a little less to

records for material), some fresh and interesting jazz will come forth.

"It will certainly be a welcome thing for everybody everywhere—then we will have 'World Jazz' (looka me, I just coined a new term!).

"At any rate, there certainly have been many fine individual players from England."

One of these, according to Barnes, is Alec Templeton, former Hylton pianist and composer of "Bach Goes To Town."

Maybe back

"We worked together for several years on his radio show in Chicago," says George. "In my opinion, the only reason Alec isn't recording today is because there's no type of jazz being played that goes exactly with what he does, however fabulous. See what I mean?"

Barnes—who is featured on several Lawson-Haggart LPs, a Bud Freeman Capitol, the McPartland "Shades Of Bix" and others—says he may be back in England sooner than we think.

Wetting too?

Perhaps this is a reference to the forthcoming Teagarden tour for which so many names have been rumoured. Lesberg is another possible, and George Wetting writes to say: "Don't laugh, I might be back with Jack Tea." Freeman, Hines and Manone now seem doubtful.



● George Barnes

Wanted: a truly English jazz

King Joe Oliver

by Walter C. Allen and Brian Rust

This book is a complete account of the life, death, music, compositions and recordings made by King Joe Oliver, one of the outstanding pioneers of jazz music. His records are examined minutely; all those ever issued are given, with all known issue numbers, and so are those erroneously believed previously to have included Oliver.

Not previously published in regular book form, this well-known work is now available to members of the Jazz Book Club only at 6s.

JAZZ BOOK CLUB

Write for details of membership to the Organiser, Herbert Jones, 1 Tavistock Chambers, Bloomsbury Way, London, W.C.1



'Scotch Boy' P.V.C. magnetic tape

world's finest p.v.c. base **PLUS** the famous 'Scotch Boy' quality of recording!

Now that p.v.c. has joined our range, 'SCOTCH BOY'—unquestionably—offers you the finest and widest choice of magnetic tapes in Britain. Whatever your recording need, here's a tape for the job.

- 'SCOTCH BOY' 111 acetate base
- 'SCOTCH BOY' 111 Super 'V' p.v.c. base
- 'SCOTCH BOY' 120 high output acetate base
- 'SCOTCH BOY' 150 extra-play polyester base

How T.E.D. improved 'Scotch Boy' quality

The quality of 'SCOTCH BOY' recording tapes is safeguarded by the 3M-developed testing equipment called TED (Tape Error Detector). It has helped us develop coating methods which produce virtually perfect tapes for instrumentation uses, bearing only one ten-thousandth of one per cent error! The same coating methods are used in making all 'SCOTCH BOY' magnetic tapes for you. In all the world there is no better tape than 'SCOTCH BOY'.

'SCOTCH' BOY

does the job **BETTER!**

MINNESOTA MINING & MANUFACTURING COMPANY LIMITED
187 STRAND, LONDON W.C.2 AND BIRMINGHAM • MANCHESTER • GLASGOW
WORLD'S LARGEST MANUFACTURERS OF COATED PRODUCTS



● Sarah Vaughan

F. W. Street's

(Times: BST/CET)

SATURDAY, JUNE 29:
 10.0-10.30 a.m. DL: Vipers Skills Group.
 12.30-1.0 p.m. A 1: Jordan, Newman, McKusick, Jannar, Mingus.
 12.45-1.15 DE: Vintage Ellington.
 1.0-1.15 A 1 2: Starlight Gospel Singers, Davis Sisters.
 5.25-5.55 Z: Swing Serenade.
 6.0-6.30 P 2: Jazz Review.
 6.40-7.0 C 1: Jazz Music.
 8.0-10.0 T: (1) Popular. (2) Christian Wilbur de Paris, Peterson, Mole, Freddie Green, etc.
 9.0-9.25 J: Basie Street Jazz.
 9.30 W: Jamboree Jazz Times.
 10.0-10.30 J: Hollywood Music.
 10.10-10.55 P 1: Jazz Party.



10.30-10.57 B: Earl Bostic.
 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.
 12.30-1.0 Q: Jazz.
 12.45-1.0 H: Sarah Vaughan.
 1.0-2.0 E-Q: Saturday Night Club.
 2.3-3.0 H-Q: Hollywood New York.

SUNDAY, JUNE 30:
 1.45-2.45 p.m. A 1 2: Champs-Elysees Jazz.
 5.5-5.15 P 1: Billy May.
 8.0-10.0 T: (1) Popular. (2) Spanier, B. G., Bauer, McGarity, Scobey, Alham, etc.
 9.50-10.40 B: French Jazz.
 11.0-11.55 P 1: Jazz for Sunday Night.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.
 11.15-11.30 B: Mamp.

MONDAY, JULY 1:
 1.8-1.30 p.m. J: Martin Block (daily except Thursday).
 6.30-6.50 C 1: Pete Schilperoord Quartet.
 8.0-10.0 T: (1) Van Damme, New Raeburn Orch. (2) Garner Carmel Concert, Parker, Condon, Roach, Adderly, Vaughan, etc.
 9.0-10.30 Z: Champs-Elysees Jazz.
 10.10-11.0 S: For Jazz Fans.
 10.30 app. K: The Jazz Hour.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.
 11.5-1.0 J: D-J Shows (nightly except Thursday).

TUESDAY, JULY 2:
 8.0-10.0 p.m. T: (1) Peggy Lee, Ella, Louis, Raeburn, Hawkins, etc. (2) "The Jazz Odyssey of James Rushing, Esq.," Davis, Thompson, Cain-Kral, Oankworth, etc.
 10.10-11.0 S: For Jazz Fans.
 10.15-10.55 B-250m: The Real Jazz.
 10.30-11.0 A 1 2: Modern Jazz, 1957.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.
 11.35-12.0 H 1: Werner Müller Orch.

WEDNESDAY, JULY 3:
 6.30-6.55 p.m. P 1: Modern Jazz, 1957.
 8.0-10.0 T: (1) Miller's AAF Band, Ella Mae Morse, Brown. (2) Ellington's "A Drum is a Woman."
 9.30-10.30 P 3: Jazz for Everyone.
 10.10-11.0 S: For Jazz Fans.
 10.30-11.30 O: Jazz Journal.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.
 11.10-1.0 I: Scott Big Band, Shank-Cooper, Clayton, Turk Murphy.

THURSDAY, JULY 4:
 10.5 a.m.-12.0 p.m. J: AFN's Fourteenth Anniversary Celebrations.
 5.45-6.0 p.m. C 2: Art van Damme.

6.35-6.55 C 1: Pia Beck Trio.
 8.0-10.0 T: (1) Palladium James, Shaw, Miller, Bushkin. (2) Celebrating Louis Armstrong's 57th Birthday.
 10.10-11.0 S: For Jazz Fans.
 10.15-11.0 H: Jazz Reverses.
 10.20-11.0 I: New Discs: Russ Garcia, Flory and Mary Paich, Warren Marsh Quintet, Norvo-Popper Combo.
 10.30-11.0 M: Danish Jazz Amateurs.
 11.0-12.0 P: German Jazz Festival.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.
 12.0-1.0 J: D-J Shows.

FRIDAY, JULY 5:
 4.0-4.30 p.m. I: Brown-Roach Combo.
 5.30-6.0 L: Jazz.
 8.0-10.0 T: (1) Cleoney-Hi-La's, Raeburn, James, etc. (2) Concert works of John Lewis, J. J. Johnson and Jimmy Giuffrè: Brookmeyer-Sims, Cain-Kral, Rushing with Clayton.
 9.30-9.55 H 1: Armstrong.
 10.0 W: Dixie Disc Time! Sharkey, Lizzie Miles.
 10.0-10.25 J: Mostell Dixie.
 10.10-11.0 S: For Jazz Fans.
 10.20-11.0 Q: German Jazz Festival.
 10.35-11.15 Z: Jazz à la Carte.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.

KEY TO STATIONS AND WAVELENGTHS

- A: RTP Paris - Inter: 1—1020m, 48.39m, 2—193m.
- B: RTP Parisien: 200m, 210m, 310m, 350m, 445m, 490m.
- C: Hiversum: 1—402m, 2—300m.
- D: BBC: E—464m, 30, 25, 18m bands, 1—1500m, 347m.
- E: NDR/WDR: 309m, 180m, 49.30m.
- F: Belgian Radio: 1—484m, 2—320m, 3—267m.
- H: RIAS Berlin: 1—303m, 2—407m, 49.94m.
- I: SWF Baden-Baden: 205m, 303m, 193m, 41.20m.
- J: APN: 344m, 271m, 547m.
- K: SBC Stockholm: 167m, 256m, 245m, 305m, 505m, 49.40m.
- L: NR Oslo: 1370m, 337m, 320m, 477m.
- M: Copenhagen: 1224m, 263m, 210m.
- O: BR Munich: 375m, 167m, 48.7m.
- P: SDR Stuttgart: 522m, 49.70m.
- Q: HR Frankfurt: 506m.
- S: Europe I: 1647m.
- T: VOA, Washington: 41, 31, 19m bands, 12.0-1.0 a.m. only: 1734m.
- W: Luxembourg: 208m, 49.20m.
- Y: SBC Lugano: 564.6m.
- Z: SBC Geneva/Lausanne: 397m, 31m band.

Basie's choice

RADIO COMMENTARY by MAURICE BURMAN

DESERT ISLAND DISCS COUNT BASIE 1.10 p.m. 10/6/57

BEFORE Basie's visit many musicians as well as fans were genuinely confused about the true worth of American bands.

Kenton and Hampton had been received with mixed feelings. Some believed they were wonderful and everything the Americans were supposed to be.

Others maintained they were disappointing and typical of America's present-day big band jazz.

Yet another opinion—in my view correct—was that the two bands were not particularly good and by no means the best America possessed.

Then came Basie. And people who had followed him for 18 years were confident that he would put the matter in its proper perspective. He did just that.

The Count showed that a U.S. band, provided it consists wholly of top players, makes no concessions to comedy or commercialism, concentrates completely on what it is doing and knows precisely in what

groove it is playing, is unbeatable so far as the rest of the world is concerned.

But the U.S. itself has no other band of Basie's calibre.

It goes to show how very rare is the ability to create a real swing. The wonder of Basie is not just that his band has an incredible and incomparable beat, but that its musical discipline, technique and taste, are superb.

These things are appreciated in real earnest, and felt very deeply, when one has had the experience of working in big bands and attempted to get somewhere near this kind of American standard.

It is understandable for British musicians to feel like giving up after hearing Basie.

But an experience like that ought really to inspire them towards greater things—not only because there is a goal in sight but because the younger fans, who know little better than rock-'n'-roll, have a chance to learn what the real thing is like.

Obviously, Basie could not choose records of his band even if you or I could.

Incidentally Roy Plomley, who does the interviewing on this show, is a jazz battler from way back. He told me that the Basie interview took place at 6 a.m. and that the Count's breakfast consisted entirely of Coco-Cola.

Basie chose: "I've Got My Love To Keep Me Warm"—Les Brown; "Hard Hearted Hannah"—Ella; "Honeysuckle Rose"—Fats Waller; "Sentimental Over You"—Tommy Dorsey; "Goodbye"—Eckstine; "Confessin'" — Louis; "How High The Moon"—Sarah; "Warm Valley"—Duke Ellington.

ALSO HEARD. The Billy Cotton Band Show, Lou Preager and Ken Moule, all last week and all good in their own way.

BURMAN'S BAUBLE to Ken Moule's group for its meticulous modern jazz.



● Tommy Dorsey



● Les Brown

3-D SOUND

BERNIE ASBELL reports from CHICAGO

WHEN RCA Victor brass flocked to town to unveil some spiffy new stereophonic tape equipment, chief engineer Bill Miltenburg got so enthused he spilled some news he had hoped to withhold.

By the year's end RCA will be ready to demonstrate a stereo LP record. It will operate on a different principle from that developed by EMI and other British experimenters—where the needle vibrates in a "lateral and hill-and-dale" groove.

Miltenburg says he is now convinced such a disc will not succeed in producing hi-fi sound—but his will. How does his work? He's not saying.

Word of another technical development began to get around the trade—again, reportedly, from RCA's laboratories. They have perfected a way to get hi-fi sound from a tape creeping along at 1½ inches per second.

This trick means we'll get a half-hour of music from a tape the size of a typewriter ribbon, or two uninterrupted hours from a standard 7-inch reel.

That's just dandy, but if the customer shells out \$2,000 this year for the super-duper stereo set which RCA has just put out, he'll find his lovely machine won't spin at the speed to accommodate next year's creeping tapes. (Not only RCA but Pentron, a fast-growing pre-recorded tape producer, plans to come out with slow-speed tapes within the year.)

The Weavers

THE folk-singing Weavers are coming back on records. Vanguard Records taped a sell-out concert at New York's Carnegie Hall last Christmas Eve, edited it down to LP length, and watched the disc become the biggest seller the label has ever had.

One of the label's partners, Manny Solomon, was in town last week and told me that in October Vanguard will release singles by the group featuring fresh folk material.

The Carnegie Hall album, meanwhile, will be available in the UK in August.

You can depend on **CONSOLE**

NICKEL SILVER KEYS DON'T SNAP OFF!

Keywork made from ductile nickel silver enables the craftsman to assemble a clarinet with a sympathetic "feel." Keywork made in this way stands up to rough usage and can, if carelessly damaged, be bent, forged, or silver-soldered. A 17 Key G ring Console Boehm made in this way costs only 25 guineas.

To SELMER, 114 Charing Cross Road, London, W. C. 2
 "Console" details please.

NAME.....
 ADDRESS.....
 MM 2327

Save your breath—play B&H

3 popular-priced models

Yes—it's well known that for easy blowing you cannot better a trumpet from the B&H range. Long experience in the design of brass instruments, coupled with modern engineering know-how, also ensure purity of tone, accuracy of intonation, comfortable balance and elegance—and at a price YOU can afford. So why not **Save your breath—say "B&H"**

Please send me leaflets of the '78', 'Regent' and 'Emperor' Trumpets.

Name.....
 Address.....

BOOSEY & HAWKES LTD.
 FREDERICK CLOSE, STANHOPE PLACE, LONDON, W.2. TEL.: PAD. 3091

Relax at your ease...



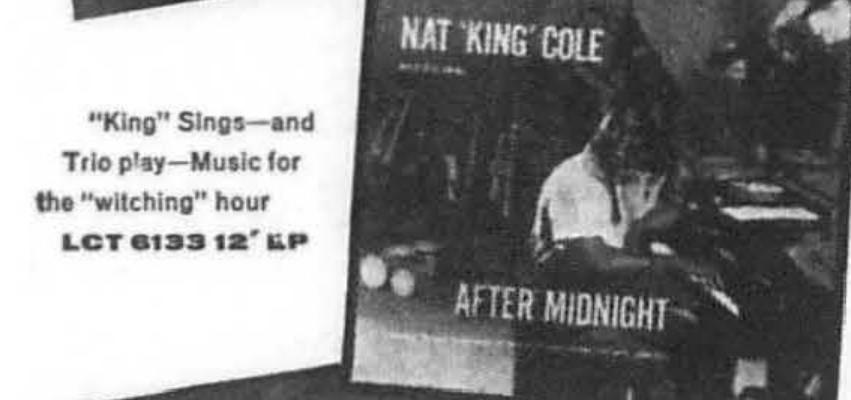
With these great New LPs!



Newly recorded... In hi-fi... The Andrews Sisters all-time hits LCT 6132 12" LP



"King" Sings—and Trio play—Music for the "witching" hour LCT 6133 12" LP



Mickey Katz 'MISH MOSH' is more than a "nosh"—it's a "fres". T 799 12" LP



'Pee Wee' and 'Fingers' get together for the happiest LP ever T 783 12" LP



Sharkey's Dixieland Kings Actually recorded on Royal Street in New Orleans—a cert for 'trads'. T 792 12" LP



Capitol Artistes...Capital Entertainment

Electric & Musical Industries Ltd., Record Division, 8-11 Great Castle St., London, W.1



Chris Connor and June Christy duet.

ON THE BEAT

NOW it's Hi-Fi with your Bed and Breakfast. The man who started Britain's first-ever jazz record shop is about to open Britain's first-ever jazzman's hotel—with every trad. con. as well as mod. con. HE is John Rowe. IT is on the Downs overlooking Worthing. And in it he has installed every con. that a jazzman, no matter what his tastes, could desire—a library of trad. and mod. LPs, Hi-Fi equipment upon which to play them, and a piano "guaranteed to be in tune."

Sussex by the C7 IT was some twenty years ago that John got together with the late clarinetist-leader Harry Parry and Bill Elliott, now a director of Eric Winstone Orchestras, Ltd., and founded "John's Attic" in Newman Street, London, catering expressly for musicians and record collectors. It's his wife, Jean, who will "cater" for them in this "home-from-Archer Street."

No brush-off A NOTE arrived for disc reviewer Laurie Henshaw, the other day: "So sorry our version of 'Cumberland Gap' and 'I'm Not A Juvenile Delinquent' had you rolling on the floor." With the note, a clothes-brush! Needless to say, it came from those brilliant satirists, Morris and Mitch. A day or two later, I met Mitch. And can therefore refute suggestions that the pair are American. Mitch Revely, in fact, used to play drums for George Elrick, Carl Barriteau and Duncan Whyte, before touring the Continent as a circus clown. It was, he says, while haggling over the price of a shirt in Wood Green that he met Morris Sellar, whose father owned the sportswear shop. Morris, in his turn, maintains that he never got paid for the shirt! Their meeting, at any rate, paid off. A similar sorry disc is now being planned, they are due for a BBC-TV series, and are making 15 comedy films for American TV.

Looking up A GOOD Song Nowadays Is Hard To Find" has for too long been the theme of most of our vocalists. But things are looking up. Most whistled tune on the streets of New York, the Beverly Sisters report, is the oldie, "Little White Lies." Over at the Palladium, Joan Regan is registering strongly with such solid material as "Blue Skies" and "The Best Things In Life Are Free."

Over in the States, Bing Crosby is protesting to the Senate at the recent falling-off in songwriting standards. And numbers like Leroy Anderson's "Forgotten Dreams"—which no recording company wanted to know about three years ago—is 'way up among the sheet music sellers. It's a good sign. . . .

