

# Melody Maker

MARCH 30, 1957

EVERY FRIDAY 6d.

## All About Basie

See Pages 2 & 3

# STEELE AND BELLBOYS IN PACKAGE TOUR

### Johnnie in Britain



## Fielding in 'price war'

**TOMMY STEELE** and Freddie Bell and his Bellboys will star in a package show to open at Liverpool Empire on May 6.

Billed as "The Greatest From Britain and America," the show moves South to open at the Dominion, Tottenham Court Road, London, on May 27.

There will be twice-nightly performances for

◆ Back Page, Col. 1



Jill Day and Lonnie Donegan (l.) appeared for the first time in BBC-TV's "Six-Five Special" on Saturday. They are seen with the show's residents, Tommy Steele and Humphrey Lyttelton.

## Carl Barriteau to disband Orchestra

Clarinet-leader Carl Barriteau is to break up his band and go solo. The band's last date is a week at Green's Playhouse, Glasgow, starting on Monday.

Carl will make his solo debut at Belfast Empire on April 15.

# Johnnie Ray will make a film in Britain

## 2,500 NOT OUT

**OSCAR RABIN'S** Orchestra gives its 2,500th performance at the Lyceum Ballroom, Strand, this Sunday. Oscar opened at the Lyceum in November, 1951, on a three-month option, but his contract now extends to 1960.

## Joan Regan making a good recovery

Joan Regan, injured in a car smash on Tuesday, is making a good recovery in St. Mary's Hospital, Sidcup.

But she will be detained over the week-end and former Show Band singer Janie Marden will appear in her place in tonight's (Friday) airing of "Henry Hall's Guest Night."

The accident occurred when Joan was driving from her Sidcup home to the Ideal Home Exhibition at Olympia.

## 'Mr. Mandolier' dies

Troise, famous leader of the mandolin and banjo bands that won fame in Variety and on the radio, died at his Highgate home last week. He was 62.

**JOHNNIE RAY** has been approached to make a film in Britain. He announced this to the MM at the opening date of his latest British tour in Carlisle on Monday.

"It will be for a major film company—but not necessarily a musical," said Johnnie.

### 'No blame'

Asked his reaction to the MU ban on his drummer, Herman Kapp, Johnnie said: "I bear no animosity towards the MU. It was the AFM that first refused permission for musicians to tour America with British artists. I can't blame the MU for replying."

Kapp is touring with Johnnie in an advisory capacity.

## Donegan tour that nearly wasn't!

Lonnie Donegan's second visit to America was postponed this week—because he forgot to apply for a visa.

He had intended leaving from London Airport on Tuesday, but instead he left yesterday (Thursday).

The delay will not affect his opening at Madison Square Garden, New York, on Sunday.

## RAY MARTIN TO JOIN CAPITOL IN HOLLYWOOD

**BRITISH** conductor-composer Ray Martin has been signed up by America's giant Capitol Records organisation.

He will record under his own name and accompany artists for Prep, Capitol's new subsidiary label.

Ray has been A&R chief of Britain's Columbia Records with Norrie Paramor for over five years.

Negotiations are also in progress for Ray Martin's TV show, "Isn't It Romantic," to be presented on U.S. TV.

Ray leaves by air for New York tomorrow (Saturday).

## Bruce Turner quits Humphrey Lyttelton

Bruce Turner is leaving the Humphrey Lyttelton Band after four and a half years to form his own group.

The alto sax and clarinet star—the only British musician to figure in this year's "Down Beat" Critics' Poll—will take his new group to Moscow for the Sixth World Youth Festival in July.

Further news of the Moscow trip is that members of the Sandy Brown Band will accompany folk singer Ewan MacColl and the London University Jazz Band will also appear.

## Benny Lee to lead Denny Boyce Band

Singer-publisher Benny Lee is to front the Denny Boyce Band at the Orchid Ballroom, Purley, while Boyce is away in the States.

Benny is also general manager of Cromwell Music.

Denny Boyce and altoist Geoff Taylor were due to leave yesterday (Thursday) to lead their rock-'n'-roll group on a 27-day tour of the States.

## The Old and the New

The Johnny Dankworth Orchestra and singers Cleo Laine and Tony Mansell will give a free afternoon's entertainment to hundreds of old-age pensioners in Coventry today (Friday).

Lionel Hampton plays **AUTOCRAT**

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## PIN-UP GIRL FOR ERIC DELANEY



Vicki Anderson—Eric Delaney signed her as his vocalist last weekend (see full story on Page 4).



Count

## 'Count's still best'

WITH me touring in the same package as Basie's band so much recently, people ask me if I think the band at the time I first joined them back in 1936 was proportionately more modern than it is today.

That early band was very modern for the time and the one he has nowadays is more accepted. You expect things to change as years go by. I liked it then and I still like it best.

### Great men

Of course, a lot of great men have gone through Count's band. I'd prefer not naming my favourites. I'm bound to hurt somebody. Let's just say I like everybody I play with.



