APRIL 5, 1958

World's Largest Sale

# 4-Page LP Supplement FREE INSIDE

# CHARLIE GRACIE



# Honeymoon express!

N Easter Parade of U.S. stars will take place on the tarmac of London Airport this weekend.

Co-passengers on BOAC Flight 550 arriving from New York at 3.30 p.m. on Good Friday are Pat Boone and Charlie Gracie. Both will bring their wives—Gracie was married secretly only a week or two ago.

#### Cool Girl' here

On Saturday morning, at 8.40, "Cool Queen" June Christy arrives from Rome with her husband, Bob Cooper. And two hours later Liberace is due in from New York on BOAC Flight 510.

Pat Boone appears at the Trocadero, Elephant and Castle, for two concerts on the Saturday evening with the Ken Mackintosh Orchestra. He stars in "Sunday Night At The London Palladium" the following day.



PAT BOONE—the teenage film idol—will give two concerts at the Elephant and Castle's Trocadero on Saturday backed by the Ken Mackintosh Orchestra.

# Jazz premiere of Armstrong

A GALAXY of jazz stars will shine at the Cameo-Royal, Charing Cross Road, on Thursday (April 10).
The big occasion is the Midnight Première of the Louis

Armstrong film, "Satchmo The Great," which starts its run at the cinema the next day.

Scores of musicians and jazz personalities will be there to give the long-awaited film a musical send-off.

The film will be introduced by Humphrey Lyttelton, Kenny Baker and Nat Gonella. They will play "St. Louis Blues" on stage, backed by the Lyttelton rhythm section.

#### Tour shots

rhythm section.

Released by United Artists,
"Satchmo The Great" was
produced by Ed Murrow and
Fred Friendly. It is the story
of his European and West
African tours of 1955 and 1956
—including a long sequence
filmed during concerts at
London's Empress Hall.
Featured with Louis are his
All-Stars — Trummy Young
(tmb.), Edmond Hall (clt.),
Billy Kyle (pno.), Barrett
Deems (drs.), Velma Middleton
and three bassists, Arvell Shaw,
Jack Lesberg and Dale Jones.

#### Cleo Laine in ATV 'Startime' tonight

Cleo Laine appears in ATV's
"Startime" tonight (Thursday),
and tomorrow stars in AR-TV's
"Cool For Cats."
On Easter Monday she starta
rehearsals for the thriller-play
"Della." The production starts
a two-week provincial run on
May 5 before its opening at London's Royal Court Theatre.

# JUNE CHRISTY.—America's queen of "cool" singing, makes her bliritish bow on Easter Sunday with an afternoon concert at the Boyal Festival Hall. In the evening she stars in ATV's Palladium show. The next day she flies to Holland to resume her European tour. Back Page, Col. 2



The front-line of the Chris Barber Band is pictured on Monday during the first programme of its first ever radio series. Titled "The Chris

Barber Bandbox," the show is heard at 1 every Monday. Seen (l.-r.) are Chris. So Brown (clt.) and Pot Halcox (tpt.).

## 6.5 IS SLASHED TO 15 MINUTES COMICS OUT!

THE "Six-Five Special" time-table will be drastically cut from Saturday, May 17. From that date—and for several tecks after—the BBC-TV show will be reduced from its usual minutes to 15 minutes.

A viewer's digest" is how ducer Dennis Main Wilson stribes the new policy, which being introduced shortly bettle England and New saland Test Matches.

#### Test break

The programme cut follows a smalar pattern to that made iring last year's Test Matches. Mike and Bernie Winters will be seen in "Six-Five Special" after May 10—the life when commère Josephine Diglas quits the programme. As previously reported, Pete Maray and Freddie Mills have left the series.

## Nancy in 'Tonight'

singer Nancy Whiskey has signed for a week on BBC-"Tonight" programme, ling on April 14.

# No, No, No Dr.Soper!

DR. SOPER'S comments on sexy songs (MM 29/3/58) are pure and utter trash. Songs of today contain fewer suggestive lyrics than those which were sung by the so-called "greats" of the music hall some 50 years

ago. Songs which were simple in construction with crude and revolting lyrics were sung throughout the county

I don't recall these songs leading to artistic suicide. —Wayne Saxon, Crewkerne,

#### Disappointed

HAVE never attended such a disappointing show as the Euddy Holly concert at the Hammersmith Gaumont on March 25.

March 25.

The show lasted 95 minutes, with a 10-minute interval.

Eucdy Holly and the Crickets departed after a bare 10 minutes without even announcing or warning us of the last number, leaving the audience amazed, astenished and astounded.—Miss E. Shuttelworth, London, W.6.

#### Standards

HEARTILY agree with reader
Watson (MM 22/3/58) when
he says we have several drummers up to American standard.
On the opposite page was the
report of "Down Beat" blindfold
test, when George Wettling
thought the drummer in "Toccato For Percussion" was
Shelly Manne, when it was, in
fact, Ronnie Verrell.
To me this indicates that
Ronnie is at least as good as
Manne.
Three other British drummers

Three other British drummers spring immediately to mind as heing as good as any in America, namely Allan Ganley, Phil Seamen and Eric Delaney.— John T. Ricketts, Gravesend, Kent.

#### Talented

one. It was rather unkind of Mr. Lawson to drag in a personal attack on the Lyttelton psyche, which from his works (musical and literary) I should say was reasonably well adjusted.—Dave Houlden, Maidenhead, Berks.

When Jim Date and the vipers layed a week's Variety.

Throughout the week crowds of teenagers filled Quebec Street (which runs behind the cinema and the stage door) screaming:

"We want Jim," Others chose

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# RONNIE ROSS PICKED FOR NEWPORT

# In International band

RONNIE ROSS will represent Britain at the 1958 Newport Festival-America's top jazz fete.

The 24-year-old baritone and alto saxist has been chosen for the Newport International Band after British auditions. The band is made up of the most promising young musicians from some 13 countries.

Ronnie told the MM that he understands he will play lead alto with the 20-piece band and will also take the jazz baritone solos.

"It's marvellous," he said. "It will be a wonderful opportunity for me to get first-hand knowledge. I should certainly learn a lot over there."

#### John Lewis protege

Ronnie recently flew to Germany to record with John Lewis — who was impressed by his playing during the Modern Jazz Quartet's British tour.

"There is some talk of Lewis trying to fix me up with other work while I am in America," Ronnie told the MM. "It is all in the wind at the moment."

Ronnie, currently with the Don Rendell Sextet, will arrive in New York with the other musicians on June 15. They will rehearse for three weeks before going to Newport.

#### THIS WASN'T THE NEW YORK, Tuesday.-REMEMBERED For years, I've been a fan of Judy Garland. This week, I saw Judy Garsays REN GREVATT

Inis week, I saw Judy Gar-land perform at the elaborate Town and Country night club in Brooklyn. I was rather shocked by what I saw. Judy had been suffering from a "cold," they said.

Ronnie Ross

But the Judy I saw was an uncertain performer, one who seemed to get across to the packed house by sheer instinct of showmanship.

Mind you, the audience was respectful. They hung on every note. It seems to be an adage that to her fans—and this includes the bulk of the critics' corps—no matter what happens, ludy is still the greatest. I ETTERS like F. Horman's (MM 29/3/58) make my blood boil. He calls all British jazzmen inferior with the exception of Dankworth, Rendell, Ross and Skidmore.

At least the Americans realise talent when they see it. Ronnie Scott has a place in the Woody Herman Band whenever he might want to take it.

Dizzy Reece had similar invitations from Miles Davis. and Lionel Hampton has raved over Jiemany Deuchar.

The much - publicised Dave Prible bulk to see the Jazz Couriers at the Newport Jazz Pestival.

Incidentally, Victor Feldman seems to be making out very successfully for a mere British cablect.—Brian L. Kirby, London, E.3.

Mind you, the audience was respectful. They hung on every note. It seems to be an adage that to her fans—and this in-ncides the bulk of the critics' corps—no matter what happens, Judy is still the greatest.

It can only be said, that one who enjoys such loyal, even fanatical, fandom, owes much more to her audience than Judy is still the greatest.

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It can only be said, that one who enjoys such loyal, even fanatical, fandom, owes much more to her audience than Judy is still the greatest.

It can only be said, that one who was once so great can slip like this.

Let us only be said, that one who was once so great can slip like this.

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SPARKLING

#### COUNT BASIE

Still prepared

THE great Count Basic Band will hit the inter-national trail again, come next fall.

The crew starts a 23-day tour of Latin-America on October 3. Discussions are still being held on the matter of Basie's appearance at the Brussels World's Fair. If this occurs there is strong likelihood of another appearance in Britain.

Another Gold Disc?

ELVIS is safely in the Armed
Forces—but not forgotten.

In fact, to keep him very much alive on the disc front, RCA Victor is releasing a new single next week as well as an Newport Jazz Festival.

LP containing 14 of his greatest sellers.

Eiges of the single are "Wear My Ring Around Your Neck" and "Dontcha Think It's Time?"

#### BENNY GOODMAN

Star line-up

BENNY GOODMAN will reunite with 17 of his famous alumni on the NBC-TV "Swing into Spring" show next

The entourage will include Harry James, Teddy Wilson, Hymle Shertzer, Red Norvo, Zoot Sims, Billy Butterfield, Lou McGarrity and Eddle Bert,

# Defence I FEEL impelled to leap to Mr. Lyttelton's defence against Mr. Lawson's letter (MM 29/3/58). Mr. Lawson was obviously touched on the raw by Humph's attack on Tin Pan Alley which seemed pretty fair to me apart from the classic mixed metaphor of the "sterile compost heap" — a biological expension one. It was rather upkind of Metaphor of Metaphor of the "sterile compost heap" — a biological expension one. It was rather upkind of Metaphor of Metaphor on the raw by where we want Jim 'S Creamed The Bradford Gaumont that have followed concerts by several rock'-n'-roll stars at the cinema rock as well as an Newport Jazz Pestival. The Bradford Gaumont that have followed concerts by several rock'-n'-roll stars at the cinema rock'-n'-roll stars at the cinema rock as well as an Newport Jazz Pestival. followed concerts by several rock'-n'-roll stars at the cinema recently continued last week when Jim Dale and the Vipers

to batter at doors in an attempt to get inside the theatre.

Wherever Wally Whyton and the Vipers went they were followed by crowds. Several times the fans had to be ejected from near-by hostelries to let the group have a break.

Hand of Accrington has signed Janaican Blues singer Blanche Finaley.

MANCHESTER.— The Saints Jack Jackson ATV show this Saturday miming to their new Saturday miming to their new BRADFORD.—Yorkshire's White Eagle Jazz Band in the J. B.

MANCHESTER.—The Saints Jazz Band is to appear in the Jazk Jackson ATV show this Parlophone recording "I've Found A New Baby."

MIDLAND

# **NEWSBOX...by Jerry Dawson**

Priestley BBC-TV documentary film based on the author's home Filming is in progress at pre-sent and will include scenes shot at the band's Jazz club.

LUTON.—Lined up for dates at the Delta Jazz Club are the Bour-bon Street Ramblers (April 9), the Press Gang (16th), the Don Steele Jazzmen (23rd) and Ray Galliers' Prelude Six Jazzmen (30th).

IRELAND.—Laurie London is to appear in Derry, Belfast, Dublin, Omagh, Ballymena, Cookstown and Portadown from May 23 to 30. He will adjudicate in these towns in an All-ireland skiffle competition. The final, in ald of the Northern Ireland Empire Games Fund, is at Belfast's Ulater Hall on May 31.

LANCASHIRE.—Johnny Dank-worth is to play for Bury Round able at the Drill Hall on April 18. . . The Jackson Bradehaw

MIDLANDS.—Bandleader Hedley Ward is confined to bed with pneumonia after collapsing on the stand at the Matrix Ballroom. Coventry, where his orchestra i resident. YORKSHIRE.—Sister Rosetti

Tharpe pays a return visit to St George's Hall, Bradford, on the afternoon of Sunday, April 13 and then moves to Leeds for another evening concert. DEVON .- Chris Mantell (tpt.) and George Dolton (pno.) ta over at Easter as leaders of ou tets at the Brixham Dolphin a St. Mary's Bay holiday camps.

NORFOLK. — The Johnny Dankworth Orchestra, supported by the local Paul Chris Music Makers, play at the War Memorial Hall. East Dereham, tomorrow (Saturday) . . King's Lynn Town Council agreed at their meeting last week to take no action on a request from the local Trades Council that organisers of dances at the town's Corn Exchange should be asked to employ MU bands only.

BRIGHTON. — MELODY MAKER Southern Representative, Chris Hayes, will be on the adjudicat-ing panel for next week's "5.5 Special Talent Contest" at the Regent Ballroom.

# Storyville coming to **Britain**

By Burt Korall

AN all-star jazz package A show that will feature Ruby Braff, Vic Dickenson, Pee Wee Russell, Sonny Rollins, Horace Silver, Ar: Farmer and others, is being lined up for Britain in the

latter part of November.
Called "An Evening At Storyville," the package is being put
together by the Willard Alexander Office and will run the
gamut of jazz styles. Willis
Conover, of the Voice of
America, will be the MC for the
unit.

MOTION pictures concerned with jazz musicians are attracting Hollywood. "St. Louis Blues." the story of the late W. C. Handy, has already been released and "Five Pennies"—the screen biography of Red Nichols—is about to be made. The Gene Krupa and Muggsy Spanier pictures are in the planning stage.

The property stirring up most interest is the colourful story of Jelly Roll Morton. Paramount's Robert Smith, who produced "St. Louis Blues," is said to have an option on the story, and Harold Hecht, of Hecht-Hill-Lancaster, is reported to be interested.

DETAILS are still being ton's visit to Britain and the Continent in the fall. During the Newport Festival, the Ellington Band will play the critics at baseball.





hear

# GRISHA FARFEL

at his

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# 'Father of SIX-FIVE SHOWS the Blues'

W. C. HANDY—the 84-year-old "Father Of The Blues"—died last week in New York.

His death came, ironically enough, almost coincidentally with the release of his biopic "St. Louis Blues." The premiere had originally been set for yesterday (Wednesday), then called off, and finally re-scheduled despite his pneumonia illness. despite his pneumonia illness.

But plans for the premiere went off as scheduled, because, as Mrs. Handy said, "He would have wanted it that way." Handy, who had been seriously ill for two weeks, had already survived two previous critical illnesses. He had been blind for the past 20 years.

Handy was born in Florence, Alabama, and studied music at the Kentucky Musical College.

After several years at the College he became bandmaster of the Mahara Coloured Minstrels who toured through the States, Canada, Cuba and Mexico.

#### Famous blues

He led his own orchestra on and off during the following 25 years and recorded for the Columbia, Paramount, Okeh and Lyraphone labels.

But it was as a blues composer that Handy earned fame. His first composition—"Memphis Blues"—was written in 1912 and Handy found difficulty in getting it published.

Two years later, he published his masterpiece, "St. Louis Blues," which netted him £12,000 a year on royalties.

The number achieved such a success that Handy was able to move to New York and set up his own publishing concern. His other famous compositions include: "Yellow Dog," "Joe Turner," "Beale Street," "Loveless Love," "Aunt Hagar's," "Atlanta," "Hesitating," "Old Miss" and "Long Gone,"

See also "This World Of Jazz" on page 13.

# Petula Clark is ordered to rest

Lewis vocalist Irma Logan stayed behind in New York to record some titles at the special request of Bill Haley, of Comets fame. "Bill heard she was traveiling over with us, and phoned from New York to arrange the date." Irma arrived back in London on Tuesday. This Saturday, the Lewis Orchestra appears at the Festival Hall. East Kirkby. WING to a throat ailment, Petula Clark was unable to open on Monday in "The Jimmy Edwards Show" at the Odeon, Southend. The illness also forced her to can-

the Odeon, Southend. The illness cel several engagements last week. The Tanner Sisters took over at the Odeon on Monday at a moment's notice and will remain in the show until tonight (Thursday). The theatre is shut on Good Friday.

Because of a concert at Margate on Saturday, the Tanners will be unable to carry on for Pet, who has been advised by her doctor to rest for the time being.

#### 'Not serious'

Her father, Leslie Clark, said was unlikely that she would in fit enough to resume in the how on Saturday.

"Pet contracted the infection shortly after returning from her recent holiday in Austria," he said. "It's nothing serious, but the doctor strongly advises us not to take any chances."

Pet is scheduled to fly to Paris on Tuesday for a pre-recording at the Olympia Theatre.

a

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## Eric Delaney is invited back

# HILLTOPPERS RETURN

Eric Delaney has been invited to make a second tour of Germany in October or November.

The band is booked for Sunday concerts with Winifred Atwell at Exeter (April 20) and Gioucester (27th).

The Hilltoppers—the American vocal group—arrived in Britain yesterday (Wednesday) for their second British tour.

The group's first show will be on ATV's "Saturday Spectacular" this week-end and starts its tour on Easter Monday at New-castle Empire.

BRIGHTON is likely to be a "Six-Five Special"

Two road-shows and the film will hit the seaside town

battleground at Easter.

VIC LEWIS MAY

IN THE AUTUMN

Britain last week, may be returning to America in the autumn.

Vic told the MM: "We had a great three-week tour of college dates. The Willard Alexander office in New York has already asked me to return in September.

"My agent, Harold Davison, is hoping to line an exchange date with an American band."

Singer stays

few hundred yards.

# **JAZZ**

THE National Jazz Federation's 10,000 members will have new HQ from April 12, when the NJF takes over London's Marquee Jazz Club.

The Marquee's present modern-mainstream policy will continue and Peter Burman will remain in charge.

For the present, the club will present the club will see the club will be a seen an Salurdaya and Sun

For the present, the club will be open on Saturdays and Sun-days only. The April 12 session will feature the Kenny Baker's Half Dozen and the Michael Garrick Quartet. Billed for April 13 are the Johnny Dank-worth Seven, the Dill Jones Trio and Cab Kaye. Blues stars

Press receptions for NJP tours will also be held at the club in The NJP on behalf of Chris Barber, will be handling the British tour by blues singers Sonny Terry and Brownie McGhee with the Barber Band, which opens at Birmingham Town Hall on April 22.

## Weekly TV & radio for Sheila Buxton

From next week, singer Shells Buxton will be resident in thre-radio and one TV shows every

week, She is already heard in the Light Programme's "Make Way For Music" on Mondays and "Saturday Night On The Light." This week she starts a new Light Programme series "On Tour," with the BBO Northern Dance Orchestra and the new ATV series "Rainbow Room" on Thursdays.

#### 'SUIT'ED FOR ROCK!

HERE'S how to "rock"
A rock suit for young
rock-'n'-rollers was advertised in the "Melody Maker"
Small Ads. section by the
Sherrick Trading Co., Ltd.,
of Penge, London,
Mail orders for the first
week totailed £100 "After
our follow-up advert., we
expect this figure to
double," says Sales Manager
baniel B. Benjamin. "We
are more than pleased ut
the response."
YES, It PAYS to advertise
in the MELODY MAKER.

# GO INTO BATT By Chris

on successive days within a

For one performance at the Dome on Saturday, Peterborough promoter Arthur Howes offers teenager favourite Terry Dene, just back from his breakdown, with schoolboy rocker Laurie London, supported by up-and-coming singer Bill Kent and tenorist Betty Smith and her Quintet.

At the Regent Cinema, where

Quintet.
At the Regent Cinema, where the "Six-Pive" film opened on Thursday, fans can wallow in a celluloid feast which includes Lonnie Donegan, Jim Dale, Dickie Valentine Petula Clark. Russ Hamilton, Joan Regan, Don Lang, the Kentones, the King Brothers and the Dankworth Orchestra. RANDLEADER Vio Lewis, who states as Spring broke over Britain last week, may be returning to America in the

#### Ridiculous

Will Collins declares: "It's ridiculous, We've been booked

# Come Dancing' is published by Dash

"Come Dancing," the BBC-TV series signature tune composed by MM "Songsheet" columnist Hubert W. David. is being published by Dash Music.

A recording of the number has been made by Joe Loss on HMV and is due for issue next week.

Dash Music are issuing 2.000 sets of "Come Dancing" band parts to ensure that the number will be extensively featured in ball:ooms throughout the country.

But Arthur Howes contests:
"We've had the Dome booked
for about two months. Pirst I
knew about the Astoria was
when I saw local paper advertisements a fortnight before Easter."

Promoters are muttering and blaming each other for careless booking. The surprise surfeit is bound to affect attendances.

London agent Will Collins has a two-performance proposition at the Astoria on Sunday, with Kenny Baker's Half

Dozen, Mike and Bernie Winters, Don Lang's Prantic Five, Carl Barriteau, Jimmy Jackson's Skiffle Group and Rosemary Squires.

Rival shows

For one performance at the Dome on Saturday, Peterborough Townsequences can be disastrous for all concerned."

Regent general manager Ray Taylor was not perturbed. "We're bound to do well with teenager favourite Terry Dene,"

### THERE WAS NO STOPPING **WEE WILLIE**

HERBERT (Wee Willie)
HARRIS (27), described as
a professional entertainer, was
fined £5 at Otley Court last we's
for using a car with inefficient
brakes.
He did not appear but wrote
to the court saying that,
although he did not admit the
offence, he could not be present
owing to being contracted to a
touring show.

owing to being contracted to a touring show.

P.C. McCarthy said that on January 26, on the moor road at Blubberhouses (Yorks), he found a sports car in a ditch. There was no one in it. When he tried the handbrake, it pulled back to the stop mark with no resistance.

ance.

Harris, he said, called at the police station the following morning and claimed the car.

#### **NEW DISC STORE**

W. H. Smith and Son, Ltd., have opened a record department at their Kingsway, W.C.2, book-

## CHECK HERE on the quarter's top LPs

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# Charlie Gracie

Friday. Except for a few And even though Gracie hasn't been clicking so well with his discs since he returned

says Bill same airport. Then he was greeted with his name in

headlines because singer Val Parnell's "Saturday Spec-

And she had plenty of sympathisers. Because at the time Gracie was an unknown. In fact it was something of a fluke that he had been given the had been given the Hippodrome job.

It's two years since they were here nembered by record buyers for their "Only You" and he had been given the "Marianne" recordings.

Well, there it is. There's And every one of the acts will "Happy holidaygoing! the time Gracie was an

But his enthusiasm and keenness won over the critics. MM Editor Pat Brand, who was at the opening night last August Bank Holiday, reported that he worked like a real trouper. and praised his genuine

A PINT-SIZED American guitarist will fly into London Airport on Good London Lo

is not likely to attract to the States, judging by the bookings for his Variety weeks and Sunday concerts, British

Press.

It was different seven months ago when he arrived at the

fans are still ready to give him a cheering welcome.

His "plug" record this time will be "Crazy Girl" and "Dressin' Up," which London Records are issuing today.

ing today. Anyway, Satur-day-night stay-at-homes this weekend can see Gracie on their ITV screens in

beadlines because singer Val Parnell's "Saturday Spectacular."

This Easter edition will be nearly all musical. Appearing with him will be cool girl June Christy, here for a concert with the Ted Heath outfit at the Festival Hall, and American singer James Melton.

Also on the bill will be another American Hit Parade act—The Hilltoppers.

#### 'Only You'



Charlie Gracie's not only a hit with the teenagers. Here

3s. 6d., these albums find a ready market with the fans, and Elvis Presley. Lonnie Donegan, Tommy Steele and others have cashed in on this extra income and publicity.

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By a serious song I mean the sort of material used by Pat Boone, Perry Como or Frank Sinatra. "Magic Moments," "Catch A Falling Star," "April Love" and "All The Way" come into this category.

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talent at the guitar.

Gracie also won over the IN the last six months pop songs seem to have settled down into two main classes—rock-'n'-roll and serious

HAROLD DAVISON presents

NORMAN GRANZ'

# "JAZZ AT THE PHILHARMONIC"

Halden

featuring ELLA FITZGERALD THE OSCAR PETERSON TRIO

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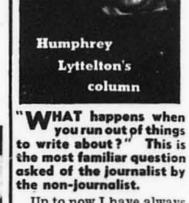
#### Bynamic JOHNNIE RAY KEN MACKINTOSH and his ORCHESTRA APRIL 14. SHEFFIELD, CITY HALL. 6,30 & 8,50 Booking Agents: Wilson Peck, Fargate. Tel. 27074

APRIL 15. HANLEY, VICTORIA HALL. 6.15 & 8.45
Booking Agents: Sherwins. Market Place, Hanley.

APRIL 16. BIRMINGHAM. TOWN HALL. 6.30 & 8.45
Booking Agents: Civic Radio Services, Paradise St. Tel. Mio 1728
APRIL 18. NEWCASTLE, CITY HALL. 6.20 & 8.40
Epoking Agents: A. E. Cook, Ltd., Saville Place. Tel. 22638

TERRY DENE

LAURIE LONDON & BIG SHOW SATURDAY, APRIL 5; BRIGHTON, DOME. Tel. 29337



Up to now I have always treated it as an academic question. Every writer has stored away in the musty box-room of his mind a drawerful of odd, fragmentary ideas from which he can run up a few hundred words, if pushed. It's when the drawer sticks

#### that he's really in trouble Too much fuss

No American tours to discuss-there's not another word to be wrung out of the Brubeck affair and, anyway. I find, not entirely to my surprise, that while I still recall vividly the sound of Armstrong, Hampton, Basie. Condon and the MJQ, the music drummed into one ear music drummed into one ear by the iron Brubeckian fists has gone straight out of the

Joe Morello was such an excellent drummer that it's really not worth mentioning that I thought there was altogether too much fuss about him. Many people, including colleague Steve, seem to imagine that until he came along no other drummer existed.

I can only say that they should have heard Sid Catlett for one—it's quite clear that Morello did.

#### Not a titter

by

HUBERT
Any analysis of record and sheet music hits during this period brings out one main point.

Rock numbers come in with a terrific burst and individual records flash up the frame in a couple of weeks.

However, they can fall out in this field is pretty strong an ew number introduced in "6.5 Special" this Saturday can out a top spot song the following week.

Albums

Sheet music sales are negligible compared with the terrific record appeal. But publishers have realised that if they cannot sell the separate editions of these songs, there is quite a market for them in album form.

These are usually produced with some well-known recording star's name attached, and the contents include half a dozen of his best-known songs, his life story and photographs.