Calypso memo. MEMO, to all those submitting songs to the Soho Fair Association's Calypso Con-



test on July 17: Your calypso must be about Soho and/or the Soho Fair. You can either sing the entry yourself (in which case the lyrics must be supplied in advance to the Association), or Melodisc Records will arrange for the entry to be sung for you (in which case words and music must be supplied in advance).

Please note I REPORTED last week that Elvis Presley's "All Shook Up" appeared at No. 24 in a

paper's list of Britain's Best Sellers a week before HMV were issuing the disc. I was not aware that it had in fact already been issued to dealers, in response to their orders, and as a 45 rpm. I am now assured by EMI that sales prior to my report were sufficient to justify its inclusion at No. 24 in the list of best-selling records of the paper concerned, and I readily express my regret for any inconvenience or misunderstanding that my report may have caused.

Probably? THE BOYS of the Jack Parnell Orchestra watched, fascinated, as a member of a skiffle group entered the ITV studios, opened an expensive looking leather case and withdrew a washboard. Their fascination grew as they watched him walk to the stage and carefully stand it up beside a chair before going off for a cup of tea in the canteen. "I suppose," said one, "it's like strings, or Jack's drums. Before it gets the right tone it has to be exposed to the studio atmosphere for a little while." "Probably," agreed the other. "But surely he could save a lot of time by just dipping the legs in a basin of hot soapy water!"

No? I'M looking forward to reading "No People Like Show People" by that master showman Pete Collins. But surely, Mr. Collins—some people like show people!

MIDNIGHT... The day has passed... The roar of traffic has died. The streets are emptied of busy workers, shoppers, sightseers. These people are already at home. Their shades are drawn. One after another, their lights go out. Suddenly new lights flash on... This is the time anything can happen. While part of the city settles down to sleep, another part of it awakes—

awakes to a more exciting life than daylight ever knew. Music fills the night. Bursts of melody stream from the city's glittering hotels, glamorous nightclubs, dazzling dance halls and countless cabarets... The air swirls with excitement—with perfume... colour... motion... laughter... and love. "This is the witching hour of a great metropolis... an hour of wonder, of romance and radiance. This is..."

- LONDON AT MIDNIGHT SKITCH HENDERSON with his Piano and Orchestra LAT 8186
- PARIS AT MIDNIGHT SKITCH HENDERSON with his Piano and Orchestra LAT 8187
- ROME AT MIDNIGHT CARMEN CAVALLARO with orchestra accompaniment LAT 8188
- RIO AT MIDNIGHT DANTE VARELA and his Orchestra LAT 8192
- NEW ORLEANS AT MIDNIGHT MARTIN ASH and his Dixie Blue Blowers LAT 8191
- MANHATTAN AT MIDNIGHT ELLIS LARKINS with rhythm accompaniment LAT 8189

BRUNSWICK LTD branch of THE DECCA RECORD COMPANY LTD 1-3 BRIXTON ROAD LONDON SW9



HOLLYWOOD headlines

JACK BENNY played his violin recently, with the Los Angeles Philharmonic Orchestra, for a charity show. Commented Benny, afterwards "It was like being on an island with Jayne Mansfield and her boy friend. I kinda felt I wasn't exactly needed."

Shearing from Howard Lucraft

NITERY NEWS... George Shearing followed the Bud Shank Quartet into Peacock Lane... June Christy was playing the Crescendo here while her discovery, Chris Connor, worked, concurrently, at the rival Peacock Lane... The Charlie Barnett band is playing Fridays and Saturdays only at the Hollywood Palladium... Red Norvo (back with a trio) is at the plush Tropicana in Las Vegas...



Louis Armstrong stars at the Moulin Rouge... Lena Horne is featured at the Coconut Grove.

Martin in Paris FILM CLIPS... Dean Martin left Hollywood to film in Paris... Quoth Elvis: "The title tune of my 'Jailhouse Rock' picture is good (?) enough to be another 'Hound Dog'..." Glenn Ford and Dana Andrews is up for the movie rôle of band leader Hal Grayson, the one-time famous maestro's rough life story... Sammy Davis, Jr., stars "Mad Ball" for "Operation Mad Ball."

Wagner on record DISCO DATA... Latest movie star to cut a disc record is Robert Wagner, with "So

Young"... Ray Anthony signed for a further five years with Capitol... 127 'Stardust' THEY SAY THAT... George Shearing has recorded two jazz tunes written by Lord Adrian Foley... There are now 127 recorded versions of "Stardust."

Sinatra-Marx BRIEF NOTES... Frank Sinatra co-stars with Groucho Marx in a forthcoming TV production (by Mrs. Danny Kaye) of Gilbert and Sullivan's "Trial By Jury"... Benny Carter, Nat Cole, Earl Bostic, Barney Bigard and other top stars have formed a committee for the abolition of Jim Crow locals (branches) in the American Federation of Musicians... The new jazz quartet led by pianist (Miss) Pat Moran, with great little singer Bevy Kelly, has garnered the accolades from all the musicians here.

Go to the strains of Joe Loss and his Orchestra, these six girls paraded last Saturday in Southampton for the local rounds of the TV Bath-

ing Beauty Queen of Great Britain Contest which forms part of the ABC-TV show "Holiday Town Saturday Night" now touring northern resorts. The girls, Southport finalists, are on the car which is one of the prizes for the winner of the September finals.



Go to the strains of Joe Loss and his Orchestra, these six girls paraded last Saturday in Southampton for the local rounds of the TV Bath-

Crazy, Man, Crazy at the Palladium

IT'S certainly fan fare at the London Palladium, where Robert Nesbitt has been "Having A Ball" devising a show that succeeds in reflecting almost every aspect of the current record-buying craze.

The lot! If it's skiffle and washboards, calypso, steel drums, music for dancing, corn music for listening, rock or jazz—here it all is in a lavishly dressed, fast-moving production designed especially for devotees of the Melody Bar, the Browserie and the Coffee Bar. And as the pivots around

which this mélange of modern-day melodies revolves we have Max



Joan Regan

Bygraves, Joan Regan, the Kaye Sisters, and the big-band sound of Cyril Ornadel's Orchestra in the pit.

BUT the biggest hit of the show, for me but only by a short head from the acrobatic tap dancing of the Clark Brothers, were five boys billed as Manhattan's Maddest Musicians. And let me add straight away that these boys know their jazz. They stem from such bands as those of Louis Prima, Charlie Spivak, Art Mooney and Tony Pastor. And they put on an act that can only be described as fantastic. Who, for instance, would en-

MR. MICHAEL ANDERSON

WE are asked to point out that the director of the film, "Around The World In 80 Days," was Michael Anderson and not, as stated in a caption to a "sill" from that film published in last week's MELODY MAKER, Mike Todd. Mike Todd was, of course, the producer. Our apologies to Mr. Anderson—and our congratulations on having directed a picture of outstanding merit.

Gardner digs it

BIRDLAND was graced by the presence of cinema-lovely Ava Gardner on Sunday night. Looking fantastically beautiful, Ava kicked off her shoes, propped her stockings feet on a chair, turned her back on her escort, Walter Chalm, and engaged trumpeter-leader Maynard Ferguson in a lengthy conversation.

Awarded 'Seal of Merit' by 'Picturegoer' magazine. May 1957

"THE ONE AND ONLY Pearl Bailey SINGS"

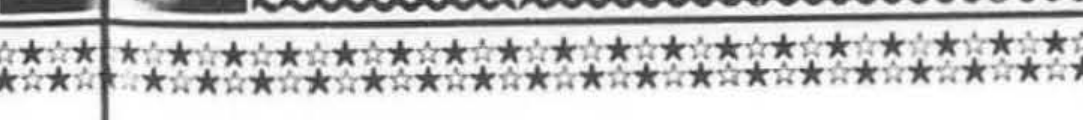
Porter's Love Song To A Chambermaid/A Man Is A Necessary Evil/The Gypsy Goofed/My Man/You Waited Too Long/Sweet Georgia Brown/Easy Street/I Can't Rook And Roll To Save My Soul/There's A Man In My Life/Everybody Loves My Baby/There's Plenty More Where That Came From/That's My Weakness Now.



(12" L.P.) on Mercury MPL 6510 for "A most outstanding and original recording. You MUST hear this fabulous record. Ask your local dealer. Mercury Distributed by PVE GROUP RECORDS (SALES) LTD., 66, HAYMARKET LONDON S.W.1

PARIS... REPORT

PARIS, Wednesday:—The Malagon Sisters (above) brought down a jam packed Olympia audience when they appeared on the Festival of Music Hall bill in Paris last week. This Festival is unique, Raymond Coquatrix, chief booker of jazz and music hall acts in France, thought up the idea of filling a bill for one month with top-flight acts from every world capital. The whole show was introduced by beautiful Nadine Tallier (left), famed French film star.—Henry Kahn.



awakes to a more exciting life than daylight ever knew. Music fills the night. Bursts of melody stream from the city's glittering hotels, glamorous nightclubs, dazzling dance halls and countless cabarets... The air swirls with excitement—with perfume... colour... motion... laughter... and love. "This is the witching hour of a great metropolis... an hour of wonder, of romance and radiance. This is..."

SONGSHEET

by Hubert W. David

YOU may have noticed I often mention the unnatural singing expression. This is one of the things that can make a song unsavoury to the public palate, and if a professional vocalist cannot easily get his tongue around a phrase then you can hardly expect the folk who buy the songs to appreciate an awkward make-up.

I often find that if a writer has difficulty with his rhyming, then several lines in a refrain give the impression that they are dragged in to make the rhyme, and in this way the unnatural singing expression is created.

The answer is quite simple. Do not use a word at the end of a line which is going to set up a difficult rhyming formation. Why use a line such as "Every night I hold you close"? Can you think of many rhyming words for "close"? You immediately put yourself under a terrific handicap.

Roger's Thesaurus can get you out of that difficulty, for it gives dozens of alternative meanings for practically every word and phrase in the English language. The obvious alternative for "close" is "near." Actually, over 30 other words resemble "close" and these alternatives can put you on an entirely new train of thought.

Instead of just substituting the word "near" for "close," you might then alter the whole expression to read: "I hold you every night so near," which creates a more rounded sound.

Titles and names

THIS awkwardness can extend to the title itself, for a good-sounding title gives a song a great fillip. This is particularly noticeable as applied to place names. Pasadena, California, Avalon, Mannakoor, Nagasaki, all run quickly off the tongue. But if you intend to write a song about Canberra, Quebec or Reykjavik—don't. For these names have no romantic value and do not easily fit into a simple song formation.

The same applies to girls' names in a song title. Ramona, Charmaine, Diane, Chiquita, Marguerita and Sally have all proved effective song heroines. But I suggest you steer clear of Sarah, Sophie and Selina. Where a name has a bit of a "common" ring about it you will find it has often been used in a comedy song. Typical are "Maggie, Come Right Upstairs" and "K-K-K-Katie."

Twin phrases

MANY natural phrases can be introduced into a song. And when they match with a snatch of easily remembered melody we almost hail them as old friends, for they immediately register as natural in our minds.

In such phrases as "egg and bacon," "Darby and Joan," "joy and sorrow" and "laughter and tears," one word is a counterpart of the other and the association is natural.

So, scrutinise closely every line you write. Sing the words out aloud and if they don't ring true, then you'll know you've got several hours' hard work ahead, polishing and polishing and polishing those lines until you know in your heart that anyone who has at least a reasonable smattering of the English language can give a useful interpretation of your work.

Esquire '... of the folk, for the folk, by the folk...'
... the real thing in skiffle

THE 2.19 SKIFFLE GROUP

... we picked a winner with this one! The group was judged first among forty-six original Skiffle Groups from all over the country at the International Skiffle Contest, held last Monday at Bury St. Edmunds...

- EP 126 Freight Train Blues I'm a-lookin' for a Home
- Railroad Bill The Saints
- 10-502 I'm a-lookin' for a Home The Saints
- 10-497 Freight Train Blues Railroad Bill

... the 2.19 boys are sincere about Skiffle. They see it as a genuine attempt at fresh interpretation of authentic folk song, rather than a hyped-up gimmick of the moment... They treat their spirituals, blues, ballads and work-songs with the respect and invention they think each deserves...

... the truly great voice of

EP 129 SAM GARY

Red Sun; Whirl and Twirl Me; Go Away from My Window; Shenandoah

ESQUIRE RECORDS LTD., 76, Bedford Court Mansions, Bedford Ave., W.C.1

JAZZ RECORDS REDUCED!

Large Stocks of BARGAINS at the BIGGEST LITTLE SHOP IN BRITAIN

JAMES ASMAN'S JAZZ CENTRE, 23a New Row, St. Martin's Lane, London, W.C.2 Covent Garden 1380

BRON'S

P.O. BOX 46, 29-31 OXFORD STREET, LONDON, W.1
Nearest Station—Tottenham Court Road

CURRENT "POP" ORCHESTRATIONS S.O.			
My Little Baby	4/-	The Golden Touch	2/6
Little Liza (G)	2/6	You Alone	2/6
White Sport Coat (G)	2/6	Wishes Of A Fool	2/6
Tea Touch Josephine (G)	4/-	Heart (Dance Tunes)	2/6
Fire Down Below	4/-	I Love My Baby (G)	2/6
Forgotten Dreams (W)	4/-	Whispering Heart (W)	2/6
Kid Stuff	2/6	Whatever Lola Wants	2/6
A Little Loneliness	2/6	Heart To You	2/6
Calypso Melody	2/6	Young Love	2/6
Westward Ho The Wagon	2/6	Keep Deep In The Blues	4/-
Wristle Wristle	4/-	Don't Forget Me	2/6
Dream of Paradise (W)	4/-	Good Companions (G)	2/6
Come Go With Me	2/6	Adoration (W)	2/6
Around the World (W)	4/-	Tip Top Rac (G)	4/-
Westminster Walk	4/-	Tabb Erass (W) Med.	4/-
Butterfly	4/-	Rock Rock Rock	4/-
When I Fall in Love	2/6	The Big Beat	4/-
Roll Up the Carpet (G)	4/-	Baby Baby	4/-
Sentimental	4/-	We're Gonna Rock	4/-
I'm Walking (G)	2/6	Rock A Billy	4/-
Swingtime	4/-	Swampy Swamp Song	2/6
Forever Rock	2/6	True Love (W)	2/6
The High Life (Samba)	4/-	Freight Train	2/6

STANDARD WALTZES			
Suitable from Trio to Full Orch.	4/-	Marches	4/-
Blues	4/-	Waltzes	2/6
Blowing Buttons	2/6	My Hero	2/6
Sole of Night	4/-	Naughty Wz	2/6
Carolina Moon	4/-	Now is the Hour	2/6
Charmaine	2/6	Merry Widow	2/6
Dear Love	4/-	Parade	2/6
Dear Dear	4/-	Shadow Wz	2/6
Desert Song	4/-	Skinner Wz	4/-
Dance	2/6	Smiling Through	2/6
Dream Lover	4/-	Speak Me Love	4/-
Follow Sweet Hi	4/-	Sympathy	4/-
Goodnight Wz	4/-	Six in Eight	4/-
Humo Waltz	2/6	Stand on Eyes	4/-
King in Dark	4/-	S O'clock Morn	2/6

TRUMPET METHODS & STUDIES			
14 Disc Instrumentals (Tpt. & Piano)	2/6	Armstrong's 50 Disc Jazz Chorus	2/6
Harry James Trumpet Method	2/6	Studies & Improvisations (Jazz)	2/6
Trumpet Virtuosity	4/-	Trumpet Virtuosity	4/-
Modern Trumpet Studies (Borignia)	2/6	Borignia's Daily Exercises	2/6
Gillette's System (Ten. & Solo)	2/6	Trumpet Swing Rhythms (Sonny Dricham)	2/6

GUITAR TUTORS			
Dance Band Chords for Guitar	4/-	Sell Tutor for Guitar (Disk Refill)	4/-
Ivor Matzaris Guitar Tutor	10/-	Modern Daily Exercises	2/6
Modern Daily Exercises	2/6	Modern Advanced Guitar Method (Lanz)	2/6
Get Some Quick for Guitar	2/6		

All Publishers' Orchestrations Supplied DIRECT FROM STOCK. All post orders despatched by return. Also Music Dests and Music Covers. Orders for 5 or over S.O.D. if required. COMPLETE CATALOGUE ON REQUEST. Ger. 3995.

BRITAIN'S TOP DISCS and TUNES

GUIDE to the best selling discs for the week ended June 22, derived from information supplied by 23 leading record stores

This week	Last week	Title	Artist	Label
1	(1)	YES, TONIGHT, JOSEPHINE	Johnnie Ray	Philips
2	(5)	PUTTIN' ON THE STYLE	Lonnie Donegan	Pye-Nixa
3	(2)	WHEN I FALL IN LOVE	Nat "King" Cole	Capitol
4	(3)	LITTLE DARLIN'	Diamonds	Mercury
5	(4)	AROUND THE WORLD	Ronnie Hilton	HMV
6	(6)	AROUND THE WORLD	Bing Crosby	Brunswick
7	(3)	BUTTERFLY	Andy Williams	London
8	(13)	WE WILL MAKE LOVE	Russ Hamilton	Oriole
9	(10)	MR. WONDERFUL	Peggy Lee	Brunswick
10	(11)	GAMBLIN' MAN	Lonnie Donegan	Pye-Nixa
11	(7)	ROCK-A-BILLY	Guy Mitchell	Philips
12	(—)	ALL SHOOK UP	Elvis Presley	HMV
13	(9)	AROUND THE WORLD	Gracie Fields	Columbia
14	(14)	A WHITE SPORT COAT	King Brothers	Parlophone
15	(12)	FREIGHT TRAIN	Chas. McDevitt	Oriole
16	(19)	FABULOUS	Charis Gracie	Parlophone
17	(—)	ISLAND IN THE SUN	Harry Belafonte	RCA
18	(—)	BABY, BABY	Teenagers	Columbia
19	(17)	BUTTERFLIES	Tommy Steele	Decca
20	(—)	FORGOTTEN DREAMS	Leroy Anderson	Brunswick

Two records "tied" for 16th and 20th positions.