LESTER YOUNG

The style of tenor sound has changed and I think it's very nice. Coleman Hawkins had one style and I had

another. The mouthpiece has a lot to do with it all.

Touring with this Basie band with cats like Wes, Foster, "Coke" (Henry Coker), Joe Newman and Freddie Greene is a real treat. After this tour, I'll be playing the clubs.

### LESTER SAYS:

# ALL ABOUT

YOU know our band really hit it big in the fan popularity polls in 1946. We were all surprised, and it made the boys in the band very happy. We won quite a few polls and I can't remember them all, but some that come to mind were the Down Beat Readers' Poll, 1955-56 and 1956-57... the Down Beat Critics' Poll, 1956, and the Encyclopedia Yearbook of Jazz Poll, 1956.

Since Joe Williams has been with our band, we've made tremendous strides. Joe's commercial appeal has helped us get a lot of important publicity breaks. It's a terrific combination... he has really been our right arm. He injected an awful lot of vitality into us.

People ask me how much our rhythm section is strengthened by a guitar. I'd hate to try it without Freddie Greene because he seems to be the "holder-togetherer," and he ties things into each other. Freddie has been with us for more than 21 years now, and that's quite a record.

No, I can't see Basie's band without a Greene on guitar. Another question often put to me is how I came to exploit Frank Wes on flute. Actually, it was Frank's idea. All the guys recommended Frank as a wonderful tenor man, but I had never heard of him before.

### Hot lips

All of a sudden, Eddie Lockjaw Davis dropped out of the band and we needed a tenor man. We sent for Frank, and after he was in the band for about a month or so, I guess, he just sorta surprised everybody one night by pulling out the flute and taking a couple of solos. That really excited everybody.

A lot of new instruments have been heard more in jazz over the course of the past ten years. It's not really a trend because

## HENRY F. WHISTON

sends these exclusive tape interviews from Montreal on the eve of Count Basie's first British tour. Lester Young and the Basie band were with the Birdland jazz package which visited the city.

## 'Joe Williams is our right arm'

The only one that has impressed me is the flute and maybe the French horn; that's a fine instrument too. Remember Hot Lips Page?

Well, Lips used to play French horn quite a lot, although there weren't very many people around who knew about it.

There used to be a musician in Kansas City who played a lot of French horn, but I can't remember his name. Lips was the first guy I really heard play jazz on it.

I've been over to Europe several times before, and, believe me, I'm really looking forward to this next session over there in England starting on April 2.

I think the people in Europe as a whole appreciate and understand jazz a lot more than they did before.

### Inspired

On the couple of times we've been over there they seemed to understand our music, and they inspired us an awful lot.

There's a great deal more emphasis on musical education now than there used to be, but as to whether or not it's developing a better quality generation of musicians I really can't say. My personal impression, though, is that this increased education can't but help jazzmen.

Of course, a jazz musician has to feel the urge to play jazz and he has to have the feeling to swing. That won't come from music lessons.

### New York

We're going to New York after we leave this current phase of the tour. We'll be at Birdland, our old homestead, for a week. Then we go to Chicago for five days. Then we open in England on April 2.

We'll be there for 21 days and then we come back to America to rejoin the Birdland show for the West Coast part of the tour.

# BASIE



JOE NEWMAN

## QUOTE:

THE personnel of the band is Reunald Jones, Joe Newman, Thad Jones, Wendell Culley, trumpets; Benny Powell, Bill Hughes, Henry Coker, trombone; Marshall Royal, Charlie Fowlkes, myself, and Billy Graham, reeds; and Sonny Payne, Eddie Jones and Freddie Greene in the rhythm section, along with the Count, of course. I've been with the band for about three and a half years and can't see myself leaving unless I might form a combo with someone else as co-leader.

IT'S kind of awkward for me on one-night stands so much. I've a little boy about two years old and I don't see him very much. I've three brothers and three sisters in music as well as another brother, Hank Jones, who you must know about. One of my sisters is a piano teacher back home in Pontiac, Michigan, right now.

THAD JONES: I've had a lot more popularity come my way since I joined Count Basie's band in 1952, mainly due to the experience I've gained with the band.

JOE NEWMAN: There can be nothing quite like it in music. I got my tone mainly through the size of mouthpiece I use and the size of the throat of that mouthpiece. When I replaced Buck Clayton with the Count back in 1944, I didn't find the parts hard to learn. The problem was adapting myself to the band and the way it played. I stayed with the band for a year and a half that time.

In Basie stays, I was with Illinois Jacquet and J. C. Heard... but that Basie band has always been an inspiration to me, even when I was in my teens. I'd idolised them.

SINCE I rejoined Count Basie's band on Christmas Day, 1954, everything nice has been happening to me. It has been a great thrill for me to be with the Count at a time when he's receiving so much recognition. I sang with the Basie septet for ten weeks back in 1950 when they were at the Brass Rail in Chicago.