Often priced around 3s. or 3s. 6d., these albums find ready market with the fars, and Elvis Presley, Lonnie Donegan, Tommy Steele and the contents and Elvis Presley, Lonnie Donegan, Tommy Steele and the contents and Elvis Presley, Lonnie Donegan, Tommy Steele and the contents and Elvis Presley, Lonnie Donegan, Tommy Steele and the contents and Elvis Presley, Lonnie Donegan, Tommy Steele and the contents and Elvis Presley, Lonnie Donegan, Tommy Steele and the contents and Elvis Presley, Lonnie Donegan, Tommy Steele and the contents and Elvis Presley, Lonnie Donegan, Tommy Steele and the contents and Elvis Presley, Lonnie Donegan, Tommy Steele and the contents and Elvis Presley. Lonnie Donegan, Tommy Steele and the contents and Elvis Presley. Lonnie Donegan, Tommy Steele and the contents and Elvis Presley. Lonnie Donegan, Tommy Steele and the contents and Elvis Presley. Lonnie Donegan, Tommy Steele and the contents and Elvis Presley. Lonnie Donegan, Tommy Steele and the contents and Elvis Presley. Lonnie Donegan, Tommy Steele and the contents and Elvis Presley. Lonnie Donegan, Tommy Steele and the contents and the contents include half a gray market with the fans, and Elvis Presley. Lonnie Donegan, Tommy Steele and the contents the contents and the contents an

# MANY THANKS

to the Variety Club of Gt. Britain

for electing me the

# **Show Business Personality**

of the Year

This is a great honour

\*\*\*\*\*

# April 5, 1958. MELODY MAKER-Page 5 I won't record rubbish!

"M calling this my first visit to London. I hesitate to even mention the one hour spent in London in 1953, when I was with the Kenton orchestra.

It's especially thrilling to be working again with Ted Heath and the boysthis time on their home

Ted has a great band. It's commercial, but all his music is in fine taste. ally just some kind of a short while ago I couldn't even contemplate the Top Most of the present-day product.

However I'm very onti-It's commercial, but all popular music is so horrible that it really shouldn't be called music. It's actuble to the bottom of the barrel. A

# JUNE CHRISTY

.. over here for a Festival Hall concert on April 6, tells the MM what she expects from popular music

Tharpe at the Royal Festival
Hall on Sunday, I feel the
answer is a mixture of
authenticity and sincerity.

authenticity and sincerity.

The philosophy may sound odd to European ears, but Sister Rosetta so obviously believes in what she is doing that one accepts it without question.

Her performance at the second house on Sunday was the most satisfying to date. Much of the credit must be shared with the excellent rhythm section of the Mick Mulligan Band.

Despite scanty rehearsal

one or two quite good things.

A while back I did some things I didn't believe in. I thought it my duty to go along with the suggestions at Capitol. Truthfully, no one was more glad than I that they didn't sell.

I've been so fortunate at Capitol to have Bill Miller for my recordings. I'm allowed complete freedom.

No one expected the "Something Cool" LP to sell outside the jazz field. But it didextensively. Our subsequent albums have been in the same

Now, I'm not looking for any single hits and I wouldn't lower my musical standards to get one.

Sarah and Ella are in the jazz field, too of course, but they sell to the pop market just the same. Ella has always been my idol. Every singer just has to admit that.

In the earliest days Anita
O'Day influenced me a lot, too.
I was often accused of copying
her. I didn't consciously. However, when I listen to my old
records I think I may have
done. I have always wanted to
sound like myself, but some-



JUNE CHRISTY-" it's thrilling to be working again with Ted Heath."

# Rosetta's secret is sincerity

RELIGION in popular song, with its phoney sentiment and doubtful theology, invariably makes me squirm with embarrassment. Why, then, can I listen to gospel singers with unqualified pleasure? On renewing acquaintance with the art of Sister Rosetta

EASTER QUIZ

1. A year ago this week, what was the top-selling (a) pop record; (b) pop song?
2. Name four bandleaders who have written regular columns in the MELODY MAKER.
3. Are these names correctly spelt? (a) Glen Miller; (b) Muggsy Spanier; (c) Errol Garner; (d) Paul Quinchette; (e) Barney Kessell; (f) Jimmy Guiffre.

Guiffre.

4. Who is Andy Marsala?;
(b) is he related to Joe Marsala?

5. Who led (a) the Clouds of Joy; (b) The Stokers of Hades;
(c) the Mound City Blue Blowers?

6. Who is William James

6. Who is William James Claxton?
7. What have coloured musicians Teddy Buckner, Trummy Young and Omer Simeon in common?
8. In which American cities are (a) The Blackhawk; (b) The Blue Note; (c) The Lighthouse; (d) The Metropole?
9. Who wrote (a) "We Called It Music"; (b) "Mister Jelly Roll"; (c) "The Stardust Road"?
10. What had Chippie Hill.

10. What had Chippie Hill.
Stan Hasselgard, Bob Gordon
and Bessie Smith in common?
11. A recent record was called
"Charts." What does the word
mean in Am.?

Took over

Mulligan Band.

A pleasant surprise was her piano playing, which held more than a hint of ragtime. She obviously enjoyed her excursions to the stool and took over from Mulligan pianist, Bix Duff, on several numbers.

Her breath control and year.

Her breath control and vocal flexibility is phenomenal and she injected a swinging beat into everything she sang.

After its excellent performance at the recent Broonzy ately, was at its best, with neat arrangements and excellent internal balance.

George Melly was a first-rate compere. He also featured a new coiffure and old songs.

JAZZ

Mulligan Band.
Despite scanty rehearsal
Messrs. Pete Appleby (drs.).
Alan Duddington
(bass) and Neville
Skrimshire (gtr.).
followed her vocal
flights of fancy
quietly and with a
swinging beat.
Sister Rosetta sang three
numbers with this trio, four
solo, one with the Ken Colyer
Band and three with the full
Mulligan Band. Benefit, the Colyer band played at its worst. The drummer, sounding like an effects man with a thunder machine, drowned most of the solo work—the banjo taking over for him in the plane solos. in the piano solos.

by BOB DAWBARN

A marathon "Tishomingo Blues" contained the longest sour note from Ken himself that I have ever heard. The penultimate number was greeted with boos from the cheaper seats—rare on such an occasion.

occasion.

The Mulligan band, fortunately, was at its best, with neat arrangements and excellent internal balance.

times, in the beginning, that's very difficult.

Talking of my favourites, I must mention Chris Connor, too—I think she's wonderful.

People have often asked me if it was difficult singing with Kenton because the vocal backgrounds were often loud and involved. You know. I never even thought about it. I was such a fan of Stan's and the music. I was young and inexperienced and so utterly thrilled to be with the band.

Pete Rugolo has done the writing for all my albums so far. Pete, I respect and love dearly. We feel so much the same musically. I never even make suggestions to Pete.

However, "Coop" [husband Bob Cooper] will do the arrangements for my next album. I'm a fan of his, too!

I'm always being told there are so few new jazz singers. It seems most potential jazz vocalists go into the ultra-commercial field where there's more money. Johnny Mathis is a good example. Furthermore, with so few big bands in the States these days there are no training grounds.

While in England I'm hoping to hear some of the British singers and musicians. If there are other musicians as great as those in the Ted Heath band, I'm in for a treat.

## >--- BAKER'S DOZEN OFF THE AIR----

"LET'S SETTLE FOR MUSIC" -Kenny Baker's Dozen

A LARGE number of listeners look forward to this blowing exhibition of jazz each Friday. From now on there will be a void in their lives. This was the last show until autumn. One of the best things on the Light, it simply must return. It may be back in autumn.—Maurice Burman.

#### ODD MAN

12. Sweets, Diz, Rabbit, Bunny, Lips and Brownie. Who's the odd man out?

13. Which top British bandleader was once a street busker?

14. Who said: "People say you've got to see Johnnie Ray—with the accent on the see—to appreciate him. It doesn't seem to make sense. It's like saying 'Let's go and hear a man running at White City."

15. True or False? (a) "Holliday For Strings" composer David Rose was born in London. (b) Gary Miller, Billy Cotton and Ted Ray have all been professional footballers.

16. Who composed (a) "Tea For Two"; (b) "The Continental"; (c) "Liza"?

17. Who might be said to have graduated from the Red Barn to the Cowshed?

18. In the (unlikely) event of Tubby, Tubby, Chubby, Fatha, Papa and Pops forming a sextet, what would be its line-up?

19. Who accompanies Paul Breitenfeld on the piano?

20. Four well-known jazz recordings — but on which labels? (a) "Django"; (b) "Ella Sings Rodgers and Hart"; (c) "Jazz at Oberlin"; (d) "Satchmo: A Musical Auto-Diography."

Steve Race Answers: See page 10.

# NUINLUI HALLING THE NAVE BRUBECK OUARTED







**TFL 5007** 

TFL 5002

TFE 17005





# rie London

LONDONER Laurie London will be greeted with a gold disc when he visits the States next week.

His first record, "He's Got The Whole World In His Hands"—released in the States six weeks ago—has suddenly boomed into the big time, leaping straight to tenth place in the U.S. Top Twenty. Dealers from coast to coastare unable to meet the tremendous demand.

This week it notched a million copies, and Laurie will receive his gold disc when he appears on Ed Sullivan's New York TV show on April 13.

Laurie, accompanied by his father and mother, arrives in New York on April 8 for a new York on April 8 for a recording.

## SORRY, WRONG CINEMA!

THE reaction of filmgoers to Elvis Presley's
latest rock'n'-roll epic was
described by Lord Auckland
in the House of Lords last
week during a debate on
the cinema industry.

In one cinema, he said,
regular patrons, after seeing
the film, told the manager:
"Why the blazes do you
show this kind of stuff
here! I have been patronlsing this cinema for many
years and I shall think
twice about coming again."

Lord Auckland pointed
out that the cinema manager replied that his circuit
ordered him to show the
film.
"Here, I think is a

ordered him to show the film.

"Here, I think, is a case where circuits should arrange for a public poll to be taken so that the right kind of film is shown in the area," he added.

公

recording.

2

5

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(6) LA DEE DAH

Deejay slots

In addition to starring on the Sullivan show, he appears on Dick Clark's TV spot, in deejay slots and will make personal appearances.

Laurie's father told the MM: "This trip has put me in a tremendous whirl. It's like winning the pools."

Laurie returns to Britain on April 19, and a week later stars in a concert at Sheffield.

On May 23 he starts a fourday tour of Northern and Southern Ireland.

#### Marie Bensondate on the Light

Singer Marie Benson and the Polka Dots vocal group started a seven-week Light Programme series on Monday.

Titled "Evening Star," the show will be heard on Mondays from 10.20 p.m.

Malcolm Lockyer conducts the accompanying orchestra.

# DISC Melody maker TOPTWE

Artist (I) MAGIC MOMENTS **Perry Como** RCA CATCH A FALLING STAR Other disc-Ronnie Hilton (HMV). Catch a Falling Star-Other discs-Jeremy Lubbock (Par); Wally Stott (Phi)

(2) DON'T/I BEG OF YOU **Elvis Presley** RCA (9) WHOLE LOTTA WOMAN Marvin Rainwater MGM

Most Brothers (Dec)

**Tommy Steele** (3) NAIROBI Decca Bob Merrill (Col)

(10) MAYBE BABY Crickets Vogue-Coral

DEE DAH
Jackie Dennis
Colin Hicks (P-Nix); Billy and Lillie (Lon); Ronnic and Rusty (Par) (4) THE STORY OF MY LIFE Michael Holliday Columbia Dave King (Dec); Alma Cogan (HMV); Marty Robbins (Fon) Gary Miller (P-Nix)

(11) SWINGIN' SHEPHERD **Ted Heath** Decca BLUES

Johnny Pate (Par) ; Moe Koffman (Lon) ; Ken Mackintosh (HMV) (5) AT THE HOP Danny and Juniors HMV

Nick Todd (Lon) (12) GOOD GOLLY, MISS Little Richard London

MOLLY (7) JAILHOUSE ROCK **Elvis Presley** RCA

Ray Anthony (Cap) 12 (16) APRIL LOVE **Pat Boone** London

(-) TEQUILA Champs London Eddle Platt (Col); Don Lang (HMV); Stan Kenton (Cap); Bill Shepherd (P-Nix); Ted Heath (Dec); Johnny Gray (Fon)

(19) MANDY **Eddie Calvert** Columbia Joe Henderson (P-Nix). As The Pansy—Edmundo Ros (Dec); Russ Conway (Coi). As La Panse—Marino Marini (Dur); Roberto Murolo (Dur); Eddie Barclay (Fels); Les Baxter (Cap)

(14) TO BE LOVED Malcolm Vaughan HMV Jackie Wilson (V-Cor); Ronnie Carroll (Phi)

(18) ALL THE WAY Frank Sinatra Capitol Five Dallas Boys (Col) ; Victor Silvester (Col)

(-) THE CLOUDS WILL 17 **Tony Brent** Columbia SOON ROLL BY

(8) YOU ARE MY DESTINY Paul Anka Columbia A WONDERFUL TIME Pat Boone Lendon

UP THERE (-) THE BIG BEAT **Fats Domino** London

STORES SUPPLYING INFORMATION FOR RECORD CHART
LONDON—Imhob, W.C.1; W. A. Clarke, S.W.6; Leading Lighting, N. 1; Popular Munic Stores, E.6; A. R. Tipple, S.E.15;
Rolo For Records, E.10. MANCHESTER—Duwe Wholesale, Ltd., 1; J. Carroll, 18. MIDDLESHROUGH—Sykes Record
Shop, ReWCASTLE—J. G. Windows, Ltd., 1. WEST HARTLEPOOL—Hoggett's, Ltd., HULL—Sydney Scarborough, Ltd.
BOURNEMOUTH—Beales, CARDIFF—Boyds, EDINBURGH—Bandparts Munic Stores, Ltd., 1. SOUTH SHIELDS—
Saville Brothers, Ltd., CRAWLEY—S. C. Withers, GLASGOW—McCommack's, Ltd., C.2. LIVERPOOL—Nems, Ltd., L.
WORTHING—J. W. Mansfeld, Ltd. LEEDS—R. S. Kitchen, Ltd., 1. BOLTON—Engineering Service Co. BLACKWOOD—
Glyn Lewis, PLYMOUTH—C. H. Yardley and Co. PORTSMOUTH—Weston Hart, Ltd. SLOUGH—Hickies.
BRIGHTON—Dobell's Record Shop, 1.

MARIO LANZA will say goodbye to Britain for at least a year after the final concert of his present tour—at the Royal Albert Hall on Sunday, April 27.

Two fins—to be shot in Europe—and recording commitments will keep him busy for at least a year, according to John Coast, Lanza's concert agent, who spoke to the MM soon after the singer's arrival on Monday.

But Lanza will leave behind a memento in the form of an LP of "The Student Prince," which he will record in Britain for Decca's RCA label in May.  $\star \diamond \star \diamond \star \diamond \star \diamond \star \diamond$ 

\$

₹X

\$

#### 'Good rest'

Added Coast: "Mario's voice is in excellent shape, but we must not overwork him. I am hoping he will have a good rest before he starts work on the first of two films on June 16.

"It is set in Capri. You can describe it as a 'nhilarious comedy.' The second will also be set in Europe, Both are being released by MGM."

Following his final appearance.

leased by MGM."

Following his final appearance
in Britain, Mario Lanza will give
eight concerts in three weeks on
the Continent. He visits Paris,
Holland and Germany.

# **News about the Stars**

STOCKHOLM, Tuesday.—
Steele. voted "King of Rock-'n-Roll" in a recent evening paper poil (beating Presley by some 50 votes), will be accompanied by the John Barry Seven, the Kentones and Desmond Lane. At the ball

The Joe Loss Orchestra have been booked for a Film And Arts Ball at the Regency Ballroom. Bath, on May 29—the opening day of the Bath Arts Festival.

event in the Swedish capital for years" is the description given to the booking of Tommy Steele for a week's concerts starting on April 19. He will open with four concerts at the Stockholm Royal Lawn Tennis Hall and a sell-out at this 4,000-seater is anticipated.

Duncan

because of his tour
with American Country and Western singer Marvin
Rainwater, which starts in Manchester on April 21. Johnny will
be making a holiday-cum-business trip to the States in July.

Harry opens his new London Paliadium show on Secombe May 24. Terry-Thomas, Eric Sykes and Adele Leigh are also in the show.

Winifred starts a week's Variety at the Coventry Theatre on May 26. .

Julie stars in ATV's "Lunch Box" for the week of Dawn April 28.

Max will be the guest star in the first of three Geldray Ray Ellington Granada TV shows on April 11 at 6.10 p.m. Kenny Baker will guest in the second programme

Sarah is to give a concert at the Sale Pleyel. Paris, Vaughan on April 11.

Marion has signed a new contract with Granada Television which guarantees her one TV appearance every week up to June, 1959.

Janie spears with Cyril Stapleton and the Show Marden Band on BBC-TV tomorrow (Good Friday) and on April 19 stars in ATV's "Saturday Spectacular."

Lisa whose first Decca disc.

"Maggie's Yes Ma"/

Weble "Who's Sorry Now," is
just released, appears in
ATV's "Jack Jackson Show" on
Baturday and in BBC-TV's "Six
Five Special" on April 19.

Decca

THIS copyright list of the 24 best-selling songs for the week ended March 29, 1968, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in paren-theses.)

1. (1) MAGIC MOMENTS (A) Chappe: 2. (2) CATCH A FALLING STAR (A) (2/-) .... Peldman 3. (4) SUGARTIME (A) (2/-) Southern

4. (3) THE STORY OF MY LIFE (A) (2/-) ..... Belling 5. (5) APRIL LOVE (A) (2/-) Rebbin

6. (6) LOVE ME FOREVER (A)

7. (10) NAIROBI (A) (2/-) Leed 8. (8) MANDY (THE PANSY) (F (2'-) ...... World W.c.

8. (9) AT THE HOP (A) (2-)

10. (7) ALL THE WAY (A) (2 -11. (11) RAUNCHY (A) (2/-) Aberback

12. (14) SWINGIN' SH BLUES (A) (2/-) SHEPHERD Sherw:

13. (--) I MAY NEVER PASS THIS WAY AGAIN (A) (2.6) Chappe

14. (12) FORGOTTEN DREAMS (A. (2/6) ...... Mills Music
15. (15) YOU ARE MY DESTINY (A) (2/-) Robert Melin
16. (12) JAILHOUSE ROCK (A (2/-) ... Belinda Music

17. (22) TO BE LOVED (A) (2 -) Duches

18. (16) PUT A LIGHT IN THE WINDOW (A) (2/-) Dominics

19. (--) OH-OH I'M FALLING IN LOVE AGAIN (A) (2-) 20. (20) WHY DON'T THEY UNDERSTAND (B) (2-) Henders

21. (18) MY SPECIAL ANGEL (A (2/-) ..... Bri 22. (19) BABY LOVER (A) (2--) Cromwc

23. (20) OH, BOY! (A) (2/-)

Souther 24. (23) DON'T (A) (2/+) Beliuda Mus-

A-American; B-British; F-Others. (All rights reserved.)



OSCAR

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#### **NEWPORT** JAZZ FESTIVAL

Heard at all the jate spots on bari-tone, tenor, or alto Ronnie atways plays a Selmer. "Catalogue S.W.6" free on request is your first step on request is your first step to stardom.

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

# Gracie sets

DATES WITH THE STARS

Week: Gaumont, Wolverhampton Johnnie RAY Eddie CALVERT Week: Theatre Royal, Hanley Murray CAMPBELL Week: Hippodrome, Manchester June OHRISTY Sunday: Royal Pestival Hali Alma COGAN Week: Empire, Chiswick

Lorrae DESMOND Week: Metrop

Week: Empire, Chiswick
Lorras DESMOND
Week: Metropolitan, W.
Johnny DUNCAN
Week: Empire, Sheffield
Charlie GRACIE
Sunday: Colston Hall, Bristol
Week: Empire, Liverpool
Russ HAMILTON
Week: Hippodrome, Brighton
Fraser HAYES Four
Week: Hippodrome, Birmingham
Ai HiBBLER
Week: Empire, Glasgow
HILLTOPPERS
Week: Empire, Newcastle
Ronnie HILTON
Week: Empire, Leeds
Edmund HOCKRIDGE
Week: Savoy, Exeter
Michael HOLLIDAY
Week: Empire, Sunderland

Week: Empire, Sunderland David HUGHES David HUGHES
Week: Empire, Nottingham
KING Brothers
Week: Palace, Leicester
LBERAGE
Season: Palladium, W.

Season: Palladium, W.
Dennis LOTIS
Week: Grand Spa, Bristel
Janie MARDEN
Week: Hippodrome, Brighton

Pree Trade Hall

Baturday: 1 Timmie ROGERS Season: Palladi Season: Palladium, W. Edna SAVAGE Week: King's Theatre Edna SAVAGE
Week: King's Theatre, Southsea
Anne SMELTON
Week: Royalty, Chester
SOUTHLANDERS
Week: Empire, Sheffield
TANNER Sisters
Week: Empire, Finsbury Park
Sister Rosetta THARPE
Supplay: Empire, Liverbook

Sunday: Empire, Liverpool Tuesday: Town Hall, Birming-

Wednesday: City Hall, Newcastle Thursday: Reyal Hall, Harrogate Priday: City Hall, Sheffield THREE MONARCHS

Beason: Prince of Wales, W.
Diskie VALENTINE
Week: New Theatre, Cardiff
Malselm VAUGHAN
Week: Empire, Pinsburg Park Week: Empire, Pinsbury Park Sarah VAUGHAN
Baturday: Odeon, Leicester
Square
VIPERS
Week: Palace, Plymouth
Hedley WARD Trio
Week: Empire, Chiswick
Mariy Wilde
Week: King's Theatre, Southsea

YANA Week: Savoy, Exeter

Jimmy YOUNG Week: Metropolitan, W.

\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*

# I'm not a

STRANGE," I said to Rosemary Squires, as I opened the door. "We've never met before."

"Oh! We have, have, at a MELODY MAKER Contest two years ago at Cheltenham. I was in the resident band."

"Please forgive me, but then you've changed some-what. I think you've had a nose bob."

#### 'Stuck out'

"Yes, and my hair is blonded now." "What was wrong with nose No. 1?"

"It stuck out."
"What difference has the puny proboscis made?"

## ROSEMARY SQUIRES

tells Maurice Burman

\*

"A great deal. I am much more photogenic. I televise better and I can take a profile. better and I can take a prome. I look more glamorous, yet I don't consider myself a glamorous person. I was always sure that I couldn't be pretty so never really tried. But my manager made me."

The manager, David Moss, nodded in sober agreement.

"Can't any girl with intelli-gence be glamorous?"

"All sorts of things go to make glamour. Personality, in-telligence, bearing, knowledge of dress and making the most of your features."

"Rosemary." I said, "I heard you for the first time on 'Jazz Saturday' and I think you are extraordinarily good." "That's very kind. Why did you like it?"

"I liked your material and style. In fact, together with Cleo, you are the best British singer since Beryl Davis.

"You were saying before you don't like to be classed as a 'pop' singer. Why not?"

"Because being a 'pop' singer today means singing uninteresting material, melodically and rhythmically. I like singing standards." singing standards."

At this point my wife brought in some tea and the conversation drifted to how women look much more colourful than men, and how women are more and how women are more easily noticeable. \$

#### Tomboy

"When do you notice men, then?" I asked. "I don't. Men are just there and that's that." "Have you ever courted?" "No."

"Don't you ever want to

get married?"
"No. Boys are daft. At

school they used to hit me on the head with rulers and, anyway, I'm a tomboy and I love singing."

She was wearing a mink marmot coat and a plain blue Jersey dress. No rings or brooches. She has an outwardly simple appeal which conflicts strongly with her unexpected and original sense of humour.

"Who's your favourite singer?"

"File I first heard her in a

"Who's your favourite singer?"
"Ella. I first heard her in a cinema during the intermission. They put on a record of her singing 'Please Be Kind,' and I sat spellbound. I was nine years old. I did my first broadcast when I was twelve."

More pop discs

are reviewed in the fourpage LP Supplement.

"How old are you now?"
"I'm 29, and I don't care
who knows it."
"Why did you turn down
the Heath job?"
"The contract would
have have tied me for too
long."

long."
We were interrupted by

We were interrupted by the photographer.

"I like pictures to be different," said Rosemary.

"The other day I had one taken scrubbing the floor. It came out very well."

She disappeared into the bathroom and came out looking delightful in a blue velvet strapless dress with sequins.

The sun streaming

The sun streaming through the windows glinted on her hair. The smile was wide; the nose poised daintily. She looked beautiful and glamorous enough to be a successful pon singer.

# *HEATH'S DOZ*

Mal Fitch

NAT "KING" COLE may have been guilty of overstatement when he says, as reported in the sleeve note of the new Ted Heath LP, "All Time Top Twelve," "All British bands are great." But he was close to the mark when he added: "Especially this one."

The Heath orchestra is featured here on the 12 "most played standards" as compiled by America's "Bill-board" magazine. That musicianship is right up to the mark. the mark.

the mark.

Listen for yourself. Titles:
"Begin The Beguine": "April
In Paris": "S'wonderful":
"Tenderiy": "Au tu m n
Leaves": "Somebody Loves
Me"/"September Song":
"Stardust": "Tea For Two";
"On The Sunny Side Of The
Street"; "I've Got The World
On A String": "My Blue
Heaven" (Decra LK4208).

#### Lisa Noble

 ✓ LISA NOBLE, described as
 "a female Tommy Steele,"
 makes her recorded bow on
 becca F11006 with a soupedup version of "'Maggle'! up version of "Maggle"!
Yes Ma! "—the old music-hall
favourite—and a rock styling
of "Who's Sorry Now?" another oldie.

I suspect one has to see Lisa in action to appreciate her to the full; but for a first

Tomorrow's hits

"THE MIDNIGHT HOUR" by Jim Sweeney (Phi. PB811). A wild rock number with a novel gimmick featuring a girl singer.

# by Laurie Henshaw

#### Take your choice

2100000000000000000000000000<u>2</u>

POP DISCS

THREE more versions of "1
May Never Pass This Way
Again"—by Robert Earl
(Philips PB805), Glen Mason
(Parlophone 45-R4415) and
Ronnie Hilton (HMV 45POP468), Take your pick.
Respective backings:
"Someone" (a religiososounding piece), "A Moment
Ago" (ballad), "Love Walked
In" (the ballad oldie) "NOBODY LOVES LIKE AN IRISHMAN" / "THE GRAND COOLIE DAM" (from "6-5 Special" film) by Lonnie Donegan (Nixa N15129), Either side could make the Hit Parade, Released mid-April.

#### Johnny Cash

A MERICA'S Johnny Cash A delivers in Country and Western style on "Ballad Of A Teenage Queen" and "Big River" (London HLS8586). Nothing to stand the Jivers on their heads.

#### Chuck Berry

#### Andy Williams

record she delivers her inaterial with conviction and confidence—particularly the less inhibited "'Maggie'!" A NDY WILLIAMS has a better voice than many of his contemporaries. His "Are You Sincere" should click with the romantics (London HLA8587).