STORES SUPPLYING INFORMATION FOR RECORD CHART.

J. W. Mansfield, Ltd., Wexham; Glyn Lewis, Ltd., Blackwood; Boyd's, Cardiff; Saville Bros., Ltd., South Shields; Sykes' Record Shop, Middlesbrough; Druce Wholesale, Ltd., Manchester; J. W. A. Clarke, London, S.W.8; Ransburgh's Music Stores, Ltd., Edinburgh; J. A. V. Rhoades, London, E.C.3; Jambou, London, W.C.1; Faith & Co., Ltd., Torquay; Sydney Scarborough, Ltd., Hull; McCormack's, Ltd., Glasgow, C.E.; A. R. Tipton, London, S.E.15; Nema, Ltd., Liverpool; J. Popular Music Stores, London, E.8; Hoggell's, Ltd., West Hartlepool; Nola Pur Records, London, E.10; Hickies, Slough; Engineering Service Co., Bolton; Leading Lighting, London, N.1; R. C. Mansell, Ltd., Birmingham; S. H. J. Carroll, Manchester, 15.

BRITAIN'S TOP JAZZ RECORDS

London	Belfast	Manchester
(Supplied by Dobell's Jazz Record Shop, 77, Charing Cross Road, W.C.2)	(Supplied by the Gramophone Shop)	(Supplied by Hime and Addison, Ltd., and Record Rendezvous)
1. CHICO HAMILTON QUINTET (LP) ... Vogue	1. ELLA SINGS THE RODGERS AND HART SONG BOOK—Volume II (LP) ... HMV-Verve	1. CHICO HAMILTON QUINTET (LP) ... Vogue
2. ART PEPPER QUARTET (LP) ... London	2. PUTTIN' ON THE STYLE ... Pye-Nixa	2. PUTTIN' ON THE STYLE ... Pye-Nixa
3. JACK ELLIOTT SINGS (LP) ... London	3. ELLA SINGS THE RODGERS AND HART SONG BOOK—Volume I (LP) ... HMV-Verve	3. INTERPRETATIONS OF STAN GETZ No. 2 (LP) ... Columbia-Clef
4. GEORGE LEWIS AND HIS NEW ORLEANS MUSIC (EP) ... Vogue	4. FREIGHT TRAIN ... Oriole	4. ELLA SINGS THE RODGERS AND HART SONG BOOK—Volume II (LP) ... HMV-Verve
5. JOHNNY DODDS AND KID ORY (LP) ... Philips	5. LONNIE DONEGAN HIT PARADE—Volume II (EP) ... Pye-Nixa	5. LONNIE DONEGAN HIT PARADE—Volume II (EP) ... Pye-Nixa
6. CONCERT BY THE SEA (LP) ... Philips	6. TREASURY OF JAZZ (LP) ... Philips	6. DOIN' MY TIME ... Pye-Nixa
7. THE UNIQUE THELONIOUS MONK (LP) ... London	7. CHRIS BARBER IN CONCERT (LP) ... Philips	7. CLUB SESSION WITH COLYER (LP) ... Decca
8. JOHNNY DODDS ORCHESTRA (EP) ... HMV	8. MAGGIE MAY ... Parlophone	8. SKIFFLE MUSIC (EP) ... Parlophone
9. DIXIELAND TO DUKE (LP) ... Pye-Nixa	9. JOHNNY DODDS AND KID ORY (LP) ... Philips	9. GEORGE LEWIS AND HIS NEW ORLEANS RAGTIME BAND—Volume I (LP) ... Esquire
10. KEN MOULE ARRANGES (LP) ... Decca	10. BIG BILL BROONZY (LP) ... Philips	10. STREAMLINE TRAIN ... Parlophone

Glasgow
(Supplied by McCormack's, Ltd., 7, Cowcaddens Street, Glasgow, C.2)
1. INTERPRETATIONS OF STAN GETZ, No. 2 (LP) ... Columbia-Clef
2. THE QUARTET (EP) ... London
3. ELLA SINGS THE RODGERS AND HART SONG BOOK—Vol. I (LP) ... HMV-Verve
4. THE TROMBONE SOUND (LP) ... Kai Winding, Philips
5. ELLINGTON AT NEWPORT (LP) ... Duke Ellington, Philips
6. CHRIS BARBER IN CONCERT (LP) ... Pye-Nixa
7. BALLADS AND BLUES (LP) ... Milt Jackson, London
8. FREIGHT TRAIN ... Chas. McDevitt, Oriole
9. SKIFFLE MUSIC (EP) ... Vipers, Parlophone
10. PUTTIN' ON THE STYLE ... Lonnie Donegan, Pye-Nixa

Birmingham
(Supplied by The Diskery, 64, Hurst Street, Birmingham 2)
1. CHICO HAMILTON QUINTET (LP) ... Vogue
2. ART PEPPER QUARTET (LP) ... London
3. WHISTLING RUFUS ... Chris Barber ... Pye-Nixa
4. BASIE'S BACK IN TOWN (EP) ... Count Basie ... Columbia-Clef
5. TOP BRASS (EP) ... London
6. JIMMY NOONE'S NEW ORLEANS BAND (EP) ... Parlophone
7. DOIN' MY TIME ... Chris Barber ... Pye-Nixa
8. ALL THE CATS JOIN IN (LP) ... Buck Clayton ... Philips
9. LONNIE DONEGAN HIT PARADE—Volume I (EP) ... Pye-Nixa
10. THE JIMMY GIUFFRÉ CLARINET (LP) ... London

CALL SHEET

(Week commencing June 30)

Ronnie ALDRICH and Squadronaires Season: Palace Ballroom, Douglas, I.O.M.	Freddy RANDALL and Band Friday: St. George's Hall, Hineckley Saturday: Civic Hall, Nantwich
Billie ANTHONY Week: Empire, Glasgow	Terry LIGHTFOOT Jazzmen Sunday: Shakespeare Hotel, Woolwich
Winifred ATWELL Week: Hippodrome, Brighton	Tuesday: Royal Festival Hall Wednesday: Royal Oak Hotel, Dagenham
BEVERLY Sisters Week: Winter Gardens, Bournemouth	Friday: Mack's, Oxford St. Saturday: Festival Hall, Kirks-in-Ashfield
Eve BOSWELL Week: Granada, Shrewsbury	Guy MITCHELL Week: Palace, Manchester
Alma DOGAN Week: Hippodrome, W.	Lita ROZA Week: Hippodrome, Birmingham
Eric DELANEY and Band Sunday: Empire, Sunderland Monday: Oty Hall, Perth Tuesday: Empress Ballroom, Dundee Wednesday: Beach Ballroom, Aberdeen Thursday: Cowdenbeath Friday: Ice Rink, Falkirk Saturday: Ice Rink, Kirkcaldy	Marion RYAN Week: Theatre Royal, Hanley
Lonnie DONEGAN Week: Hippodrome, W.	Eric SILK and Southern Jazzband Thursday: Finsbury Park Friday: Southern Jazz Club, Leytonstone
Ray ELLINGTON Week: Locarno, Leeds	Tommy STEELE Week: Capitol, Aberdeen
Nat GONELLA Week: Palace, Dundee	VIPERS Skiffle Group Week: Empire, Middlesbrough
Ronnie HILTON Week: Empire, Edinburgh	
The KENTONES Week: Winter Gardens, Morecambe	
Lena KIDD Seven Wednesday: U.S.A.P., Bovingdon	

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.

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until July 13, 1957, for readers in Britain; until August 13, 1957, for foreign and Colonial subscribers.



Sweeter than 'Sugaree'

● Mindy Carson



MINDY CARSON: Sugaree/Time And Tears (Philips PB897).

AMERICA'S Mindy Carson is a cute singer who knows how to project a song vocally and visually—as her TV appearances have proved.

She scores on wax with "Sugaree"—an effort she told me she hoped would prove a hit. This is one occasion when I feel an artist's optimism is well-placed. The song is given a good beat backing by the Ray Ellis Orchestra, and it has the sort of repetitive lyric that jingles on in the car.

"Time And Tears" also goes with a good swing to another worthwhile Ray Ellis accompaniment.

KURT EDELHAGEN and Orchestra: Tete a Tete/Flamenco Boogie (Polydor BM6975).

THE influence is evident in "Tete." "Flamenco" is hampered by a rather laboured guitarist who contributes a solo that is dated in conception. But both are fair examples of big-band swing by Germany's "Ted Heath."

KEELY SMITH: You Better Go Now/Young And In Love (Cap. 45-CL14739).

KEELY SMITH, Capitol newcomer, whose "High School Affair" won my praises (MM 25/5/57), fails to come through with an effective encore. Her pitch is definitely suspect in the R & B-styled "Go Now." Reverse is a maudlin hillbilly-type song.

MARGARET WHITING: Kill Me With Kisses/Speak For Yourself, John (London 45-HLD8451).

MARGARET WHITING shows her versatility here by offering two contrasted numbers. "Kill Me" is a slow R & B number which Maggie projects with the requisite amount of emotional fervour.

Reverse is a plaintive ballad about a bashful beau who is urged, in the most appealing terms, to declare his love. This is dolled up with an effective celestial-styled background.

DICK JACOBS and Orchestra: The Big Beat/The Tower Trot (Vogue-Coral 45-Q72245).

"THE BIG BEAT" is a good arrangement and rocks in compelling fashion. Reverse is unadulterated corn not worth a munch.

LES PAUL and **MARY FORD:** Hummin' And Waltzin' / Tuxedos And Flowers (Cap. 45-CL14728).

LES and Mary will not, I fear, make much of an impression with these trite efforts. Better if they again turned to a beat number in the style of their best-selling "How High The Moon."

VAUGHN MONROE: Westward Ho The Wagons! / Wringle Wrangle (HMV 45-POP-354).

BOTH these Western-style numbers are well suited to the robust voice of Vaughn Monroe. The twang of banjos lends the authentic atmospheric touch.

RICKY NELSON: I'm Walkin' A Teenager's Romance (HMV 45-POP355).

"I'M WALKIN'" swings along to a rooty-tooty accompaniment. From whom? None other than JATP guitar star Barney Kessel! Barney's chorus indicates that he was obviously shaping his music to the popular mood.

The slower "Teenager's Romance" reveals the limitations of Ricky Nelson's voice.

DEAN MARTIN: I Can't Give You Anything But Love/I Never Had A Chance (Cap. 45-CL14737).

DEAN sings the familiar "Love" with his usual delightful insouciance against a swingy backing from Gus Levene's Orchestra. On the reverse, however, he is hamstrung by poor material.

JIMMY JACKSON'S Rock 'n' Skiffle: River Line/Lonely Road (Col. 45-DB-3957).

I THINK we have a real find in Jimmy Jackson—but these

are no match for his memorable "California Zephyr." His sense of rhythm and clarity of style still register, however.

PEGGY LEE: Baby, Baby Wait For Me/Every Night (Cap. 45-CL14741).

R & B is not really Peggy Lee's forte, but she makes the most of her thin opportunities. Like Kay Starr, she is always acceptable—no matter what she sings.

JOHNNY DUNCAN and the Blue Grass Boys: Last Train To San Fernando / Rock-A-Billy Baby (Col. 45-DB3959).

"LAST TRAIN," the slide I would pick if I had to make a choice, travels along with a swing. The backing is unabashed hillbilly stuff.

GORDON JENKINS and Orchestra: Fire Down Below/Theme From Saint Joan (Cap. 45-CL14749).

THE appealing melody of "Fire Down Below" is submerged in this pretentious L-A styling. The Jeri Southern vocal version (MM 11/5/57) is still the better bet.

KAY STARR: The Things I Never Had/Jamie Boy (HMV 45-POP357).

EVEN when reduced to singing pop numbers like these, Kay Starr still contrives to sound interesting. Her innate jazz feeling comes through again in "The Things I Never Had."

Reverse is the evocative theme from the film "Saint Joan."

RED PRYSOCK: Teenage Rock/Paquino Walk (Mercury MT154).

UNCOMPROMISING and raw rock-'n'-roll material not up to the standard of much in the idiom.

GARY MILLER: Love Letters In The Sand/Wonderful, Wonderful (Nixa Pop N15094).

GARY MILLER sings "Love Letters" with feeling and sincerity. But he tends to overemote on the reverse. The well-scored accompaniments are directed by Tony Osborne.

SONNY JAMES: Lovesick Blues/Dear Love (Cap. 45-CL14742).

"LOVESICK BLUES" is sung against a mildly infectious shuffle beat. "Dear Love," one of those whining Westerns, features a guitar intro reminiscent of the pre-war Inkspots recordings.



● Kay Starr

POP DISCS by LAURIE HENSHAW

Capsule reviews

WOODY HERMAN AND HIS ORCHESTRA (EP)
New Golden Wedding (a); East Of The Sun (d); By George (original title Pop, Look, Listen) (a); Leo The Lion (b). (MGM MGM-EP611.)

1951 RECORDINGS by the full Herman ork. of the day, in typical Herman style. The up-tempo "Leo" has acceptable enough solos by tenor, trombone and trumpet (probably Phil Urso, Urbie Green and Nick Travis) and Woody's clarinet. The more languid "By George" has more clarinet and tenor spots, though this is mainly a section and ensemble proposition.

Both are good in their big-band way, but much better is "East Of The Sun." The arrangement is most attractive.—E. J.

COLEMAN HAWKINS AND HIS ORCHESTRA (EP)
The Bean Stalks Again; His Very Own Blues; 39°-25°-39°; I'm Shooting High. (HMV 7EG8230). 12 1/56.

THERE'S enough quality in the tenor on "Stalks" and "Very Own" (a medium and a fast blues), to prove that Hawkins is no has-been. And "Shooting High," heard on the third instead of the fourth track, has its moments. But it is not very superior Hawk; and since Billy Byers' band gets in his way too often and has not been well recorded, the disc disappoints.—M. J.

PEGGY SEEGER.—Freight Train/Cumberland Gap (Topic TRC107).

BY far the best versions so far of these two old tunes. Peggy has an extremely pleasant voice and a nice style on banjo ("Cumberland") and guitar ("Freight").—J. N. S.

Reissues

MILES DAVIS QUARTET.—I See Your Face Before Me/Will You Still Be Mine? (Prev. inc. in Esquire 12 in. LP 32-012.) Now also EP EP192.

SAM GARY.—Go Away From My Window/Red Sun/Scandalise My Name/Whirl And Twist Me. (Prev. inc. in Esquire 12 in. LP 32-017, revd. 25/5/1957.) Now also EP EP129.

STAN GETZ QUARTET.—I've Got You Under My Skin/There's A Small Hotel/Too Marvellous For Words/

What's New? (Prev. inc. in Esquire 12 in. LP 32-011.) Now also EP
HAPPY WANDERERS STREET BAND. South Rampart Street Parade/St. Louis Blues (alternative takes). (Prev. inc. in Esquire 10 in. LP 20-051, revd. 28/5/1957.) Now with "street effects" suppressed) also 10 in. 78 10-500.

JAY (J. JOHNSON) AND KAI (WINDING).—Dinner For One, Please, James/Hip Bones/Riviera/Windbag. (Prev. inc. in Esquire 10 in. LP 20-045.) Now also EP EP121.

LES JOWETT JAZZ SEVEN.—Spring Sends Them Struttin' With Some Barbecue. (Prev. inc. in Esquire EP EP121, revd. 28/4/1957.) Now also 10 in. 78 10-499.

HUMPHREY LYTTTELTON BAND.—Blue For Waterloo/Elizabeth. (Prev. inc. in Esquire 12 in. LP 32-007, revd. 25/6/1955.) Now also 10 in. 78 10-501.

'We stick to ballads'

THE FOUR LADS, who are currently touring Britain, are young Canadians with a belief in ballads. They like genuine rhythm-and-blues and have nothing against watered-down rock-'n'-roll except that, as bass singer Connie Codarini says: "We don't think we could do justice to it."

"Then again," he adds, "we aim to be leaders, not followers. So when a lot of people are turning to rock numbers or calypsos, we go ahead with ballads."

The belief is not simply idealism, baritone Frank Bussert explains. "In the States none of our past six releases has wound up below 600,000. And two last year were million sellers."

The golden pair were "No. Not Much" and "Moments To Remember." But like most of the Lads' recordings, these received a less ecstatic welcome here.

The Four Lads, who made their record debut as a background group for Johnnie Ray's "Cry" in 1951, have remained with the U.S. Columbia label (Phillips in Britain) ever since.

With Jimmy Arnold, high tenor, the remaining Lad is Bernie Toorish, lead tenor and vocal arranger. He had something to say about the group's repertoire.

"We do believe in ballads. If you have a nice melody and a simple, effective lyric, then you give it a good performance and people promote it properly—well, it's hard to miss."

"But we believe in a little novelty, too, particularly in change of pace. Our act has a lot of material we haven't recorded—special material that you have to see. We feature some of the recorded songs—"Golly" and "A House With Love In It" maybe—and perhaps a spiritual or two."

All four Lads were intrigued by skiffle. "None of us had ever heard of the word before we came here," Codarini said.

"As I make it out, it's like hillbilly with a rock-'n'-roll beat. And I understand it started right here, somewhere around the corner from Piccadilly Circus. It sure is a wonderful word."

Donegan at the Hippodrome

LONNIE DONEGAN'S skiffle group and singer Alma Cogan are joint attractions in the London Hippodrome show which opened on Monday.

Judging by applause, Donegan is a hit. Baffled, I can only report that his is one of the worst top-of-the-bill acts I have ever seen.

The humour is embarrassingly weak, the presentation is poor. And the noise! I once had to listen to 15 accordions practise in a tiny room. Donegan wins.

We are constantly being told that Variety is dying. After seeing this act I can only say Amen.

Alma Cogan looked good on stage, showed lots of personality and sang good numbers. I have heard better voices, but her charm did the trick.

The supporting bill is quite good. Ventriloquist Canfield Smith is extremely talented, and a couple of Continental contortionists, Evers and Toni, were, for me, the hit of the evening. They're the kind that make you squirm in mental agony.

Unfortunately, I had a surfeit of mental agony on Tuesday.—Jack Hutton.