That's my absolute biggest thrill in the past 20 years, my present stay with Basie. The boys are so beautifully put together... they play together like they're like one living voice. I like the soloists, especially men like Joe Newman and Frank Wes.

Count Basie has brought forward more fine musicians in the past two decades than you might realise. There are Jones, Lester Young, the late

Hersey Evans and the late Wardell Gray, Tab Smith, Don Byas, Harry Edson, Eddie Davis, Buck Clayton, Trummy Young, Illinois Jacquet, and, oh, so many others.

One thing I dug most about the band when I came in was that it's a band of great dignity.

Basie's recording of "Every Day" was the one that got me off on the right foot with the band. Ernie Wilkins arranged it.

### With Noone

I've worked with Jimmy Noone, with Lionel Hampton, and now with Basie, covering almost 20 years as a professional singer, but I'm not conscious of any change in my style, even though the playing styles of the three bands I've mentioned are considered completely different.

They all gave me some inspiration though, and I like to think I'm a composite of all the great musicians I've worked with. Blues can be murred by those not correctly interpreting it. Music is positive and singing is a positive form of music, and if all blues singers tried to get their lyrics across to an audience and be sincere, then there wouldn't be this trouble. They're all a mood and all the good ones that last are those who come from the earth.

As long as people have feelings there are going to be blues.

'It's a band of great dignity'

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## REHEARSAL NOTE

from Bill Simon in New York

I DROPPED into Birdland this afternoon (March 21) and listened to the Basie band rehearse. British fans aren't likely to be disappointed!

I can report that the sax section has never sounded better, and that Sonny Payne is a considerably more relaxed drummer. The sax section has developed a silken texture without losing an iota of its bite and drive. It just floated, even as some of the new arrangements were being run through for the first time.

Incidentally, Gene Roland is now writing for the band, and it will be interesting to see if he will add any new elements of modernism to the great, swinging book.

I asked Basie how he felt about the up-coming English tour. "They've got me excited, you know... and scared."

"Scared? ... Why should you be scared?" I asked.

"Listen—some of those guys they've got really frightened me, guys like Ted and Jack (Parnell), the fellow that used to play drums with him, that's my boy! Those fellows are too much!"

I checked the Count on the rumours that he was looking for a girl to sing with the band. "Not right now, but I have it in mind. A band should have a girl."

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# HEATH BAND IN PARIS

## Now you has (luxury) TV LINK-UP jazz...

A LUXURY £12,000 jazz club, converted from a disused cellar, opens in London's West End on April 7.

Named the new "Jazz At The Flamingo," it will open three times a week at 33-37, Wardour Street. It will take over from the five-year-old Flamingo club which is operating from the Pigalle Restaurant.

The Tony Kinsey Quintet, Don Rendell's Jazz Six and an all-star quintet will be resident. Tony Hall will compete.

Owner Jeff Kruger told the MM: "I am confident that this will be the most luxurious jazz club in the world."

### VICKI ANDERSON SIGNS FOR ERIC DELANEY

VICKI ANDERSON is the new singer with the Eric Delaney Band. She was signed last Thursday to replace Marlon Williams, who has left to join Oscar Rabin.

Vicki has been working at the Jack of Clubs, W., and before that sang with the Courtley-Seymour Orchestra.

Her first airing with the band will be next Wednesday in the Light Programme.

### Stainer to take a group to Poland

Bristol trumpeter Johnny Stainer is returning to Poland where he has played twice before.

He is to lead a group which will visit Poland from April 5 to April 23. The group will play about two dozen jazz concerts, broadcast and probably make a TV appearance.

Two other Bristol musicians Alex Mills (gtr.) and Reg Harrison (drs.) will go on the tour. Others in the group will be Bert Murray, the former Freddy Randall pianist, Al Fidler (bass), Ian McKerran (ct.) and Dave Hunt (tmb.).

Pam Heagren, from the Cy Laurie Band, is to go as vocalist.

### A knock-out

Brighton Club Mambo secretary Stanley Jacobs was knocked unconscious in a car smash at Handcross (Sussex).

### Ella Fitzgerald is back after illness

New York, Wednesday.—Ella Fitzgerald made her first appearance since her recent illness when she starred on Ed Sullivan's TV show last Sunday.

After a week's engagement in Pittsburgh she is expected to join the Oscar Peterson Trio for a tour of the West Indies and probably Europe.

## Eve Boswell turns down circus offer

EVE BOSWELL has turned down an offer to star in Chipperfield's Circus this summer because of her contract with Harold Fielding for a ten-week tour with "Music For the Millions."

"The circus was willing to pay Eve a very high salary for her to sing with the show."

On April 13, she stars in ATV's "Saturday Spectacular" and two days later flies to America for a record exploitation tour.

An EP of her most popular songs has just been released on Parlophone. Titles are "Sugar-bush," "Pickin' A Chicken," "Skye Boat Song" and "Some Day I'll Find You."