"Be Mine Tonight" is sung to a novel rock-tango beat. This could score, too. CAYS the sleeve note to the Mal Pitch LP (Emarcy EJL1272): "It is hard to categorise Mal's vocal and style or his plano work Although he has been compared pisnistically with Shearing. Cole and Brubeck, there are moments when the sophisticated break in his voice (notably at the beginning of 'The More I See You') recalls the style of Bobby Troup."

Well, I can categorise his singing and playing. His vocalising (I cannot put it higher than such) is nauseatingly affected; his plano is notable for a good tone.

Oh—and the songs are very good, indeed.

公

#### Jerry Lee Lewis

WITH Jerry Lee Lewis's tour imminent, you can expect more discs by the "Great Balls Of Fire" boy. Here's one for a start—"Breathless" (Lon. HL88592). Two for the rockers; there's plenty of whooping and hollering on the reverse, "Down The Line."

#### Ricky Nelson

"MY Bucket's Got A Hole What You Say" (Lon. HI.P8594) by Ricky Nelson are two more rockers with a primitive beat Nothing new here.

#### Kaye Sisters

"A RE You Ready, Freddy?"

Is the novelty number sung by the Kaye Sisters on last week's "6.5 Special" (Phl. 45-PB806). Backing is the Neapolitan-styled "The Pansy.

#### Readers' queries

COULD you tell me who the light Becomes You ?-K. F.,

Jimmy Van Heusen

WHAT is Doris Day's real to hame, when was she born and what was her first in 1m. J. N., Oldham.

She was born Doris Kappel-hof, on April 3, 1924 Her first film was "It's Mogic." (YOULD you tell me the name of the orchestra leader who is married to Jo Stafford?—M. P., Brighton.

Paul Weston.

Dut these rockers might.

Dut these rockers might.

Ditties: "Sweet Little country?—F. T., Cardiff.

Sixten" and "Reclin' And "I'll Be Home" (London Rockin'" (London HLM8385).

HEY, MAN! Don't miss out on your ticket — BOOK TODAY!

\* \( \daggreen \) \( \daggreen

# FLOATING ESTIV OF JAZZ

SUNDAY, 15th JUNE, 1958

London to Margate and back

Following the tremendous success of our second Floating Festival of Jazz, we have pleasure in announcing that we have again chartered both the "Royal Daffodil" and the "Royal Sovereign" for this year's event. To ensure that there will be plently of room we are restricting the number of passengers so that everyone will be comfortable. Each boat is designed to give the maximum protection and you can be sure of a wonderful outing whatever the weather.

These artistes definitely booked to appear: CHPIS BARBER'S JAZZ BAND . KEN COLYER'S JAZZMEN

CY LAURIE'S JAZZ BAND · MICK MULLIGAN & HIS BAND AVON CITIES JAZZ BAND · THE SAINTS JAZZ BAND THE MERSEYSIPPI JAZZ BAND · THE GRAHAM STEWART SEVEN MIKE DANIELS BELTA JAZZMEN · AL FAIRWEATHER & HIS BAND DICK CFARLESWORTH'S JAZZ BAND - ACKER BILK'S PARAMOUNT JAZZ BAND . DICK BISHOP & HIS SIDEKICKS . KEN COLYER'S SKIFFLE GROUP . LES HOBEAUX . THE SOHO SKIFFLE GROUP THE CITY RAMBLERS . RAY BUSH SKIFFLE GROUP

The artistes who travel down on the "Royal Daffodil" will return on the "Royal Sovereign" and vice versa so that you will be able to see and hear all the bands and artistes at some time during the day

#### SUBSCRIPTION SCHEME

The price of a ticket is £2, and you may pay this by instalments if you wish. After making a deposit of not less than 10/- a ticket, you can pay the balance as and when you like, provided we have all the money by 1st June. Immediately we receive your deposit we shall reserve your tickets, which we'll send you as soon as they are paid for. Please remember that under no circumstances can we refund

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Please Reserve..... tickets for the

FLOATING FESTIVAL OF JAZZ

a deposit at the rate of 10/- per ticket/payment in full (delete which

NAME

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PLEASE ENCLOSE STAMPED ADDRESSED ENVELOPE

MMI

公

"STAIRWAY OF LOVE."
This bouncy ballad will be fought out on the recording front by America's Marty Robbins (Fon.), and Britain's Michael Holliday (Col.), Terry Dene (Decca) and Marion Ryan (Nixa). Discs released May 2.

\*\*\*\*\*



The EVER Made !

In the Buffet Clarinet there is

an intangible magic element

known as character or soul. It

responds—it has balance—it sings.

It has its own voice—it has that

unknown quality that makes a Strad

superior to all other violins, it has that naturalness that makes it like a human voice-capable of laughter and

equally capable of pathos. The fact that

the world's great artists play them speaks

conclusively for their superiority.

CLARINET each 1.6 ALTO SAX each 2.0

TENOR SAX each 2.6

Crampon

Artists on Buffet

CLIFF TOWNSEND

HENRY MACKENZIE

WALLY FAWKES

WOODY HERMAN

ARTIE SHAW

put a keen "edge" on playing

FREE! ----Illustrated Folder Buffet Clarinets, Reeds, etc.

BALLAS BUILDING, CLIFTON STREET, LONDON, E.C.2

WONDER if it's about time recording looked at their contracts and aske selves why they have agreed to rece 85 per cent. of the royalties they are ea Why, in fact, if they make £2,000 out of a moderately successful disc, the that the recording company keeps back

Because that is what happens. The contract they have signed stipulate per cent. of their royalties be deducted records returned and/or damaged in trans which means that, on a 100,000 sale, no fifteen thousand records are assumed to hamaged or returned by dealers—or sent

# with PAT BRAND

Jo went.

Difference

without his mouthpiece.
"You don't offer him a trom-

bone mouthpiece or another trumpet mouthpiece. Because they're all different.

Salute!

ward amateurs, camera-hogging comperes.

He knows, and I know, the programme may lose viewers. Which is why I salute him all

DENMARK STREET reader

which I can hardly believe. British drummers don't swing."

Wrong shoes.

#### Ham-handed?

I CANNOT believe that they are so ham-handed at the factories as to muck up that number of discs. Or that the despatch rooms have not by now learned to pack records efficiently. Or that the messenger boys are allowed to play quoits with them during the

lunch break.

But how else to explain that number of breakages?

(And don't forget that this clause applies equally to 78s and "unbreakable" EPs and

#### Puzzling

S for the "demonstration and advertising" line—are there really that number of disc-jockeys and reviewers? On a million-sale record the percentage deducted for this and other purposes is a mere 150,000!

"It's like that with my drum-ming shoes."

Too late to save the day, the shoes were found in the checkother purposes is a mere 150,000;

In fact, during recent months, the companies have been drastically reducing the number of review copies—and incidentally depriving the artist of valuable publicity.

No, the whole thing is purgling.

uzzling. Though I expect the companies themselves can produce very good reasons. . . .

DO composers and music pub-lishers suffer this reduction of their record royalties?

#### Man-for-man

OFF to the States next Tues-day goes the NJF's Harold Pendleton—on a pioneering mission, Invited over by pianist composer John Lewis, he is taking the opportunity to inves-tigate the possibilities of a new

kind of "exchange."

A man-for-man exchange.

It stems from John Lewis's suggestion that star instrumentalists like Ronnie Ross (with whom he recorded in Germany)
might play concerts in America
with the MJQ.
In exchange for which, men
like Ruby Braff could play concerts here with specially chosen
British musicians

British musicians.

#### The first

IT is an inviting prospect—one which I think British musicians would welcome.

Harold will be away for some three weeks. During which time, I feel it safe to predict, his efforts will be towards the "export trade" of British jazzmen rather than the import of Americans. Americans.
The first Englishman travel with that purpose.

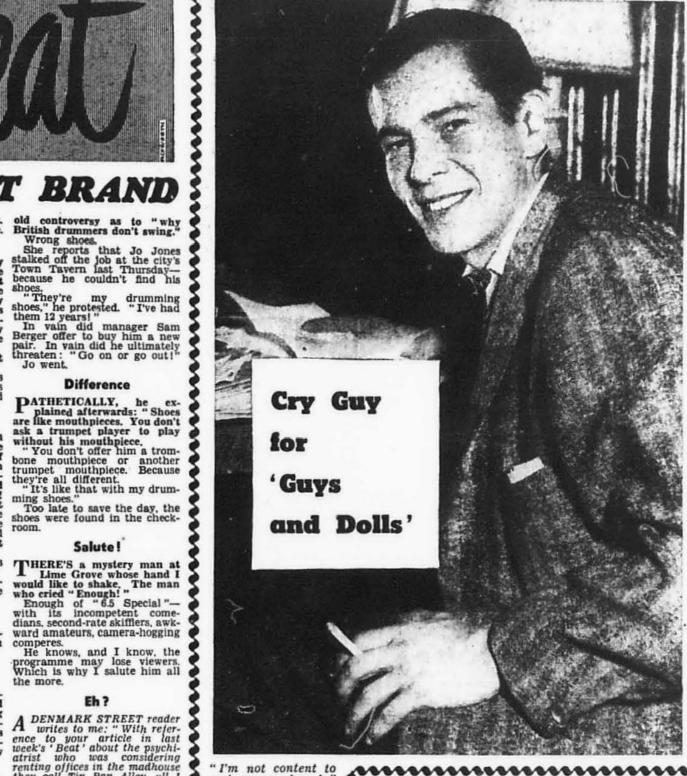
#### The secret? PERHAPS our Toronto Corre-spondent Helen McNamara has hit upon the answer to the

## MANTOVANI CONCERT ENCORES

Autumn (Chaminade); Song of India (Rimsky-Korsakov); Schön Rosmarin (Kreisler);

Meditation from 'Thais' (Massenet);





"I'm not content to rest on my laurels," says now preparing for his

# 

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ACCORDION

of Peter Crawford Trio, famous Variety artist appearing on TV,

See the finest of all accordions at your local music shop; if not in stock your Dealer will get you one to try.



Address

# *HOLLYWOOD*

Ann Richards, singing better than ever before, was the star singer with the Billy Taylor Trio on our "Stars of Jazz" TV show... The new "Let's Rock" movie features Paul Anka, Roy Hamilton, Julius La Rosa and Danny and the Juniors... Micky Rooney sings with the Lancers vocal group at the Hotel Riviera in Las Vegas... John Lewis just scored a big band LP...

#### Moody

A Beverly Hills attorney charged: "In order to get your song played by the disc jockeys in Los Angeles you must pay cash—I know of disc jockeys making \$300 to \$500 a week above their salavies of \$25.000 to above their salaries of \$25,000 to \$50,000 a year." . . . Peacock Lane gave up jazz for rock-'n'-Mercury in Joe Pasternak's iving room because a and-r man Pete Rugulo wanted to get "a personal sound." . . Quoth Andre Kostelanetz: "Soon they'll record a mood music LP for those not in the mood for mood music." . . Three members of the board of directors of the local Holly-wood musicians' union have

#### Louis back

started a campaign here to stamp out rock-'n'-roll. . . Film star Andy Griffith recorded an star Andy Griffith recorded an album for Capitol. . . The next all-star jazz TV show will have Armstrong, Hampton, Garner, Mulligan, Baker, Teagarden and Krupa. . . Nat King Cole will be present at the premiere of his "St. Louis Blues" film, in St. Louis Missouri. . . . HOWARD LUCRAFT

FROM

Ray Anthony had the post Academy Awards gig but his missus, Mamie Van Doren, had to stay at home with their two-year-old son Perry, who had the measles. . . .

#### Folded

Benny Carter's Los Angeles Jazz Concert Hall folded for lack of support for the poetry-Lane gave up jazz for rock-'n- with-jazz thing... Danny Kaye roll dancing and has now gone sings six new Johnny Mercer out of business altogether! ... songs in the just released Steve Allen cut an LP for "Merry Andrew" picture. ... Mercury in Joe Pasternak's liv- Shelly Manne and his Men are

wood musicians' union have been relieved of their posts 

## JAZZ IS THE BAT

#### The same Steve

Steve flace handled another spot at the plan With the help of Alex Welsh, he demonstrated in a second the second the second the second that th

# Pier Angeli and Danny Kaye in "Merry A

Doris Day with Lugalt

I LISTENED to the Alex Welsh jazz band on a programme last Sunday. Wish I could signay represent the plant of the programme last Sunday. Wish I could signay to the plant of t

THE bills said "Al Hibbler the 'Unchained Melody' man plus Ted Heath and his Music." They lay around in little disconsolate piles on the box-office shelf at the Davis Theatre. Croydon, on a wet Sunday evening.

Inside, Ted's band was playing the first half of two concerts. And Al Hibbler, the man who sang with the great Duke Ellington, was preparing to face an audience of around 230 people.

This in a theatre that seats

Reviewing Al's Variety debut at Liverpool Empire last Monday week the MM's Jerry Dawson said: "Al Hibbler deserves a better break!"

#### Too late

Well, at Croydon Al was appearing with the band with which he toured the States. This time he had the type of backing demanded by his obvious talents as a jazz-conscious singer. But it seems it was too late.

The bitter fact remains that Hibbler, even allied to Heath.

The bitter fact remains that Hibbler, even allied to Heath, failed to draw more than a handful of loyal fans. The attendance at the second house was better —400 odd.

One admires Hibbler's stoic attitude over the whole fiasco. He blamed no one. He merely said, "It's a tough thing when a man has nobody to sing to but himself "—and this more in the nature of a quip than a statement of reproach.

5 GRADES Expert hand-selected HYGIENIC WALLETS. Moisture-proof transparent polythene holding 3 reeds. VEST POCKET BOX with snap fas tener, hinged lid holding 4 wallets, 12 reeds in all. Try a sample dozen from your local Music Sho

...MM 5458

#### Humour

Al's sense of humour, in fact, is one of his most endearing qualities. Without it, the atmosphere in his dressing-room would have been unbearable.

One memory Hibbler can take back with him. The ringing applause from the few who obviously do endorse Jerry Dawson's statement that "Jazzwise, Al is a fine singer." No one would quarrel with that.—

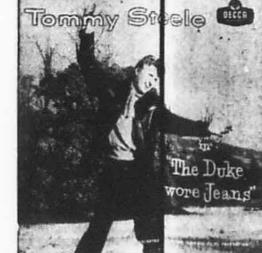
#### IN THE BARCLAY MANNER

Whatever will be, will be; Java; La pansé; Il a neigé sur Hawaii; Les amants d'un jour; C'est la vie; Rumbango; The rose tattoo; Bambino (Guaglione); Refrains;

Protrait d'un inconnu; Cordes bleues; Love is a many-splendored thing: Pour tes Beaux yeux; Sunday evening; Les roses perdues

#### EDDIE BARCLAY and his orchestra



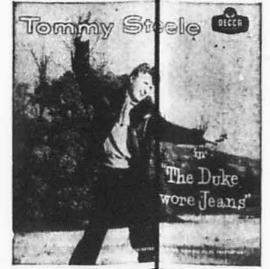


# TOMMY STEELE

DECCI LF THE DECCA RECORD COMPANY LITD

1308

#### THE DUKE WORE JEANS SOUNDTHACK



## Claire de lune (Debussy); Spanish dance (Granados):

La boutique fantasque-Can-can (Rossini/Respighi); Chanson de matin (Elgar); Gipsy airs (Sarasate);

Perpetuum mobile (J. Strauss)

MANTOVANI and his orchestra

# they call Tin Pan Alley, all I can say is this: "He ought to have his head examined." Johnnie Ray wants Scandalli The Artists

a stage career

JOHNNIE RAY is eager for a stage career, and he will have his first crack at it in "Guys and Dolls" this summer when the famous musical is lavishly produced at an outdoor festival in Dallas, Texas.

"This kind of production is often richer than the Broadway original," Johnnie told me as he sat sipping beer from a silver mug. He was fingering the script of "Guys and Dolls," which he had just received from America.

"I'll also be doing 'Kiss me Kate' in Kansas City," he said. "I am not content to rest on my laurels."

Johnnie now sings with-

Johnnie now sings without his hearing aid, but wears it in town for sake of convenience. He told me he had to take it off when he went to

PARIS 🤻

from

HENRY

"It was too loud . . . but the show is REPORT certainly the best I have ever seen. I'm glad I saw it during this brief this brief visit to Paris."

KAHN I asked him which of his new songs he expected to be particularly success-ful in Britain and he gave them in this order —"Up Above My Head," "All The Way" and "Day

By Day."
You will find that his voice has improved, too, since he no longer uses his hearing aid. "It gave me a shot in the arm," he said. Johnnie told me he is

looking forward to his British tour which starts in Manchester on April 12.



**FINEST** 

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MM 54/58

DECCA HOUSE ALBERT EMBANEMENT LONDON 8 E 11

# This world of jazz

AST week saw the de-parture from the jazz name "jazz" Later, Larry silleds took over on clarinet before joining Nick La Rocca. scene of two real pioneers, Tom Brown and W. C. Handy. Handy, it's true, was never quite a jazzman. But he composed some of the most endearing songs in the jaxz repertoire and TOURED THE SOUTH played an important part as a populariser of Negro blues long before 1920.

Trombonist Tom Brown, much less famous, helped the spread of New Orleans jazz during the same period.

"Brown's Band From Dixieland," which opened at



W. C. HANDY

Lambs' Café in Chicago in June, 1915, was probably the first white jazz group to travel North from New

Orleans.

With Brown were Ray Lopez on cornet, Gus Mueller (cft.), Arnold Loyocano (bass, pno.) and William Lambert (drs.).

This was the band, ironically described as "playing jass," involved in most of the tales about the origin of the

# automation cuts purchase tax on new trumpet!

a new slant

on prices at **GUINEAS** QUICK &

Full scale mechanization in new plant brings you heavy gauge brass professional model with 4½" bell professional model with a series and fast-action nickel silver pumps micro-matched to valve casings. Refinements include full finger ring. water key, bach type mouthplec ANO new style snep festening trans parent protective valve jacket. Pro lacquer finish.

All dealers or leaflet "CM" from

Selferer 114 CHARING X RD., W.C.:

Total Property

The only recorded example I have heard of Brown is that rare junkshopper's item, Johnny Bayersdorffer's "Waffle Man's Call"/"Easy Rider" (Parlo. R3260), cut in March of 1924.

WORTH adding to the Wfamiliar facts about Handy's career is a mention of his association with Ike Hatch, the "Singing Minstrel" still to be seen in cabaret and on television screens in Britain.

Jeff Aldam, a seasoned man in these matters, says Handy's death takes him back 20 years to the time he interviewed Hatch for a paper called "Hot News."

"Ike was a veteran then, and knew most of the oldtimers in jazz and the music business," Aldam tells me. "He had toured the South in 1919 with Handy's orchestra, singing and playing banjoline. Handy had a 25-piece 'Symphonic' ensemble with Johnny Dunn—the daddy of the wa-wa—on trumpet.

with Johnny Dunn—the daddy of the wa-wa—on trumpet.

"Ike said then: 'W. C. Handy himself was a fine trumpet player; straight but with a wonderfully smooth tone. He used to feature a number called "Evolution Of Dixie," with a lot of high notes that took him way up in the clouds. We also used to play a lot of his own compositions. He never rehearsed much, but got results all the same."

#### MORTON STEPS IN

IN December, 1939, somebody had the rum idea of recording Handy with such fast company as Edmond Hall, Jay Higginbotham and Pops Foster.

"St. Louis," "Beale Street," "Loveless Love" and "Way Down South Where The Blues Begin" were the tunes concerned; the straight trumpet work, showing no trace of jazz feeling, seemed to confirm Jelly Roll's statement that W. C. knew little about jazz.

The Morton-Handy exchanges took place in 1938, after "Believe it or not" Ripley put forward Handy as the originator of jazz, stomps and blues. Morton, for one, did not believe it. His refutations were published

#### Terry Dene gives a great show

A great show

A HECTIC dash on the 6 p.m. from St. Pancras took Terry Dene to Leicester for his first provincial appearance since his illness—in the "Teenage Show Of 1958" at the De Montfort Hall last Sunday.

In his dressing-room Terry seemed nervous, but onstage he dispelled the conception that he is just another rock-'n'-roller. His show was neat and concise, his garb immsculate.

He deserves credit for a first-class performance, which included ballads and which firmly re-established him on the road to success.

"Everything will be all right now. Im going back to London for some TV dates," commented Terry.—Ray Coleman.

in brackets denote the number of points for each question.)

1.—(a) Tab Hunter's "Young Love": (b) "Young Love": (2)

2.—Humphrey Lytteiton, Jack Payne, Claude Bampton, Eric Winstone, Spike Hughes, Bieve Race, Gerry Mulligan. (Maximum: Jour points only.)

3.—(a) No; (b) Yes; (c) No; (d) No; (e) No; (f) No. (6)

4.—AMO sax solois, with the Parmingdie High School Dance Band; (b) No relation. (2)

5.—(a) Andy Kirk; (b) Pietcher

ingeste High School Dance Band; (b)
No relation. (2)
\$-(a) Andy Kirk; (b) Pietcher
Handerson; (c) Red McKennis. (3)
\$-(a) One of the leading West Coast
jass photographers. His name
appears on countless LP covers. (i)
I.—All three worked for Jimmy
Luhcosford at one time or another, (1)
\$-(a) San Francisco; (b) Chicago:
(c) Los Angeles; (d) New York. (4)
\$-(a) Eddie Condon; (b) Alan
Lomax; (c) Hosgy Carmichael. (3)
18.—All died as the result of oar
accidenss (1)

IIZ ANSW

ANSWERS TO QUIZ.—(The figures of brackets denote the number of loints for each question.)

1.—(s) Tab Hunter's "Young love." (2)

2.—Humphrey Lyttelton. Jack ayne. (laude Bampton. Eric Wintone. Spike Hughes. Bleve Race. Perry Mulligan. (Maximum: Jour ecints only.)

3.—(a) No; (b) Yes; (c) No; (d) (G) (e) No; (f) No. (6)

4.—Ako sax soloist with the Parmetindership (ho; (e) No; (f) No. (6)

5.—(a) Andy Kirk; (b) Pietcher isenderson; (c) Red McKensie. (3)

5.—(a) Andy Kirk; (b) Pietcher isenderson; (c) Red McKensie. (3)

5.—(a) Andy Kirk; (b) Pietcher isenderson; (c) Red McKensie. (3)

5.—(a) Andy Kirk; (b) Pietcher isenderson; (c) Red McKensie. (3)

7.—All three worked for Jimmy in the real name of Paul Desmond. (1)

8.—(a) San Francisco; (b) Chicago (c) Los Angeles; (d) New York. (4)

8.—(a) Edde Condon; (b) Alan ocoldens (1) the real name of Paul Desmond. (1) Maximum possible marks: 68. Many of the questions are difficult; 30 is a good score

under headlines like "W. C. Handy Is A Liar!"

"He has possibly taken advantage of some unprotected material that sometimes floats around," was how Jelly dismissed Handy's composing. Then: "I would like to know how a person could be an originator of anything without being able to do at least some of what they created."

For a time it was common practice to write off Handy's works as arrangements of folk

# MAX JONES

songs. Now it is widely recognised that his rôle in organising and writing down various folk strains was a creative one. He produced an unbeatable string of blues classics.

#### BIG BILL: 'THANKS'

"Hello, my dear friends,"
says Bill Broomy in a
letter this week. "I ain't so
well right now, but better than
I was. Please tell everyone in
England I would like to write
to every one of them, but I
can't see too good and have a
hard time writing letters.

"I have to take treatments
every week, but the doctors say
they can make me sing again.
I will go in the hospital April
5, and as soon as I get out I
will write to say what happened.

pened.
"If I can sing—I will have a

tape of me singing and send it to you all. Tell everybody thank you and thank you and thank you again. I will be glad to get the money because I do need it because I just got seven dollars left in the bank.

"I do hope you like Brownie McGhee and Sonny Terry, they is two good boys and can really play and sing the blues."

I am told by Treasurer Dave Stevens that the Benefit Fund's bank is in the process of trans-ferring £500, on account, to Big Bill in Chicago

#### SONNY TERRY

Jelly Roll

to be the

contested Handy's claim

"originator of jaxx, blues

and stomps."

Morton

I DON'T doubt that Terry and McGhee will enjoy their forthcoming British tour as much as Jimmy Rushing enjoyed his. Admirers of blues should need no prompting to turn out for these remarkable

Terry, whose real name has been reported to be Sanders

Terrell, and even Saunders Teddell, comes from Durham, North Carolina.

According to Chris Barber, Terry was 11 years old when a stick he was playing with blinded his left eye. He lost his sight completely five years later. A small boy hit him in the other eye with a piece of iron.

At the age of 23 he left home and worked as "harp-blower" for a patent medicine agent covering the North Carolina territory. Then he teamed up with the singer Blind Boy Fuller and accompanied him on some records made in '37.

During that year Alan Lomax met Sonny, was impressed by his harmonica virtuosity, and mentioned him to John Hammond, who brought Sonny to New York for the 1938 "Spirituals To Swing" concert at Carnegie Hall. There Terry met Sister Rosetta Tharpe and Brownie McGhee for the first time.

# C: Hilversum: 1—402, 2—298. D: BBC: E—464. L—1500, 247. F: Beigian Radio: 1—464. 2—324. 3—267, 4—196. H: RIAS Berlin: 303. I: SWF B-Baden: 295, 363, 195, 41.29 J: AFN: 344. 271, 547, 54.84 K: SBC Stockholm: 1571, 255, 245 306, 506 49 band. L: NR Oslo: 1376, 337, 226, 477, 19 25 or 31 bands. M: Copenhagen: 283, 210. N: Monte Carlo: 205. P: SDR Stuttgart: 522, 49.75. Q: HR Frankfurt: 506. S: Europe I: 1622.

(Times: OMT/CET plus 1)

SATURDAY, APRIL 5: 1.35-2.0 p.m. C 2: Outch Swing

1.35-2.0 p.m. C 2: Outch Swing College.
4.10-4.30 C 2: Modern Swing Combo.
4.15-4.45 Z: Swing Serenade.
5.0 app.-5.30 B-210m.: Kings of Jazz.
6.30-7.0 DL: Just Jazz.
7.0-9.0 T: (1) May. Thornhill, Phineas N. (2) Wilbur de P., Edison. Eldridge, JJJ, Ella, Atham, Peterson, Herman, Tatum, Louis.
8.0-8.55 J: Bandstand USA; Operation Entertainment.

8.0-8.55 J: Bandstand USA; Operation Entertainment.
9.8-9.38 B: King Oliver by Panassic.
9.30-10.0 W: Jazz Time.
10.0-10.55 F 1: Carlos de Radzitsky.
10.5-11.0 J: Art Tatum Story.
10.10-10.30 Y: Jazz Gallery.
11.5-12.0 J: D-J Shows.
1.5-2.0 H-Q: Hollywood-New York.