Now! THE VOICE THAT ROCKETED TO FAME WITH 'YOUNG LOVE'

Sonny James

SERENADES YOU WITH

'Dear Love'

b/w 'Lovesick Blues' CL14742

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



HUMPHREY LYTTTELTON CLUB

Mack's, 100 Oxford St., W.1

Friday, June 28th
SANDY BROWN'S JAZZ BAND
with NEVA RAPHAELLO

Saturday, June 29th
HUMPHREY LYTTTELTON AND HIS BAND

Sunday, June 30th
BRIAN WOOLLEY'S JAZZMEN
(from Leicester) and
JOHNNY DUNCAN'S BLUE GRASS BOYS

Monday, July 1st
CHRIS BARBER'S JAZZ BAND
with OTTILIE PATTERSON

Tuesday, July 2nd
ALEX WELSH'S BAND

Wednesday, July 3rd
HUMPHREY LYTTTELTON AND HIS BAND

Thursday, July 4th
AL FAIRWEATHER'S SESSION
Sessions commence 7.30 p.m.
(Sunday 7.15 p.m.)

TONIGHT, FRIDAY (June 28th),
7.30 p.m., the last of this season's
Conway Hall concerts by
THE LYTTTELTON BAND
Tickets at door 4/-, (H.L.C. members 3/-)

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

TONIGHT, FRIDAY (June 28th),
7.30 p.m., the last of this season's
Conway Hall concerts by
THE LYTTTELTON BAND
Tickets at door 4/-, (H.L.C. members 3/-)

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

TONIGHT, FRIDAY (June 28th),
7.30 p.m., the last of this season's
Conway Hall concerts by
THE LYTTTELTON BAND
Tickets at door 4/-, (H.L.C. members 3/-)

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

KEN COLYER CLUB

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

FRIDAY
KEN COLYER'S JAZZMEN

SATURDAY
KEN COLYER'S JAZZMEN

SUNDAY (7.15)
KEN COLYER'S JAZZMEN

MONDAY
KEN COLYER'S JAZZMEN

WEDNESDAY
MIKE PETERS' JAZZMEN

PAY AT DOOR ALL SESSIONS

RIVER BOAT JAZZ SHUFFLES?

Why not organise your own
'CATS' OUTING
on the
RIVER THAMES
BY CASTLE LAUNCHES

ACCOMMODATION FOR 150 PASSENGERS
Fully Licensed Lower Saloon.
Fares of Hire and all Particulars, apply—
15 Mercator Road, Lewisham, S.E.13.
Tel. Lee Green 4179 (after 6 p.m.)

Why not use the "Melody Maker" FREE DEPOSIT SERVICE?

Send for details NOW and save time:
Free Deposit Service,
"Melody Maker,"
96 Long Acre, London, W.C.2

TRADITIONAL JAZZ

Tuesday, July 2 at 8p.m.
HUMPHREY LYTTTELTON & HIS BAND

Tuesday, July 9 at 8p.m.
SANDY BROWN'S JAZZ BAND
with Dill Jones

Admission 3/6, 2/-. No advance booking.

Open-air **BATTERSEA PARK CONCERT PAVILION S.W.11**
(7.30)

LOCARNO BALLROOM · STREATHAM
Monday, July 1st

JULY JAZZ BALL
and
TRADITIONAL JAZZ BAND CONTEST
7.30—11.30 p.m. Admission 5s, Od.

★ EVERY SUNDAY AT WIMBLEDON PALAIS ★
ROCK - JIVE - DANCE TO THE BEST GROUPS
30th JUNE BOBBY BREEN & HIS ROCK 'N' ROLLERS 7.30 p.m.

Resident Summer Season Attraction
DAVE SHAND AND HIS ORCHESTRA
MONDAY, FRIDAY, SATURDAY, SUNDAY EVERY WEEK

JAZZ CLUB CALENDAR

COOL MUSIC FOR HOT NIGHTS!
at Jeff Kruger's
"JAZZ AT THE FLAMINGO,"
33-37, Wardour Street, W.1.
*TONIGHT (FRIDAY) at 7.30:
again: "don rendell's guest night"
with the rendell sextet,
ross, courtley, harvey, donnison, hozz
and "the jazz couriers"

*SATURDAY (29th) at 7.30:
new tony kinsey quintet,
efford, condon, jessage, d'annin
harry klein saturday stars
*SUNDAY (30th) at 7.30:
tremendous swinging jazz bill:
"the jazz couriers,"
scott, hayes, shannon, bates, eyden
new tony kinsey quintet

*WEDNESDAY (3rd) at 7.30:
mid-week value-for-money:
"don rendell sextet
new tony kinsey quintet
compers: Tony Hall, Big Curtis
SPECIAL SIX MONTHS' MEMBERSHIP OFFER: All remaining Flamingo Florida sessions during 1957 for ONLY 5/-, S.A.E. and P.O. to 9, Woodlands, North Harrow, Middx.

*LISTEN IN COMFORT
at Jeff Kruger's
FLORIDA CLUB
Cafe Anglans, Leicester Square.
*THIS SATURDAY (29th) at 7.30:
Better and better every time:
DON RENDELL SEXTET,
Ross, Courtley, Harvey, Donnison,
Hozz.

Britain's most exciting modernists:
"THE JAZZ COURIERS,"
starring Ronnie Scott, Tubby Hayes,
Emceed again by Tony Hall.
You'll enjoy it. So come early!

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

FRI.,
8-11.30: "Quartet Time" with JOE HARRIOTT, ALLAN GANLEY TRIO, plus TOMMY WHITTLE QUARTET.

CLUB BASIE
What atmosphere!
Swinging, cool, etc.
Club Basie at the Mapleton,
39, Coventry Street, W.1.

SAT.,
7-11.30: The Mapleton has it—the greatest jazz from JOE HARRIOTT with the ALLAN GANLEY TRIO, Sammy Stokes, Stan Jones, plus the pulsating TOMMY WHITTLE QUARTET, starring the Eddie Thompson Trio, Jackie Douglas, Brian Brocklehurst. Guest star: Hank Shaw. Make Saturday night Basie night, like hundreds of others, and get maximum jazz enjoyment. Compere: Johnny Gunnell at all sessions.

CLUB Sunday's best jazz entertainment with Europe's greatest quartets: the ALLAN GANLEY TRIO with the fabulous JOE HARRIOTT and the sensational, swinging TOMMY WHITTLE QUARTET featuring the Eddie Thompson Trio. Follow those in the know to Club "M" on Sunday.

CLUB ROCK! ROCK! ROCK!
HALEY Every Thursday, 8-11, and Sunday afternoon, 3-6, Rock-'n'-roll to 'Lo Don and his Ravin' Rockers, London's greatest rock club.

*FRIDAY (TONIGHT) *
ABOUT 8.30: PETER BURMAN presents DILL JONES TRIO, DAVE SHEPHERD.—El Toro (1 min. Finchley Road Station).

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

AT THE SKIFFLE CELLAR, Greek Street, 7.30-11: THE NEW HAWLEANS with Chris Homer, JIM MACGREGOR and SHIRLEY BLAND, the Boevills Group. David Quayle (piano).

CLUB BOHEMIA LUNCHTIME JAZZ, at Mac's, 41, Great Windmill Street, 12.30-2 p.m.: BRUCE TURNER SEXTET. 2-

COOL-CATS-COME-CLUB "34," (over Burtons), 34, Clarence Street, Kingston, tonight; DIZZY REECE, ROY WILCOX, plus—just over from America—Bruce Gaylor and his Group.

CROYDON JAZZ CLUB, Star Hotel, London Road. BIRTHDAY PARTY, 8-midnight; TERRY LIGHTFOOT'S JAZZMEN, Pete Curtis Quartet, Ron Vickers Trio, plus "Croydon Times" Skiffle Contest winners, Anacondas. Shuffle tickets available—see Sunday.

CY. LAURIE Jazz Club: BRIAN TAYLOR HOT SIX, 7.15-10.45.

DAVE CAREY JAZZ BAND, Streatham Park Hotel, Mitcham Lane.

EALING: The famous SOUTHERN STOMPERS.—"Fox and Goose" (Hanger Lane Station).

FRIDAY—contd.

EDGWARE JAZZ CLUB: BILL CLARKE'S JAZZMEN, Panthers Skiffle.

ERIC SILK'S SOUTHERN JAZZ BAND, Southern Jazz Club, 649, High Road, Leytonstone.

MANOR HALL JAZZ CLUB, Chingford Hatch: Listen and jive to CLAUDE WHITE'S JAZZMEN.

PARK LANE JAZZ CLUB, CROYDON, BIG BIRTHDAY NIGHT, NEXT FRIDAY, JULY 5, 7.30-11.30: MICK MULLIGAN JAZZ BAND, GEORGE MELLY, SETH MARSH JAZZMEN, GUEST STARS. FULLY LICENSED BAR.

ROSCOE HEIMER Seven, Hanwell "Viaduct," second week.

ROYSTON PUNTER Jazzmen, "Eagle and Child," Forest Gate.

SUTTON JAZZ CLUB, Red Lion: BRIAN WHITE'S MAGNA JAZZ BAND.

THE SWAN, Mill Street, Kingston, 7.30-11. Licensed bar. Come and dig the cool sounds of the NEW SWAN JAZZ GROUP.

"TIGERS HEAD" now opening September.—Watch this column.

SATURDAY

AT THE SKIFFLE CELLAR, Greek Street: THE CITY RAMBLERS, "ZOM," the St. Helier Group.

CHISLEHURST CAVES, 7.30-11 p.m. SCOOP! SCOOP! SCOOP! All the way from the LEICESTER JAZZ CLUB, BRIAN WOOLLEY'S JAZZMEN, plus 7 supporting groups! AND BRING YOUR OWN CANDLE!! South London and Sidcup Club memberships valid.

COOK'S FERRY INN, Angel Road, Edmonton: Traditional jazz at its best by TEDDY LAYTON'S JAZZ BAND, with TREVOR WILLIAMS, etc.

CY. LAURIE Jazz Club, Great Windmill Street (opposite Windmill Theatre), 7.15-10.45: CY. LAURIE BAND, COTTON PICKERS SKIFFLE GROUP.

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

FABULOUS ALL NIGHT Jazz at CLUB BOHEMIA, 49, Greek Street: TERRY BROWN Sextet, plus special guest DON RENDELL, 11.30 onwards.

KEN HINE DIXIELANDERS, ROCK 'N' ROLL, DAVE BUBLEY SKIFFLE.—Co-Operative Ballroom, Peckham.

PORCUPINE JAZZMEN plus Skiffle Group, Thames Hotel, Hampton Court.

STORYVILLE JAZZMEN, Staines Town Hall, 7.45. Bar.

WEALDSTONE JAZZ CLUB: BILL CLARKE'S JAZZMEN, Johnny St. Clare Skiffle.

WHITTINGTON HOTEL, Cannon Lane, PINNER (buses 209, 183, Tubes South Harrow or Pinner): MIKE DANIELS DELTA JAZZMEN, 8-11 p.m. Licensed bar.

WOOD GREEN: TERRY LIGHTFOOT JAZZMEN.

WYKEHAM HALL, Romford: GRAHAM STEWART SEVEN, 8-11.

SUNDAY

ACTON: "WHITE HART," 12 noon: Modern Jazz. Listen, drink and dance to the swinging Just Jazz Group.

ALL TRAD. musicians, Sunday afternoons, 3-6 p.m. Sit-in with the Bill Brunskill Jazzmen at Cy. Laurie Jazz Club. Members 2/6, guests 3/6.

AT THE SKIFFLE CELLAR, Greek Street, 7.30-11: THE CITY RAMBLERS, RORY McEWEN, ISLA CAMERON, GUY CARAWAN, the Wayfarers Group.

COOK'S FERRY INN: The swaggiest band in the country, led by ex-"Humph" clarinet alto star BRUCE TURNER JUMP BAND.

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

DAVE CAREY JAZZ BAND, Bedford Hotel, Balham Station.

DICK CHARLESWORTH Jazzband, Derby Arms, E. Sheen.

HOT CLUB OF LONDON, 7 p.m.: TERRY LIGHTFOOT JAZZMEN.—Shakespeare Hotel, Powis Street, Woolwich.

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

KINGSTON: SOUTHSIDE STOMPERS, Skiffle.—"Swan," Mill Street, 2-.

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

QUEEN VICTORIA, North Cheam: MIKE DANIELS DELTA JAZZMEN. Listen, Jive. Licensed, 7-9 p.m.

RIVERBOAT SHUFFLE, JULY 7, "Royal Princess" leaves Westminster Pier 10 a.m. with THREE BANDS: Terry Lightfoot, River City, Pete Curtis. Tickets 17/6. BOOK NOW: Frank Getgood, 2, Gatestone Court, Central Hill, S.E.19 (Liv. 5238), or Croydon Jazz Club—see Friday.

STAINES: TRADITIONAL broadcasting all-stars.—"Boleyn Hotel," 7.30.

WOOD GREEN: GRAHAM STEWART'S SEVEN.

MONDAY

AT THE SKIFFLE CELLAR, Greek Street, 7.30-11: THE NEW HAWLEANS with Chris Homer, the Eden 3-4 Group.

CY. LAURIE Jazz Club: COLIN WYTH & THE 4/4, 7.15-10.45.

SINGING IN THE BATHS Cafe: STORYVILLE JAZZMEN.

NEW DOWNBEAT CLUB, 200, Regent Street (opposite Tube), N.4: JOE HARRIOTT, ALLAN GANLEY TRIO, plus SACHIE SHARPE Quintet, 100 11, Regent bar.

PORCUPINE JAZZMEN, plus Skiffle Group.—Thames Hotel, Hampton Court.

SOUTH ESSEX RHYTHM CLUB, Chesham Road, Chadwell Heath: KENNY BALL CHICAGOANS.

TUESDAY

AT THE SKIFFLE CELLAR, Greek Street, 7.30-11: THE TONY PITT GROUP, CALYPSO SAM, the East-Enders.

TUESDAY—contd.

BARNET JAZZ CLUB, Assembly Hall, Union Street (High Barnet Underground). PRESENTS the GREAT CHRIS BARBER JAZZ BAND with OTTILIE PATTERSON, EVERYONE WELCOME. ADMISSION 4/6 (MEMBERS 3/6).

CROYDON JAZZ CLUB, Star Hotel, London Road; Skiffle Jamboree.

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

HARROW JAZZ CLUB, British Legion Hall, Northolt Road, South Harrow: SANDY BROWN'S JAZZ BAND.

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

SOUTHALL, "White Hart": All-Star Group with Albert HALL, Maurice PRATT.

WOOD GREEN: ALEX. REVELL JAZZMEN.

WEDNESDAY

ALL SKIFFLE SESSION at SOUTHLAND JAZZ CLUB, St. Stephen's Hall, ENFIELD, at 7.30 this week only. JAZZ and SKIFFLE THURSDAYS in future.

AT THE SKIFFLE CELLAR, Greek Street, 7.30-11: THE COTTON PICKERS, HYDA SIMS, the Southerners Group.

BOBBY BREEN and his fabulous Rockers, WESTMINSTER CLUB, 30, Stratton Ground, S.W.1 (off Victoria Street, opposite Caxton Hall), 8 p.m.

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

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

DICK CHARLESWORTH Jazzband, Purley Hall.

EWELL JAZZ CLUB, "Organ Inn": BRIAN WHITE'S MAGNA JAZZMEN.

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

SANDY BROWN'S Jazzband, "White Hart," Southall.

ST. ALBANS JAZZ CLUB, Market Hall, St. Peter's Street, PRESENTS the GREAT CHRIS BARBER JAZZ BAND with OTTILIE PATTERSON. EVERYONE WELCOME. ADMISSION 4/6 (MEMBERS 3/6).

MULKEHAM HALL, Romford: MICK WYKEHAM with GEORGE MELLY, 8-11.

THURSDAY

ALL TRADS, and members SOUTHLAND JAZZ CLUB, please see Wednesday above.

ANDOVER, FIESTA HALL: TIA JUANA JAZZ BAND from Traditional Club, Southampton, 8 p.m.

ANOTHER GRAND SESSION tonight, "WHITE HART," Southall: GREYHOUND SKIFFLE and guests. Thanks, RIVERSIDE BOYS.

AT THE SKIFFLE CELLAR, Greek Street, 7.30-11: THE CITY RAMBLERS, the Hampton Riveriders and guest artists.

CY. LAURIE Jazz Club: BILL BRUNSKILL'S JAZZMEN, 7.15-10.45.

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

"JUST JAZZ" with TIM GARNER'S JAZZMEN, "Fox and Hounds," Sydenham.

KEN HINE DIXIELANDERS, RAMBLERS Skiffle, Town Hall, Camberwell, 2-6.

AT THE SKIFFLE CELLAR, Greek Street, 7.30-11: THE CITY RAMBLERS, the Hampton Riveriders and guest artists.

CY. LAURIE Jazz Club: BILL BRUNSKILL'S JAZZMEN, 7.15-10.45.

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

"JUST JAZZ" with TIM GARNER'S JAZZMEN, "Fox and Hounds," Sydenham.

KEN HINE DIXIELANDERS, RAMBLERS Skiffle, Town Hall, Camberwell, 2-6.

AT THE SKIFFLE CELLAR, Greek Street, 7.30-11: THE CITY RAMBLERS, the Hampton Riveriders and guest artists.

CY. LAURIE Jazz Club: BILL BRUNSKILL'S JAZZMEN, 7.15-10.45.

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

"JUST JAZZ" with TIM GARNER'S JAZZMEN, "Fox and Hounds," Sydenham.

KEN HINE DIXIELANDERS, RAMBLERS Skiffle, Town Hall, Camberwell, 2-6.

AT THE SKIFFLE CELLAR, Greek Street, 7.30-11: THE CITY RAMBLERS, the Hampton Riveriders and guest artists.

CY. LAURIE Jazz Club: BILL BRUNSKILL'S JAZZMEN, 7.15-10.45.

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

"JUST JAZZ" with TIM GARNER'S JAZZMEN, "Fox and Hounds," Sydenham.

KEN HINE DIXIELANDERS, RAMBLERS Skiffle, Town Hall, Camberwell, 2-6.