### Howard Keel sings as Joe Loss plays

Joe Loss starts a new seven weeks' series for ABC-TV on April 27.

Entitled "The Joe Loss Show," the three-quarter hour programme will include a singing contest conducted by Howard Keel.

The programme will be seen in the Midlands and North, but not in London.

### ROMAN HOLIDAY

MILAN, Wednesday.—The Roman New Orleans Jazz Band will play Moscow from July 18 onwards and also Leningrad, possibly in conjunction with the Sixth World Youth Festival.

The RNOJB, recently reorganised, scored a success during the Sanremo International Jazz Festival.

TED HEATH and his Music will star in a big Anglo-French TV show to be transmitted between London and Paris on April 8.

Entitled "Telarama," the show will commemorate the Queen's visit to Paris from April 8 to 11.

Other stars scheduled to appear on the programme include film stars Ingrid Bergman and Louis Jourdan, producer Darryl F. Zanuck, ballet dancer Zizi Jeanmaire and French band-leader Michel Legrand.

### Harmony

The bands of Ted Heath and Michel Legrand will be seen and heard playing a number simultaneously in London and Paris by means of this TV tie-up.

The MM understands that Ted Heath's contribution to the programme may be filmed and recorded today (Friday) while the band is playing at London's Prince of Wales Theatre.

### NEW PAY CLAIM BY SEASIDE MU

BRIGHTON MU have put in a new pay claim to Brighton's Regent Ballroom to raise its musicians' minimum salary from £11 to £13 13s. a week.

Branch Secretary Tom Barton told the MM: "Although musicians at the Regent are receiving over the minimum, wages have been static for many years. We think this should be remedied."

The MU is asking for the increase to start from April 8.

A spokesman for the ballroom owners, the Rank Organisation, said that negotiations were proceeding.

### Miles Davis nixes retirement rumour

From Leonard Feather

NEW YORK, Wednesday.—Reports that jazzman Miles Davis was planning to retire were described as "greatly exaggerated" when the trumpeter arrived back in New York last week.

"The story misquoted me," Miles said. "What I meant was that I would rather not work at all than have to go hundreds and thousands of miles to play."

"In other words, I'd rather just stay here in New York and do nothing until the right kind of deals come along. But permanent retirement—that's not for me!"

### Norma Evans sings with her father

Singer Norma Evans is touring with the Norman Evans Show.

Daughter of Norman Evans, 23-year-old Norma is being accompanied by pianist Jimmy Bailey.

Norma's first British record is released this week by Conquest. She sings "Near To You" and "Let Your Smile Say Goodbye," backed by Geoff Love and his Orchestra.

### Carnival jazz-time

Ten jazz bands and eight skiffle groups have entered for contests to be staged by Bury Round Table at its annual carnival in June.

### NEWS IN BRIEF

## Meet the five gold-diggers!

WINIFRED ATWELL, Eddie Calvert, Vera Lynn, Mantovani and David Whitfield will be guests of honour at a "Golden Disc" luncheon given by the Variety Club of Great Britain on April 9.

Lionel Hampton has been added to the Guy Mitchell-Stan Kenton package to tour Australia next month.

Dizzy Gillespie and his Orchestra may visit France after their tour of Italy from April 7 to 24.

Dr. Crock, leader of the Crackpots, has turned down a booking at the Winter Gardens, Malvern, because rock-'n'-roll is prohibited.

Saxist Jay White, brother of Astoria leader Jack White, died at his Hove home on Saturday, aged 53.

Tenorist Keith Barr and altoist Miff Mowle have joined Jack Nathan at New Churchills Club, W., replacing Al Cornish and Dennis Walton, respectively.

Two West Indians, Pearson Tudor (tpt.) and Dennis Peters (gtr., vocals), have joined Dave Wilson's Dixielanders at Southport.

Veteran trumpeter Muggsy Spanier has replaced Henry Goodwin in the Earl Hines Band in Hollywood.

Modern arranger Quincy Jones arrives in Paris on April 15 to work for three months as staff arranger with Barclay Records.

The Cy Laurie Band will be featured on BBC-TV's "6.5 Special" on April 6, and the Graham Stewart Seven on April 20.

The Fretted Instrument Guild will hold its fourth Guitar Festival at St. Pancras Town Hall on April 9.

Former Glenn Miller singer Johnny Desmond will star in "Calypto Heat-Wave," a new Columbia Pictures musical.

Buddy Featherstonhaugh and his Quintet arrived back from an eight-week tour of the Middle East on Monday.

The Port Louis Jazzmen will be resident group at a new jazz club which opens at the White Hart, Mitcham, on Tuesday.

Petula Clark opens a Variety tour at Birmingham Hippodrome on Monday and follows with dates at Newcastle, Glasgow and Brighton.

The BBC's "Pick Of The Pops" programme switches this week-end from Saturdays to Sunday evenings at 11 to 11.55 p.m.