SUNDAY, APRIL 6: 7.0-9.0 p.m. T: (1) New Miller Ork., Rickfle, Kenton, Anthony. (2) Brubeck, Shank, Eldridge, Duke, Miles, Manone, Sharkey, Fell.

Prima.
8.0-8.45 A 1 2: Public Jazz Concert.
9.10-10.55 8: Jazz for Travellers
(announcement break at app
10.0).
9.15-9.30 W: Ella and Louis.
10.0-10.55 P 1: Jazz Microgrooves.
10.30-11.0 W: Humphrey Lytteiton
Show.

MONDAY, APRIL 7: 1.0-1.45 p.m. DL: Chris Barber. 7.0-9.0 T: (1) T.O., New Miller Ork., Dankworth, B.G., Duke, Donahu. (2) Miles D., Sutton, Nichols, T., Garner, Stitt, Hawk, Bennie Green.

Green.

8.15-9.15 A 1: "Jazz for Spring."
with Delaunay, Saury, Barney
Wilen 4.

9.10-10.0 S: For Jazz Fans. 10.5-10.35 F 2: Dutch Swing College,

10.5-12.0 J: D-J Shows (nightly).

TUESDAY, APRIL 8: 7.0-9.0 p.m. T: (1) Joe Mooney, Hi-Lo's, Raymond Scott. (2) Raeburn, Silver, Braff, Lunceford, Basie, Diz-Hawk-Getz, Dankworth.

Basie, Diz-Hawk-Gelz, Dankwo Stitt. 9.0-9.30 J: Modern Jaz, 1958, 9.8-9.35 B-258m: The Real Jazz. 9.10-10.0 S: For Jazz Fans. 9.30-10.0 N: Jazz Programme. 9.30-10.16 I: Charlie Parker.

WEDNESDAY, APRIL 8:
3.2-3.30 p.m. P 2: Anthony, Django.
5.30-5.55 P 1: Modern Jazz, 1958.
7.0-9.0 T: (1) Lee Castle, in person.
(2) Condon, Parrish-E, Hawkins,
Barnet-May, Miles-Silver, Joe
Timer and THE Ork of Washington, Christian, Mooney, Graas,
Getz in Sweden, Duke, Basie.
8.30-8.55 S: Life of Django.
8.30-9.30 F 3: Jazz for Everyone.
9.10-10.0 S: For Jazz fans.
9.20-10.0 Q: John Lewis.
9.40-10.0 P 4: Jazz at 33,
9.50-10.12 Z: Jazz Actualities
10.40-11.30 DL: Dankworth
11.10-12.0 I: German Jazz.

THURSDAY, APRIL 10:
6.30-7.0 p.m. DE: Jazz Session,
7.0-9.0 T: (1) T.D., S-F, Sherwood,
Sarah V. (2) Mines-Hawk, Raeburn, Miles-Rollins-Silver, Duke
and Co., Hamp, Mulligan-SimsBrookmeyer, Dankworth, LouisBarney, J.D.-Charlie Teagarden,
Wilson.
7.55-8.40 M: Programme by Ernest
Borneman.
8.0-8.30 W: Harry James Show.
8.30-0.0 F 1: White Notes . . Black
Musicians.

Musicians.
9.10-10.0 S: For Jazz Fans.
9.15-9.45 W: Spanier, Condon.
9.30-10.0 F 4: Rex Stewart.
10.0-11.0 P: Erwin Lehn.
10.20-11.0 A 1 2: Betling, Attenoux,
Rewelliotty, Luter, Barney Wilen,
Bechet, Nicholas, Coleman, Daly,
Laffite, Grappelly, etc. (from
Salle Wagram, Paris).
10.40-11.15 DL: Jazz Club.

FRIOAY, APRIL 11: 11.0-11.20 a.m. C 2: Rita Reys Trio. 2.15-2.45 p.m. I: Jam Session with Jimmy Smith, organ. 3.20-3.50 Z: Swiss Jazz. 4.20-4.50 L: Jazz. 4.40-4.55 C 2: Pete Schilpercort

4.90-4.56 C 2: Pete Schilperoort
Quartet.
7.0-9.0 T: (1) Raymond Scott, Carmen McRae, T.D. (2) Joe
Williams, Scott Joplin, Chu Berry,
Hamp-Jacquet, Miles D.-Red
Garland, etc.
7.20-7.30 C 1: Jazz Discs.
7.46-8.5 Z: Jazz a la Garts.
8.56-9.25 C 2: Radio Jazz Club
9.0-9.25 J: Stars et Jazz,
9.10-10.0 S: For Jazz Fans.
9.10-10.0 S: For Jazz Fans.
9.10-10.0 S: The Living Jazz.
Note: The VOA 7.0-9.0 transmissions
repeated nightly between 10.0-12.0.
All programmes subject to change.

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SBC Lugano: 568.6.

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. .....

# This is a different Chet Baker

Mickey's Memory (b); Slightly Above Moderate (a); Halema (a); Revelation (a); Something For Liza (a); Lucius Lu (a); Worry-ing The Life Out Of Me (a); Medium Rock (a). (Yogue 12 in. LAE12076—38s. 3d.)

(a)—Baker (tpt.); Phil Urso (tnr.); Bobby Timmons (pno.); Jimmy Bond (pass); Peter Littman (drs.), July, 1936, Forum Theatre, Los Angeles, (Am. Pacific Jazz.); (b)—Same personnel, plus Bill Loughborough (pedal tymps.), Do. Do. Do. Do.

THIS is about the best Chet
Baker album we have had
since his first LP came out here
nearly four years ago.
The material—by planist Harvey Leonard (track I), Bob Zieff
(2 and 8), Phil Urso (3 and 6),
Gerry Mulligan (4), Al Cohn (5)
and our old friend Miff Mole (7)
—is well varied as regards tempos
and moods, and many of the
tems are unusually catchy tunes,
Also some of the treatments
have novel touches which add
further variety to the set as a
whole.

whole.

There's one in the very first track — pedal tymps, played by Bill Loughborough.

Then there are those bars in "Slightly Above Moderate" where Baker and Urso play a chant-like phrase in close harmony with Jimmy Bond bowing mis bass way down below, like the deep notes of some huge church organ. If this is a fair sample of the ideas Bob Ziefi can think up, it's high time we heard more of him.

More to the point, however, is the improvement in Chet. His tone still tends to lack brightness, but it is much less watery than it was. Furthermore, his icchnique is better, his playing more virlie and convincing, and that lyricism which has always been one of his more admirable qualities is as evident as ever.

The rest of the cast also does well. And to make it all the more enjoyable, the recording is inst-class.—Edgar Jackson.

#### Dance music

URBIE GREEN AND HIS BIG BAND

"All About Urble Green"
Cherokee (c); I Ain't Got Nobody
(b); Stella By Starlight (b); Little

# TOP JAZZ EPs, LPs

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HAWK (LP)
Dave Brubeck (Vogue)
(2) GOTHAM JAZZ SCENE
(LP) Bobby Hackett
(Capitol)
3. (6) SUCH SWEET THUNDER (LP)
Duke Ellington
(Philips)
4. (4) NEWPORT JAZZ FESTIVAL (LP)
Ella Fitzgerald and
Billie Holiday
(Columbia-Clef)
5. (3) JAZZ GOES TO
JUNIOR COLLEGE
(LP) Dave Brubeck
(Pontana)
6. (—) THE LEGENDARY KID
(LP) KG Ory (Vogue)

6. (-) THE LEGENDARY KID (LP) Kid Ory (Vogue) 7. (7) DJANGO (LP) Django Reinhardt

5. (--) AT THE STRATFORD
S H A K E S P E A R E
MEMORIAL (LP)
Oscar Peterson
(Columbia-Clef)
9. (4) BASIE WAS HERE (EP)
Count Basie
(Columbia-Clef)
16. (--) NEW OBLEANS JAZZ

(Columbia-Cief)
(EP)
Jimmy Noone and
Jimmy Dodds
(Brunswick)
(-) ELLA SINGS "PAL
JOEY" (EP)
Ella Fitzgerald
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(9) ELLA AND LOUIS

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Ltd., 1; LIVERPOOL—Beaver
Radio, Ltd., L.

John (b); With The Wind And The Rain In Your Hair (a); 'Round Midnight (c); Sleep (a); Soft Winds (a); Springsville (c); Plain Bill From Bluesville (c); Home (b). (HMV 12 in, CLP1158—35s. 10d.)

(HMV 12 in, CLP1158—35s. 10d.)

(a)—Green (tmb.); Hal McKusick (alto); Ray Beekenstein, Al Cohn (tnrs.); Sol Schlinger (barl.); Johnny Carisi, Nick Travis, Joe Wilder (tpta.); Jack Satterfield, Chauncey Welsh (tmbs.); Bill Barber (tuba); Dave McKenna (pno.); Jack Lesberg (bass); Osle Johnson (drs.). 31/756. USA. (Am. ABC-Paramount.)

(b)—Same personnel, except Jack Green (tmb.) replaces Satterfield 3/8/56. Do. (Do.)

(c)—Green (tmb.); McKusick (alto); Beckenstein, Cohn (tnrs.); Danny Bank (barl.); Carisi, Doc Severinsen, Phil Sunkel (tpts.); Low McGarity, Red Peer (tmbs.); Don Butterfield (tuba); McKenna (pno.); Vinnie Burke (bass.); Johnson (drs.). 23/8/56. Do. (Do.)

All arrangements by Johnny Carisi, except "Round Midnight," which is by Al Cohn.

except "'Rot by Al Cohn.

PLENTY of good Urbie. But the basic idea is mainly dance music for adults, and the record cannot be compared with others featuring the maestro, including his recently issued Lp with Ruby Braff on Vanguard PPT12021.—Edgar Jackson.

#### Mainstream Al

AL FAIRWEATHER AND HIS BAND

"Fairweather Priends"
Can't Give You Anything But Love
(a); Red For Go (b); September
in The Rain (a); If I Had You
(b); Coe-Pilot (a); Grapevine (b). (Niza Jazz Today NJT511-27s. 10d.)

Fairweather (tpt.); Tony Goe (alto); Red Price (tnr.); Tony Milliner (tmb., bass-tpt.); Stan Greig (pno.); Al McPake (gtr.); Tim Mahn (bass); Graham Burbige (drs.). (a) 14/11/57, (b) 25/11/57. London. (Nixa.)

Graham Burbige (drs.): (a) 14/11/57, (b) 25/11/57. London. (Nixa.)

THE last few years have seen pronounced changes in the British traditional scene. Some jazz packs still follow a strict New Orleans course, but the general tendency is for bands to move towards the middle of the road, renouncing collective improvisation for a type of music inspired by Basie, the Hodges small bands, and the Clayton and Dickenson groups.

Al Pairweather, who has played and written a good deal of interesting music since he began recording with Sandy Brown, has lately overhauled his Armstrongrooted style to take advantage of other methods.

On his new LP we hear a modernised Fairweather, still showing allegiance to Louis and retaining a generous measure of individualism, but also following the example of Buck Clayton, and, at times, Braff and Newman.

From first to last, the record is enjoyable. Al contributes largely and successfully to "I Can't Give You," plays excellent blues on "Grapevine," and is heard at his melodic best on "September In The Rain."

The first title has solos from all the front-line. Milliner and Cco play well (though the latter's choppy jump phrasing sounds a little too mannered to me) and Price's uncomplicated tenor strikes home both in the solo and the four-bar exchanges.

"If I Had You" features Coe on alto and clarinet, the latter firmly in the Brown-Fawkes British tradition, also solos by tenor, trumpet, trombone and blano. Stan Greig handles the

on alto and clarinet, the latter firmly in the Brown-Fawkes British tradition, also solos by tenor, trumpet, trombone and plano. Stan Greig handles the plano duties with taste and a nicely percussive touch, his solos on this, "Red For Go" and records.

"Grapevine," packing a powerful beat.

"September," "If I Had" and the three Fairweather tunes all the three Fairweather tunes all have effectively voiced ensemble passages, and the standard of soloing is agreeably high. Coe plays confidently on "Red For Go." on which Milliner appears with bass trumpet, and Red Price is very relaxed in every number. The attractive riffs on "Grapevine" are hit with just the right light swing and attack, and in the round the band can be congratulated on its unified, well-sprung sound.—Max Jones.

#### Deep swing

GUS MANGUSO (LP)
I'm Glad There is You (a); Brother
Aintz (c); Ev'ry Time (b); The
Rubel And The Yen (a); By The
Way (b); And Baby Makes Three
(c); Goody Goody (a); How Do
You Like Your Eggs in The Morning? (b); A Hatful Of Dandruff
(c); Every Time We Say Goodbye
(c),
(Vogue 12 in, LAE12069—38s. 3d.)
(a)—Mancuso (baritone horn);
Gerald Wiggins (pno.); Gene Wright
(base); Bill Douglas (drs.), June,
1956. Hollywood (Am. Pantasy)
(b)—Mancuso (do.); Eddie Duran
(gtr.); Wright (base); Gal Tjader
(drs.), November, 1956. San Franclsco. (Do.)
(c)—Mancuso (do.); Richie Kamuca

BAKER

He produces about his best album since his first LP

album strik LP his first LP nearly four years ago. His technique is better, his virile and

technique is better, his playing more virile and that admirable lyricism is as evident as exident a

as evident as ever.

The group certainly sounds cleaner, more closely integrated, but at times the music lacks the freshness of complete spontaneity. It is just a little too slick.

(str.); Wright (bass); Gai Tlader (drs.). November, 1956. San Francisco. (Do.)

(c)—Mancuso (do.); Richie Kamuca (tnr.); Vence Guaraldi (pno.); Wright (bass); Tjader (drs.). Do. (Do.)

O h this record, Gus Mancuso brings the baritone horn to jazz as a solo instrument in its own right.

The instrument, pitched in B flat, looks like a cuphonium. has the same range (normally B flat concert above middle C down to the B natural nearly three octaves below) and sounds ver. much like a cuphonium.

Mancuso learned to play the instrument while in a U.S. Arm, band. Before that he was already no mean performer on trombone drums, trumpet, plano, bass and vibes, as well as being a singer, arranger and composer.

If you should think the baritone horn might be an unwieldy vehicle for jazz, hear Mr. Mancuso and you'll soon change your mind.

A modernist in style, he swings on the instrument in a heated

cuso and you'll soon change you'mind.

A modernist in style, he swing on the instrument in a heated way that is conspicuous for the flexibility of his manipulation at fast as well as the slower tempos (note "Goody Goody"), and his ability to maintain the true, flowery tone of the horn without ever making it sound stoday or woolly.

The sidemen, particularly planists Gerald Wiggins and Vince Guaraldi, contribute good solos, and guitarist Eddle Duran supplies a delightful obbligato to Gus in the lovely ballad "Ev'ry Time,"—Edgar Jackson.

#### Hermosa-style

HOWARD RUMSEY'S LIGHTHOUSE ALL-STARS (LP)
"Music For Lighthousekeeping"
Love Me Or Levey; Taxi War Dance; Octavia; Mambo Las Vegas; Jubilation; I Deal; Latin For Lovers; Topay.
(Contemporary 12 in. LAC12056—
38s. 3d.)
Rumsey (bass); Bob Gooper (tnr.);
Cente Candoli (tpt.); Frank Rosolino (tmb.); Sonny Glark (pno.);
Stan Levey (drs.), October, 1996. Los Angeles. (Am. Contemporary.)

THIS is the music you will hear any time you drop in at the Lighthouse jazz club at Hermosa Beach.

In fact, it was recorded in Contemporary's Los Angles studios.



Al Fairweather moves towards the middle of the road.

though otherwise there is plenty of variety.

As regards the men, I can't say I thought Bob Cooper's emotionally wobbly vibrato added much to the appeal of his "Octavia."

Apart from this, all the solo work is good.

Drummer Stan Levey, as well as being an agile soloist—with an astonishing ability to play in one tempo and rhythm with one hand while banging out entirely different ones with the other—is throughout a virile and propelling team man—Edgar Jackson. My only other complaint is that seven up-tempo items in an eight-track set are too many,

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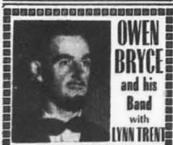
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EASTER MONDAY (7th) at 7.30:

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COURTLEY QUINTET, Ronnie Roullier, Frank Donnison,
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• FRIDAY. •

ABOUT 8 till late, opening at Putney Ballroom, Lacy Road, Friday, 11th: Don Middleton Modernists.

ABOUT 8.36: PETER BURMAN pre-sents KEITH CHRISTIE QUINTET featuring Ronnie Verrall, Johnny Hawksworth, Stan Tracy and Red Price.—El Toro Club (1 min, Pinchley Price.—El Tot Road Station

ADDLESTONE, Co-op. Hall: Alex. Welsh.

A GOOD FRIDAY swinging session with the DAVE CAREY JAZZBAND.—7 p.m., Streatham Park Hotel, Mitcham Lane, S.W.16.

ALL CHEAM memberships valid, THAMES HOTEL, Hampton Court: MIKE DANIELS DELTA JAZZMEN. Listen. Jive. Lleensed. 7.30-10.30. See also Sunday.

ATALANTA BALLROOM, WOKING: enny Baker with Bruce Turner.

AT THE SKIFFLE CELLAR, 40. Greek Street, W.1, 7.30-11 p.m.: THE MARTIANS, plus NEW HAWLEANS SKIFFLE GROUP and guests. Denglow Studios, Chadwell Heath, 7.30. This week: RONNIE ROSS, EDDIE THOMPSON, TOMMY JONES.

CLUB 17 CLUB 17 closed—reopening next week with ART CUMMINS.

OROYDON JAZZ CLUB, Star Hotel, London Road, 7.30 p.m.: TERRY LIGHTFOOT JAZZMEN. CY LAURIE Jazz Club: CY LAURIE BAND, plus SOHO SKIFFLE GROUP, 7.15-10.45

7.15-10.45

OV LAURIE JAZZ CLUB, TERRIFIC
ALL-NIGHT SESSION, COOD FRIDAY, APRIL 4, 12 MIDNIGHT-8 2.M.
CY LAURIE BAND, GRAHAM
STEWART SEVEN, BRIAN TAYLOR
JAZZMEN, SOHO SKIFFLE GROUP,
MEMBERS 10-, GUESTS 12-0,
TICKETS ON BALE NOW.

DARTFORD: DON STEELE JAZZ-MEN.-Bull Hotel.

EALING—closed Good Friday—usual ession next week. ERIC SILK'S SOUTHERN JAZZ-BAND with EGGY LEY, Southern Jazz Club, 640, High Road, Leyton-

GOOD FRIDAY AND EVERY FRIDAY
GRAHAM STEWART SEVEN
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WITH ALAN ELSDON,
RAILWAY HOTEL, WEALDSTONE,
RAILWAY HOTEL, WEALDSTONE.

From the North, Granada presents Humphrey Lvitelton and his Band ITV FRIDAY AT 6.18

ROCKIN' AT THE MANOR (opposite Tube station): THE DOWN.
BEATER with Booby Breen. Special
Easter Session, 7.30-11.46. Licensed

SOUTHALL: No session.—See Tues-

#### . SATURDAY .

AT THE SKIFFLE CELLAR, 49.
Grock Street W.1, 7.30-11 p.m.: THE
FABULOUS CITY RAMBLERS, plus
THE MARTIANS and guests.
And another great atl-night
session of jazz and skiffle,
midnight till 6.30 a.m.:
JOHNNY PARKER'S JAZZBANO,
MIKE PETERS' JAZZBANO,
Chris Bateson's

Chris Bateson's WEST END JAZZMEN and guest musicimen

BECKENHAM: BENSATIONAL LEN DOUGHTY ALL-STARS, Harvey Hall, Fairfield Road.

CHISLEHURST CAVES
(next to Chislehurst Station), 7.30:
THE NEW South London Jazz Club's
Easter presentation; London's most
popular club band, DICK CHARLESWORTH'S JAZZBAND. Supporting
groups, uitra-violet, candles as usual. CLUB 17

closed-reopening next week. OOOK'S FERRY INN:
Another super trad, session!
MIKE DANIELS
DELTA JAZZMEN,
JOHNNY BARNES TRIO,
DOREEN BEATTY.
N.B.: Easter Mon., Sandy Brown, etc.
Every Thursday, starting April 10:
Tommy Winttle Pive, etc.

CY LAURIE Jazz Club, Great Wind-mill Street (opposite Windmill mill Street (opposite Windmill Theatre), 7,15-10.45; CY LAURIE BAND, plus SOHO SKIFFLE GROUP. HARRINGAY JAZZ CLUB: Ex-Crane
River stars, SONNY MORRIS JAZZMEN. Free 12/8 record vouchers,
Apply now for membership. Students,
free: See Wednesday club for address
and grand second anniversary
presentations.

MALVERN JAZZMEN. Thames Hotel, Hampton Court. MERSTHAM JAZZ CLUB, from 7.30

p.m. at Merstham Communit TIM HEALING'S JAZZMEN. RICKMANSWORTH: The famous SOUTHERN STOMPERS and PAM,— Oddfellows' Hall.

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A BALL! Thanks, Buddy Featherstonhaugh, Duncan Lamont, Bobby
Johnson, Tony Flaher, "S, and G."
features DUNDAN LAMONT. SUNDAY -contd.

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ALL LSJ.M. memberships valid.

THAMES HOTEL, Hampton Court:
GRAHAM STEWART SEVEN.
7.39-10.30, Same management as Pri.

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ASTORIA SUNDAY DANCE CLUB. 7.30-11 p.m. Members 5/-, guests 6/-, Dancing to the Fred Hedley Orch.

AT THE SKIFFLE CELLAR, 49.
Greek Street, W.I. 7.30-11 p.m.: THE
FABULOUS GITY RAMBLERS, plus
the SAFFRON VALLEY GROUP.
Soloist: BEAST BENBOW. Sing-song
free-for-aii, 10.15-11 p.m.

BILL BRUNSKILL'S JAZZMEN,
"Pighting Cocks," London Road
Kingston.

CLUB 17 CLUB 17 closed-reopening next week.

COOK'S FERRY INN:
BRIAN WOOLLEY'S
JAZZMEN,
N.B.: Easter Mon., Sandy Brown, etc.
Every Thursday, starting April 10:
Tommy Wnittle Five, etc.

CROYDON JAZZ CLUB, Star Hotel, ondon Road: PETE STEWART'S JAZZMEN.

CY LAURIE Jazz Club: CY LAURIE BAND, plus SOHO SKIFFLE GROUP, 7.15-10.45. DICK CHARLESWORTH'S JAZZ BAND, Derby Arms, E. Sheen.

EALING BROADWAY, "Feathers": RAY GALLIERS' PRELUDE SIX, Brent Valley Jazzband. 2 6.

EASTER SUNDAY evening: Spend it at the fabulous Club Octave. Ham-brough Tavern, Southall, 7-10.15 p.m. Bus 607.

ERIC ALLANDALE JAZZ CLUB,
Seven Stars, Goldhawk Rd., 8-10 p.m.
Members only. ADMISSION FREE.
HOT CLUB OF LONDON, 7 p.m.:
MIKE DANIELS DELTA JAZZMEN
featuring DOREEN BEATTY.—Shakespeare Hotel, Powis Street, Woolwich.

KENSINGTON, "COLEHERNE," Earls Court, 7 p.m.: HARRY WAL-TON'S BAND.

LUNCHTIME, 12-2 p.m.: Modern Jazz Sextet. No admission fee.— Finsbury Park Hotel, Manor House.

NO MAINSTREAM! NO ROCKI MITZ MITTON'S NEW ORLEANS JAZZMEN.—"Viaduct," Hanwell. OAKWOOD JAZZ CLUB: GREAT MODERN SESSION featuring the LENNIE (Vibes) BEST Quartet, the BRIAN SCOTT TRIO.

SOUTHEND JAZZ QLUB, Arlington Hall Leigh-on-Sea, 1-5.30 p.m.: ERIC SILK AND HIS BOUTHERN JAZZ-BAND.

QUEEN VICTORIA, North Cheam: TERRY LIGHTFOOT JAZZMEN. Listen. Jive. Licensed. 7-10 p.m. WOOD GREEN: ALEX. WELSH DIXIELANDERS.

AT THE SKIFFLE CELLAR, 49,
Greek Street, W.1, 7.30-11 p.m.: THE
GREAT JUBILEE SKIFFLE, plus the
ZEPHYRS
GROUP,
Auditions
7-7.30 p.m.

7-7.30 p.m.

COOK'S PERRY INN:
Super long session from 7 p.m.:
SANDY BROWN,
MIKE PETERS' STOMPERS.
Pirst time here - North's blues star,
JILL PARKER.
N.B.: Tommy Whittle Five - Thursday.

CY LAURIE JAZE Club: GRAHAM STEWART SEVEN with ALAN ELSDON, 7.15-10.45.

DOBELL'S RECORD Recital Club-closed this week. EASTER MONDAY: MALVERN JAZZMEN, blues singer Benny Carter, Thames Hotel, Hampton Court.

MODERN JAZZ, Star Hotel, Broad Green, Croydon: Dave Jones Quintet. NEW

#### DOWNBEAT

Manor House (opposite Tube), N.4:
TOMMY WHITTLE QUINTET,
HARRY KLEIN, EDDIE THOMPSON
TRIO; plus JACKIE SHARPE SEX-TET; plus TUBBY HAYES, 7.30-11.
Licensed bar,

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Hart ": TONY KINSEY QUINTET. AT THE SKIFFLE CELLAR, 49.
Greek Street, W.1, 7.30-11 p.m.: THE
SENSATIONAL BRYAN NEWEY
GROUP, plus the SOMO SKIFFLE.
Auditions 7-7.30 p.m.

BARNET Assembly Hall, Union
Street: Acker Bilk's Paramount
Jazzband.

BROMLEY, KENT, "White Hart."
7.30-10.30 p.m.: KEN COLYER'S Jazz-ERIC ALLANDALE JAZZ CLUB, Star and Garter, Putney, 8-10.30: ERIC ALLANDALE JAZZBAND. See also Sunday,

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

DALSTON, Middleton Arms, Queens-bridge Road: Modern jazz, 8-10.30.

HARROW JAZZ CLUB, British Legion Hall, Northolt Road, South Harrow: KENNY BALL JAZZMEN.

WOOD GREEN: THE DOLPHIN

#### WEDNESDAY

ACTON NEW JAZZ GLUB presents modern jazz played by the ALLAN GANLEY QUARTET featuring Art Ellefson, Bian Jones and Arthur Watts, plus the Terry Davis Trio. From 7.30 at the "White Hart," Acton, Licensed bar.