AT THE SKIFFLE CELLAR, Greek Street, 7.30-11: THE CITY RAMBLERS, the Hampton Riveriders and guest artists.

CY. LAURIE Jazz Club: BILL BRUNSKILL'S JAZZMEN, 7.15-10.45.

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

"JUST JAZZ" with TIM GARNER'S JAZZMEN, "Fox and Hounds," Sydenham.

KEN HINE DIXIELANDERS, RAMBLERS Skiffle, Town Hall, Camberwell, 2-6.

AT THE SKIFFLE CELLAR, Greek Street, 7.30-11: THE CITY RAMBLERS, the Hampton Riveriders and guest artists.

CY. LAURIE Jazz Club: BILL BRUNSKILL'S JAZZMEN, 7.15-10.45.

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

"JUST JAZZ" with TIM GARNER'S JAZZMEN, "Fox and Hounds," Sydenham.

KEN HINE DIXIELANDERS, RAMBLERS Skiffle, Town Hall, Camberwell, 2-6.

AT THE SKIFFLE CELLAR, Greek Street, 7.30-11: THE CITY RAMBLERS, the Hampton Riveriders and guest artists.

CY. LAURIE Jazz Club: BILL BRUNSKILL'S JAZZMEN, 7.15-10.45.

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

"JUST JAZZ" with TIM GARNER'S JAZZMEN, "Fox and Hounds," Sydenham.

KEN HINE DIXIELANDERS, RAMBLERS Skiffle, Town Hall, Camberwell, 2-6.

AT THE SKIFFLE CELLAR, Greek Street, 7.30-11: THE CITY RAMBLERS, the Hampton Riveriders and guest artists.

CY. LAURIE Jazz Club: BILL BRUNSKILL'S JAZZMEN, 7.15-10.45.

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

"JUST JAZZ" with TIM GARNER'S JAZZMEN, "Fox and Hounds," Sydenham.

KEN HINE DIXIELANDERS, RAMBLERS Skiffle, Town Hall, Camberwell, 2-6.

AT THE SKIFFLE CELLAR, Greek Street, 7.30-11: THE CITY RAMBLERS, the Hampton Riveriders and guest artists.

CY. LAURIE Jazz Club: BILL BRUNSKILL'S JAZZMEN, 7.15-10.45.

TERRY LIGHTFOOT & HIS JAZZMEN

GOING PLACES — JULY

LONDON, Royal Festival Hall	Tues. 2
DAGENHAM, Royal Oak H.	Wed. 3
LYTTTELTON Club, W.1	Fri. 5
KIRKBY IN ASHPFIELD, Fst. H.	Sat. 6
CROYDON, Riverboat Shuffle	Sun. 7
LYTTTELTON Club, W.1	Tues. 9
SLOUGH, Carlton Ballroom	Wed. 10
MAIDSTONE, Studio 50	Thur. 11
CROYDON, Star Hotel	Fri. 12
WOOD GREEN, Fishmng. A.	Sat. 13
LYTTTELTON Club, W.1	Sun. 14
SWANSEA, Brangwyn Hall	Wed. 17
BARNSTAPLE, Queen's Hotel	Thur. 18
SHEPTON MALLET, Drill H.	Fri. 19
WOOD GREEN, Fishmng. A.	Sat. 20
WOOLWICH, Shakespeare H.	Sun. 21
LYTTTELTON Club, W.1	Tues. 23
DAGENHAM, Royal Oak H.	Wed. 24
WATFORD, Brit. Legion Hall	Thur. 25
STOCKTON ON TEES, Palais	Fri. 26
WAKEFIELD, Unity Hall	Sat. 27
LANCASHIRE area	Sun. 28
LYTTTELTON Club, W.1	Mon. 29
SOUTHALL, White Hart	Wed. 31

For further details see Club Calendar
Jazz for Today—
Founded on Tradition

JIMMY TATE'S MODERN MUSIC CLUB

5 GERRARD STREET, W.1. GER. 3270

★ The Musicians' Jazz Centre ★

Quinichette's bright and easy swing

PAUL QUINICHETTE GROUP (EP)
Push Life; Shorty George.
(EmArcy ERE1551.)

Quinichette (tr.); Sam Most (flute); Sir Charles Thompson (pno.); Jerome Darr, Barry Galbraith (gtrs.); Paul Chambers (bass); Harold Wing (drs.). Probably late 1954. USA. (Am. Emarcy.)

MOST interesting features of the disc are:

(a) the flute sound in Quincy Jones' "Push Life" (it isn't audible in "Shorty George") was more of a novelty two and a half years ago when this record was made than it is today;

(b) the use of Galbraith's guitar as an ensemble front-line voice.

(c) the solos by all concerned, especially Quinichette and Sir Charles, who play with a bright, easy swing.

In fact, bright, easy swing just about sums up the whole atmosphere. "Shorty George" takes on quite a Basie touch, though this is not surprising as it is the Count's tune and Quinichette was a member of his band from 1951 to early 1953.

MACHITO'S ORCHESTRA with CHARLIE PARKER (EP)

"Machito Jazz With Flip And Bird (No. 2)"
No Noise (a); Tanga (b).

(Columbia-Clef SEB10000.)

(a)—Machito (maracas); Parker, Gene Johnson, Fred Skerritt (alts.); Jose Madera, Flip Phillips (tr.); Leslie Johnson (bar.); Marie Bauza, Devila Pasquillo, Bob Woodson (tpns.); Rene Hernandez (pno.); Robert Rodriguez (bass); Jose Manuel (bongos); Luis Miranda (conga drum); Uvalde Nieto (timbales). 29/12/48. USA. (Am. Clef.)

(b)—Same personnel, minus Parker. Possibly same session.

FIRST title appears to consist of two takes—the first featuring Flip Phillips, the second, Charlie Parker—presented consecutively without even being properly joined.

Phillips's honking tone and style and cumbersome, unmelodious conception wouldn't help any music. To Machito's Afro-Cuban jazz they are an ill-matched intrusion.

Parker reveals more taste and inventiveness, but sounds almost equally out of place. Having to

play second fiddle to the two guest soloists the Machito band has little chance to redeem the situation.

Phillips seems no more suitably cast in Mario Bauza's "Tanga." But with Parker not playing, the Machito character gets more time to assert itself, and does so to some effect.

STAN GETZ AND HIS FOUR BROTHERS (EP)

"The Brothers"
Five Brothers; Battle Of The Saxes; Four And One More; Battle-ground (a).

(Esquire EP134.)

Getz, Al Cohn, Allen Eager, Brew Moore, Zoot Sims (tr.); Walter Bishop (pno.); Gene Ramey (bass); Charlie Perry (drs.). 8/4/49. USA. (Am. New Jazz.)

Previous issue: (a) included in Esquire 10-407.

THESE titles were recorded in April, 1949, not long after Stan Getz had left Woody Herman, intrigued with the four tenors sound, and determined to exploit it further.

Whether Getz's five tenors development really adds much to the four-tenor-team tone is questionable. After all, one can have so many capers in the sauce that an extra one doesn't make much difference. And it's not only the instruments used, but how they are played.

In this respect Mr. Getz's Brothers are a distinct success. Most of them are featured, and how ever the styles may strike one today, they were certainly the most advanced of the time.

The record is worth having as another of those interesting links in jazz development.

TERRY GIBBS (LP)

Nothing To It (b); Mean To Me (b); Haunted (b); Er-Bee-I (b); Gibberish (b); I'm Remember April (b); Soupy's On (a); Then It Happens (b).

(EmArcy EJT752)

(a)—Gibbs (vib.); Terry Pollard

(pno.); Herman Wright (bass); Nils-Bertil Dahlander (drs.). 14/9/55. USA. (Am. Emarcy.)

(b)—Same personnel except Jerry Segal (drs.) replaces Dahlander. 15/6/56. Do. (Do.)

I'M afraid you won't play through this many times before finding yourself forced to the conclusion that the first title (one of the six Gibbs originals on the disc) just about sums up the whole thing.

Except perhaps for Terry Pollard. This young lady is more than just a competent musician. She has ideas and shows at least as much jazz sense as many of her male counterparts. Note, for instance, her solo in "April."

Musicianship, the rest of the group is also unassailable. But the main soloist—Gibbs himself, of course—eldom reveals any depth of feeling in slower items, and on the faster tracks is uninventive, brittle and offers

Paul Quinichette—an ex-Basie man

little more than his usual superficial glitter. Best moments are in the mid-tempo "Er-Bee-I," when the whole group gets really swinging.

—Edgar Jackson

JOHNNY DODDS AND HIS ORCHESTRA (EP)

Pencil Papa (a); Heah Me Talkin' (a); Goober Dance (b); Too Tight (b).

(HMV 7EG 5233)

Dodds (cl.); Anatie "Natty" Dominique (cornet); Honore Dutrey (tpn.); Lil Armstrong (pno.); Bill Johnson (bass); Baby Dodds (drs.). (a) 16/1/29. (b) 7/2/29. Chicago. (Am. Victor.)

Previous issues (deleted): (b) HMV B10418.

TWO Dodds LPs were reviewed last week. This EP, of four originals recorded by his Hot Six in 1929, offers further proof of the consistently high standard of his clarinet playing.

"Pencil," a Lil Armstrong 32-bars song, has half-choruses by cornet and clarinet and some effectively lazy ensemble coloured by Dominique's pinched, quavering muted tone.

Collectors will be interested to know that this is different in many respects from the master released on Hot Jazz Club Of America HC12.

"Heah Me Talkin'," a trifle faster, is an odd 30-bar tune. Dodds' solo, restrained for him, is full of blues feeling. And the band chorus that succeeds it is a model of easy, driving, properly integrated ensemble playing.

"Goober" features Dodds, piano, trombone and surprisingly confident open cornet.

"Too Tight" contains a beautiful, rangey Dodds solo. These two are identical with versions issued on B10419. Fine New Orleans jazz.

HORACE HENDERSON AND HIS ORCHESTRA (EP)

Oh Man River (c); Ain't Cha Glad? (a); Happy Feet (d); I'm Rhythm Crazy Now (b)

(Parlophone GEP8614)

Henderson (pno.); Russell Procope (cl.); Milton Jefferson (alto); Coleman Hawkins (tr.); Henry Allen, Russell Smith, Bobby Stark (tpns.); Claude Jones, Dicky Wells (tms.); Bernard Addison (gtr.); John Kirby (bass); Walter Johnson (drs.). 3/10/33. Chicago. (Am. Decca.)

Previous issues (all deleted): (a)

Parlophone R1717. (b) R1743. (c) R1766. (d) R1792.

THESE four releases are products of a 1933 session made by John Hammond for the British market. The band was Fletcher's, but brother Horace played piano and wrote three of the arrangements; Fletcher scored "Ain't Cha Glad?"

Henry Allen sings "River," with hot intonation if nothing more, and takes a strikingly original chorus; Hawkins is the other soloist.

"Happy Feet" is another example of exuberant band playing, and here the solo contributions come from Allen, Horace Henderson and another exceptional figure, Dicky Wells.

Hawkins, already a world-beater at that time, is heard again on the other pieces, and Allen and Wells solo on "Ain't Cha." To show that there was no shortage of talent, there is a good variation from Bobby Stark ("Crazy"), and also brief appearances by Procope and Jones.

FATS WALLER AND HIS RHYTHM (EP)

You're Laughing At Me (b); Cryin' Mood (c); Anita (d); Bach Up To Me (a).

(HMV 7EG8242.)

(a)—Waller (pno., voc.); Gene Sedric (cl.); tr.; Herman Autry (tpn.); Al Casey (gtr.); Charles Turner (bass); Arnold Bolden (drs.). 8/6/36. New York (Am. Victor.)

(b), (c)—Personnel as for (a), except Slick Jones (drs.) replaces Bolden. (b) 22/2/37; (c) 18/2/37. Chicago. (Do.)

(d)—Waller (pno., voc.); Chauncey Graham (tr.); Autry (tpn.); John Smith (gtr.); Cedric Wallace (bass); Larry Hinton (drs.). 28/6/39. New York. (Do.)

NOT many good Wallers remain unissued, and HMV are sensibly reinstating (on micro-groove) old favourites cut out of the catalogue.

These are four such titles. The first side is an entertaining mixture of pop-song burlesque, sparkling piano and unprecedented music from Sedric and Autry.

"Anita," a Waller original named after his wife, bears a resemblance to a song called "I Want You, I Need You." This, too, has a vocal and some more of his buoyant piano.

But it is the next Waller composition, "Bach Up To Me," which allows us to hear Fats in full blast—shouting, furnishing an irresistible accompaniment to the front-line duo, and hitting out strongly rhythmic solos with the solid left hand inherited from Harlem party piano.

—Max Jones



BRITISH JAZZ Nixa

Chris Barber's Skiffle Group

Johnny Duncan (vocal)
Doin' My Time/Where Could I Go? 75 LP. NJ 2814

Ottile Patterson
with Chris Barber's Jazz Band
Beale Street Blues/Jail-House Blues 75 LP. NJ 2815

Annie Ross
and the Tony Crombie 4tet
NOCTURNE FOR VOCALIST
Please Don't Talk About Me When I'm Gone/
Skylark/Manhattan/I've Told Every Little Star 7 EP. NJE 1035

Alex Welsh and his Band
Alex Welsh (trumpet); Archie Temple (clarinet); Roy Crummas (trombone); Fred Hunt (piano); Chris Staunton (bass); Billy Lock (drums); Nigel Sinclair (guitar)
DIXIELAND TO DUKE:
Ostrich Walk/Buddy's Habit/Winin' Boy Blues/Cornet Chop Suesy/I'm Comin'
Virginia/Up Jumped You With Love/Queen Bess/Mandy 10 LP. NJT 507

AMERICAN JAZZ

Vanguard Emarcy

Brother John Sellers

with Ruby Ross (trumpet); Sir Charles Thompson (piano); Walter Page (bass); Jo Jones (drums); Freddie Green (guitar)

BLUES AND SPIRITUALS: Doretha Boogie/Farewell Work Life/Down By The Riverside/Two Little Fishes, Five Leaves Of Bread 7 LP. EPP 1402

Sarah Vaughan

SASSY: Lush Life/I'm The Girl/Shake Down The Stars/I've Got Some Crying To Do/My Romance/I Loved Him/Lonely Woman/(I'm Afraid) The Masquerade Is Over/The Boy Next Door/Old Folks/Only You Can Say/A Sinner Kissed An Angel 12 LP. EJJ 1258



Fats Waller with the Deep River Boys on his last "Rhythm" session in July 1942. With him are Al Casey (gtr.), John Hamilton (tpn.) and Arthur Trappier (drs.).

BIG T WILL BRING FIVE ALL STARS

TROMBONIST Jack Teagarden will front five American star instrumentalists for his British tour in September.

They are trumpeter Wingy Manone, clarinetist Peanuts Hucko, pianist Earl Hines, bassist Jack Lesberg and drummer Cozy Cole.

On tour of Britain

all previously toured Europe with Louis Armstrong, Lesberg making the trip to Britain with the All-Stars last year.

The Teagarden Band will open its 16-day tour with two concerts at the Royal Festival Hall on September 28. Other venues are not yet finalised. There will be no supporting

groups or acts—the band playing the whole of each concert.

The tour will be run by the National Jazz Federation, whose 8,800 members will be given priority for bookings.

Forms are to be sent out to NJF members to enable them to buy tickets a month before the general public.

BUT KEN COLYER TOUR IS OFF

Ken Colyer's trip to America to play with the George Lewis Band is off again.

Ken was due to fly to New York today (Friday) for a 22-concert tour with Lewis, including an appearance at the Newport Festival.

But this week Lewis's doctor refused to allow him to make the tour.

Record prices up

Decca and Vogue Records this week announced price increases ranging from 3d. to 1s. 4d. Among labels affected are Brunswick, Felsted, London, RCA, Vogue-Coral and Tempo.

Condon joins Kinsey 5



Trumpet star Les Condon takes his first solo as a member of Tony Kinsey's Quintet. He joined the group on Sunday at the Flamingo Club, Wardour Street, in place of Joe Harriott, who is now fronting his own quartet.

'SPECIAL' DAY

Drummer-leader George Fierstone and his Sextet will debut in BBC-TV's "Six-Five Special" on Saturday, July 13.

EIGHT SHUFFLERS 'MISS THE BOAT'



SOME 2,000 fans, rocked across the channel aboard the "Royal Daffodil" on Sunday to the music of eighteen rock and skiffle groups.

After two and a half hours in Calais, some 1,992 rocked their way back to Southend and Gravesend—eight newly converted Francophiles missing the boat.

Two of the bands are seen above—(top) the Cyril Freeman group plays for dancers on deck and (below) the Bob Parker rock-'n'-roll group is watched by holidaymakers at Southend.

PS.—The Captain's hat, which disappeared the previous week during a shuffle to Margate, mysteriously reappeared aboard the "Daffodil" on Monday.

STAPLETON MYSTERY

From Page 1

will be featured in a special Light Programme transmission celebrating its five years' service with the BBC.

Former Show Band singers Lee Lawrence, Dick James, Julie Dawn and Jean Campbell will be heard.

At midday tomorrow the BBC Show Band makes its final broadcast—at 1.10 p.m. in the Home Service. Cyril will hold a farewell "stag" party at London's Café Royal the same evening.

ISLAND IN THE SUN

A Sensational Song from a Sensational Film

ORDER NOW FROM—

B. FELDMAN & CO. LTD.
129 SHAFESBURY AVENUE, W.C.2

CY LAURIE AGENCY

41 Gt. Windmill Street, London, W.1. Gerrard 6112

Now booking with all Promoters, Agents and Clubs
CY LAURIE BAND ★ GRAHAM STEWART SEVEN ★ ERIC SILK'S SOUTHERN JAZZMEN
BILL BRUNSKILL'S JAZZMEN ★ BRIAN TAYLOR JAZZMEN ★ JUBILEE JAZZMEN
THE COLIN SMITH BAND ★ THE COTTON PICKERS SKIFFLE GROUP

Dorsey Band will 'stay in family'

NEW YORK, Wednesday.—Jimmy Dorsey's daughter Julie is reported to be taking over her father's band. Trumpeter Lee Castle will lead the group.