### NEWSBOX . . . BY JERRY DAWSON

## A DECADE IN JAZZ

A "FESTIVAL of Jazz" will be staged by Nottingham Jazz Club at the Astoria Ballroom next Wednesday to celebrate the 10th anniversary of the club's resident group, the Mick Gill Jazz Band.

Star attraction will be Chris Barber with Ottillie Patterson, supported by the Brian Woolley Jazzmen, from Leicester, the Johnny Hobbs Stompers, the Pete Riman Skiffle Group and, of course, the Gill boys.

BRIGHTON.—Mike Mounter's Riverside Jazzmen play in the Minstrels Gallery at Hangleton Manor every Saturday. Double Top Jazz concert at the Dome tonight (Friday) features Freddy Randall and Mick Mulligan.

BLACKPOOL.—Larry Macklin, who for many years was associated with "On With The Show" at the North Pier, will conduct a 10-piece band for the "Rockin' The Pier" show on the South Pier, starting in June.

BELFAST.—Paying its first visit to Ireland, the Avon Cities Jazz Band, from Bristol, appears at the Fiesta Ballroom on April 25.

LANCS.—The Vieux Carre Jazz Club has moved from Bolton to the Victoria Café, Pendleton, for its Monday sessions.

MIDLANDS.—Birmingham pianist Dennis Hunt will appear in the semi-finals of ABC-TV's "Bid For Fame" on April 6. Saxista Don Rendell and Bonnie Ross guest at an anniversary session of the Swing Shift at the Old Stone Cross, Birmingham, tonight (Friday).

WORTHING.—The Danny Teasdale Band will play at the Assembly Hall every Saturday and the Pier's Southern Pavilion every Wednesday during the summer.

LIVERPOOL.—Mike Fisk has been appointed pianist-compère at the Temple Jazz Club.

YORKSHIRE.—The Lew Stone Band at Leeds Locarno has broken up with Lew's return to London. Gordon Tetley (drs.) joins incoming leader Derek Sinclair, altoist Cliff Hayton has joined Sonny Swann at Liverpool Locarno and both Allan Seymour (tmb.) and Frank McGirk (tpt.) join Les Moss at the Carlton, Rochdale.

E. LANCs.—Accrington's first weekly jazz club opened at the Co-operative Ballroom on Friday with the Jackson-Bradshaw Jazz Band. Preston skiffle Jackie Montana and the Georgian Four—a skiffle group from Colne.

EASTBOURNE.—Drummer-leader Gordon Rider is signed for his 12th summer at the Grand Parade Bandstand. Midlands leader Ronnie Hancock will spend his fifth summer at the Pier Ballroom.

GLASGOW.—Drummer Tommy Clyde, formerly with Laurie Blandford at Dennistoun Palais, is currently aboard the SS "Orontes."

NORWICH.—The Modernist Jazz Club is to start Sunday sessions at the Grosvenor Rooms with the Pete Penn Trio. The Les Hague Orchestra at the Gaia Ballroom has been replaced by Bob Barbour and his Rockets.

BOGNOR.—Violinist-leader Irving Kaye returns at Whitsea for his second summer at Hotham Park.

PORTSMOUTH.—Skiffle groups in the Portsmouth area will compete in a contest at the Kings Theatre, Southsea, on Monday for a free Butlin's holiday.

BOURNEMOUTH.—Denny Martin (tpt.) has joined Haydn Powell at the Royal Ballroom, replacing Terry Heap, who has returned to Halifax.

SCARBOROUGH.—The Tanner Sisters, Tommy Fields and Hammond organist Phil Farrell will appear at the Floral Hall on Easter Sunday.

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# TOO MUSICAL FOR BRITISH

## TASTES?

**Trouble—and publicity—from a bass on wheels**

SOME musicians pay heavily for publicity. But one recently hit the international Press at a cost of (approximately) 3s.

It began when Oxford University student Toby Jessel bought himself a double bass and set about finding an easy way to get the thing from gig to gig.

**STEVE RACE**

His experiences made several of the English dailies and even nine inches in the European edition of the "New York Herald Tribune." Mr. Jessel attached a small wheel to the bottom of his bass and shoved it along the side - walks of busy, law-conscious Oxford.

He soon attracted the attention of a policeman who, taking lime off from the business of prosecuting motorists, suggested the bass was a vehicle and that he should take it into the road.

There, he found himself in trouble again, however. This time for having a vehicle with no head or tail lights.

### Measure-up

Mr. Jessel became slightly irritated and appealed to the Chief Constable who sent round a sergeant with a tape-measure. "This vehicle is half an inch under the minimum regulation width for a vehicle," said the sergeant. "So it's not a vehicle. But then it's over six feet high, so that puts it back in the vehicle classification."

"But I push it at an angle," pointed out Mr. Jessel, "so its height from the ground is less than six feet. Doesn't that make it a musical instrument again?"

The sergeant admitted himself baffled and submitted the whole thing for an inspector's ruling.

"All right," said the inspector, "it's not a vehicle. But we feel it would be helpful if you would carry a flashlight."