AGAIN AT LUTON: By request, BOURBON STREET RAMBLERS with JILL SHEFFIELD,—Cresta Ballroom, 7,45. 2/6. AGAIN AT PURLEY HALL: DICK CHARLESWORTH'S JAZZBAND.

ALAN DALE Band, "White Lion," ART CUMMINS PARKSIDE JAZZ-MEN, PATTI CLARKE, WOLVER-TON, WEDNESDAY -contd.

AT THE SKIFFLE CELLAR, 49, Greek Street, W.1 7.30-11 p.m.: THE FABULOUS CITY RAMBLERS, plus THE MARTIANS and guests.

BALLADS AND BLUES, "PRIN-GESS LOUISE" (Holborn Tube): Ewan McColl, Dean Citter, A. L. Lloyd, Ralph Rinzier. 8 p.m.

CY LAURIE JAZZ Club: BRIAN TAYLOR BAND, 7.15-10.45.

DAGENHAM JAZZ CLUB, Roya' Oak Hotel, Green Lane: KENNY BALL JAZZMEN,

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(alight at "Westbury" pub). Wed., April 16: KEN COLYER. Wed., April 23: CHRIS BARBER.

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SAVOY ROOMS, CATFORD, S.E.S, every Wednesday. Resident group: The TOMMY WHITTLE Quintet. "TIGER'S HEAD," Catford: First time here—ERIC SILK'S SOUTHERN JAZZBAND.

WOLVERTON J.C.: ART CUM-MINS. PATTI CLARKE, GUEST, BRUCE TURNER.

• THURSDAY • ABOUT 7.30; Kenny Barker's swinging SWINGHOUSEMEN, Craven Hotel, Battersea. Bar.

"White Hart," Acton, 8-10.30 p.m. AGAIN, CREW'S CABIN, "S. and G." Putney: Swinging JUST JAZZ QUINTET.

ALFRED'S HEAD,
Manford Way, Hainault (Tube):
ACKER BILK'S
PARAMOUNT JAZZBAND,
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BLUES AND BARRELHOUSE, Roundhouse Wardour Street: Guest, RORY McEWAN.

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COOK'S FERRY INN:
EVERY THURSDAY—
TOMMY WHITTLE
QUINTET
HARRY KLEIN
EDDIE THOMPSON TRIO
Sub.: ONLY 3/8.

CY LAURIE Jazz Club: BRIAN TAYLOR BAND, 7.15-10.45. DIG ERITAIN'S CRAZIEST PUB for jazz, Thursday knights. No coaches or teddy groups served.— Hunsdon, Herts. (London 22 A.A. miles). Happy Easter.

KENSINGTON, 45, High Street, 8-11: Modern jazz.

NORTHERN STAR JAZZ CLUB, "Northern Star," High Road, New Southgate, N.11: Crescent City Jazz-men. First night membership free. STILL SWINGING: TIM GARNER'S JAZZMEN, "Fox and Hounds," Kirk-dale, Sydenham.

THE MONKS JAZZBAND, "The faster Robert," Great West Road,

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# Music **Notes**

L Lyttelton pianist, Johnny Parker is giving up his own band to join the Graham Stewart Seven.

He replaces Alan Roote, whose job as a technical designer has prevented him from turning fully profes-sional with the rest of the

#### Going to sea

FORMER Sale Locarno bandleader Eddie Lambert, has signed a year's contract with Geraldo to lead a quintet aboard the Queen Mary, comprising Barry Mason (tpt.), Billy Lowe (alto, barl., vcls.), Gordon King (pno.), Bill Dean (drs., vcls.), with himself on bass and vocalising.

For the past three years.

For the past three years, Eddie has worked with his own trio at the Vaudeville Club, Charing, Cross Road, and has also played with such bands as Ronnie Keene, Paul Adam and Laurie Gold.

#### Shop owner

GEOFF WALKER, altoist of with Cyril Grantham at the Dorchester Hotel, has opened a lingerie shop in Uxbridge Road, Ealing

#### Contest winner

DANDLEADER FRED
HEDLEY, who starts a
13-week season at Brighton's
Regent Ballroom on Easter
Monday, has won 20 MELODY
MARER dance-hand contests
since he began entering at
Nottingham in 1928.

Out of his 49 contests, Fred has been in the first three 44 times. Despite six appearances in the final he has not won the All Britain Championship.

Fred will lead a 13-piece hand, supported by the Pat Redmond Trio, which returns after an absence of three months.

#### Flying trip

D LUES singer Neva Rapha-ello left Britain for a Philips recording session in Holland last Monday, and is now holldaying in Paris. She files to Copenhagen for a series of concerts on April 21.

#### Taking over

HARRY GRAY and his Orchestra have taken over at Dennistoun Palais, Glasgow.
Harry replaces Lauri Blandford, who has been MD at the Palais for the past 17 years. Lauri's future plans are not yet finalised.

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A BASS, German, excellent condition, nice tone, £48; French Bame, swell back, £38.—Bay, £968.

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Vol. 33 No. 1274 EDITORIAL OFFICES: 189, High Holborn, W.C.1 e: CHAncery 3344 Editor: PAT BRAND

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Belfast : Bill Rutherford, 161, (Belfast 57574).

New York: Ren Grevatt, 94.
Upper Montelair, New Jersey;
Lectard Feather, 340. Riverside
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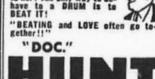
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ball-of-fire blazing trail through 35 British towns from Saturday, May 24. And on his series of one-night cinema stands, he will be billed with the American group, The Treniers, and Britain's Hedley Ward Trio. This will be the Ward Trio's first tour with a bill-topping American act.
Twenty-one-year-old Louisiana-born Lewis kicks off his tour with two shows at the Regal Cinema, Edmonton, on May 24.
On every other Saturday throughout the tour he will give three shows. The other dates will consist of two performances each day.
On Sunday (May 25) the singing-planist will appear at the Kilburn State. There is another London date—at the Trocadero, Elephant and Castle—on Saturday, June 28.

**Tour dates** 

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**Eddie Calvert** 

A personal appearance by Eddie Calvert was part of Edin-burgh's mass X-ray campaign last week.

Appearing in Variety at the Empire, Eddie attended one of the mobile units and gave his autograph to everyone who had an X-ray.

Eddle's follow-up to his Columbia hit disc "Mandy" is "Little Serenade," released last Friday. Backing is "Fanfare Tango"—one of the tracks on an LP to be issued shortly.

EASTER PARADE From Page 1

These will be his only appearances in this country. Charlie Gracle stars in ATV's "Saturday Spectacular" this Saturday, with June Christy and the Hill-

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**NEXT WEEK** 

Reviews and pictures

of the stars

Monica Lewis here for Granada TV

CLAMOROUS American singer
Monica Lewis arrived in
Britain on Monday to star in
Granada-TV's "Chelsea At Nine"
the following day.

Monica and her husband,
Jennings Langs, who is VicePresident of MCA in the United
States, are on the first stage of
a two-month European holiday.

They leave for Cannes towers They leave for Cannes tomor-row (Friday).

PENNSYLVANIA Odeon, Liverpool (June 1), Odeon, Manchester (2nd), Gau-mont, Coventry (3rd), Gaumont, Worcester (4th), Capitol, Cardiff (5th), Gaumont, Cheltenham (6th), Gaumont, Wolverhampton (7th). (7th).

Gaumont, Bradford (8th).
Odeon, Nottingham (9th). Odeon,
Leeds (10th). Carlton. Norwich
(12th). Gaumont, Ipswich (13th).
Gaumont, Doncaster (17th).
Gaumont, Hanley (18th). Gaumont,
Chester (19th). Gaumont,
Salisbury (21st).
Odeon, Plymouth (22nd). Gaumont,
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# Apart from a few dates being fixed at press time the remaining itinerary is as follows: Odeon, Birmingham (May 27), Odeon, Glasgow (29th), New Victoria, Edinburgh (30th), Odeon, Newcastle (31st). **Sunday concerts**

MARVIN RAINWATER will play three Sunday concerts during his British Varlety tour with the Johnny Duncan

## Harry Gold Group at the Bagatelle

Harry Gold opens on Easter Monday at the New Bagatelle Restaurant, W., with a trio.
The group takes over from sonnelli and his Music, resident for the past seven months.
The Confrey Phillips Trio remain in residency at the Restaurant.
On June 7, Harry and his New Beat Band start a 15-week season at Scarborough.

Already set are concerts at the London Coliseum (April 20) and the De Montfort Hall, Leicester (27th). The MM understands the third concert will most probably be at Liverpool Empire on May 4.

#### TV debut

British fans will have their first look at Marvin on April 13 in Val Parnell's ATV "Sunday Night At The London Palladium." He appears on ATV's "Saturday Spectacular" on April 19 and opens in Variety at Manchester Hippodrome on April 21.

Marvin's hit number "Whole Lotta Woman " is riding high at number three in the MM's Pop Discs chart this week.

## VAUGHAN IS SET FOR MIAMI SPOT

More than 20 top stars appeared in the concert and afterward-took collection boxes round the audience. Over £3,000 was raised.

during the interval, was busy taking a contribution from Michael Holliday, while Norrie Paramor waits his turn.

Other personalities on the bill included Terry Dene, Alma Cogan, Marion Ryan, Dickie Valentine, Dennis Lotis, Eddie Calvert, the Stargazers, Romaie Hilton, Malcolm Vaughan and Kenneth Earle, Cyril Stapleton, Bob Sharples and Woolf Phillips,

FRANKIE VAUGHAN is now definitely set for a cabaret season at the Eden Roc Hotel in Miami. He starts a week in the top holiday spot on April 30.

Frankle announced this to the Metody Makes when he returned from his Stateside trip on Tuesday.

"I have also received offers for Perry Como's TV show and other top TV spots," he added. "But I shall not decide on these until I return to the States."

His only British stage date before he returns in three weekstime will be at the De Montfort
Hall, Leicester, this Sunday. Or.
Tuesday he receives a presentation as "Show Business Personality Of The Year" from the
Variety Club Of Great Britain at
the Savoy Hotel.

## Eric Delaney to show teenagers

The J. Arthur Rank Organisa-tion is introducing a tecnag-talent contest at the Gaumont, Shepherd's Bush, this Saturday at 9.30 a.m.

at 9.30 a.m.

A similar contest will be staged at the Gaumont, Southampton on April 12.

After a disc session of best-sellers, local performers will be able to take the stage before the showing of a feature film. There will also be professional acts. Appearing at Shepherd's Bush on Saturday are Eric Delaney in a drum solo spot, the Eden Street Skiffle Group, the Melphi Kids Skiffle Group, singer Pete Small and planist Gerald Shaw. Film star Anne Heywood will intro-

OSCAR' AWARDS FOR MUSIC

SUNDAY was Oscar Day for Britain's top tunesmiths when the year's outstanding songs were announced at the Songwriters' Guild's annual Ivor Novello Awards presentations.
Russ Hamilton's "We Will Make Love" was judged the

Guild's annual Ivor Novello Awards presentations.

Russ Hamilton's "We Will Make Love" was Judged the Best-Selling and Most-Performed British Song. He is pictured above receiving his award from Eric Maschwitz, the new head of BBC-TV Light entertainment and chairman of the Guild.

Winners in other categories were: Tommy Steeles "A Handful Of Songs" (Outstanding British Novelty Song): "Overdrive" by Tommy Watt (Outstanding British Novelty Song): "Overdrive" by Tommy Watt (Outstanding British Rhythm Composition) "Elizabethan Sernade" by Ronald Binge (Outstanding Light Orchestral Composition): and "Free As Air" by Julian Slade and Dorothy Reynolds (Outstanding Stage, TV or Film Score).

Heath honoured

We Will Make Love "was Judged the is pictured and planist Gerald Shaw. Film star Anne Heywood will introduce the show.

IVOR NOVELLO AWARDS

Skiffle Group, the Melphi Kids Skiffle Group, the Melphi Kids Skiffle Group, the Melphi Kids and planist Gerald Shaw. Film star Anne Heywood will introduce the show.

IVOR NOVELLO AWARDS

UAZZ AND RHYTHM SECTION)

1955. 1st. BIG CITY SUITE

1956. 1st. ITINERARY FOR AN ORCHESTRA 2nd. EXPERIMENTS WITH MICE (Orch. 4/-)

1957. 1st. OVERDRIVE (Ocubic Orch. 4/6)

#### Heath honoured

The award for Outstanding Services to British Popular Music went to bandleader Ted Heath.
This year's awards were the gift of Billy Butlin. Judges were Henry Hall, Richard Attenborough, Pat Kirkwood, Frank Lee and Jim Davidson.

## Skiffling to success

The Zephyrs skiffle group from Walsham on Friday became the champion skifflers of Suffolk. They won a 12-group contest at Bury St. Edmunds.

1957. 1st. OVERDRIVE (Bookle Breh. 4/6)

By TOMMY WATT

All Published by THE B. F. WOOD MUSIC CO. LTD. MILLS HOUSE, 20 DENMARK STREET, LONDON, W.C.2

14 DIXIELAND INSTRUMENTALS

TRUMPET + CLARINET + TENOR SAX + TROMBONE
VOL. I COPENHAGEN - MILENBERG JOYS - HIGH SOCIETY - etc.
VOL. II MAPLE LEAF RAG - SUGAR FOOT STOMP - etc.
Each Vol. 3/6 or by post 3/9

FELDMANS 64 DEAN STREET,

Registered at the G.P.O. as a newspaper. Printed and published in Gt. Britain by Onnams Press Ltv., Long Acre, London, W.C.2. Postage on single copies: Inland 2id., Abroad 1id., Canada 1d.

# upplement

THIS free supplement, like previous issues, is designed to refresh your memory about the number and type of long playing records issued by the various record companies over the past three months.

In it you will find 201 LPs arranged in alphabetical order under various categories.

In addition to the list of titles featured on each disc, you will find a brief description of the content and quality of the records.

As more and more long playing records appear on the market, the best way to keep track of what is being issued is to keep these MM supplements by you.

# JAZZ - INSTRUMENTAL

LOUIS ARMSTRONG AND EARL HINES ("Louis Armstrong Story." val. 1)—Basin Street Blues; Weather Bird, No Papa, No; Muggles; St. James Indirmary; Tight Like This; Wast End Blues; Skip The Gutter; Two Dences; Sugar Pool Strut; Squeeze Me; Don't Jive Me. (Philips 88L7207.)

Some of the most beautiful some of the most beautiful and inspired Louis ever put on record is contained in this third volume of "The Louis Armstrong Stary"—made up of 1928 classics with Hines on plano.

LOUIS ARMSTRONG HOT FIVE -Come Back. Sweet Papa; Georgia Grind; Oriental Sirut; You're Next; Big Pat Ma And Skinny Pa; Sweet Limite Papa; I Want A Big Butter And Etz Man; Sunset Cafe Stomp; Yri Made Me Love You: Irish Black Byttom. (Fontana TFR003.) 29/3/58.

Armstrong's incredible trumpet, the remarkable Dodds clarited and much stirring New Orleans ensemble are timeless virtues of these 1928 Hot Five relissues. The collection was previously out on Columbia.

CHET BAKER AND HIS CREW —
Meckey's Memory; Slightly Above
Maderate; Halema; Revelation; Sometions Por Lit; Lucius Lu; Worrying
The Life Out Of Me; Medium Rock.
(Vogue LAE12976.)
Chat Baker playing with fuller

Chet Baker playing with fuller tone, more vitality than usual, and retaining the lyrical approach that is always among his virtues. Phil Urso's tenor and a good rhythm section help to make this about the best Chet Baker LP to date.

Baker LP to date.

"BASIE, BROWN AND BENNY."
COUNT BASIE ORGHESTRA—Piesta
In Blue; Taps Miller; Jimmy's
Brown, One O'clock Jump. LES
BROWN BAND OF RENOWN—I've
Got My Love To Keep Me Warm; 'S
Wonderful; Tico Tico; The Deevil,
D-vil, Divil, BENNY GOODMAN
OROHESTRA—You Brought A New
Kind Of Love To Me; Jumpin' At
The Woodside. BENNY GOODMAN
SEXTET—After You've Gone. GENE
KRIPA ORCHESTRA—After You've
Dine.\* (Fontana TFL5001.) 1/3/58.

"Erroneously labelled on first batch
to pressings Let's Dance, by Benny
to Mind Orchestra, but this may be
preceived on subsequent pressings.

This curious compilation of big-band offerings from the Pottes has Basic stealing the snaw with BO a distance behind. Brown's is skilfully played dance

ART BLAKEY PERCUSSION
ENSEMBLE ("Drum Suite") — The
54 rador: Cubano Chant; Oscalypso.
JAZZ MESSENGERS — Nica's Tempo;
D's D.: mms; Just For Marty.
(Philips BBL7196.) 1/2/54.

Pive percussionists take part in the "Drum Suite," and, using a mixture of North American 12Z. West Indian and Afrocupan rhythms, make this as exciting a presentation as one could wish.

The Jazz Messengers swing naid, with Jackie McLean's brittle alto outstanding.

"THE BLUES." BUD SHANK QUINTET—Royal Garden Blues. BILL PERKINS-JOHN LEWIS QUINTET— 1\*3 Degrees East — Three Degrees West CHICO HAMILTON QUINTET OUINTET—Royal Garden Blues. Bitl.

PERKINS-JOHN LEWIS QUINTET—
IND DEGREES East—Three Degrees
West—CHICO HAMILTON QUINTET—Wooster-Shire: I Hadn't Anyone Till
You Cookin' Joe C: Makin' Whoopee:
Jive At Five. (Philips BBL7217.)
22/3/58.

PREEMAN QUINTET—Leroy's Blues.
RUSS FREEMAN QUARTET—Blues
In The Night GERRY MULLICAN
OUARTET—Blues Going UP. CHICO
With the late lamented Walter

HAMILTON TRIO-Blues On The Rocks. JACK MONTROSE SEXTET — Some Good Fun Blues. (Yogus

Three new items and five re-issues (Shank from LAE12020; Perkins-Lewis from LAE12039; Mulli-gan from LAE12039; Mulli-gan from LAE12006; Montrose from LAE12042) make up an in-teresting album of blues as played by modern groups. Pity teresting album of blues as played by modern groups. Pity the sleeve does not give complete personnels for each.

BUDDY BREGMAN AND HIS
ORCHESTRA ("Themes From The
Film 'Wild Party'")—Wild Party;
Melody Room; Bada Blues; Kicks
Swings; Melody Lane; Lost Keys; Go
Kicks; Gage Pilps; Derek's Blues;
Muliganville; Terror Ride; The
Fight; Tom's Idea; Melodyville;
Honey Ohile; End Of Party; Kicks In
Love (HMV CLP1154.)

Buddy Bregman adapts themes from his "Wild Party" film for the gramophone. Nine of the 17 are played by an 18-strong star-loaded orchestra, the other eight by an illustrious nine-piece group. The tunes suffer by too many being crammed into one LP.

DAVE BRUBECK ("Jazz At The Black Hawk") — Jeepers Creepers:
On A Little Street In Singapore: The Trolley Song; I May Be Wrong; Blue Moon; My Heart Stood Still (Vogue LAE12094.) 8/3/58.

An interesting insight into the better and not always so good work of Brubeck and Paul Desmond between Sentember, 1952, and December, 1953.

DAVE BRUBECK QUARTET ("Jazz Goes To Junior College") — Bru's Blues; These Poolish Things; I'm Afraid the Masquerade Is Over; One Moment Worth Years; St. Louis Blues. (Fostama TFL5002.) 8/1-58.

The first Brubeck record issued here featuring the quartet's new drum wizard, Joe Morello. He gives the group the kick it previously lacked. Brubeck gets more down to earth than usual; altoist Paul Desmond is slinky but inspired.

DONALD BYRD-GIGI GRYCE JAZZ LAB, — Speculation; Over The Rainbow; Nica's Tempo; Blue Concept; Little Niles; Sans Souel; I Remember Cifford. (Philips BSL7218.) 1-3/53.

Donald Byrd strikes top form, but Gigi Gryce's alto and lively arrangements are the highlights.

SERGE CHALOFF ("Tells The Fable Of Mabel")—The Fable Of Mabel")—The Fable Of Mabel: Sherry; Slam; A Salute To Tiny; Eenle Meenle Minor Mode: Let's Jump; You Brought A New Kind Of Love To Me; Zoot; Oh, Baby; Love Is Just Around The Corner; Easy Street; All I Do Is Dream Of You, (Vogus LAEL2052.)
Half the treets divining the content of the content of

Haif the tracks display the late Serge Chaloff (he died last August) at his best, well partnered by altoist Boots Musuili. The rest are more complex and Chaloff's baritone is less relaxed.

SUCK CLAYTON AND HIS ALL-STARS ("Buck Clayton Special")—

Page strengthening the rhythm. Not the peak of Claytonism, but

AL COHN QUINTET ("Al And Zoot")—It's A Wonderful World; Brandy And Beer; Two Funky People; Chasing The Blues; Halley's Comet; You're A Locky Guy; The Wailing Boat; Just You, Just Me. (Coral LYA9074.)

Tenorist (doubling clarinets)
Al Cohn and Zoot Sims, well supported by an unpretentious but
swinging rhythm section, wait
through six Cohn originals set
between two standards. Material
is well varied in pace and generally good. Planist Mose Allison,
making his record debut to us
in Britain, contributes ingratiating solos.

BUODY COLLETTE (Vol. 1)—Cycle; Makin' Whoopee; Ruby; St. Andrews Piace Blues; Cheryi Ann; Sunset Drive; Jazz City Blues; Shappy's Tune; Frenesi; Santa Monica; Jungle Pipe; Zan. (Contemporary LAG1200.) 15/3/58.

Alto, tenor, clarinet, flute— Buddy Collette plays them all and plays them all well. Taste-ful, inventive jazz.

CURTIS COUNCE GROUP—Land-slide: Time After Time; Sonor Mia; Sarah; A Pi(th Por Frank. (Con-lamporary LAC12073.) 22/2/54.

Pirst-class bassist Curtis Counce fronts a group of young and talented West Coast musicians. Tenorist Harold Land has improved considerably since his 1954 records with the Max Roach-Clifford Brown Quintet, but the most interesting performer is trumpet-player Jack Sheldon.

MILES DAVIS (" Miles Ahead")—
Springville; The Malds Of Oadix; The
Duke; My Ship; Miles Ahead; Blues
For Pablo; New Rhumbs; The Meaning Of The Blues; Lament; I Don't
Wanns Be Kissed. (Fontana TFL5007.)

Wanns Be Kissed. (Fostasa TFL5607.)
Miles Davis and a 20-strong alistar orchestra play magnificently
ten brilliant arrangements by
Gli Evans, thereby making one
of the best-ever albums of
"mood" music.
Responsible for most of the
solo work, Miles proves that he
really is miles ahead.

"OAZZLING JAZZ" ("Tradi-tional")—LOUIS ARMSTRONG NOT FIVE: Put 'Em Down Blues. NEW ORLEANS WANDERERS: Paps Dip. BIX BEIDERBECKE GANG: GONE Pimples. Maxentis. BIX BEIDERBECKE GANG: Goose Pimples MeKENZIE - CONDON'S CHICAGOANS: China Boy, BOBBY HACKETT ORCHESTRA: That Da Da Strain. BUD FREEMAN CHICAGOANS: Jack Hits The Road. SIDNEY BECHET: What A Dream. TURK MURPHY BAND: Mandy, Make Up Your Mind. GEORGE WETTLING JAZZ BAND: Buckin' For Buck. RAMPARY STREET PARACERS: My Monday Date. JIMMY DORSEY "OORSEYLAND" JAZZ BAND: Struttin' With Some Barbecue. (Philips BELTERT.)

(Philips BBL7297.)

"OAZZLING JAZZ" ("The Big Sound")—JIMMIE LUN CEFOR DORCHESTRA: Uptown Blues. COUNT BASIE OR OMESTRA: ONE O'Clock Jump. CHARLIE BARNET ORCHESTRA: Skyliper. GENE KRUPA ORCHESTRA: After You've Gone."
WOODY HERMAN ORCHESTRA: Pour Brothers. DUKE ELLINGTON ORCHESTRA: How Could You Do A Thing Like That To Me? (Sultry Sereande). LES BROWN ORCHESTRA: I've Got My Love To Keep Me Warm. LES ELGART ORCHESTRA: Little Pony. JAI AND KAI TROMBONE OCTET: The Continental PETE RUGOLO ORCHESTRA: Come Back, Little Rocket, RAY CONNIFE BRL7299.)

Erroneously labelled on first pressings "Let's Dance" by Benny Goodman Orchestra.

"DAZZLING JAZZ" (Modern)—
RUBY BRAFF ALL-STARS: Here's
Preddy; AL COMN-GENE QUILL:
Shamam; J. J. JOHNSON QUINTET:
Undecided; RAY BRYANT TRIO:
Well You Needn't; SELDON POWELL:
Stoozie; JAZZ MESSENGERS: It's
You On No One; DAVE BRUBECK
QUARTET: I'm in A Dancing Mood;
CONTE CANDOLI: T.N.T.; HORACE
SILVER QUINTET: Hank's Tune;
MILES DAVIS QUINTET: Tadd's
Delight. (Philips BBL'200.)
Of these three omnibuses,

Of these three omnibuses, Modern" has the best chance of success. Individually, most of the tracks are good, and as the period covered is only one year (1956), those to whom the style of one appeals should also like the style of the others.

There are some good tracks "Traditional," even more on on "Traditional," even more on "The Big Sound." But each disc covers approximately 30 years, also mixes first-rate artists with those thought less highly of by discriminating jazz enthusiasts, and if one track happens to be your meat you could well find some of the others poison.

VIC DICKENSON SEPTET (Vol. 4)— Old-fashioned Love; Suspension Blues; Bunnin' Wild. (Vanguard PPT12019.)

A pleasantly restrained, re-laxed set of mainstream per-formances. Braff features on "Love" only; Shad Collins, Ed Hall and the leader make up the front line on the others. Dicken-son blows beautifully through-out.

JON EARDLEY SEVEN ("Down East")—Leap Year; There's No You; On The Minute; Ladders; Koo Koo; Eard's Word, (Esquire 32-040.) 15 2 58.

Sounding more red-blooded than in his Mulligan days, Jon Eardley plays warm, virile trumpet. But it is altoist Phil Woods who takes the solo honours, with tenorist Zoot Sims hard on his heels.

DUKE ELLINGTON AND HIS ORCHESTRA ("A Blues Serenade")
—The New East St. Louis Toodle-Oo; Portrait of The Lion; A Gypay Without A Song; The Gal From Joe's; Braggin' In Brass; Solid. Old Man; Brmorgasbord And Schnapps; Cotton Club Stomp; Prologue To The Back And Tan Fantasy; A Blues Serenade. (HMV OLP1172.) 15/3/58.