About 1,000 people last week attended Jimmy's funeral at St. Patrick's Cathedral, New York.

Pallbearers included Guy and Carmen Lombardo, Sammy Kaye, Earl Wilson, Jackie Gleason, Paul Whiteman, Dick Stabile, Lee Castle, Rocky Marciano and Tom Rockwell.

Golden disc

The Golden record, awarded for the million sales of his hit record "So Rare," which was on its way to Jimmy when he died, has been presented to his mother.

London Records here have requested Britain's Ted Heath to make a recorded tribute to the Dorsey Brothers.

It will take the form of an LP comprising 12 titles made famous by Tommy and Jimmy.

Ted starts recording at Decca's studios in London on Monday. The LP will be released both in Britain and the States.

Two sidemen leave Lyttelton Band

Pianist Johnny Parker and bassist Jim Bray leave the Humphrey Lyttelton Band next month. No replacements have yet been fixed.

Parker has been with Humphrey for six years and Bray for two years.

MELODY MAKER

INCORPORATING 'RHYTHM'

Member: Audit Bureau of Circulations

Vol. 32 No. 1234

EDITORIAL OFFICES:

189, High Holborn, W.C.1

Telephone: CHANCERY 3344

Editor: PAT BRAND

ADVERTISEMENT OFFICES:

96, Long Acre, W.C.2

Telephone: TEMPLE BAR 2468

Ad. Manager: BASIL K. LAWSON

Provincial News Editor: JERRY DAWSON, 24, Oxford Road, Manchester 1, Central 3232.

DUBLIN: Dolores Rockett, 26, Lower Rathmines Road, Dublin.

BELFAST: Bill Rutherford, 161, Orby Drive, Belfast (Belfast 57574).

NEW YORK: Bill Simon, 79, Prospect Drive, Chappaqua, New York; Leonard Feather, 349, Riverside Drive, N.Y.

HOLLYWOOD: Howard Lucraft, P.O. Box 91, Hollywood 28, California, USA.

CHICAGO: Bernard Asbell, 1225, East 50th Street, Chicago, 15, Illinois.

MILAN: Giuseppe Barazzetta, 10, Via Montevideo, Milan, 743.

PARIS: Henry Kahn, 16, Rue Clauzel, Paris 9e.

MONTREAL: Henry P. Whiston, Radio Canada Buildings, Montreal.

TORONTO: Helen McNamara, Toronto Telegram, Toronto.

SYDNEY: Frank Owen Baker, 40, Parkview Road, Fairlight, N.S.W.

COPENHAGEN: Hans Jorgen Pedersen, Magnoliavej, 33, Copenhagen-Glostrup; Harald Grut, 9, Ved Volden, Copenhagen.

STOCKHOLM: Sven G. Winquist, P.O. Box 225, Stockholm, 1.

HANOVER: D. Dietrich Schulz-Köhn, Hildesheimerstrasse, 206, Hanover.

ROTTERDAM: Anton Kop, Junr., Allard Piersonstraat 5B, Rotterdam, W.

KOBE (Japan): R. Courtney-Brown, 61, 4-Chrome, Inobe-Dori Fukjai-Ku, Kobe.

Annual subscription 35s.

IT'S 'STAR TIME' WITH MONKHOUSE



Smiles from Bob Monkhouse and singers Karen Greer (l.) and Joan Savage, before the opening of "Star Time" on Monday at the Winter Gardens, Blackpool. (See page 9.)

CHAS McDEVITT BAN IS LIFTED BY MU

THE Musicians' Union has partially lifted its ban on the Chas. McDevitt Skiffle Group. It has now agreed to allow wash-board player Marc Sharratt to accompany McDevitt and "Freight Train" girl Nancy Whiskey on their two-week tour of the States.

The pair leave today (Friday) from London Airport and play their first American date on Sunday in Ed Sullivan's TV show in New York.

Mr Latin America at Gargoyle Club

Esteban, whose "Fiesta Tropical" LP has just been issued, opens this Sunday (30th) for four weeks' cabaret season at the Gargoyle Club, W.

In addition to singing and dancing, "Mr. Latin America" will also present Spanish dancer Cachita.

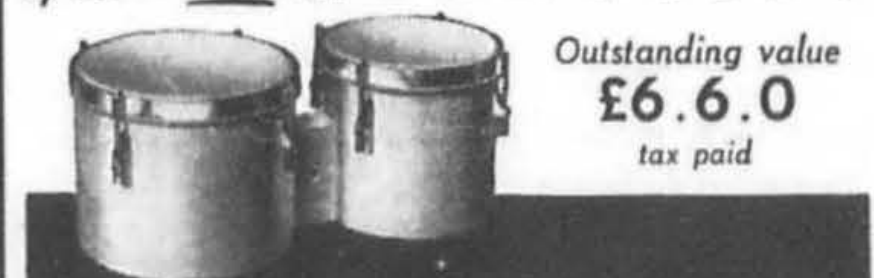
Esteban

BUCK CLAYTON FIXES 1958 TOUR LINE-UP

American trumpeter Buck Clayton will bring Vic Dickenson (tmb.), Buddy Tate (tnr.), Walter Page (bass) and Bobby Donaldson (drs.) when he tours Britain early next year.

It is hoped the group will be completed by Sir Charles Thompson (pno.) and possibly Don Byas (tnr.).

Edmundo Ros BONGUITO



Outstanding value
£6.6.0
tax paid

PERFECT FOR HANDS OR STICKS

Write for complete list of Edmundo Ros Latin American instruments to:
JOHN GREY & SONS (LONDON) LTD., 74-85 PAUL ST., LONDON, E.C.2

L.P. Supplement

The record that works miracles

THE coming of the long-playing record knocked the shackles off jazz and pop music. Suddenly—gone were the limitations of the three-minute 78 rpm disc; a new freedom had come to recording artists.

They could play for two-and-a-half minutes, or they could play for five minutes. Or they could play non-stop for a whole 20 minutes.

The whole conception of recorded jazz and pop music has changed. And recording managers were the first to realize the vast potentialities that now lie within their grasp.

They can (and do) recreate famous but long-disbanded instrumental groups; they can (and do) devote complete records to experimental jazz; they can (and do) plan their records to capture a mood, an idiom, a particular soloist in unfamiliar setting; they can (and do) introduce new vocalists in such a manner as to illustrate the whole range of their talents.

miracles

Today, as never before in the history of record-buying, there is a whole vast library of recorded music on LP that is in itself both an education for the serious jazz lover and an unlimited source of enjoyment for every type of listener.

Indeed, the choice within his grasp is literally overwhelming. And it is with this factor in mind that the MELODY MAKER has inaugurated a series of quarterly supplements that, starting with this issue, will list and briefly review every long-playing record likely to interest its readers.

242 records

In all, some 242 LPs are listed in this June supplement, comprising the April, May and June issues.

Where records have been more fully reviewed in previous issues of the MELODY MAKER, a reference date has been given.

The MELODY MAKER reviewing staff of Edgar Jackson, Max Jones, Laurie Henshaw, Bob Dawbarn and Jack Hutton has spent long hours of concentrated listening and consideration to produce this unique listing.

They present it confident that it will prove of lasting value to all who look to the long-playing record for their most satisfying and readily available source of entertainment. —THE EDITOR

JAZZ—INSTRUMENTAL

ALL STARS ("Session at Riverside")—I Want To Be Happy; Broadway; Session At Riverside; Undecided; Out Of Nowhere; Escape Hatch. (Capitol 7781.)

Peanuts Hucko, Earl Warren, Hawkins, Butterfield, Shavers, McGarity, Arvell Shaw and other stalwarts give invigorating display of honest-to-goodness swing.

LOUIS ARMSTRONG AND EDDIE CONDON ("At Newport")—Indiana; A Theme From The Three Penny Opera; Whistling; Bugle Blues; Ole Miss; Dippermouth Blues; Bye An' Bye; Squeeze Me; Struttin' With Some Barbecue; I Want A Big Butter And Egg Man. (Philips BBL7151.)

Average performance by the Condon regulars plus Freeman, and some meaty All-Stars' versions of over-familiar material. Louis marvellous.

MICHEL ATTENOUX AND HIS ORCHESTRA ("Dinner in New Orleans")—Indian Summer; O Jam Blues; Wabash Blues; Some Of These Days; Solitude; Ain't Misbehavin'; When It's Sleepy Time Down South; Moppin' And Boppin'; If I Had You; Shine; Apex Blues; Melancholy. (Felsted PDL5526.)

Direct, well played French jazz with outstanding trumpet soloist.

AUSTRALIAN JAZZ QUARTET—A Foggy Day; Broadway; Little Girl Blue; September Song; Loose Walk; Like Someone In Love; You Are Too Beautiful; Music For Walkin'; Lullaby Of The Leaves; The Things We Did Last Summer; Fascinating Rhythm. (London LTZ-N18555.)

Three Aussies and one American (plus a few helpmates) playing a rather colourless mixture of Shearing, Norvo and Brubeck.

CHRIS BARBER'S JAZZ BAND ("Jazz—Sacred And Secular")—Double Check Stomp; Take My Hand, Precious Lord; Black And Tan Fantasy; White Christmas; God Leads His Dear Children; Sing On; Shout 'Em Aunt Tilly; On A Christmas Day; Lawd, You've Been So Good To Me; Going To Town. (Columbia 335112.)

Some older Barber offerings from Ellington tunes to spirituals with Lonnie Donegan vocals, neatly arranged and played. Sales mostly uneventful.

CHRIS BARBER'S JAZZ BAND—Bourbon Street Parade; New Blues; Willing The Weeper; Mean Mistreater; Yama Yama Man; Old Man Mose; Mood Indigo; Bearcat Craw; Lowland Blues; Panama; Bourbon Street Parade; When The Saints Go Marching In. (Nixa NXL.)

Made at the Festival Hall last December. Provides characteristic Barber concert fare—including Otilie Patterson's singing and piano playing.

COUNT BASIE AND HIS ORCHESTRA ("Basie's Back In Town")—Diggin' For Dex; Down, Down, Down; Tickle-Toe; Tuesday At Ten; I Never Knew; Gone With "What" Wind; Down For The Double; Platterbrains; Fiesta In Blue; Tune Town Shuffle; Louisiana; Blow Top. (Philips BBL7141.)

Selection of titles made in 1940 and '41. Clayton, Byas, Wells, Young and Tab Smith featured. Recommended.

LOUIS BELLSON ("Louis Bellson And His Drums")—Love For Sale; The Man I Love; I'll Remember April; Stompin' At The Savoy; Loris; Charlie O; Jump It, Man; Festival; Greetings; Mambo A La Louis Bellson. (Columbia-Clef 33CX19033.)

Bellson doing great team work. Fine playing by pianists Don Abney and Lou Stein and bassist George Davivier. About Bellson's best.

BOURBON STREET ALL STAR DIXIELANDERS ("Jam Session On Bourbon Street")—When The Saints Go Marching In; Tin Roof Blues; High Society; Farewell Blues; Confessin'; Ballin' The Jack; Some Of These Days; Dark Town Strutters' Ball; Won't You Come Home Bill Bailey. (HMV CLP1121.)

Labourd, often raucous, Dixieland by New Orleans 12-piece.

BOB BROOKMEYER ("The Dual Role Of Brookmeyer")—Under The Lilacs; They Say It's Wonderful; Patresebrie; Racky Scotch. (Esquire 29-054.) 1/4/57.

Brookmeyer on trombone and

piano—former suave, latter more enterprising.

DAVE BRUBECK QUARTET-JAY AND KAI QUINTET ("Dave Brubeck And Jay And Kai At Newport")—In Your Own Sweet Way; Two Part Contention; Take The "A" Train; I'm In A Dancing Mood; Lover, Come Back To Me; True Blue Trombonium; Nwpt. (Philips BBL7147.)

Paul Desmond's alto is lyrical and driving on Brubeck tracks. Trombonists Johnson and Winding never quite get off.

EDDIE CONDON AND HIS ALL-STARS ("Eddie Condon's Treasury Of Jazz")—I'm Gonna Sit Right Down And Write Myself A Letter; I've Got A Crush On You; Duff Campbell's Revenge; Don't Get Around Much Anymore; Someday You'll Be Sorry; I'm Confessin'; Three-Two-One Blues; Since My Best Gal Turned Me Down; Just Friends; Sometimes I'm Happy; I've Found A New Baby. (Philips BBL7131.) 8/6/57.

Familiar Condon style. Good.

BUCK CLAYTON ("All The Cats Join In")—All The Cats Join In; Out Of Nowhere; Don't You Miss Your Baby; Lean Baby; Blue Lou. (Philips BBL7129.) 11/5/57.

Assorted sessions featuring 25 jazzmen. Excellent, relaxed jazz.

BUCK CLAYTON—Sweethearts On Parade; Patricia's Blues; Special B.C.; She's Funny That Way; West End Blues; Wrap Your Troubles In Dreams; Catchin' The Boat Train; Lazy Cha; Blues In First; Don's Blues; Sugar Blues; Swingin' At Sundown; Rose Room; St. Louis Blues. (Vogue LAE18032.) 11/5/57.

Fourteen Paris-made tracks spotlight Clayton's trumpet, potent yet sensitive.

KEN COLYER'S JAZZMEN ("Club Session With Colyer")—Uptown Bumps; Blame It On The Blues; Creole Song; Chrysanthemum Rag; Snag It; Thriller Rag; Black Cat On The Fence; The Old Rugged Cross; Walking With The King; Home Sweet Home; Auf Wiederseh'n, Sweetheart. (Decca LK4174.)

The kind of New Orleans revival music you'd expect at a Colyer session.

BOB CROSBY AND HIS ORCHESTRA ("1936-1956")—Come Back Sweet Papa; The Old Spinning Wheel; I'm Prayin' Humble; Smokey Mary; Ja-Da; Sugar Foot Stomp; That Eccentric Rag; Original Dixieland One-step; Tin Roof Blues; Rose Room; Echo In The Cavern; At The Jazz Band Ball. (Vogue-Coral LVA9045.)

Fair but not outstanding set representing 20 years of Bob Crosby bands.

MILES DAVIS—Nature Boy; Alone Together; There's No You; Easy Living. (Vogue LDE191.)

Apart from Miles' superb solo in "No You," all rather limp.

MILES DAVIS ("Round About Midnight")—Round Midnight; Ah-Leu-Cha; All Of You; Bye-Bye Blackbird; Tadd's Delight; Dear Old Stockholm. (Philips BBL7140.)

Delicate but tense trumpet by Miles at his greatest.

WILD BILL DAVISON ("Sweet And Hot")—Why Was I Born; Just A Gigolo; Yesterdays; Ghost Of A Chance; She's Funny That Way; When Your Lover Has Gone; Hotter Than That; St. Louis Blues; Saxin' Down The Lane; Avalon; Sinin'-Me Sha Wabble; As Long As I Live. (London LTZ-U19568.)

Calypso collections

"CARIBBEAN CALYPSO"—LORD KITCHENER; Nora; The Underground Train. BILL ROGERS; Weed Woman. THE LION; Tick Tick; Kalenda March. TONY JOHNSON; Wheel And Turn Me. LORD BEGINNER; Love, Love, Love. GEORGE BROWN; Calypso Mambo. TRINIDAD ALL-STAR BAND; Stone Cold Dead In The Market. THE IRON DUKE; Man Smart And Woman Smarter. (Parlophone CPM013.)

Varied calypso selection with a steel band for good measure

LORD FLEA AND HIS CALYPSONIANS ("Swingin' Calypso")—Shake Shake Sonora; Shi-Du-Bi-Du Bab; Bachelor's Life; I Can't Cross

Six mellow pieces by Wild Bill's sextet backed with six by the All-Star Stompers (with Archey and Nicholas). Hot jazz.

BUDDY DE FRANCO QUARTET ("Jazz Tones")—Baas On Balls; Autumn In New York; Show Eyes; Buddy's Blues; But Not For Me. (Columbia-Clef 33C9034.) 1/4/57.

De Franco clarinet still more conspicuous for technical agility than for feeling.

DIXIELANDERS ANONYMOUS—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 Rumble; I Can't Believe That You're In Love With Me; Makin' Whoopee; My Bonnie. (Decca DON 1093.) 22/6/57.

No wonder this group of British musicians wishes to remain anonymous.

JOHNNY DODDS (Vol. 3)—JASPER TAYLOR'S STATE STREET BOYS; I Must Be The Blues; Stamp Time Blues. —LOVIE AUSTIN'S BLUES SERENADERS; Jarkas Blues; Frog Tongue Stomp. JOHNNY DODDS AND TINY PARHAM; Oh, Daddy Blues. VIOLA BARTLETTE; Walk

Easy 'Cause My Papa's Home. FORD AND FORD; Sking-A-Lee. BLIND BLAKE; South Bound Rag. (London AL3508.) 22/6/57.

The distinctive clarinet is well displayed on this fourth Dodds London LP (period 1924-28).

JOHNNY DODDS AND KID DRY—Gate Mouth; Too Tight Blues; I Can't Say; Perdido Street Blues; Papa Dip; Mixed Salad; Brown Bottom Boogie; My Baby; Mad Dog; Lady Love; Oriental Man; Flat Foot. (Philips BBL7138.) 12/4/57.

New Orleans ensemble at or near its best in eight titles by the Wanderers and Bootblacks, made 31 years ago. Remaining four, by Dodds's Chicago Footwarmers, feature exuberant clarinet in washboard band setting.

RJY ELDRIDGE AND DIZZY GILLESPIE ("Ray And Diz, No. 2")—Sometimes I'm Happy; Ballad For Neddie; Lamhouse Blues; Blue Moon. (Columbia-Clef 33CX19084.)

Diz and Ray in exciting interplay marked in parts by high note fireworks.

DON ELLIOTT GROUP ("Mellophone")—Spring Is Here; S'posin'; With The Wind And The Rain In

POPS—INSTRUMENTAL

AIMABLE, HIS ACCORDION AND HIS VIENNESE MUSETTE ORCHESTRA—Wine, Women And Song; Voices Of Spring; Kiss Waltz; Artist's Life; Roses Of The South; Vienna Blood; Tales From The Vienna Woods; Vienna Bonbons; Morning Papers; Treasure Waltz; Emperor Waltz; The Blue Danube. (Vogue VA180107.)