As for the cost to Mr. Jessel: well, wouldn't you consider all that international publicity worth the price of a pocket torch?

THIS is silver jubilee year for Denny Dennis, who, at 43, is celebrating 25 years of singing for his supper.

Since his singing debut at a MELODY MAKER contest, in 1932, Denny has made 3,144 broadcasts, 437 recordings and 97 TV appearances, as well as starring for 18 months with one of America's most popular bands.

On Friday, Denny recorded a programme of "Top of the Pops" devoted to him by BBC producer John Hooper - for the General Overseas Service only.

That is somehow typical of the man who returned in triumph from America to find that Britain just did not want to know.

Not that Denny has any complaints or shows the slightest signs of sour grapes. He asserts he is doing "very nicely."

### Relaxed

I can't help feeling that the very musicianly, relaxed style which once put him at the top of the British vocal tree is the reason for his present sojourn a few branches down.

At that MM contest 25 years ago, Denny was persuaded to leave his native Derby and come to London by the then Editor of the MELODY MAKER, P. Mathison Brooks.

After working as a drummer-vocalist with Freddy Bretherton, he dropped the drumming and joined Roy Fox. Following a spell with Ambrose, he received an offer to go to America and join Paul Whiteman, but war had been declared and he found himself in the RAF.

However, in 1948 his big chance came and he left for the States, where he spent 18 months as featured vocalist with Tommy Dorsey—a berth previously occupied by Frank Sinatra.

### Lyrical

Talking with Denny, one notices the recurrence of words like musicianly, genuine, sincere, lyrical and musical.

They sum up well his approach to singing.

For him no one could, or ever will, compare with Bing Crosby, but his other favourites include Sinatra.

Almost his first words to me were in praise of a British singer he has never met—but greatly admires—Michael Holliday.

He considers Michael "has all the essentials. A good voice, near enough perfect intonation and—one of the most important things of all—he sounds so relaxed."

Denny will point out that he is the only British artist to appear among "Metronome's" selection of the ten best vocal records of the year and that he has been fourth in both the "Metronome" and "Down Beat" polls, but declines to "knock" any of the 1957 idols.

Pressed for opinions, he will admit that rock-'n'-roll is nothing new and that Ira Gershwin would never put his name to the lyrics of most of today's hits.

### Musical

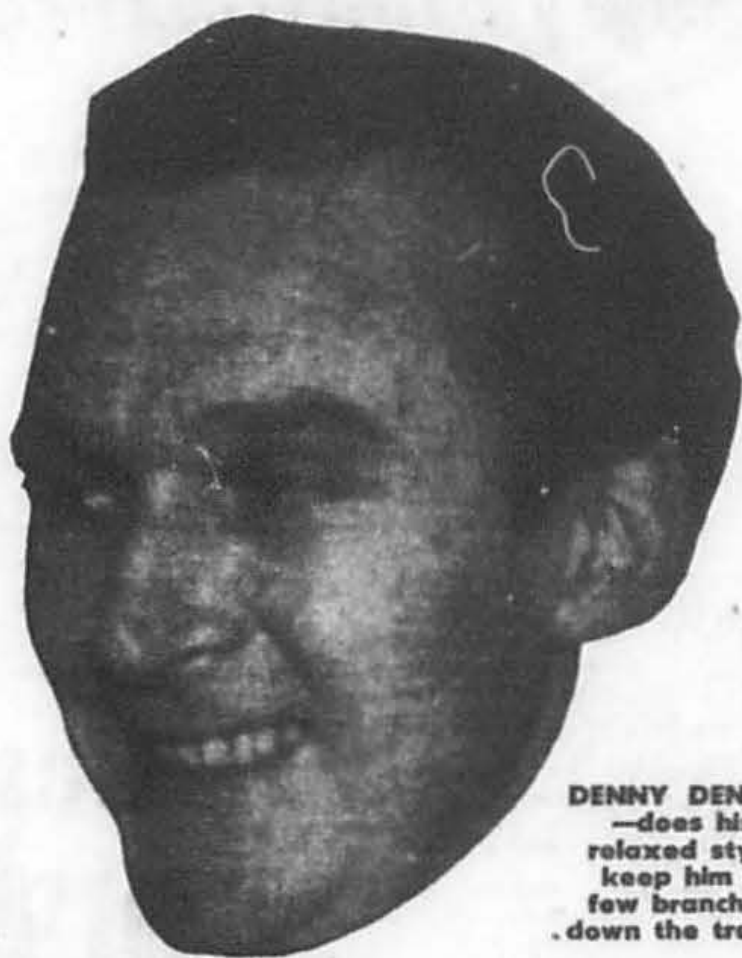
"When I first started out there was a more musical approach to everything," he says.

He recalls a letter to a newspaper extolling a new British star, currently earning a quick fortune, which spoke of his personality and appearance before adding as an afterthought: "I think he can sing, too."