The value of this useful reissus of 10 Dukes from the late 'thirties is greatly lessened by fearful reproduction. Hi-fi enthu-

DUKE ELLINGTON AND HIS ORCHESTRA ("Such Sweet Thunder")—Such Sweet Thunder; Sonnet For Gaesar; Sonnet For Hank Cinq; Lady Mac; Sonnet In Search Of A Moor; The Telecasters; Up And Down, Up And Down, Sonnet For Sister Kate; The Star Crossed Lovers; Madness In Great Ones; Half The Fun; Circle Of Fourths. (Philips BBL7283.) 8 2756.

A superbly melodic and imaginative jazz suite, this will probably be classed with Ellington's finest achievements. Hear it at

FIREHOUSE FIVE PLUS TWO
("Plays For Lovers")—What Is This
Thing Catled Love: Girl Of My
Dres.ms; I Can't Give You Anything
Bit Love: My Honey's Lovin' Arms;
The Love Nest; I Can't Believe That
Your'e In Love With Me; Love Is Just
Around The Corner: My Cuti's Due
At Two-To-Two Today; I Love My
Baby: Careless Love; I Love My
Baby: Careless Love; I Love You
Truly; Love Songs Of The Nile. (Good
Time Jazz LAG12074.) 29/3-58.

George Probert, former Scobey

George Probert, former Scobey and Ory player, crops up on soprano in these rather rooty Dixieland re-hashes of venerable love songs by the furious FP Plus 2.

FIREHOUSE FIVE PLUS TWO

Swanee River: Basin Street Bloss Birmingham Papa; Tuck Me To Sleet In My Old Kentucky Home: Malen berg Joys: I'm Gouna Charlestoe Back To Charleston: At A George Oamp Meeting; Tishomingo Blues Original Dixleand One-Step. (Geo-Time Jazz LAG12087.)

More lusty fire-fighting Jazz including group vocals and a touch of airen and ocarina recorded at sessions between January 1954 and October 1956 Exhibitanting for those that like it.

HERB GELLER ("Herb Geller Plays")—Love is Like A Turtle, Sweet Vinegar; Sieigh Ride; Salver Rain; Alone Together; Happy Go Lucky; Days I Never Knew, Domesti-Harmony; Breaking Through Tursound Barrier; Kahagon; Yorkingbed Out Of A Dream; A Room With A View, (EmArry EJL1281)

Flowing, inventive alto solos The rhythm section includes Herb's wife, Lorraine, on plano.

TERRY GIBBS — Seven Come Eleven; Lonely Dreams; Diotcle's Dream; Imagination; King Onty Stomp; Pretty Pace; The Continents; Bless My Soles; Nutty Notes. (Em-Arcy EJL1250.) 15:3-58.

Lots of light-hearted vibes and a spell of one-fingered plano from Terry. Pleasantly casual.

DIZZY GILLESPIE-STAN GETZ-SONNY STITT ("For Musicians Only")—Be Bop: Wee": Dark Eyes; Lover, Come Back To Mc. (Columbia Clef 33CX18095.) 15 3 58.

\*Erroneously labelled on some copies We (My Honey And Me).
Some wonderful Stitt alto, some good Gillesple trumpet, But the frantic tempos of these marathons make the going tought—especially for Getz.

KENNY GRAHAM AND HIS SAYELLITES—Moondog Suite; Ond Four; 2 West 46th Street; Two Pour; Chant; Three Pour; Utau; Pour Pour; Lullaby; Five Pour; Fox On The Had-son, Suncat Suite; Sunrise; Sunbeam; Tropical Sun; Sunsiroke; Sunset; Sunday, (MGM C764.) 15 2 58.

Kenny Graham on an Oriental rather than a jazz kick, but it still intrigues. Both suites were inspired by Moondog, that must-cal denizen of the New York

URBIE GREEN ("All About Urble Green And His Big Band")—Chero-kee; I Ain't Got Nobody; Steela By Starlight; Little John; With The Wind And The Rain In Your Rake; Round Midnight; Sieep Soft Winds; Springsville; Plain Bill Prom Buos-ville; Home. (HMV CLP1151.)

Urbie's trombone dazzles from time to time, but his big band gets bogged down in duli, old-fashioned arrangements.

URBIE GREEN BAND-O'd Time Modern; I Got It Bad And That An't Good; Lellaby Of Birdland; Med'a Tune. (Vanguard PPT12821.)

Urble Green, Ruby Braff, Frank Wess (on tenor and flute) and Sir Charles Thompson help to make up an easy-on-the-eas, neatly swinging octet. Title of

continued on page M

#### VOCAL JAZZ -

PEARL BAILEY ("For Adults Only")—She Had To Go And Lose It At The Astor; Josephine; To Keep My Love Alive; I Want A Man; Let's Do It (Let's Fall In Love; The Physician; Legalise My Name; You Brought Me More Sunahne; You Can Be Replaced; I Wanna Get Married. (Columbia 3351128.)

Pearl's comic artistry comes through on a few titles, but these performances too often lack the spark that has made Pearly Mae so great a cabaret favourite.

ILENE DAY ("Duke Calls The Tune")—Hev. Baby; Mood Indigo; In A MeMow Tone; Something To Live Por; I Ain't Got Nothing But The Blues; It Don't Mean A Thing; Squeeze Me: I'm Beginning To See The Light. (Niza NJT512.)

The Light. (Niza NJT512.)

Ilene Day. 21-year-old South Carolina-born singer, made a big success at Churchill's Club and the floor show at the Pigalie niterie in Piocadilly.

Her sepla velvet voice, accompanied by Martin Slavin's Sexiet with altoist Bruce Turner, should appeal to most of those who like a touch of the Deep South in their music.

ELLA FITZGERALD.—This Can't Be Love: I Got It Bad, And That Ain't Good; Body And Soul; April In Paris; I've Got A Crush On You; Airmail Special; I Can't Give You Anything But Love. BILLIE HOLIDAY—Nice Work If You Can Get It; Willow, Weep For Me; My Man; Lover Come Back To Me; Lady Sings The Blues; What A Lattle Moonlight Can Do. (Columbia Clef 31CX18190.) 15/2/58.

Fitzgerald, suffering from the odd snags of concert presentation, is below peak here, although "Body" and "Crush" are a Joy and others amuse. Lady Day had an off day.

ROY KRAL AND JACKIE CAIN
("Jackie and Roy")—Says My Heart;
Let's Take A Walk Around The Block;
Spring Can Really Hang You Up The
Most; M.ne; Bill's Bit; Lover; Eny
Told Me; You Smell So Good; y
Afterneon; Doahoud; Listen, Te
Clin; I Wish I Were In Love A
(Vague VA160111.)

Originally known as the first of the bop vocalists, Mr. and Mrs. Kral blend their voices and talents with wit and artistry as they give us a sample of their mostly more conventional current floor-show act.

GEORGE MELLY with MICK MULLIGAN'S BAND and GUESTS
("Nothing Personal")—Sporting Lefe;
Loveless Love; Ma Rainey's Black;
Bottom; Gulf Coast Blues; Michagan
Water Blues; Aunt Hagar's Children's
Blues; Spider Crawi; Sent For You
Yesterday And Here You Come Today;
Parewell To Storyville; Roll 'Em, Pete;
Hound Dog; Thia Train. (Decom

Melly delivers an interesting batch of blues and near-blues in deep sepulchrai tones but with great exuberance (when called for) and, on "Michigan," with sensitivity. Mulligan and company, including Be'ty Smith and male guests, give spirited support on Melly's best disc so far.

JIMMY RUSHING ("If This Ain't The Blues")—Dinah; Oh, Love, Symetimes I Think I Do, Pennies Prom Heaven; My Friend, Mr Blues; If This Ain't The Blues; I Can't Understand; Take Me With You, Baby. (Vanguard PPL11005.) 15-2-51

Another notable album of Rushing's forthright jazz singing with consistently successful instrumental support. The guitar of Roy Gaines from the R and B field) adds edge to an already fine session.

FATS WALLER AND HIS RHYTHM
(" Fats 1935-42 ")-Y'1 Went Ty
My Head: There's Honey On The
Moon Tonight: Fair And Syrine;
Shame, Shamel: Tell Me With Yeir
Kisses; I'll Dance At Your Weldeng,
Come And Get It Winter Weather;
Cash Por Your Trash: Up Jumped Yeir
With Love. (RGA RC24934.) 221-64

A tolerable set of Willer Rhythm titles, from 1938, '41 and '42, with flashes of plans buil-liance, typical singing and shall-ling, and typical swing Nati 240-drawer Fats, though

## LATIN - AMERICAN

STANLEY BLACK ("For Latin laws") - Sweet And Gentle; Be line Tonight; Berenata; Blue Star; slas; Tenderty; Bem TI VI Atrevious; Peanut Vandor: A Lovely Way spend An Evening; Again; Out Mawhere; It Happened In-Monte-re, Delicado. (Decea LK4223.)

Gentle L-A stylings ideally

STANLEY BLACK M U S I C
Sophisticat in Cuba") — Should
Time On My Hands; All Of You;
Id This Is My Beloved; I've Got
12 Under My Skin; You're The Top;
12 Two, Butten Your Shoe; Melan12 Baby; Yes, My Darling
14 All Right With Me. (Decca
12 All Right With Me. (Decca
12 All Right With Me. (Decca
13 All Right With Me. (Decca
14 All Right With Me. (Decca
15 All Rig

Rather different from Stanley's wial albums, this one features mixture of jazz and Latin-ill-frean plane with rhythm. all marks to Mr. Black.

EDMUNDO ROS AND HIS ORCHESTRA ("Pertect For Dancing") — The Nearness Of You; La Vie En Rose; The Rase In Her Hair; Orchids In The Moonlight; Dolores; April In Portuga!; National Emblem; Under The Bridges Of Paris; Ramona; Jealousy; La Rasita; Estrellita (Deea LK4234.) 2 258.

"Parent For Dancing" is right

"Perfect For Dancing " is right if you like your steps to be influ-enced by a Latin beat

TRIO LOS INDOS ("Los Indos")

-Paraguay: Camino De Châcupe;
Hatoria De Un Amor; Besame
Morenita; Maria Chuchena; Me Voy
Pa'! Pueblo; La Ballarina; Minero
Sapucal. (Fontana TFR5004.)

Agreeable exotic music by this Paraguayan trio and female singer Chinita Montiel — the group which played for Erroll Garner at his Philips reception in January.

# POPS - INSTRUMENTAL

ALYN AINSWORTH AND HIS ORCHESTRA ("Moonlight Becomes You; If I Had You; That Old Feeling; Wrap Your Troubles in Dreams; By The Pireside; Small Fry; Little White Lies; Tranks For The Memory; East Of The Sun; You Must Have Been A Beautiful Baby; A Nightingale Sang In Berkeley Square; I'm Confessin; Three Coins In The Fountain; Trans-Atlantic Lullaby; Something To Remember; You By. (Parlophone PMC1649.) 22/2/58.

Cat; Moonlight Cocktail: Armen's Islands; King's Serenade; Song Of Old Hawaii; Drifting And Dreaming; Old Hawaii; Drifting And Dreaming; Old Hawaii; Drifting And Dreaming; Son; Capitol T949, 22/2/58.

Ding A Ling: Livin' In Misery; Ma (He's Makin' Eyes A. Me); Tell Me (He's Makin' Eyes A. Me); Tell Me (Gloden Sands And Slivery Sea; Sweet Lelian; Biue Hawaii; Red Sails In the Sunset; Aloha Oc. (Philips every bar-room pianist agog with every

A commendable LP debut by one of the top bandleader-arrangers in the North.

SIL AUSTIN (" Slow Walk Rock ") SIL AUSTIN ("Slow Walk Rock")
—Train Whistle; Shufflin' Home; Pink
Shade Of Blue; Walkin' And Talkin';
Oochie John: Birthday Party; The
Last Time: One Plus Two Is Nine;
Dogwood Junction; 'Bout Time: A
Mother's Child; Fine Brown Frame.
(Mercury MPL6534.) 29/3/58.

Ideal for the "Six-Five" jivers, out somewhat monotonous

Stephen Poster Medley, Nos. 1 and 2: Banjo Bounce; Pickin' The Banjo; Alabama Bound; Hello, My Baby; That Banjo Rag. (Good Time Jazz LDG 189.)

If you are not allergic to banjo music you should find these duets refreshingly musical. Roberts and Rowntree play with technical assurance and attack.

Palling In Love With Love; Whisper Not; Cross Your Heart; Lover Man; 'Deed I Do; All For Blues, Sunday; Rudy Tootie; What's New? (Capitol T901.) Belletto's cool but commercial

jazz outfit and smooth vocal group make pleasant listening without getting very complex.

DAVID CARROLL ("Percussion In Hi Fi")—Hell's Bells; Ball Ha'l; The Chimes Of Swing; Malaguena; Discussion In Percussion (Quiet Talk; Chatter: Controversy); The Cricket; Jungle Drums; Spanish Symphonique (The Pyrenees); Madrid; Bull Fight; Pinale: Fiamenco. (Mercury

A dream of heaven for the rhythm section or the hi-fi fanatic. Two pianos, harp, bass and two guitars produce an intriguing variety of tone colours—and swing when they want to!

CASANOVA AND HIS ORCHESTRA ("Midnight in Manhattan") —
Alexander's Ragtime Band; Night And
Day; Top Hat; Stardust; Tea Por
Two; The Continental; St. Louis
Blues; Stormy Weather; Smoke Gets
In Your Eyes; Begin The Beguine.
(Vox VX1120.)

An undistinguished selection of standards.

RUSS CONWAY ("Plane Requests")

Good Morning; You'll Never Know;
On The Sunny Side Of The Street;
The Pansy; You Brought A New Kind
Of Love To Me; Sentimental Journey;
Matador Prom Trinidad; The Glory
Of Love; Jumping Por Joy; Makin'
Whoopee; South Of The Border;
Buttons And Bows; The Whistling

# GOSPEL AND

JACK ELLIOTT and DERROLL ADAMS ("The Rambling Boys") — Rich And Rambling Boy; Buffalo pkinners; Wish I Was A Rock; State Of Arkansas; Mother's Not Dead; East Viriginia Blues; The Old Bacheler; Death Of Mr. Garfield, Danville Oirl; Roll On Buddy. (Topic 16714.) 1/3/8.

A lighthearted selection of the Rambling Boys' most popular numbers. Little that's signifi-cant but lots of fun and with some instructive guitar and banto

KEITA FODEBA AFRICAN BALLET — Nina; Boundessa; Minko-Sodia Toubaka; Sidiyela; Aloa; Alaiake Song Of Rejoicing; Kalekato; Diake; Mallasadio; Nimoutaiba. (Vogue VA160115.)

Fascinating songs of friend-ship, farewell, praise, love and homesickness are sung by soloists and groups to the accompani-ment of guitars, maraccas, tom-toms and the cora (a 21-string African guitar). Recommended to students and musicologists.

Vol. 3) — The Boll Weevil: Ain't Going Down To The Well No Mo; Go Down. Old Hannah; Frankie And Albert; Fannin Street; The Bourgeols Blues; Looky, Looky Yonder; Black Betty; Yellow Women's Door Bells; Poor Howard; Green Corn; The Gallis Pole; DeKalbe Women. (Melo-disc MLP515.)

The late and great Leadbelly did some of the most compelling singing and "story-telling" of his career on this set, originally titled "Negro Sinful Songs." He plays 6- and 12-string guitars, sings unaccompanied, even tan dances. Recording is poor but the set is a must for folk-song students.

Peggy and her two young steers offer a selection of American children's play songs. A little

Came A 'Courting: Bonny Lad; The Bold Penian Men; Poor Little Turtle Dove: The Trooper And The Maid; Dove: The Trooper And The Trie.)
The Parewell Song. (Topic 7710.)

FRANK CORDELL ORCHESTIAN
("The Melody Lingers On ")--Pastinating Rhythm; Easy To Love;
Lover; You Stepped Out Of A Dream;
Dance Little Lady; The Man 1 Love;
Cherokee; You Go To My Head; The
Continental; Yesterdays; Just One
Of Those Things; The Song Is Ended.
(HMV CLP153.)

The "backgroom boy" who

The "backroom boy" who accompanies Alma Cogan, Ronnie Hilton and Malcolm Vaughan takes the spotlight—and cements his reputation as one of Britain's top MD-arrangers. PIERRE DORSEY (" Musique Pour

PIERRE DORSEY ("Musique Pour Toi")—La Plus Belle Chose Au Monde (Love Is A Many Splendoured Things); Concerto d'Autome; Amoureux de l'Amour; Voila Ce Que'il Me Paut (Falling In Love With Love); Veronique; Toi l'Oiseau; Alors, Raconte; Personne Au Monde (No Arms Can Ever Hold You); Napoli (Napoli A Mezzanotte); Pardon Mon Coeur (Forgive My Heart); Le Ciel Est Temoin; Loussia. (Nixa NPL18010.)

Pleasant plano soloing with or-

Pleasant plane soloing with or-chestra. Ideal for the romantic-ally inclined.

ORCHESTRA ("A Handful of Stars") — Polka Dots And Moonbeams; A Handful Of Stars; Like Someone In Love; It Happened In Monterey; Sunrise Serenade; A Monterey: Sunrise Screnade; A Cottage For Sale; Lullaby Of Bird-land; You Are Too Beautiul; How High The Moon?; Flamingo: I'll Be Around; Begin The Beguine. (Decca LK4211.)

Well-played background music. ments.

GEORGE EVANS AND HIS SYMPHONY OF SAXES ("Great For
Dancing")—You Stepped Out Of A
Dream; Don't Blame Me: Long Ago;
It Had To Be You: Easy To Love; All
Of Me; All The Things You Are; Once
In A While; They Didn't Believe Me;
Time On My Hands; If I Had You;
Embraceable You; Sweet And Lovely;
Everything I Have Is Yours; Unforgettable; The Very Thought Of You;
I'm Confessin'; I'm Yours; Body And
Soul; I'm In The Mood For Love; The
Nearness Of You; The Touch Of Your
Lips; At Last; You Go To My Head.
(Decea LK4233.) 22 2:58.

Impeccable playing tailored for

Impeccable playing tailored for the ballroom dancing element.

HARRY FARMER (" Capers On The MARRY FARMER ("Capers On The Console")—Bach Goes To Town; Annen Polka; At The Jazz Band Ball; Pizzicato Polka; Mexican Hat Dance; Zampa; Light Cavalry; Stumbling; Cachucha; Moby Dick; Danish Rhapsody; William Tell Overture; Get Happy. (Decca LK4217.)

Hammond organist Harry Far-ner displays his versatility at the console in a pot-pourri of

MICHAEL FREEDMAN AND THE DEBUTANTES ("String Rhapsedy")

Glasy Fiddler: Babette: Love Is
Where You Find It; So In Love: Tango Bolero; Boutade Basque; Piddler's Boogle; If I Loved You; Granada; Pretty Bride; Leap Year Wake; El Cumbanchero, (Oriole MC20018.) Competent female fiddlers dis-pense light music.

JACKIE GLEASON ORCHESTRA "AGRIE GLEASON ORCHESTRA
("Yelvet Brass")—You're Driving
Me Crazy; Skyliner; But Not For Me;
The Man I Love; Cherokee; Me And
My Shadow; Take The "A" Train;
By The Beautiful Sea; Am I Blue?;
What's New; Girl Of My Dreams;
My Buddy; I Can't Believe That
You're In Love With Me; September
Song; Out Of Nowhere; Chinatown,
My Chinatown (Capitol LCT6153.)
1/3/58.

Gleason, sans Bobby Hackett on trumpet, adds up to dull listening.

MORTON - GOULD AND HIS ORCHESTRA ("Temptation")—
Temptation; Besame Mucho; I Get A Kick Gut Of You; Speak Low; Body And Soul; What Is This Thing Called Love?; I've Got You Under My Skin; That Old Black Magic; The Very Thought Of You; Poinclana; You Ann. The Night And The Music; Night And Day, (RCA RD27656.)

Pretartious arranging spoils

STEPHANE GRAPPELLY ("Time For Romance")—The Very Thought Of You: Pennies From Heaven; Once In A While; Day After Day; Ah, Que Revienne!; Yesterdays; The Way You Look Tonight; Moonlight In Vermont; I've Got You Under My Skin; Darling, Je Yous Aime Beacoup: Larybones;

First rate dance music with jazz solos from such as Nick Travis. Al Cohn and Hal McKusick.

Liberace ("At The Hollywood Bowi")—Cornish Rhapsody; Rhap-sody By Candlelight; Alexander's Ragtime Band; El Cumbanchero; Ciair De Lune; Cement Mixer; Beer Barrel Polka. (Philips BBL7159.)

Sugar oozes from every track. Liberace announces as well as meandering about the plano.

MONIA LITER AND HIS ORCHES-MONIA LITER AND HIS ORCHESTRA ("Lovers in Rome")—Chianti Song: Levers in Rome")—Chianti Song: Levers in Rome; Tango Teneriffa; Andalusian Girl; Anna Maria; Italian Street Scene; Canzone D'Amore; The Magic Fountains Of Rome; Soft Lights Of Rome; Tango De Casino; Sicilian Lullaby; Serenata Cortese: Guaglione; Marie Louise; The Girl I Left in Rome. (Decca LK4195.)

Mood music with an Italian

Mood music with an Italian

Time For Dancers, No. 13")—I'm In A Dancing Mood; Elizabeth: Cheek To Cheek; 'S Wonderful: Parlez-Mod d'Amour: Diane; Love Letters In The Sand; Blue Moon; Melodie d'Amour; April Love. (HMY DLP1175.)

JOE LOSS ORCHESTRA (" Dancing

A well-contrasted ballroom dancing selection tailored in the immaculate Loss manner. NEW GLENN MILLER ORCHESTRA

("In Mi-Fi")—Don't Be That Way; I'm Thrilled: Whistle Stop: Halle-hujah, I Just Love Her So; Mine: Any-thing Goes: I Almost Lost My Mind; Slumber Song; My Prayer; Accentuate The Positive; Man On The Street; Lullaby Of Birdland, (RCA RD27055.)

In place of Miller's orchestra,
Ray McKinley offers a welldrilled band playing pleasant-tohear dance music with only a
few tunes done in reminiscent
GM vein, Not bad, but not

AL NEVINS AND HIS ORCHESTRA
("Lights And Shadows")—I Concentrate On You; Whispering: Twilight
Time; Concerto In Lights And
Shadows; Among My Souvenirs;
Musetta's Waltz (from "La
Boheme"); Love, Your Magic Spell
Is Everywhere; My Heart Sings;
Ecstasy Waltz; All The Things You
Are: The Night Is Young And You're
So Beautiful: The Way You Look Tonight. (RCA RD7734.)
Soothing strings for your more
relaxed moments.

TONY OSBORNE AND HIS ORCHESTRA ("Lovers in The Dark")—Two Silhouettes; Two Shadows; You And The Night And The Music; A Kiss in The Dark; When You Wish Upon A Star; Lovers in The Dark; The Second Star To The Right; Whispers in The Dark; Two Cigarettes in The Dark; Dancing in The Dark; Dream Lover; I'll See You In My Dreams. (HMW CLPHISL) In My Dreams. (HMV CLP1151.)
Pianist Osborne and Orchestra
play a lush medley of standards
styled for the starry-eyed.

JOHNNY OTIS ORCHESTRA (" The Johnny Otis Show")—Shake It Lucy Baby; In The Dark; Loop De Loop; Lonely River; A Story Untold; Can't You Hear Me Callin'; Theme; Good Golly; It's Toe Soon To Know; Hum

REG OWEN AND HIS ORCHESTRA
("The Best Of Irving Berlin")—
Medley: Say It With Music: How Deep
Is The Ocean?; Blue Skies; You're
Just In Love. Medley: You Forgot
To Remember; Easter Parade;
Alexander's Ragtime Band; A Pretty
Girl Is Like A Melody. White Christmas. Medley: There's No Business
Like Show Business; The Girl That I
Marry: I Got Th' Sun In The Morning; They Say It's Wonderful Always.
Medley: The Piccolino; Top Hat.
White Tie And Tails; Cheek To Cheek;
Let's Face The Music And Dance;
Isn't This A Lovely Day?; Let Yourself Go; What'll I Do?; Medley;
God Bless America; Oh, How I Hate
To Get Up In The Morning; This Is
The Army, Mr. Jones. Medley; All
Alone: I've Go! My Love To Keep
Me Warm; Marie: Heat Wave: The
Song Is Ended. (RCA RD27659.)
15 3 58.

A representative selection of

A representative selection of Irving Berlin by top British arranger-MD Reg Owen. This is how they wrote songs before the rock set in!

NELSON RIDDLE ORCHESTRA ("C'mon . . . Get Happy!")—Jeannie (I Dream Of Lilac Time); Without A Song; September In The Rain; S'posin'; Am I Blue?; Rain; I'il Get By; Diga Diga Doo; For All We Know; Time Was; Something To Remember Time Was: Something To Remember You By: Get Happy. (Capitol T893.) 22/3 58.

An exercise in arranging from the man who puts the beat be-

ERIC ROGERS AND HIS ORCHESTRA ("Only Yesterday")—Bye Bye
Blackbird; Moonlight And Roses: I
Wonder Where My Baby Is Tonight:
Dardanella; When Day Is Done;
Medley (Margie: Japanese Sandman;
The Sheik Of Araby): She's Punny
That Way; Puttin On The Ritz;
Whispering: Crinoline Gown: My Blue
Heaven: Medley (Wenderful One:
Always: The Song Is Ended). (Decca
LK4225.)
Songs of the flapper era de-

Songs of the flapper era de-livered in evocative style by Britain's Eric Rogers.

HEINZ SANDAUER AND HIS ORCHESTRA ("Dance Date")—
Arrivederci Roma; Simonetta: El Paradiso; Lolita: River of No Return;
Ranto Benny: Mr. Sandman; Autumn
Ranto Benny: Mr. Sandman; Autumn Banjo Benny; Mr. Sandman; Autumn Serenade; O. Mama Majo; Three Coins In The Pountain; In Berlin I Still Have One Trunk; Le Premer Rendezvous. (Vox VX950.)

distinguished cafe music.

RA BOB SHARPLES ORCHESTRA

n- ("Centrasts in Hi-Fi")—On The
ht Road To Mandalay; Will You
d Remember?; By The Bend Of The
kRiver: Glannina Mia; A Perfect Day;
The Donkey Serenade; Sylvia; Sweethearts; Rackety Coo; Sympathy;
Trees; Allah's Holiday. (Decea
LK4213.)

Superbly

Chance On Love; Ain't We Got Fun!
You Do Something To Me: Today I
Love Evrybody; Cheek To Cheek; If
This Isn't Love. (HMV CLP1152.)
B/2 58.