A colourful selection of Strauss waltzes.

AMBROSE AND HIS ORCHESTRA ("Latin America After Dark")—Siboney; Walter Winchell Rhumba; Linda Mujer; Vuvue; Tentacion De Amor; Cae Cae; Mamá Yo Quiero; Oye Negra Volvere; Rina Palpa; No Te Importe Saber; Bim Bam Bum. (MGM CC-2.)

One of Britain's leading names wedded to a well-played selection of Latin-American.

LES BAXTER ORCHESTRA AND CHORUS—Buenos Aires; Melodia Lora; The Poor People Of Paris; Japanese Parasols; The Clown On The Eiffel Tower; Venezuela; Purple Islands; Padam, Padam; Normandy; Monika; Romantic Rio; Auf Wiedersehen, Sweetheart. (Capitol T750.)

A melodious world-wide turntable trip.

PABLO BELTRAN AND HIS ORCHESTRA ("Dust On The Moon")—Dust On The Moon; No Not Much; The Bullfighter's Song; Something's Gotta Give; Tender Trap; (What Can I Say) After I Say I'm Sorry; Love Is A Many-Splendored Thing; Wake The Town And Tell The People; Mambo In Sevilla; Lisboa Antigua; The Poor People Of Paris; Heart. (Decca RD27812.)

Over; Out De Fire; Mister, Give Me De Rent; Monkey Love; Calypso Be Bop; Pretty Woman; Magic Composer; Naughty Little Fies. (Capitol T542.)

Flea swings all right—and will certainly make the dancers itch.

LORD KITCHENER ("Kitch—King Of Calypso, Vol. 2")—Excuse Me, Sandra; Life Begins At Forty; Kitch; Romeo; Marjorie's Frustration; Rebound Wife; Nasty Mother-in-Law; Short Skirts. (Melodisc MLP518.)

Calypsonian Aldwyn Roberts, otherwise Lord Kitchener, sings eight of his original songs full of typical "single entendre." Amusing party music.

An undistinguished big band offers an unappetising pot-pourri.

BENNY BENNET LATIN-AMERICAN ORCHESTRA—Cha Cha Cha No. 3; The Cha Cha Cha; Mambo Baran; Mephisto Mambo; Mambo Jamay; Coo Coo Many Picco; Mambo C'est Rosse; Cha Cha Cha In The Blue; Stranger In Paradise; Love, Castanettes And The Mambo; Caracoles; Señor Cha Cha Cha; Mademoiselle; Por favor; Jumbo Jive; Pajito Assi. (Vogue VA18013.)

Mambos and Cha-chas played by a big L-A band.

STANLEY BLACK ("Tropical Moonlight")—Tropical; The Kiss In Your Eyes; Paradise; Cherry Pink And Apple Blossom White; Two Silhouettes; Come Back To Sorrento; Turista; April In Portugal; La Vie En Rose; Jamaican Rumba; Stranger In Paradise; Atlantide; Man Coeur Est Un Voleur; Neja De Cabelo Duro. (Decca LK4176.)

A standard selection by one of Britain's most meticulous musicians

JOE "FINGERS" CARR AND PEE WEE HUNT ("Pee Wee And Fingers")—How Ya Gonna Keep 'Em Down On The Farm; Swingin' Down The Lane; Last Night On The Back Porch; Who Wouldn't Love You; Hard Hearted Hannah; Charley My Boy; Say It Isn't So; Barrow Google; The Third Man Tango; O, Katharina; The Breeze; Ciao Hands Here Come Charlie. (Capitol T751.)

Razz-ma-taz jazz leavened with a touch of humour.

FRANK CHACKSFIELD AND HIS ORCHESTRA ("South Sea Island Magic")—South Sea Island Magic; The Moon Of Mankoota; Drifting And Dreaming; Sweet Lullaby; Aloha And Dream; Song Of The Islands; On The Beach At Bali-Bali; Blue Hawaii; Blue Pacific; Moonlight; Goodbye Hawaii; Moonlight And Shadows; To You Sweetheart; A Little Rendezvous In Honolulu; Aloha Oe. (Decca LK4171.)

Plushy selection of "South Sea" standards.

XAVIER CUGAT AND HIS ORCHESTRA ("Music For Latin Lovers")—Oasis; Sun Sun Ba Bae; Mamboette; China Bay; Mambo-mania; Mi Preña; The Acapulco Polka; Festival; Bahalu; Gypsy Mambo. (Mercury MPT7530.)

A "must" for L-A lovers.

JIMMY DALEY AND THE DING-A-LINGS ("Rock, Pretty Baby")—Rock, Pretty Baby; Dark Blue, Free And Easy; What's It Gonna Be, Rockin' The Boogie; Rockabye Lullaby Blues; Teenage Bop; The

Your Hat; Fascinating Rhythm; Almost Like Being In Love; Deep Purple; The Lamp Is Low; Mellophone Mambo. (LZ-N14037.)

Don Elliott on mellophone. Musicianship but as jazz, devoid of enterprise and force.

DUKE ELLINGTON AND HIS ORCHESTRA ("Ellington At Newport")—Newport Jazz Festival Suite (Festival Junction); Blues To Be There; Newport Op; Jeep's Blues; Diminuendo And Crescendo In Blue. (Philips BBL7133.) 13/4/57.

Magnificent Ellington orchestra at Newport last year. Hear at all costs.

DUKE ELLINGTON AND THE BUCK CLAYTON ALL-STARS AT NEWPORT—Take The "A" Train; Sophisticated Lady; I Got It Bad And That Ain't Good; Skin Deep; You Can Depend On Me; Newport Jump. In A Mellowtone. (Philips BBL7157.)

More grand Duke from '56 Festival, with three jams by Clayton, Hawkins, J.J. and rhythm. Solid jazz.

ENCYCLOPEDIA OF JAZZ (Vol. 1) ("Jazz Of The Twenties")—KING OLIVER'S DIXIE SYNCOPATORS; Aunt Hagar's Blues; NEW ORLEANS RHYTHM KINGS; Tin Roof Blues. JOHNNY DODDS' BLACK BOTTOM STOMPERS; Wild Man Blues. RED NICHOLS AND HIS FIVE PENNIES; That's No Bargain. JIMMY NOONE'S APEX CLUB ORCHESTRA; My Monday Date. JELLY ROLL MORTON; King Porter Stomp. PINE TOP SMITH; Boogie Woogie. JAMES P. JOHNSON; You've Got To Be Modernistic. ELMER SCHEBEL'S FRIAR'S SOCIETY ORCHESTRA; Prince Of Walls. BENNY GOODMAN AND HIS BOYS; Muskrat Ramble. EDDIE LANG-JOE VENUTI AND THEIR ALL-STAR ORCHESTRA; Farewell Blues. DUKE ELLINGTON AND HIS ORCHESTRA; East St. Louis Toodle-oo. (Brunswick LAT8166.)

(Vol. 2) ("Jazz Of The Thirties") —GLENN GRAY AND THE CASA LOMA ORCHESTRA; Chinatown, My Chinatown. DORSEY BROTHERS' ORCHESTRA; St. Louis Blues. ANDY KIRK AND HIS ORCHESTRA; Walkin' And Swingin'. CHICK WEBB AND HIS ORCHESTRA AND ELLA FITZGERALD; Sing Me A Swing Song. SIDNEY BECHET WITH NOBLE SISSLE'S JAWINGSTERS; Blackstick. SISTER ROSETTA THARPE; That's All. FLETCHER HENDERSON AND HIS ORCHESTRA; Down South Came Meeting. JOHN KIRBY AND HIS ONYX CLUB BOYS; From A Flat To C. BOB CROSBY AND HIS ORCHESTRA; South Rampart Street Parade. GLENN MILLER AND HIS ORCHESTRA; Moonlight Bay. COUNT BASIE AND HIS ORCHESTRA; Roseland Shuffle. JIMMIE LUNCFORD AND HIS ORCHESTRA; Swanee River. (Brunswick LAT8167.)

(Vol. 3) ("Jazz Of The Forties") —ARTIE SHAW AND HIS ORCHESTRA

(Turn to page 10)

Most; Can I Steal A Little Love; Juice Box Rock; The Saints Rock 'N' Roll; Picnic By The Sea; Young Love; Happy Is A Boy Named Me; Hot Rod; Big Band Rock And Roll. (Brunswick LAT8162.)

Beaty soundtrack rock with a standout "cool" track in "Free And Easy."

LENNY DEE ("Hi-Dee-Fi")—This Can't Be Love; I'll See You In My Dreams; Tara Lara; Goodnight Sweet Love; In The Mood; Stormy Weather; Undecided; Rose Room; If You Knew Susie; My Blue Heaven; High Tide Boogie; Dream. (Brunswick LAT8178.)

Dee lacks a strong rhythmic sense; no surprise to learn he started out on banjo.

ESTEBAN—Bailando El Cha Cha Cha; Besame Mucho; Havana; Natche De Ronda; Donkey Ride; Bahala; Morena De Mi Copla; Autumn Leaves; Almendra; Malagueña; Ana; Peanut Vendor. (Decca LK4180.)

Spirited performance on South American numbers from "Mr. Latin America" with Caballeros De Montevideo.

ROBERT FARNON AND HIS ORCHESTRA ("Pictures In The Fire")—Pictures In The Fire; Love Is A Many-Splendored Thing; To A Young Lady; Hey! There; Secret Love; Lazy Day; Friendly Persuasion; Sophistication Waltz; When I Fall In Love; A Summer Love; The Story Of Tina; The Nearness Of You. (Decca LK4181.)

Bright string-laden arrangements of lush melodies

"MR. WONDERFUL"—SAMMY DAVIS; CHITA RIVERA; HAL LOMAN; JACK CARTER; PAT MARSHALL; OLGA JAMES; WILL MASTIN TRIO; MORTON STEVENS ORCHESTRA AND CHORUS; Greetings; 1617 Broadway; Without You I'm Nothing; Jacques D'Ireque; Mr. Wonderful; Ethel Baby; Casanova; Welch; Too Close For Comfort; Talk To Him; There; Miami; I'm A Sinner; I've Been Too Busy; Sing, You Sinners. (Brunswick LAT8184.)

Representative show material for the stage musical element Sammy Davis, Jr., shines

MORTON GOULD AND HIS ORCHESTRA—Rhapsody In Blue; An American In Paris. (HMV DLP1114.)

Only fair interpretations of Gerashwin.

JACKIE GLEASON ORCHESTRA ("For The Love Hours")—Dawn That Dream; Poor Butterfly; Serenade In Blue; How Did She Look?; Moonlight Becomes You; Just One More Chance; I Love You Much Too Much, Well

(Turn to page 10)

JAZZ-INSTRUMENTAL (From page 1)

TRA: I Get A Kick Out Of You, **STAN KENTON AND HIS ORCHESTRA:** Gambler's Blues, **KING COLE TRIO:** Honeysuckle Rose, **COLEMAN HAWKINS AND HIS ORCHESTRA:** How Deep Is The Ocean, **JAY McSHANN AND HIS ORCHESTRA:** S-Plan Bounce, **ROY ELDRIDGE AND HIS ORCHESTRA:** The Gasser, **ART TATUM AND HIS BAND WITH JOE TURNER:** Wee Baby Blues, **BILLIE HOLIDAY:** Lover Man, **EDDIE CONDON AND HIS ORCHESTRA:** Somebody Loves Me, **EDDIE HEYWOOD AND HIS ORCHESTRA:** How High The Moon, **LIONEL HAMPTON AND HIS ORCHESTRA:** Flying Home, **WOODY HERMAN AND HIS ORCHESTRA:** Perdido. (Brunswick LAT8168.)

(Vol. 4) ("Jazz Of The Fifties")—**RED NORVO AND HIS TRIO:** Good Ball; **ERROLL GARNER:** Sweet Lorraine; **CHARLIE VENTURA SEPTET:** I'm Forever Blowing Bubbles; **LOUIS ARMSTRONG AND THE ALL STARS:** When The Saints Go Marching In; **JIMMY McPARTLAND:** In A Mist; **TONY SCOTT:** Sweetie Patootie; **BENNY GREEN AND HIS ORCHESTRA:** Takin' My Time; **TERRY GIBBS SEXTET:** Now's The Time; **ELMER BERNSTEIN AND HIS ORCHESTRA:** Zosh And Frankie; **RALPH BURNS AND HIS ORCHESTRA:** Cool Cat On A Hot Tin Roof; **JOHN GRAAS:** Mulliganesque; **LES BROWN AND HIS BAND OF RENOWN:** One O'Clock Jump. (Brunswick LAT8169.) 25 5/57; 1, 8, 15/6/57. A "should" for the experienced jazz lover and a "must" for the younger student.

ROLF ERICSON ("Transatlantic Mail")—Visby Groove Alley; Ballad Medley; I Cover The Waterfront; Laura; Everything Happens To Me; This Time The Dream's On Me; Flight To Jordan; Vacker Flicka; Forecast. (Nixa NLS.) Functional jazz that does not forget the appeal of melody.



Dizzy Gillespie—"a sensation"

TAL FARLOW ("Guitar Artistry Of Tal Farlow")—I Like To Recognize The Tune; Strike Up The Band; Autumn In New York; And She Remembers Me; Have You Met Miss Jones?; Tal's Blues; Cherokee. (Columbia-Clef 33C9952.) Three-year-old recordings which don't show the guitarist at his best.

VICTOR FELDMAN ("Victor Feldman In London")—Jackpot; Karen; You Are Too Beautiful; You Are My Heart's Delight; The Minor And The Major; The Toff; Wilbert's Tune. (Tempo TAPs.) 18/5/57. One of the best-ever British jazz records.

BUD FREEMAN'S ALL-STAR ORCHESTRA ("Midnight At Eddie Condon's")—Midnight At Eddie Condon's; I've Found A New Baby; Inside On The Southside; Time On My Hands; The Blue Room; Royal Garden Blues; You Took Advantage Of Me; Tea For Two; You're My Everything; Honeysuckle Rose; A Room With A View; Sentimental Baby. (Emarcy EAL1257.) 25/5/57. Twelve-year-old Bud Freeman sessions introducing Ed Hall, Wild Bill, Shavers, Sullivan, Wettling, Tough, etc., on various tracks. Leader's swinging tenor is star turn.

MATTHEW GEE QUINTET/SEPTET ("Jazz By Gee")—Out Of Nowhere; I'll Remember April; Joram; Sweet Georgia Brown; Lover Man; Gee; Kingston Lounge; The Boys From Brooklyn. (LZ-U15075.) Trombonist Matthew Gee is not always highly original, but invariably driving.

STAN GETZ ("Interpretations, No. 2")—Love And The Weather; Spring Is Here; Pot Luck; Willow Weep For Me; Crazy Rhythm; The Nearness Of You. (Columbia-Clef 33CX19882.) Smooth shapely solos by tenorist Getz.

TERRY GIBBS ("Mallets A-Plenty")—Nothing To It; Mean To Me; Haunted; Er-Bee-I; Gibberish; I'll Remember April; Soupy's On; Then It Happens. (Emarcy EJT752.) 29/5/57. Technically adroit vibes playing superficial jazz.

DIZZY GILLESPIE ("Dizzy Gillespie-World Statesman")—Dizzy's Business; Jessica's Day; Tour De Force; I Can't Get Started; Doodlin'; Night In Tunisia; Stella By Starlight; The Champ; My Reverie; Dizzy's Blues. (Columbia-Clef 33CX19877.) 11/5/57. No wonder this band proved a sensation throughout its tour.

JIMMY GIUFFRÉ ("The Jimmy Giuffrè Clarinet")—So Low; Deep Purple; The Side Pipers; My Furry Valentine; Quiet Cook; The Shepherd; Fascinating Rhythm; Down Home. (London LZ-K10559.) 15/6/57. Mixed up with the less fruitful ideas is some fascinating music.

BENNY GOODMAN AND HIS QUARTET—Whispering; The Man I Love; Opus 4; Sweet Georgia Brown; Diah; Sweet Sue-Just You; Smiles; Ruffin' Wild. (HMV DLP66.) The ground-breaking Goodman Quartet with Wilson, Krupa and Hampton, and the later group with Dave Tough, exhibit light swing and inventive skill.

BENNY GOODMAN AND HIS TRIO—After You've Gone; Body And Soul; Oh, Lady Be Good; Tiger Rag; Nooddy's Sweetheart; Someday Sweetheart. (HMVDLP61.) For those who "came in late," this LP offers the chance of

catching up on the 1935/6 classics by Goodman, Wilson and Krupa.

STEPHANE GRAPPELLO AND HIS QUINTET ("Improvisations")—The Lady Is A Tramp; Fascinating Rhythm; Dans La Vie; Cheek To Cheek; A Nightingale Sang In Berkeley Square; Taking A Chance On Love; 'S Wonderful; Someone To Watch Over Me; If I Had You; Body And Soul; I Want To Be Happy; She's Funny That Way; Time After Time; Just One Of Those Things. (Felsted PDL55027.) Grappello's fiddle virtuosity amply displayed in aptly titled album of inventive, melodically charming music.

GLEN GRAY AND HIS CASA LOMA ORCHESTRA ("Casa Loma In Hi Fi")—No Name Jive; Memories Of You; White Jazz; I Cried For You; Come And Get It; Sunrise Serenade; Maniacs' Ball; Casa Loma Stomp; Just An Old Manuscript; Sleepy Time Gal; Dance Of The Lame Duck; For You; Black Jazz; Smoke Rings. (Capitol LCT6128.) 8/6/57. Re-creations of the 1930s music of this early white big band.



Joe Newman—"crisp"

BENNY GREEN SEXTET ("Benny Green Blows His Horn")—Sometimes I'm Happy; Laura; Body And Soul; Say Jack. (Esquire 20-082.) 25/5/57. Benny's satin-smooth trombone gets the best backing he has had on records.

CHICO HAMILTON QUINTET (Vol. 1)—I Want To Be Happy; Spectacular; Free Form; Walking Carson Blues; Buddie Boo; A Nice Day; My Puny Valentine; Blue Sands; The Sage; The Morning After. (Vogue LAE12039.) 22/6/57. Entertaining set of unusually varied and imaginative tunes.