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many famous jazz names have played. Trumpeter Mike is 25 but the average age of his jazzmen is only 22. Apart from Mike, the band comprises Pete Dyer (tmb.), Roy Luscombe (bjo.), Ernie Price (bass), Roy Smith (drs.), Barry Chum (clt.).

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● JOHN PICARD

# Jazz on the Air

(Times: GMT)

**SATURDAY, MARCH 30:**  
 11.30-12.0 a.m. A 1: Fletcher Henderson, Randy Weston Trio, Pettiford.  
 11.45-12.15 p.m. DE: Chris Barber's Band.  
 12.0-12.15 A 1 2: Brother John Sellers, Starlight Gospel Singers, etc.  
 4.10-4.45 P 1: The World of Jazz.  
 5.0-5.30 P 2: Ragtime to Cool.  
 6.45-7.30 M: R-and-R—from a jazz point of view.  
 7.0-9.0 T: Shaw, Marteris, Barnet, Herman, Duke, Basie, Bobcats, Wild Bill, George Wein Band.  
 9.0-9.30 J: Hollywood Music.  
 9.30-9.57 B: Budd Johnson.  
 9.30-11.0; 11.10-1.0 a.m. I: Edelhagen, Combs, etc.  
 10.0-10.30 W: Swing Club.  
 10.0-12.0 T: Repeat of 7.0 p.m.  
 10.5-11.0 J: America's Pop Music.  
 11.0-11.50 DL: Baker's Dozen.  
 11.5-12.0 J: D-J Shows.  
 11.30 app.-12.0 Q: Jazz Discs.

12.0-1.0 a.m. E-Q: From Dr. Jazz's Library.  
 1.5-2.0 H-Q: Hollywood-New York.

**SUNDAY, MARCH 31:**  
 12.45-1.45 p.m. A 1 2: Champs-Elysees Jazz.  
 7.0-9.0 T: Ben Webster, Lee Brown, MJO, Brubeck, Jam Session with Peterson, Dizzy, Harris, Clarke, Bellson and others.  
 9.0-10.55 S: For Jazz Fans.  
 9.45-10.30 B: Guerin, Rosette Shaw, Luter Band, etc.  
 10.0-12.0 T: Repeat of 7.0 p.m.

**MONDAY, APRIL 1:**  
 12.0-12.30 p.m. J: Martin Block (daily).  
 7.0-9.0 T: S-F, Hefti, Herman, Charlie Parker and Louis Armstrong.  
 8.20-8.55 S: Life of Bechet.  
 9.10-10.0 S: For Jazz Fans.  
 9.30-9.45 W: Ella and Louis.  
 9.30 app. K: Jazz Panoramas.  
 10.0-12.0 T: Repeat of 7.0 p.m.  
 10.5-12.0 J: D-J Shows (nightly).

**TUESDAY, APRIL 2:**  
 5.30-6.0 p.m. R: Modern Jazz.  
 7.0-9.0 T: Interview with, and arrangements by, Bill Finegan, Sauter's work for Goodman, The S-F Orchestra, Ventura, Sellers, Jazz Messengers, Kenton.  
 8.20-8.45 H 2: Jazz Magazine.  
 9.10-10.0 S: For Jazz Fans.  
 9.15-9.55 B-25am: The Real Jazz.  
 9.20-10.0 A 1 2: Zoot Sims.  
 9.30-10.0 N: Jazz.  
 10.0-12.0 T: Repeat of 7.0 p.m.

**WEDNESDAY, APRIL 3:**  
 3.0-3.25 p.m. M: Hamp-Tatum-Rich.  
 5.20-5.50 Z: Jazz Tribune.  
 5.30-5.55 P 1: Modern Jazz '57.  
 7.0-9.0 T: Ella Sings, Bob Crosby, Flanagan, Ella—guest D-J.  
 8.20-9.30 P 3: Jazz For Everyone.  
 9.10-10.0 S: For Jazz Fans.  
 10.0-11.0 I: Deuringer, Schneebiel, Müller Trio.  
 10.0-12.0 T: Repeat of 7.0 p.m.  
 11.10-12.0 I: Lawrence, Brew Moore, Hamp-Tatum.  
 11.15-11.50 DL: Jazz Band Ball.

**THURSDAY, APRIL 4:**  
 4.10-4.30 p.m. P 1: European Jazz.  
 6.0-6.45 W: Tribute to T. D.  
 6.5-6.40 C 2: AVRO Jazz Club.  
 7.0-9.0 T: May, Shaw, Hefti, Sims, Bechet, Ellington and Co., Chaloff, etc.  
 8.30-9.0 J: Instrumental Mood.  
 8.30-9.0 P 2: For The Jazz Fan.  
 9.10-10.0 S: For Jazz Fans.  
 9.15-9.45 P 3: Clifford Brown.  
 9.20-10.0 I: Jazz as Contemporary Music.  
 9.30-10.0 P 4: Muggsy Spanier.  
 9.45-10.0 J: B for Blues.  
 10.0-12.0 T: Repeat of 7.0 p.m.  
 10.35-11.0 H 1: In Cool Style.