Some of the best Cogan to
date, with first-rate accompaniments from Frank Cordell,
NAT "KING" COLE ("Just One
Of Those Things")—When Your
Lover Has Gone.

Superbly recorded orchestra, with occasional assistance from a vocal group, plays interesting arrangements. The soloists vary from the trumpet of Heath sideman Bobby Pratt to the world's finest horn player, the late Dennis Brain.

HANS SOMMER ("Dreamy Hans")

—They Say It's Wonderful; In The
Still Of The Night: All The Things
You Are; Lover: Blue Room; People
Will Say We're In Love; Smoke Gets
In Your Eyes; A Pretty Girl Is Like A
Melody; Every Little Moment; Taking
A Chance On Love; Deep Purple;
Over The Rainbow. (RCA RD27039.) Meandering piano versions of pop standards. Not for beat addicts.

CYRIL STAPLETON AND HIS CRCHESTRA ("Song Of The Golden West")—Indian Summer: High Noon; Home On The Range; Indian Love

# POPS-

You; My One And Only Love; I Can't Resist You; I've Got A Crush On You; I Concentrate On You; Don't Blame Me; With Every Breath I Take; Too Young; I'll See You In My Dreams. (Capitol T887.) 1/3 58.

Syrupy, somewhat "straight" song stylings by the girl who was trained as an operatic singer, TONY BENNETT ("The Bennett Showcase")—It Had To Be You; You Can Depend On Me; I'm Just A Luck So And So; Taking A Chance On Love; These Foolish Things; I Can't Give You Anything But Love; Boulevard Of Broken Dreams: 131 Be Seeing You; Always; Love Walked In; Lost In The Stars; Without A Song. (Philips BBL7138.) 22.2 58. Rhythmical singing of some Rhythmical singing of some standards, with "Boulevard Of Broken Dreams" the highspot.

TONY BRENT (" Of Stage ")-I TONY BRENT ("On Stage 7-1)
Poured My Heart Into A Song; You'll
Never Know; I've Got A Feelin'
You're Foolin'; Nice To Know You
Care: Marie; Let's Fall In Love; But
Not For Me; I'm Putting All My Eris
In One Basket; Wishing (Will Make
It So); Time Waits For No Cue.
(Columbia 3381125.) (Columbia 33\$1125.)

Singer Brent is in good voice on this varied collection of quality songs.

TERESA BREWER ("For Teenagers in Love")—Why. Baby. Whyl: Empty Arms; If I Were A Train; Dark Moon; Lula Rock-A-Hula; Ec Shy: Born To Love; Teardrops in My Heart; It's The Same Old Jazz (Mommal); After School; Carriers, Contracting Con iMommal); After School: Careles, Caresses; On Treasure Island; Since You Went Away From Me: The Ricky-Tick Song. (Goral LVA9675.) 8-3/58. Rock stylings by the "Music! Music! Music!" girl.

JUNE CHRISTY (" Gone For The JUNE CHRISTY ("Gone For The Day")—It's So Peaceful In The Country; When The Sun Comes Out. It's A Most Unusual Day; Interluce. Love Turns Winter To Spring; When You Awake; Lazy Afternoon; When The World Was Young; Gone For The Day; Lost In The Burmer Night; Give Me The Simple Life; Lary Mood. (Capitol T902.) 8 3/58.

ALMA COGAN ("I Love To Sing")

—I Love To Sing; Life Is Just A
Bowl of Cherries; They Can't Take
That Away From Me; Taking A
Chance On Love; Ain't We Got Fun't

NAT "KING" COLE ("Just One Of Those Things")—When Your Lover Has Gone; A Cottage For Salv. Who's Sorry Now?; Once In A While. These Poolish Things; Just For The Pun Of It; Don't Get Around Much Anymore; I Understand; Just For Of Those Things; The Song Is Ended; I Should Care; The Party's Over. (Capitol LGT6148.)

Not Cole plus Billy May's Or-

Nat Cole plus Billy May's Or-chestra add up to a grade A LP. BING CROSBY (" Der Bingle ")-

A Crosby from the "golden years" of 1932-34. One for the nostalgically inclined.

BILLY DANIELS (" You Go To My Head")—Blue Skies; Blue Preluct; It's d'Lovely; You Turned The Tables On Me; Comes Love; Just In Time; Just Like A Melody From Out Of

continued opposite

DATON - COULD AND HESTRA ("Temptation")—
Agatation; Besame Mucho; I Get A & dut of You; Speak Low; Body & Soul; What it Pris Thing Called hat Old Black Magic; The Very hought of You; Peinchans; You And. The Night And The Music; Night And Day, (RGA RD17054.)

Pretentious arranging spoils tins tuneful selection of standards.

Pretentious arranging spoils this tuneful selection of standards.

MORTON COULD AND MISON ("Jungle Drums")—
ORCHESTRA ("Jungle Drums")—
ORCHESTRA ("Jungle Drums")—
Again Jungle Drums; La Comparas; Andacodia (Grandards Andacodia) (Grandards Andaco

JOHNNY GREGORY ("Sables And sepia")—Let's Face The Music And Sama; Muskrat Ramble; Moonight to Bances. Recording is poor but the set is a must for folk-song students.

PEGGY SEEGER ("Come Along John; Billy Barlow; Old Annt Kate; Little Bird; Lula Gal; Resolty Rouselly; The Derby Ram.

(Topic 7718.) 1/3/56.

Peggy and her two works america's Morton Gould.

JOHNNY GREGORY ("Sables And Sepia")—Let's Face The Music And Dance; Easy To Love; I'll Be Around; In Vermont; Nice Work If You Can Get It; Am I Wasting My Time; Machine Square; Alone; I Cried Washington Square; Alone; I Cried For You; I Don't Know Why; All Of Washington Square; Alone; I Cried For You; I Don't Know Why; All Of Washington Square; Alone; I Cried For You; I Don't Know Why; All Of Makin' Whoopee; I Got It Bad And Mooning John; Billy Barlow; Old Resolty Rouse Theology States of Children States

Pleasant writing for "lower strings" conjures up a musical atmosphere suited to a sveite mannequin parade.

STEPHANE GRAPPELLY ("Time For Romance")—The Very Thought Of You Pennies From Heaven; Once

NANCY WHISKEY — An Old Man Reviennel: Yesterdaya: The Way You Look Tonight: Moonlight In Vermont: The Beld Penian Men; Poor Little Turtle Dove: The Trooper And The Maid: Je Vous Aime Beacoup; Larybones: Moonlow: Nuges; Please Be Kind. 173.56.

When she sticks to that broad Scottish dialect, as in "Old Man" and "The Trooper," Nancy turns out some memorable work. The rest, though pleasant the work of the county of the semination of the county of the county of the semination of the county of the county of the semination of the county of the

MEADE "LUX" LEWIS ("Out Of The Roaring 'Twenties")—Ain't She Sweet?; Mrade's Deed; Bill Balley, Won't You Please Come Home?; My Monday Date; I Want A Little Girl; I Ain't Oot Nobody; Lux Plakes; 'Deed I Do. (HMV DLP1178.)

Tracerds, Via ABC
The accomplished Sutton pays

# JAZZ - INSTRUMENTAL

A) Lazy Mood; Wolverine Blues; The Continental; Rose Room; In A Little

Hackett's regular group shows ts technique and versatility in Hackett's regular group shows its technique and versatility in a Cary-arranged selection which covers the ground from well-organised Dixieland to "The Continental" with vibes. Ingenious small-band jazz with under the continental instrumentation and covers the ground from wellorganised Dixieland to "The
Continental" with vibes. Ingenious small-band jazz with unusual instrumentation and
voicing.

JIM HALL TRIO ("Jazz Guitar")

—Stella By Starlight; 9.20 Special;
Deep In A Dream; Look For The
Silver Lining; Seven Come Eleven;
subtle and neatly swinging music
conceived in the name of modern

Jim HALL TRIO ("Jazz Guitar")

-Stella By Starlight; 9.20 Special;
Deep In A Dream; Look For The
Silver Lining; Seven Come Eleven;
Stompin' At The Savoy; Things Ain't
What They Used To Be; This Is
Always; Thanks For The Memory;
Tangerine. (Vogue LAE12072.)

Guitarist Jim Hall from the Jimmy Giuffre Trio, smoothly assisted by pianist Carl Perkins and bassist Red Mitchell, in an unassuming but neatly swinging and most acceptably tuneful set that proves him to be one of the

HAMPTON HAWES TRIO (Vol. 2)-About Midnight; Just Squeeze Me; Autumn in New York; Section Blues. (Contemporary LAC12081.)

Considered one of the most inspired modern-style planists, Hampton Hawes, sympathetically aided by Red Mitchell's bass and Chuck Thompson on drums,

WOODY HERMAN AND ORCHESTRA ("The Three Herd Nen-Alcoholic; Caldonia; Sidewalks Of Cuba; The Good Earth; Pour Brother; The Goof And I; Keen And Peachy; Early Autumn; Pour Others; Blame Ecchm; Mulligan Tawny; The Third Herd. (Philips BBL7123.)

Hectic, hard-biting, wild but disciplined jazz from Woody's three Herds. Covers period 1945 to 1953. Some of the early tracks made jazz history.

JOHNNY HODGES AND THE JOHNNY HODGES AND THE ELLINGTON ALL STARS—Meet Mr. Rabbit; Duke's In Bed; Just Squeeze Me: Confab With Rab; Ah Oodle Ooble: Ballade For Very Sad And Very Tired Lotus Eaters; It Had To Be You; Black And Tan Pantasy; Take Tile "A" Train. (Columbia Ciet 33CX10008.) 29:3/58.

Absolutely first-class lazz, modern mainstream" in flavour with Ducal overtones, by a Hodges nine-piecer with Stray-horn on plano. Top honours go to Hodges, but there is creative soloing all round.

"INFORMAL JAZZ" — Weejah; Polka Dots And Moonbeams; On It; Avalon. (Esquire 32-030.) 29/3/58. Careless rather than informal, with Donald Byrd, Hank Mobley and John Contrane waffling somewhat almiessly. Planist Elmo Hope saves the day.

CALVIN JACKSON QUARTET ("Rave Notice")—Stompin At The Savoy; Dream; You And The Night And The Music; The Touch Of Your Lips; Mine; Linger Awhile; Get Out Of Town. (Philips BBL7107.) 29/2/58. At the piano, Calvin Jackson can make the sparks fly. A pity to waste all this technique on flashy cocktail-party music.

JAM SESSION-Air Conditioned;

Trumpet-player Maynard
Ferguson is billed as the star
attraction in these two threeyear-old marathons with Herb
Geller. Bob Cooper, Bob Gordon,
Milt Bernhart, Claude Williamson, John Simmons and Max
Hoach. Little of the solo work is good enough to justify the lack of thematic variety in just one title per 12-in, side.

one title per 12-in. side.

"JAZZ AT THE HOLLYWOOD BOWL"—JAM SESSION GROUP: Honeysuckie Rose. ROY ELDRIDGE: I Can't Get Started. HARRY EDISON: If I Had You. FLIP PHILLIPS: I've Got The World On A String. OSCAR PETERSON TRIO: \$26 Special; How About You? ELLA FITZGERALP, LOUIS ARMSTRONG ALL STARS: You Won't Be Salisfied: Undecided; When The Salisfied: Chadecided; When The Salisfied

is a spirited and fascinating example of native drumming as the opening selection adequately explains the general character of the music, even though the old-time doesn't go any further back than the swing era.

BOBBY HACKETT JAZZ BAND ("Getham Jazz Seene")—At The Jazz Band Ball; (Love's Got Me In Jazz Band Bal

A better title might have been The Andre Previn Trio, for Previn takes up most of the sole space. Though lacking invention and genuine swing, he is a thoughtful, sensitive planist. THE JAZZPICKERS-Bebe; When You Love Someone; Influtration; I'll Remember April; I Married An Angel; Yardbird Suite; R. H. Factor; Easy Pickin's; Rap-Scallion; Don't Worry Bout Me; Monti-Cello; Clap Hands, Here Comes Charlle, (EmArcy EJI.1265.) BILLY MAY ORCHESTRA
("Jimmie Lunceford in HI-Fi")—
Tain't What You Do It's The Way
That Cha Do It; Ain't She Sweet;
Charmaine; Uptown Blues; Margie;
Coquette; Annie Laurie; Well All
Right Then; Blues in The Night; My
Blue Heaven; Four Or Pive Times; Blue Heaven; Four Or Five Times; I'm Walking Through Heaven; For Dancers Only; Cheatin' On Me; Rhythm Is Our Business. (Capitol 1924.) 15 2 58.

conceived in the name of modern J. J. JOHNSON ("First Place")—
It's Only A Paper Moon; Paul's Pal;
For Heaven's Sake; Commutation;
Harvey's House; That Tired Old
Routine Called Love; Be My Love;
Cry Me A River; Nickels And Dimes.
(Fontana TFL5005.) 1/3/53.

everybody else. especially in "Lights Out," recorded in the dark. With McLean and Donald Byrd often off colour, the rest of the tracks are often dull. Economical scores and a superb rhythm section make an ideal setting for J. J.'s elegant trombone. Versatile eloquent throughout by all. You Brother Aintz; Ev'rt Time; The Ruble And The Yen; By The Way; And Baby Makes Three; Goody Goody; How Do You Like Your Eggs In The Morning?; A Hatful Of Dandruff; Ev'ry Time We Say Goodbye. (Vogue LAE1206).

QUINCY JONES (" Go West, Man")

-Dancin' Pants; Blues Day; Bright
Moon; No Bones At All; The Oom Is
Blues; Be My Guest; What's New?;
We'll Be Together Again; Time On
My Hands; You Go To My Head;
Laura; London Derriere; King's Road We'll Be Together Again; Time On My Hands; You Go To My Head:
Laura; London Derriere; King's Road
Blues. (HMV CLP1157.)

Three tracks each by a group consisting of four altos and rhythm, four trumpets and rhythm, and three tenors, baritone and rhythm, make up this unusual way of demonstrating what can be done with front-lines of identical voices.

Young Gus Mancuso (he's not young four 25) here plays baritone horn, and is thus the first man to use for jazz solo work this brass intrument more usually heard in brass and military bands. He plays with an agility and fluffy tone.

what can be done with front-lines of identical voices.

Even the star musicians used cannot prevent the impression in the ensembles that each group would have been helped by the presence of the other two, but there is plenty of good solo work.

TERRY LIGHTFOOT'S JAZZMEN
("Tradition in Colour")—Green For Danger, Biue Turning Grey Over You; Orange Bluessom; Yellow Dog Blues; Red Wing: The Old Grey Marre, Diamond Rag; Mood Indigo: My Blue E Burgundy Street Blues; Black Diamond Rag; Mood Indigo: My Blue Heaven; Black And Blue, (Columbia 335X1673.)

Lightfoot Dlays fast, attacking clarinet—moving in style from George Lewis to Sandy Brown—on 11 fairly competent performances of well-varied tunes. A good example of Late British Traditional.

HUMPHREY LYTTELTON BAND ("Kath Meets Humph")—In A Mellow Tone; Gee Baby, Ain't I Good To You; Packet Of Blues; Rain; Kath Meets Humph; Moten Swing, Kath Meets Humph; Robert Of Diamond Control of the Prome River Kwal; Colonel (Parlophone PMD1622.)

\*\*Control Responsible Form Humphrey Lyttelton's Hum

An album of show music with honours taken by Pat Boone, Dinah Shore and Howard Keel.

The Teenagers boy made these in London with Columbia's Norrie Paramor conducting arrangements by America's Rudy Traylor. Frankie shows he can swing in the up-tempo numbers.

JOHNNY MATHIS ("Wonderful, Wonderful")—Will I Find My Love Today?; Looking At You; Let Me Love You; All Through The Night; It Could Happen To You; That Old Black Magic; Too Close For Comfort; In The Wee Small Hours of The Morning; Year After Year; Early Autumn; You Stepped Out Of A Dream; Day In. Day Out, (Fontana TFL5003.) 1 2 58.

Monk at his most startling and original. Altoist Ernie Henry and trumpet player Clark Terry are quite overshadowed by him, but Come Lately; Mona's Buses; Tune 2 GIGI GRYCE-DONALD BYRD JAZZ

quite overshadowed by him, but tenorist Sonny Rollind holds his JACK MONTROSE QUINTET

("Blues And Vanilla")—Concertino
Da Camera; Blues and Vanilla; Bock-hanal; Don't Get Around Much Come Lately: Mona's Blues: Tune : (Columbia Clef 33CX10102.) E-3 58

# COLLECTIONS

Surrender, Dear: Beahma Swing. (London LTZ-U15097.) 22 3 58.

Billy May leads a star line-up, including Willie Smith, Trummy Young and Joe Thomas, in almost exact re-creations of 15 Lunce-ford recordings. Better than most tribute albums.

JACKIE McLEAN QUINTET ("Lights Out")—A Foggy Day; Up; Lorraine; Lights Out; Kerplunk; Inding. (Esquire 32-041.) 22 2/58.

Pianist Elmo Hope outshines

GUS MANGUSO-I'm Glad There Is

"POPULAR FAVOURITES (Vol. 9)"

With Meets Humph ")—In A Mellow Tone; Gee Baby, Ain't I Good To You?; Packet Of Blues; Rain; Kath Meets Humph; Moten Swing. (Parlophone PMD1052.)

Kathy Stobart, Lyttelton's temporary help, makes her record debut with the band and contributes substantially to the success of an impressive LP by the "new" band.

"POPULAR FAVOURITES (Vol. 9)"

—VIC DAMONE: An Affair To Remember; MITCH MILLER ORCHESTRA: SMATCH Prom River Kwai: Colonel & Bogey; JO STAFFORD: Bells Are I. Rigging; GUY MITCHELL: Call Rosle On The 'Phone: DORIS DAY: Rickety & Tackety Rendezvous; JOHNNY MATHIS: Chances Are; MINDY CAR. In SON: Sweet Georgia Brown; D. JOHNNIE RAY: Pink Sweater. (Philips BBR8117.)

Something for everyone—with ST

"2 1'S"—WEE WILLIE HARRIS:
Rockin' At The 2 1's: Back To School
Again. BERYL WAYNE: The Gypsy
In My Soul. BLUE-JEANS: Lonesome Traveller: When I Get To
Glory. GRAMAM STEWART SEVEN:
Black Bottom Stomp: Song O! The
Swance. THE WORRIED MEN: 900
Milles From Home: This Little Light,
JOHNNY GRANT: All O' Me.
(Decca LF1300.)

An odd mixture of jazz, skiffle

# POPS - VOCAL

from previous page The Sky: How Am I To Know?; You Go To My Head; Hallelujah. (HMV DLP1174.) 22.3/58.

A sample of Daniels' highly stylised singing against some-what disappointing Benny Car-ter accompaniments.

DORIS DAY ("A Day In Hollywood")—Tea For Two; Lullaby Of Broadway; Cuddle Up A Little Closer; I May Be Wrong; Makin' Whoopee; Be My Little Baby Bumble Bee; Secret Love; Till We Meet Again; Ain't We Got Fun; Just One Of Those Things; It Had To Be You; Love Me Or Leave Me. (Philips BBL7175.) 22 2/58.

Johnson in this swinging, easyto-understand music by a sevento-understand music by a sevenpiecer, which has Arvell Shaw
and Gus Johnson to ensure the
teat. Contemporary hot jazz.

JAZZ MESSENGERS ("Ritual")—

JAZZ MESSENGERS ("Ritual")—

Sam, You Made The Bridge Too Long;
Sacked Blues; Once Upon A Groover;
Sam, You Made The Bridge Too Long;
Sacked Blues; Once Upon A Groover;
Saturday Night; First Impression;
Comments by Art Blakey by way
off introduction to: Ritual; Touche;
Wake Up. (Vogue LAE12000.)

"Ritual," preceded by a twominute explanation by Art Blakey

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"Ritual," preceded by

FERLIN HUSKY ("Boulevard Of Broken Dreams")—Boulevard Of Broken Dreams; But Where Are You; I'll Walk Alone; Stormy Weather; It

FRANKIE LYMON ("Frankie in London")—Let's Fall In Love; So Goes My Love; Somebody Loves Me; Fools Rush In; You Were Only Hol-ing; My Girl: Too Young; Little Girl; Yours; My Baby Just Cares For Me. (Columbia 33\$1127.)

Early Sinatra, with "Lover' FRANK SINATRA (" Where Are

FRANK SINATRA (" Adventures Of The Heart ")—I Guess I'll Have To Dream The Rest; If Only She'd Look My Way; Love Me; Nevertheless, We Kiss In A Shadow; I Am Loved; Take

Top solo honours are won by Vic Dickenson and tenorist Budd Johnson in this swinging, easy-to-understand music by a seven-becer, which has Arvell Shaw and Gus Johnson to ensure the teat. Contemporary hot Jazz.

Mains. (vol Valile.)

The voice of singer Geneviève has a gamin charm. Should please the Francophiles.

EYDIE GORME — I'll Take Romance; This Is No Laughing Matter; Fine And Dandy; Day By Day: The Gentleman Is a Dope; Too

OHNNIE RAY: Pink Sweater.

Philips BBR5117.)

"SIX-FIVE SPECIAL" — TOMMY the Graham Stewart Seven. wing.

Something for everyone—with STEELE: Swaller Tail Coat; Singing Should appeal to teenage tastes.

SHELLY MANNE AND HIS FRIENDS—Tangerine; I Cover The Waterfront; Squatty Roo; Collard Greens And Black-Eyed Peas; Stars Fell On Alabama; The Girl Friend, (Contemporary LAC12075.) 8/2/58,

Smogey Day: Los Angeles River.
WARNE MARSH QUINTET: Earful:
Black Jack, MARTY PAIGH ORCHESTRA: Pour Blows Four: Lonely Time.
JOHN TOWNER QUARTET: Anything
Goes: Aunt Orsavella. BILLY
USSLETON SEXTET: Bloor; In From
Somewhere. (London LTZ-R15084.)
25/1.58.

round-up of jazz on America's West Coast. The big bands of Med Flory, Russell Garcia and Marty Paich make a healthy sound; the small groups seem rather too polite.

rather too polite.

The Music of John Lewis") dome; The Queen's Pancy; I Concorde: La Ronde; Deli

Mosting and historic disc for the thousands of Miller fans. It boasts some good sololsts, but doubters will still wonder at the Modern of Mark and Modern of Mark and Modern of Modern of

"MODERN JAZZ GALLERY, VOI. 2" — MED FLORY ORCHESTRA: Wonderful You; I Love You That's All RUSSELL GARCIA ORCHESTRA:

Nineteen-year-old Lee Morgang one time trumpeter in Dizzy Gillespie's band, veers between lyrical flights and stale cliches. But good solos come from the two Hanks—planist Jones and tenorist Mobley.

Newport Jazz Festival

GEORGE LEWIS - Basin Street Blues; Bourbon Street Parade: Tin Roof Blues; Royal Garden Blues; Tinat's A-Plenty, TURK MURPHY-St. James Infirmary: Wears Blues; Down By The Riverside. (Columbia Clet 33CX10000.) 15 3 58.

The Lewis band, improvising vigorously in their emotional style, outswing Murphy's revivalists here. A moderate bet for traditionalists.

MODERN JAZZ QUARTET (" Plays Por Brent; Carnegle Horizons; Blue Lou. TOSHIKO — Between Mc And Myself; Blues For Toshiko, I'll Remember April; Lover (Columbia Clef 33CX10090.) 15.3/58. Reissues of records previously released, under the name of Milt Jackson and/or the MJQ, various-ly still available on Esquire LPs 20-038, 20-069 and 32-024; EPs EP14, EP74 and EP106; and standard 78s 10-324 and 10-514. Leon Sash almost makes the

jazz instrument. standard 78s 10-324 and 10-514.

THELONIUS MONK ("Brilliant Corners: Ba-Lues-Arel Pannonica; fashioned an attractive style of Toshiko shows that the land of

LENA HORNE ("Stormy Weather")
—Tomorrow Mountain: Out Of This
World: Sunmertime: Mad About The
Boy: Ridin' On The Moon: Stormy
Weather: Baby. Won't You Please
Come Home?; Any Place I Hang My
Hat Is Home: I'll Be Around; I
Wonder What Became Of Me?; Just
One Of Those Things. (RCA RD27651.)

Typical Lena, with every syllable delivered with the force of a miniature H-bomb. Husband Clennie Hayton provides the skilful accompaniments. "Things"
really moves!

BARBARA LEA ("Nobody Else But Me: "Where Pell On Alabama: I Used To Be
Have You Been?; I'm Comin', Colour Blind; Stompin' At The Savoy; Sweet Georgia Brown: I Won't Dance; Liars
Pall Of Dreams: My Honey's Lovin', Man Plays Horn; Pick Yourself Up.
(HMV DPL1169.) 4 1/58.
Only moderate O'Day — but some interesting moments.

FRANK SINATRA ("The Voice")
—I Don't Know Why il Just De):
Try A Little Tenderness: A Ghost Of A Chance; Paradise; These Poolish Things; Laura; She's Funny That thust. FRANK SINATRA ("The Voice")

I Don't Know Why 11 Just Do);
Try A Little Tenderness; A Ghost Of
A Chance; Paradise; These Poolish
Things; Laura; She's Funny That
Way; Pools Rush In; Over The Rainbow; That Old Black Magic; Spring

You?")-Where Are You?: The Night We Called It A Day; I Cover The Waterfront; Maybe You'll Be There; Laura; Lonely Town; Autumn Leaves; I'm A Fool To Want You; I Think Of You: Where Is The One? There's No You: Baby, Won't You Please Come Home? (Capitol LCT 6152.) 1 3 58. Sinatra plus Gordon Jenkins adds up to lush listening.

Hiding: Just Imagine!; Don't Tickle
Me: I Like Old People. Don't You?;
The Puddle. (Capitel T937.)

A zany collection of songs for youngsters from four onwards.
Kaye is top of the kindergarten form here.

Dream: Day In. Day Out. (Fontana My Love; I Could Write A Book. Mad About You; Sorry: (On The Island Ol) Stromboli; It's Only a Paper Moon. (Fentana TFL 5006.)
More early Sinatra, with "Nevertheless" the pick of the pack.

SAL MINEO ("Sal")—Too Young:
My Bride: Not Tomorrow But Tonight; The Words That I Whisper:
Blue-eyed Baby: Love Affair; Tattoo;
Now And For Always: Down By The
Riverside: Secret Doorway: You
Shouldn't Do That: Oh Maire; Deep
Devotion: Baby Face. (Fontana
TFL5004.) 22 3 58.

The "Start Movin'" boy offers
beat and ballad in an even mixture that will have the teenagers
google-eyed.