LIONEL HAMPTON QUINTET—Flying Home; Je Ne Sais Pas; On The Sunny Side Of The Street; April In Paris. (Columbia-Clef 33CX10075.) 18/5/57.

LIONEL HAMPTON AND HIS ORCHESTRA ("Jazz Flamenco")—I've Got A Brand New Baby; Bop City Flamenco; Lovely Nights In Spain; Spain; The Bullfighter From Madrid; Hamp's Jazz Flamenco; Tenderly; Hot Club Of Madrid Serenade; Toledo Blade; Flamenco Soul. (RCA RD27006.) 18/5/57. Fair performances by the full band, generally first-rate ones by the quintet.

HAPPY WANDERERS STREET BAND—Happy Wanderer; South Rampart Street Parade; Birth Of The Blues; Don't Get Around Much Anymore; High Society; Singing The Blues; That's A Plenty; St. Louis Blues; Don't Fence Me In; When The Saints Go Marching In; Happy Wanderer. (Esquire.) 18/5/57. Band of buskers playing credible jazz.

WOODY HERMAN AND THE SWINGIN' HERD ("Blues Grooves")—Everyday I've Got The Blues; Trouble In Mind; Smack Dab In The Middle; Pinetop's Blues; Basin Street Blues; Call It Stormy Monday But Tuesday Is Just As Bad; Dupree Blues; I Want A Little Girl; Blues Groove. (Capitol T784.) 18/5/57. Woody sings the blues, admirably supported by the Herd.

JOHNNY HODGES AND HIS ORCHESTRA ("In A Tender Mood")—Who's Excited; Standing Room Only; What's I'm Got Here; Sweet Georgia Brown; Duke's Blues; Tenderly; Tea For Two; Nothin' Yet. (Columbia-Clef 33C9951.) Hodges's creamy alto soars superbly through half of these tracks. Rest may be skipped.

MILT JACKSON GROUP ("The Jazz Skyline")—Lover; Can't Help Lovin' Dat Man; The Lady Is A Tramp; Angel Face; Sometimes I'm Happy; What's New. (London LZ-C15074.) Greatest vibes player in jazz partnered by almost equally grand Lucky Thompson and fine rhythm team of Hank Jones, Wendell Marshall, Kenny Clarke.

MILT JACKSON ("Ballads And Blues")—So In Love; These Foolish Things; Solitude; The Song Is Ended; They Didn't Believe Me; How High The Moon; Gerry's Blues; Hello; Bright Blues. (London LZ-K15084.) Milt's vibes ripple elegantly all the way. Lucky Thompson, John Lewis and Barney Kessel in fine fettle.

ILLINOIS JACQUET AND HIS ORCHESTRA ("Groovin' With Jacquet")—Honeysuckle Rose; Cool Bill; Learnin' The Blues; Stardust; Love Is Here To Stay; Empathy; East Of The Sun; Sophia. (Columbia-Clef 33CX10085.) 15/6/57. If you ignore the organ here is some great jazz. Edison shines.



Illinois Jacquet—"great jazz."

JAZZ AT THE PHILHARMONIC, 1955 (Vol. 1)—The Blues; The Modern Set; The Swing Set; Ballad Medley (intro); I Didn't Know What Time It Was; All Of Me; Tenderly; I Can't Get Started; My Old Flame; Buddy Rich's Explosion. (Columbia-Clef 33CX10078.) 1/6/57.

(Vol. 2)—Anything Goes; Baby, Baby All The Time; Budo; Easy Does It; Sunday; By The Sleepy Lagoon; Sing, Sing, Sing. (Columbia-Clef 33CX10079.) 1/6/57. Fun for the concert audience, but too often jarring and monotonous for the home listener.

"JAZZ OF THE ROARING TWENTIES" (Vol. 2)—PHIL NAPOLEON AND HIS ORCHESTRA: Clarinet Marmalade; Five Pennies; Go, Joe, Go; Tiger Rag. **CALIFORNIA RAMBLERS:** I've A Garden In Sweden; Low Down; Oh, Mabel; Glad Rag Doll. (London AL592.) 15/6/57. Both sides strictly for collectors of early white dance music.

BUDDY JOHNSON AND HIS ORCHESTRA ("Rock 'N' Roll")—I Don't Want Nobody; Doot Doot Dow; You Got It Made; A Pretty Girl (A Cadillac And Some Money); Any Day Now; It's Obnoxious; Crazy 'Bout A Saxophone; (Gotta Go) Upside Your Head; Ain't But One; A-12. (Mercury MPT7515.) A rocking programme of blues-sounding music—with vocals by Ella Johnson and others.

TONY KINSEY QUINTET—Love For Sale; In A Mellow Tone; No Name Flyer; Cambridge Blue; Take The "A" Train; Nice Work If You Can Get It; Sweet And Lovely; You Are Too Beautiful; Caravan. (Decca LK4158.) Competent arrangements that are at times enterprising.

GENE KRUPA ("The Rakin' Mr. Krupa")—Don't Be That Way; How High The Moon; Love For Sale; Harmonica Shu Boogie; Booted; This Can't Be Love; September Song. (Columbia-Clef 33C9932.) Krupa as usual.

"LOADED"—VIDO MUSSO-EDDIE SAFRANSKI JAZZ GROUP: Moose In A Caboose; Moose On The Loose; My Jo-Ann; Vido In A Jam; Bassology; Spillbound. **EDDIE SAFRANSKI-KAI WINDING JAZZ GROUP:** Lem Me Go; Jam Session At The Savoy; Sweet Miss; Loaded; Grab Your Axe. Max: Always. (London LZ-D15070.) Circa 1946 recordings. Little interest now that novelty has worn off.

HAL McKUSICK QUARTETTE—Give 'Em Hal; When The Sun Comes Out; Can't Get Out Of This Mood; These Foolish Things; Out Of This World; This Is New; Over The Rainbow; Serenade In Blue; Prelude To A Kiss; Irresistible You. (Vogue-Coral LVA 9854.) Over-ingenious arrangements mar otherwise good performance from the alto star.

MANHATTAN JAZZ SEPTET—Kling Porter Stomp; Never-Never Land; Like Listen; Since When?; Love Of My Life; Rapid Transit; Flute Cocktail; At Bat For K.C.; Do You Know What It Means To Miss New Orleans; My Shining Hour; Thou Svelt; There Will Never Be Another You. (Vogue Coral LVA9953.) Well-played small-band music, situated between dance and jazz.

SHELLY MANNE ("The Three")—Fip; Autumn In New York; Pas De Trois; Three On A Row; Steeplechase; Abstract No. 1. (Vogue-Contemporary LDC190.) Skilful, but more for the head than the heart.

GENE MAYL'S DIXIELAND RHYTHM KINGS (Vol. 2)—Bill



Alex Welsh and clarinetist Archie Sempé

Bailey, Won't You Please Come Home; Sunset Cafe Stomp; Muskrat Ramble; Weary Blues; Big Butter-And-Egg Man; Blue Mama's Suicide Walk; Darktown Strutters' Ball; St. James' Infirmary; Blues My Naughty Sweetie Gives To Me; Roll, Jordan, Roll; Sweet Georgia Brown; Red River Valley. (London LZ-U15069.) Strong in hokum and weak in individual talent.

MERSEYSSIPPI JAZZ BAND ("All The Girls")—All The Girls; Mabel's Dream; When You And I Were Young; Maggie; Sweet Lorraine; Annie Sweet Rock; Mandy Lee Blues; Sweet Georgia Brown; Dinah Lou; All The Girls. (Esquire 20-083.) Fair ensemble feeling but some uncomfortable moments.

MODERN JAZZ QUARTET ("M.J.Q. In Hi Fi")—Ralph's New Blues; All Of You; I'll Remember April; Ballad Medley; (Soon); For You; For Me; For Evermore; Love Walked In; Our Love Is Here To Stay; Softly As In A Morning Sunrise; Concordia. (Esquire 32-024.) More superb MJQ music.

"KEN MOULE ARRANGES"—Nice Work If You Can Get It; Makin' Whoopee; Son Of Ponckle; Prelude To A Kiss; Cobby; The Tired Badger; Lulu's Back In Town; My Furry Valentine; You've Done Something To My Heart; Lullaby Of The Leaves; High Ratio. (Decca LK4192.) Moule arranges for a group that includes Dougie Robinson, Rendell, Ronnie Ross and Ohlsholm.

TURK MURPHY AND HIS BAND ("New Orleans Shuffle")—New Orleans Shuffle; Of All The Wrongs You Done Me; Mandy; Make Up Your Mind; Chattanooga Stamp; My Honey's Lovin' Arms; Waiting For The Robert E. Lee; Irish Black Bottom; Kansas City Man Blues; Drop That Sack; Gone Daddy Blues; Come Back, Sweet Papa; New Orleans Stomp. (Philips BBL7145.) Another large helping of Murphy's sturdy and often sour San Francisco Dixieland.

N.J.F. THIRD FESTIVAL OF BRITISH JAZZ—PHIL SEAMEN QUINTET: Manteca. **ALAN CLARE QUINTET:** Satin Doll; Walk Easy. **COURTLEY-SEYMOUR ORCHESTRA:** Struttin' With Some Barbecue. **JAZZ TODAY UNIT:** Swingin' The Blues; Doggin' Around. **JIMMY WALKER QUINTET:** East Of The Sun. **GEORGE GHISHOLM KEITH CHRISTIE QUINTET:** Ja-Da. (Decca LK4180.) 25/5/57. Pianist Clare stands out as the maestro.

N.J.F. THIRD BRITISH FESTIVAL OF JAZZ—DAVE CAREY JAZZ BAND: Indiana; Black And Blue; Shoot 'Em; Jeppers Creepers; A Smile Will Go A Long, Long Way. **MICK MULLIGAN JAZZ BAND:** Yellow Dog Blues; All Of Me; Wild Man Blues; If I Had You; Russian Lullaby; I Never Knew; Cakewalking Babies From Home. (Tempo TAP11.) Trombonist Mulligan scores for Carey, pianist Duff for Mulligan.

JOE NEWMAN SEXTET ("The Happy Cats")—The Happy Cats; Cocktails For Two; Later For The Happenings; Buttercup; Robbin's Nest; They Can't Take That Away From Me; Feather's Nest; Mean To Me; Between The Devil And The Deep Blue Sea; Joe's Tune; I Never Knew. (Vogue-Coral LVA9952.) 15/6/57. Crisp, swinging jazz by Basie trumpet player Newman with group that includes Frank Wess on tenor and flute.

RED NICHOLS AND HIS FAMOUS PENNIES ("Hot Pennies")—Louisiana; Mood Indigo; Maple Leaf Rag; Peg O' My Heart; Marchin' With The Saints; Mama's Gone, Goodbye; Ida, Sweet As Apple Cider; Farewell Blues; Blues At Midnight; Row, Row, Row. (Capitol T775.) Nichols's clean trumpet presented in band arrangements of old favourites.

"NIGHT AT THE APOLLO, A" (Recorded at the Apollo Theatre, Harlem)—APOLLO BAND OF THE YEAR: I May Be Wrong. **COLES AND ATKINS:** Dance Away Your Blues; Moonlight And Roses; When I Grow Too Old To Dream. **GEORGE KIRBY:** Impersonations and Comedy Routine. **KEYNOTERS:** Who Does She Think She Is? **JACKIE MABLEY:** Comedy Routine. Amateur Show compiled by LEONARD REED, M.C. (Vanguard PPL1004.)

From the opening strains of Count Basie's band, through the tap dancing, the very funny impersonations and Miss Mabley's hilarious comedy, to the end of Amateur Night, this "live" recording is fast, noisy, full-blooded entertainment.

RED NORVO ("Vibe-Rations")—Sweet Georgia Brown; It Could Happen To You; Fascinating Rhythm; Rhee, Oh, Rhee; Get Out Of Town; Ship Without A Sail; Porsche. (London LZ-U14039.)

RED NORVO QUINTET ("Hi-Five")—First Things First; If I Love Again; I'm Confessin'; Everything I've Got; Live And Let Live; Soft Winds; Punkin' Head; I Didn't Know What Time It Was; Easy Does It; Cakin In The Sky; Copy Cat; Move. (RCA RD27013.) Neat, agile, intimate swing by one of the stalwarts of jazz.

TONY PARENTI'S RAGTIME BAND AND RAGPICKERS TRIO ("Ragtime")—Grace And Beauty; Crayfish Craw; Hiawatha; The Entertainer's Rag; Lily Rag; Praline; Swipesy Cakewalk; Nonsense Rag; Sunflower Slow Drag; Cateract Rag; Redhead Rag; Hysterics Rag. (London LZ-U15072.) First-rate collection of ragtime performed with spirit and grace by clarinetist Parenti's trio and seven-piece, including

It; Barney's Bugle; Now's The Time; You're Getting To Be A Habit With Me. (Columbia-Clef 33CX10080.) 16/6/57.

Edison, Kessel and Jimmy Rowles in tip-top form.

SADI-SOLAL QUARTET—Paris, Je T'aime; Tout Bleu; Sadi's Sad; Love Walked In; Tenderly; Riddikrool; Time On My Hands; I Cover The Waterfront; Yoga; Cross Your Heart; There's A Small Hotel; Everything I Have Is Yours. (Vogue LAE12943.) Belgian vibes player Pats Sadi and French pianist Martial Solal often weave intimate, tasteful jazz.

SAL SALVADOR QUARTET ("Frivolous Sal")—Frivolous Sal; Tangerine; I Cover The Waterfront; You Stepped Out Of A Dream; You Could Swing For That; All The Things You Are; Salaman; A Handful Of Stars; I Love You; I'll Remember April. (London MA-N2043.) 25/4/57. Bright, polite, not too frivolous guitar jazz.

BOB SCOBEY'S FRISCO JAZZ BAND ("Beauty And The Beat")—The Girl Friend; Linda; Mandy Is Two; Alice Blue Gown; Mickey; Calico Sal; Lulu's Back In Town; Sweet Substitute; You Must Have Been A Beautiful Baby; Rose Of Washington Square. (HMV DLP1148.) Nicely chosen songs, competently performed. Scobey and Ralph Sutton are main soloists.

SHARKEY, HIS KINGS OF DIXIELAND AND LIZZIE MILES ("A Night In Old New Orleans")—The Eyes Of Texas; A Good Man Is Hard To Find; In The Mood; Salty Dog; Blue Turning Grey Over You; Famous Door Boogie; Sharkey Strut; Bill Bailey, Won't You Please Come Home; Look Sharp March; At The Darktown Strutters' Ball; Lizzie's Blues; Auf Wiederseh'n; Sweetheart. (Capitol T792.)

High-spirited Dixieland from trumpeter Sharkey Bonano aided by exuberant contralto of veteran blues singer Lizzie Miles.

George Shearing—"almost lost"

GEORGE SHEARING QUINTET ("Latin Escapade")—Perfidia; Mambo With Me; Without You (Tres Palabras); Old Devil Moon; Mi Musica Es Para Ti (My Music Is For You); Anita's Nanigo; Yours; Cuban Love Song; Watch Your Step; Poodle Mamba; Canto Karaball (Jungle Drums); Strange Enchantment. (Capitol T737.) 18/5/57. Shearing jazz character almost lost in rather dull Latin-American escapade.

GEORGE SHEARING QUINTET—Moon Over Miami; Midnight In The Air; Bebop's Fables; Sorry, Wrong Rhumba; Life With Feather; Four Bars Short; Cotton Top; Cherokee. (Vogue LDE188.)

Reissues of records George made in America early 1949 with Marjorie Hyams (vibes), Chuck Wayne (gtr.), John Levy (bass), Deniz Best (drs.).

THE SIX ("The View From Jazzbo's Head")—Giggles; Phuedah; Over The Rainbow; The View From Jazzbo's Head; The Troglodyte; Blue Lou; Our Delight; My Old Flame. (London LZ-N15068.) 22/6/57. Chief interest lies in the freshness and variety of the treatments.

MUGGSY SPANIER ("Muggsy Spanier And His Dixieland Band")—Lay Piano Man; Dixie Flyer; Sweet Georgia Brown; Feather Brain; Home; It's A Long, Long Way To Tipperary; Cautious Blues; Alabama Jubilee; South; Sunday; Tiger Rag; Blue Room. (Mercury MPL5516.) Spanier's trumpet is convincing and personal, and he leads well. Front-line good in the main. No dates or personnel given, but clarinet is Howard.

"UNIQUE JAZZ FROM THE WESTCHESTER WORKSHOP"—Key Chain; Love For Sale; Bert Flight; Minor Incident; Fruity Tutti; The Beat; No Coast At All; Carenooch. (London LZ-215073.) Competent playing, but most interesting feature is altoist Vinnie Riccitelli's ideas on voicing.

ALEX WELSH AND HIS BAND ("Dixieland To Duke")—Ostrich Walk; Buddy's Habit; Winnie's Boy Blues; Cornet Chop Suey; I'm Coming Virginia; Up Jumped You With Love; Queen Beas; Mandy. (Nixa NJT507.) 22/6/57. Very listenable set of "tribute tunes" by steadily improving British group.

WESTLAKE COLLEGE QUINTET ("College Goes To Jazz")—Westlake Bounce; Theme; Jive At Five; Topsy; Ghost Talk; Motif; La Paz; Softly As A Morning Sunrise; Billy Boy; Mood; Billy's Bounce. (Brunswick LAT8180.) 22/6/57. Neat, workmanlike modern jazz from John Graas-coached collegiate group.

CLARENCE 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. (London AL3561.) 15/6/57. New York jazz of '28 period. Agreeable tunes, some stiff arrangements and playing, much hot solo work by Ed Allen and others. Collectors' items.

KAI WINDING AND HIS SEPTET ("The Trombone Sound")—Whistle While You Work; My Little Girl; The Blue Room; Nutcracker; Breezin' Along With The Breeze; Jim And Andy; Old School Ties; Captain Kuh-Cha; Every Girl Is My Valentine; Blanket Of Blues; Sunday; Nice Work If You Can Get It; I Want To Be Happy. (Philips BBL7150.)

Four-trombone, three-rhythm group. Scintillating performances of well-varied tunes and treatments.