The Jone of the Jone
True o

# JAZZ-INSTRUMENTAL

from previous page

In trying to be too advanced, Occil Taylor's group only manages to sound unnecessarily involved. Not even a mother could love Steve Lacy's tone on his soprano sax.

COLEMAN HAWKINS — ROY ELDRIDGE — PETE BROWN — JOE JONES ALL STARS—I Can't Believe That You're in Love With Me: Day By Day: Embraceable You; Moon-That You're In Love With Me: Day By Day: Embraceable You; Moon-giow: Sweet Georgia Brown (Columbia Clef 33CX19193.) 8/3-58.

The Hawkins and Eldridge ballad features are fairly inven-tive, but their talents hardly survive the two jam sessions. A dusappointing disc considering the names involved.

RUBY BRAFF OCTET — It Don't Mean A Thing: These Fooksh Things; Oh. Lady Be Good. BOBBY HENDER. SON—Jitterbug Waltz; Keepin' Out Of Mischief Now; Blues For Louis. Honeswackle Rose. (Columbia Clef 22CK18161.) 8 3 58.

Braff shows his quality in these "live" recordings, blowing with taste, tone and a flow of ideas His announcing, too, is good. Henderson has tempo good. Henderson has tem trouble in his piano solo stint.

DIZZY GILLESPIE ORCHESTRA — Dizzy's Blues; School Days; Doodlin' Manteca Theme; I Remember Olifford Cool Breeze (Columbia Cle 33CX16165.) 8 3 58.

Dizz, seemingly more intent on amusing the crowd than getting good music, doesn't appear to have bothered much about what his rather rough and ready band was up to—except in one track, the ballad in memory of the late Clifford Brown. This shows that the orchestra can give a really musicianly performance.

"NEW SENSATIONS IN JAZZ"— ARRY CLINTON ORCHESTRA: JOETO IN Blue ANDY KIRK CLOUDS F JOY: Boogie Woogle Cockali.

ORCHESTRA: Avalon. HAL Mc.
KUSICK GROUP: Tommy Hawk.
DAVE PELL OUTET: Across The
Alley Prom The Alamo. GEORGE
RUSSELL SMALLTET; Knights Of
The Steamtable. TONY SCOTT
QUARTET: Deep Purple. JACK
WEBS-PETE KELLY'S BIG 7: They
Can't Take That Away Prom Mc.
BARBARA CARROLL TRIO: The
Ofir! Friend. PETE JOLLY TRIO:
Whistle While You Work. PHINEAS
NEWBORN, Jnr., QUINTET: Clarisse.
RED NORYO QUINTET: Punkin Head.
BUD POWELL TRIO: I Cover The
Waterfront. (RGA RD27051.)
Not all of this is anything like

Waterfront. (RGA RD27061.)

Not all of this is anything like as new as its title may auggest, nor could all the items be classed among the artists' best. But as a lucky-dip omnibus package with nothing for all but something for each, it at least has the advantage of being the most generous quantity of tracks yet put on to one LP.

KID ORY'S CREOLE JAZZ BAND
("The Legendary 'Kid'") —
Mahogany Hall Stomp; Sugar Biues;
At A Georgia Camp Meeting; Snag
It; There'll Be Some Changes Made;
At The Jazz Band Ball; Wang Wang
Blues; By And By; Make Me A Pallet
On The Ploor; Shine. (Good Time
Jazz LAG12084.)

Nearing 70 when these were made. Ory demonstrated that he could still turn in a job of tall-gate playing in the original New Orleans style. Alvin Alcorn and Phil Gomez completed the front line. Tunes are old and the performances are warm and swingy.

JACK PARNELL ORCHESTRA
("Trip To Mars")—The Hawk Talks;
Sure Thing; Carioca; April in Paris;
Cottontali; Catherine Wheel; Trip To
Mars; Summertime; The Champ; Skin
Deep. (Parlophone PMD1053.)

Reissues of Parnell records made from 1953 onwards, but as British big band jazz goes many of them still sound good today.

The Rhythm Section "D-You'd Be So Note To Come Home To, Red Pepper Puente Orchestra: The Rhythm Section "D-You'd Be So Note To Come Home To, Red Pepper Puente Orchestra: The Rhythm Section "D-You'd Be So Note To Come Home To, Red Pepper Puente Orchestra: The Blues, Imagination; Waltz Me Blues; Strait Life; Jazz Me Blues; Tin Tin 18 (The Got Five Dollars; Dec; Start Eyes; Birk's Works. (Contested to the Contested Contested

Using angular phrases and an incisive tone, the best white altoist in modern jazz turns in a typically polished set of performances. Philly Joe Jones drums authorible. drums superbly.

BILL PERKIN'S OCTET ("Go Stags")—Song Of The Islands; A Hundred Years From Today; Zing Zang; Let Me See; For Dancers Only; Just A Child; As They Revelled; When You're Smiling. (Vogus LAE12078.) 13/38.

Bill Perkins's dry-toned, strictly disciplined tenor playing sounds just a wee bit inhibited. Altoist Bud Shank and trom-bonist Carl Fontana are the best

LOUIS PRIMA ("The Wildest Show At Tahee")—On The Sunnyside Of The Street; Exactly Like You; Foggy Day; How High The Moon?; Angelina; Zooma Zooma; Don't Worry Bout Me; I'm In The Mood For Love: Come Back To Sorrento; I Gotta Right To Sing The Blues; Robin Hood; Oh, Babe. (Capitel 7903.)

No matter what, Prima jumps and generally enjoys himself whether singing or playing. A little leas righteous than the preceding album, this neverthe-less captures the band's vitality and humou.

RAMPART STREET PARADERS
("Rampart And Vine")—Hindustan;
Do You Know What It Means To Miss
New Orleans?: Washington And Lee
Swing; What's The Use?; Sugar;
Paducah Parade; A Ghost Of A
Chance; When I Grow Too Old To
Dream, (Philips BBL7194.) 8-2-56.

Civilised Dixleland interpreta-tions of mostly old songs done with skill and good swing by Hollywood jazzmen like Miller, Matlock, Rushton and Wrights-

SHORTY ROCERS AND HIS GIANTS ("Shorty Rogers Plays Richard Rodgers")—I've Got Pive Dollars: Ten Cents A Dance: Mountain Oreenery: A Ship Without A Sail; Mimi; It's Got To Be Love; I Could Write A Book; The Girl Friend; OA A Desert Island With Thee: Thou Swell. (RCA RDI781S.) 15 2/58.

Many familiar West Coast

Many familiar West Coast sidemen turn up once again in the large band and small groups responsible for these tracks. Altoist Herb Geller and bassist Red Mitchell stand out. Shorty Rogers's trumpet pays too much tribute to composer Richard Rodgers and not enough to Shorty.

SONNY ROLLINS QUARTET ("Worklime")—There's No Business Like Show Business; Paradox; Rain-check; There Are Such Things; IX All Right With Me. (Esquire 32-035.)

Violent, hard-toned tenor playing from the mercurial Sonny Rollins and great drum-ming by Max Roach.

HOWARD RUMSEY'S LIGHT-HOUSE ALL-STARS ("Music For Lighthousekesping")—Love Me or Lever; Taxi War Dance; Octavia; Mambe Las Vagas; Jubilation; I Deal; Latin For Lovers; Topsy. (Contem-porary LAC12068.)

For this studio recreation of a typical session at Howard Rumsey's "Lighthouse." The six All-Stars included tenorist Bob Cooper, trumpet Conte Candoli, trombonist Frank Rosolino and pianist Sonny Olark. Though not all always at their best, these soloists keep up a fair standard in helping to make this spirited presentation.

"SCRAPBOOK OF BRITISH JAZZ"

FRED ELIZALDE MUSIC: Stomp
our Peet. SPIKE HUGHES DANCE
SCHESTRA: Doan' You Grieve. -FRED ELIZALDE MUSIG: Stomp Your Peet. SPIKE HUGHES DANCE ORCHESTRA: Doan' You Grieve. JACK HYLTON ORCHESTRA: Some Of These Days. DANNY POLO SWING STARS: SIRATION SURE FIVE. GEORGE CHISHOLM JIVE FIVE! You'll Always Be Mine. SID PHILLIPS QUINTET: Strut Miss Lizzle. GEORGE WEBS DIXIELANDERS: Willie. The Weeper. JAZZ GLUB: Davenport Blues. GEORGE CHISHOLM JIVE EIGHT: Broadhurst Qarden Blues. GEORGE MELLY: Mississippi Mud. WALLY FAWKES-SANDY BROWN QUINTET: Petite Fleur. KEN GOLYER'S JAZZ MEN: Dippermouth Blues. (Deese LK4295.)

-This curious—some would say lethal—collection of local jazz from 1927 to '55 offers a snatch of Phillipe Brun trumpet, some satisfying Chisholm and Polo, and a view of Hughes's 1932 arranging—all from the pre-war scene. Among the newer pieces are a pretty "Petite Fleur" and excellent Early Mainstream from Chis's Jive Eight. Your Peet. SI ORCHESTRA:

SUE AND RALPH SHARON (" Mr SUE AND RALPH SHARON ("Mr. And Mrs. Jazz")—It Don't Mean A Thing; A Nightingale Can Sing The Blues; A Fine Romance; Hugette Waltz; I Could Have Told You; A Trout No Doubt; Mynah Lament; With The Wind And The Rain In Your Hair; Just You, Just Me; Nothing At All; That Goldblatt Magic, (London LTZ-N15102.) 1/2/56.

Raiph Sharon's sextet follows in George Shearing's footsteps, making deft but seldom inspir-ing music. Sue sings both hot and cold, and rather falls between the two stools.

ZOOT SIMS (" George Handy Com-positions")—Bilinuct; The Trouble With Me; What You At?; Zonkin'; Noshin'; Major, Minor, Minor, Pegasus. (HMY CLP 1165.) 29/3/58.

The versatile Zoot blows alto. The versatile Zoot blows alto, tenor and baritone saxes—sometimes (by means of multi-recording) all three together. A pity his playing tends at times to sound ragged and below par.

All these LPs are available from your local record dealer SEE PAGE 13

"SPEAK LOW"—RONNIE SCOTT QUINTET: Speak Low; I'll Take Romance. VICTOR FELDMAN MODERN JAZZ QUARTET: Dudle Coat: Easy To Love; Time Will Tell JIMMY DEUCHAR ENSEMBLE: How Long Has This Been Going On?; Bass House; Treble Gold. TUBBY HAYES. RONNIE SCOYT JAZZ COURIERS On A Misty Night. VICTOR FELD. MAN SEPTET: When? DON REN-DELL: New Orleans. (Tempo TAPIT.)

Eleven previously is a u s d Tempo recordings resorted into a representative album of modern-style jazz as played by top flight British musicians during the years 1955, 1956 and 1957,

"TROMBONES"—Lo-Pi; Wanting You; Don't Blame Me; Cracker-Jack; You'll Do. (London LTZ-C15888.) 1-2-58.

Three of the Count's sidemen
—Henry Coker, Bill Hughes and
Benny Powell—are joined by
Jimmy Cleveland. The result is
an intriguing mixture of sitphorn styles, with Frank Wess's flute adding a graceful touch,

"VISIT TO JAZZLAND" (No. 4.)—
MIFF MOLE LITTLE MOLERS: ShimMe-Sha-Wabble. PAUL MARES
FRIARS SOCIETY ORCHESTRA:
Nagasaki. BARNEY BIGARD
ORCHESTRA: Stompy Jones. CHU
BERRY STOMPY STEVEDORES:
Limehouse Blues. LOUIS ARMSTRONG ALL-STARS: Hesitating
Blues. TURK MURPHY JAZZ
BAND: Sunset Cafe Stomp. LOU
STEIN TRIO: Indiana. PETE
RUCOLO ORCHESTRA: Rugolo Meets
Shearing. (Philips BBRS100.)

Another eight-band Philips collection, this time ranging from 1928 Teschemacher to Rugolo's Progressive Jazz. The All-Stars' "Hesitating," Bigard's "Stompy" and Chu's "Lime-house" stand out.

#### ALSO RECEIVED

RUBY BRAFF and ELLIS LARKINS ("Two Part Inventions In Jazz, Vol. 2")—Blues For Ellis; A City Called Heaven; What Is There To Bay?; Ballboat In The Moonlight; When A Weeman Loves A Man; You Are Too Beautiful! Skylark. (Vanguard PPT12922.)

MAL FITCH.—When I Fall In Love; When Did You Leave Heaven? Everytime We Say Goodbye; Lovelier Than Ever; Time After Time; I've Never Been In Love Before; The More I See You; My Blue Heaven; There Will Never Be Another You; More I Cannot Wish You; Lucky To Be Me; The Jike's On Me. (Emarcy EJL1272.)

VERNON GIRLS—The Song Is You; Rain On The Roof; I've Told Every Little Star; Over The Rainbow; Come Dance With Me; We'll Gather Lilacs; Seng For Your Supper; Lonely Ballerina; The Cuckoo In The Clock; The Boy Next Door; Dancing On The Cetting; Song Of Songs. (Parlophone PMC1052.)

WOODY GUTHERIE ("More Songs") — Columbus Stockade; Juinny Hard; Foggy Mountain Top; Bucy Me Beneath The Willow; Skip To My Lou; Ezckiel Saw The Wheel; Take A Whiff On Me; Bad Lee Brown; Tho Golden Vanity; Cumberland Oap; Sourwood Mountain; Old Time Religion. (Melodisc MLP12-106.)

HAPPY WANDERERS ("Marching") — The Thin Red Line; Whitsting Rulus; On The Quarter Deck; Colone! Bogey; Standard Of St. George; The Mad Major; Sons Of The Brave; Washington Greys; Light Of Poot, National Emblem; The Great

## CALYPSO

BEN AND HIS ORCHESTRA
("Calypse") — Day-o; Marianne;
Cludy; Paille: Tjader Holiday; C'Etalt
Hier: Mathilder; Rum And Coca
Cols; What Is This Generation
Coming To?; Hold 'Em. Joe; Calypse
"5" (Felsted PDLS5041.)

Calypsos get a gentle band treatment here. Too smooth for fans of the real thing.

"CARIBBEAN CALYPSONG"—
VINCENT MARTIN BAHAMIANS:
Island Woman, Hold 'Em, Joe; Goombay Jamborre; Delilah's Gone; Liza,
GEORGE MOXEY: Cha Cha Cha
Conch Salad. BIG EDDIE: Sain't
Calypso. COUNT DESIRE ORDHESTRA: Sole; Curse Rouge; Choucounne.
JOHN CHIPMAN ORCHESTRA:
Chippy Cha Cha (Yor VX1082.)
An infectious collection of

An infectious collection of genuine West Indian calypso.

genuine West India.

NINA AND FREDERIK — Man
Smart, Woman Smarter; Melodie
d'Amour; Limbo, Come Back, Lita,
d'Amour; Limbo, Jamalca Parewell;
mod 'Im Joe; Jamalca Parewell;
mod 'Im Joe; Jamalca Parewell; Happy Days; Day-o; Mango Ver Choucounne. (Nixa NPT19923.)

Pseudo-Calypsos from two un-sual-voiced Europeans. Good

CLIOT LAWRENCE BAND ("Swinging At The Steel Pier") —
E's Beis; Alone Together; Maybe;
Good Wood; Walkin' My Baby Back
Home; Hand Made; Blues Alley;
Between The Devil And The Deep Blue
Sea; Ponce; Tenderly; Snapped Cap;
Moten's Swing. (Vogue LAE 12071.)

"SPANISH AFFAIR" (Music From The Pilm Soundtrack) — CARMEN SEVILLA: The Flaming Rose. Orchestra conducted by DANIEL AMFITHEATROF: E. Prado: Paseo: Flamenca; Madrid To Segovia; The Stallion And The Bull; Sardana; Costa Brava; Campo Gitano: Tossa De Mar; Soleares; Pursuit; The Bridge At Toledo. (London HAD2078.)

LES STRAND ("At The Baldwin Organ") — I Hear Music; A Poggy Day; My Funny Valentine; Isn't It Romantic?; I Cover The Waterfront; How Long Has This Been Coing On; Pine And Dandy; Willow, Weep For Me; Bidin' My Time; Yesterdays; Dancing On The Celling; Fascinating Rhythm. (Vogus VA180121.)

#### VOCAL GROUPS

BLUE STARS ("Meet The Blue Stars")—Stardust; Small Talk; Smooth One; Promises And Lies; Please Don't Be That Way; Grapevine; Bernie's Tune; I'm Lost Without You Tonight; I'm Remember April; Please Be Kind; All Of A Sudden My Heat Sings; Move, (Felsted PDL85635.)

The group seen on TV when "Six-Five Special" went to Paris offers a representative selection.

CRICKETS ("The Chirping Oriekets")—Oh, Boy!; Not Fade Away; You've Got Love, Maybe Baby; It's Too Late; Tell Me How; That! Be The Day; I'm Lookin' For Someone To Love; An Empty Cup; Send Me Some Lovin'; Last Night; Rock Me; Rock Me, My Baby, (Coral IVASSE).

Corny but typical chirping rom the vocal group that has egistered with the jeanagers.

FOUR LADS ("Sing Frank Lose-ser")—Where's Charley?; Once In Love With Amy; Pernambucho; My Darling, My Darling; I Don't Want To Walk Without You; Spring Will Be A Little Late This Year; Thumbelina; The Inch Worm; The Ugly Duckling; Wonderful Copen-hagen; Anywhere I Wander; On A Slow Boat To China; Two Sleepy

People; I Wish I Didn't Love You So; What Are You Doing New Year's Eve?: Guys And Dolls; Sit Down You're Rockin' The Boat; I'll Know; Pugue For Tin Horns; More I Oarnoot Wish You; The Oldest Established. (Philips 88L7223.)

Uneventful group singing of Frank Loesser compositions.

Frank Loesser compositions.

HAPPY HARTS ("Banje On My Knee")—Here Comes The Showboat; Are You From Disie?; Kentucky Babe. In The Evenin' By The Moonlight; Oh, Dem Golden Slippers; My Sweetheart's The Man In The Moon; Ida, Sweet As Apple Cider; You're Not The Only Pebble On The Beach; Wakts Me Around Again, Willie; Sweet Rosse O'Grady; Dalay Bell; I've Been Working On The Railroad; Bill Balkey, Won't You Please Come Home?; Put On Your Old Grey Bonnet; Waiting For The Robert E. Lee; Strike Up The Band, Here Comes A Sailor, Stars And Stripes Forever; When You Were Sweet Sixteen; Mary's A Grassd Old Name; By The Light Of The Slivery Moon; Just One Girl; Sunbonnet Sue; Asleep In The Deep; Want A Cirl [Just Like The Cirl Who Married Dear Old Dady; Wait Till The Sun Shines, Neille, (Losdon Har2062)

Here's a happy assemblage of how-boat tunes done by a Singing Banjo" band. Okay it ou like banjos and minatrei

HONEY DREAMERS ("Hency Dreamers Sing Gershwin")—Things Are Looking Up; But Not Por Me; Mine; Summertime; Little Jass Bird; My One And Only; Please Do I; Again; I Was Doing All Right; Oh, Lady Be Good; A Poggy Day; How Long has This Been Going On; I'll Build A Stairway To Paradise (Vegus VA100120.)

This three-man and two-girl vocal combo performs Gershwin's music with a great deal of originality and precision, using instrumental effects and phrasing like sax and brass sections.

McGUIRE SISTERS ("Teenaga Party")—Please. Don't Do That To Me; Rhythm 'N' Blues; The Golden Rule Of Love; Goodnight My Love. Pleasant Dreams; Everybody Loves My Baby; Be Good To Me; Rock Bot-My Baby; Be Good To Me; Rock Be tom; Drownin' In Memories; Lutisi Of Birdiand; My Baby's Oot But Lovin' Ways; Beginning To Miss Yo All I Do Is Dream Of You, (Ger LVAR073.) 8/3/58.

The "Sugartime" McGuiras offer a selection of coy inter-pretations for the younger ele-

PLATTERS ("The Flying Plat-ters")—You Are Too Beautiful; Mean To Me; Darktown Strutders' Ball; No Power On Earth; I'm Gonda Six Right Down And Write Myself A Letter; Time And Tide; Love, You Punny Thing; In The Middle Of Nowhers; O. Promise Me; Don't For-get; Only Because; Sweet Sixteen (Mercury MPL6528.)

Representative Plattering, com-plete with some out-of-tune sing-ing in "Letter."

SOMETHIN' SMITH AND THE REDHEADS ("Put The Blame On Mame")—Seven Years With The Wrong Woman; Lies, Mr. Melanohaly Baby, Bill Balley, Won't You Please Come Home? Put The Blame On Mame: Oruising Down The River; Way Down Yonder In New Orleans; You Can't Be True, Dear; You Alwaya Hurt The One You Love; Houre You're Nobody Til Somebody Loves You; Mandy, (Fontana TFR8065.)

Humour, romance, and a heat

Humour, romance and a beat put over by an extrovert vocal trio. Has an infectious bounce throughout.

#### INSTRUMENTAL POPS

Call; By The Waters Of Minnetonka; Ramona; Red River Valley; Cherokee; On The Alamo; Tumbling Tumble-weeds; Missouri Waltz; The Funny Old Hills; Pale Moon; The Lazt Round-Up. (Desea LK4296.)

A stringladen orchestra irons out all wrinkles in a set of old melodies. Nothing to jar the ear here.

STARS OF HAWAII ORCHESTRA
("Hawaiiam Guitar") — Here Ends
The Rainbow; Listie Brown Gai; Pua
Mana; Moku Kia Kahi; Leahi; Silhouette Hula; Hawaiian Guitar;
Pagan Love Song; Kuu Ipo Ika Hee
Pue One; Mauna Kea; The Luau
Song; The Moon Of Manakoora;
Analanie; Queen's Hula. (RCA
RD27023.)

You like Hawaiian guitars? Then swing and sway to this balmy South Sea selection.

TED HEATH AND HIS MUSIC
("The Pabulous Dorseys")—Opus 1;
I'll Never Emile Again; Amapola;
Melody In F; Oodles of Noodles;
Well, Git It; Bong Of India; Chio-e;
Green Eyes; Quiet Please; Maria;
Liebestraum. (Decem LK4224.)

A fine musical mammelia of two

A fine musical memento of two brothers who left an indelible imprint on the jazz and pop

TED HEATH MUSIC ("All Time Top Twelve")—Begin The Beguine; April in Parls; '8 Wonderful; Tenderly; Autumn Leaves; Somebody Loves Me; Soptember Song; Stardust; Tea For Two; On The Sunny Side Of The Street; I've Got The World On A String; My Blue Heaven. (Decca LK4281).

"Bilboard" magazine's "All Time Top Twelve" impeccably played by the Heath men. Johnny Keating did the arranging.

SKITCH HENDERSON ORCHESTRA ("Sketches By Skitch")—Soon; All Through The Night; All The Things You Are: Parewell Amanda Impossible; Simplice; In A Sentimen-

tal Mood; As Long As I Live; East Of The Sun; Danning On The Celling; Mood Indige; If I Live Again. (RCA RD27818.)

The "Sketches" are over-drawn. Skitch plays some inter-esting plane, but his arrange-ments meander in infuriating

GORDON JENKINS ORCHESTRA CORDON JENKINS ORCHESTRA
("Stolen Hours") — Sophisticated
Lady; In The Heat Of The Day;
Ruby; Sweet Leliant; Valencia; If I
Could Be With You; I Live Alone;
Moonlight On The Canges; The Thrill
Is Gone; Bruce's Blues; When Your
Lover Has Cone; Good-bye. (Capitel
T884.) 29:2/85.

Gordon Jenkins employs nine french horns for some lethargic stylings of evergreens. Best tracks: "If I Could Be With You," "The Thrill Is Gone" and "Goodbye"—Benny Goodman's signing-off number.

RICHARD JONES CONDUCTING STRINGS OF THE PITTSBURGH SYMPHONY ORCHESTRA — Here In My Arms; We Kias In A Shadow; Deep Night; Fools Rush In; Laura; If You Are But A Dream; Day In, Day Out; In The Blue Of The Evening; In A Sentimental Mood; May Night; Autumn Leaves; There's No You. (Capitol Tibe.)

A well-played but somewhat dully arranged selection of fami-liar melodies.

ERIG JUPP AND HIS ORCHESTRA ("Musis For Swasthearts")—Let Me Oall You Sweetheart; How Deep Is The Octan?; The Very Thought Of You; 'Deed I Do; The Kiss In Your Eyes; If You Were The Only Girl In The World: Moonglow; It's Magic; Love Walked In; If I Had A Talking Picture Of You; You Are My Heart's Delight; I Love You Truly, (Columbia 335X1671.)

Lush arrangements of some evergreens with a nice beat treatment of "Deed I Do."

ANDRE KOSTELANETZ AND HIS ORCHESTRA ("The Lure Of Spain") —España Cant; The Lady And The

Nightingale; Pête Dieu A Seville; Ritual Dance Of Pire; Cordoba; (Philips BBL7173.) Sequidillas; Dance. (P

Kostelanetz with castanets. The string-dominated orchestra gives its usual faultless perform-ance while on a Spanish kick.

ARNE LAMBERTH ("A Trumpet in Love") — Once in A While; I Surrender. Dear; Goodnight My Love; Cinderella, Stay in My Arms; The Touch Of Your Lips; The More I See You; They Can't Take That Away From Me; Sweet And Lovely; To Each His Own; L'Amour, Toujours l'Amour; I'm Getting Sentimental Over You; Thanks For The Memory. (Philips BBL1214.)

Arne Lamberth, a somewhat legit-toned trumpet from Sweden, plays with sensitivity against smooth orchestral accompani-

LESTER LANIN AND HIS ORCHESTRA ("Dance To The Music Of Lester Lanin") — Night And Day; Something's Gotta Give; My Funny Valentine; The Best Things In Life Are Free; Dirty Lady!; Down Home Rag; Anything Goes; Love For Sale; Sunny; Greensleeves; At The Darktown Strutters' Ball: La Mer; Button Up Your Overcoat; Oklahoma; There's A Small Hotel; Babes In The Wood; All The Things You Are; Hello, Ma Baby; A Fogsy Day; After The Ball; Jazz Me Blues; Wine, Women And Song; Artist's Life; Wener Blut; September Song; Mary Ann; Ballin' The Jack. (Fontang TR8601.)

Dance music with a very dated

Dance music with a very dated

BILLY VAUGHN AND HIS ORCHESTRA ("Instrumental Souvenirs")—Cocoanut Grove; Peg O' My Heart; San Antonio Rose; To Each His Own; Pinetop's Boogle Woogle; September Song; Till I Waltz Again With You; Slow Coach; The Perfect Song; Josephine; Heartaches; Laura; I'm Looking Over A Four Leaf Clover; Sleep, (London HAD2972.)

Average big band dance music. The Boogie follows the old Dorsev disc.