**FRIDAY, APRIL 5:**  
 3.0-3.30 p.m. I: Tatum-Hamp, Eldridge, etc.  
 4.0-4.30 K: Jazz.  
 5.10-5.40 L: Jazz.  
 5.35-6.0 R: Jazz Developments.  
 7.0-9.0 T: Anthony, Miller, Peterson—interview and discs.  
 8.20-8.55 H1: Jazz Magazine (R).  
 8.30-9.0 J: R-and-B.  
 9.10-10.0 S: For Jazz Fans.  
 9.20-10.0 Q: Jazz Trios, Big Band Blues.  
 9.30-10.0 H 2: In Cool Style (R).  
 10.0-12.0 T: Repeat of 7.0 p.m.

I WANT to praise the Light Programme this week, but I mustn't do anything too rash. I've got to compliment, criticise, congratulate and complain all at the same time.

So I'm giving the L.P. a cautious, uncondescending, yet fairly hearty, pat on the back. Why this illogical and feminist attitude?

Because past history has shown me that every time I praise the BBC for any improvement in its jazz policy, it starts making cuts. If you give it a finger, it doesn't take a hand—instead it throws back a body at you—a jazz body.

Below you will see four reviews of four broadcasts all connected with jazz and all taking place in one week.

# THE LIGHT [ Four jazz programmes in a week ] BREAKS THROUGH

### THREE BAND SESSION 1 p.m. 19/3/57

**BRIAN MATHEW**, the late night continuity cat who introduced this programme, has the right outlook on the modern music scene. This was his opening announcement:

I'd like to begin today with a brief dissertation on taste and talent—two commodities which, in moments of frustration, seem to be of little importance today.

If you want to be a popular singer, the essential requirements seem to be the power to bellow your head off and the ability to enunciate quite incomprehensibly. A musician, too, is only star material

if he can play flat on his back, bereft of his coat.

But, happily, there are still some singers and bands with the hope in their hearts that one day music will make a come-back.

If more BBC folk adopted this outlook, the standard of our radio music would go soaring up. Bands heard were Jerry Fielding, Calvin Jackson and Glenn Miller's U.S. Army band.

### TRANSATLANTIC TURNTABLE 2.45 p.m. 23/3/57

THIS is a weekly Voice of America show containing jazz and straight music in equal parts. We heard Leonard Feather, in New York, introducing Jimmy McPartland, who spoke about the Bix legend and

### Maurice Burman on RADIO

then demonstrated most ably with his group that influence on his playing.

We then heard Duke Ellington reciting, in gentle sardonic voice, a short monologue about the theory of never underestimating the power of women—especially if they are sweet and unsophisticated.

The Duke's accent is more English than our own Feather's, who, to his credit, now sounds like a first-rate American announcer. Incidentally, the Duke did not write "Deep Purple."

### AT THE JAZZBAND BALL ALAN MASON AND HIS JAZZMEN THE PAT SMYTHE TRIO 11.15 p.m. 20/3/57

SCOTLAND is the home of our best jazzmen. Yet this airing, which came from Glasgow, was disappointing.

The drums lacked conviction and beat, the piano lacked ideas, the trumpet was tense and jerky, the clarinet dull, the

guitar only fair, and the ensemble patchy.

However, this Mason band improved much towards the end of the broadcast. But one man stood right out all the time—trombone Bob Nommey—or Nunny.

If the band takes its phrasing, swing and ideas from him, it will develop into a good outfit.

Pat Smythe played quite well in the Ellis Larkin style, but still sounded rather stiff and uneasy.

If he is nervous in the studio, then, as I said last week, we should take the mike to where he plays.

### BREAK FOR JAZZ

### HUMPHREY LYTTLETON AND HIS BAND

### CHAS. McDEVITT SKIFFLE GROUP 1 p.m. 21/3/57

EVERY Thursday we now have a lunchtime jazz broadcast. Regardless of the consequences, I must congratulate the Light Programme on giving people a chance to hear jazz during the day.

The Lyttleton band played well, particularly Bruce Turner and trombonist John Picard. Drums were rather busy, but the piano is improving.

The skiffle group was competent and Nancy Whiskey is a singer with promise.

### BURMAN'S SAUBLE

is awarded to Bob—of the Alan Mason band, for his jazz trombone.

### TORONTO TELEGRAM

## Flugelhorn with the Rogers' five

**SHORTY ROGERS** and His Giants, at the Colonial this week, now consists of Bill Holman (tr.), Walter Norris (pno.), Gary Fromer (drs.) and Morris Edwards (bass). Shorty is playing flugelhorn. Both he and Holman have promised to write arrangements for Moe Koffman's Septet of this city.

Featured at the Town Tavern, tenor sax man Bud Freeman said he is in the midst of recording a Victor album called Austin High Gang 30 Years Later, along with Jimmy McPartland, Pee Wee Russell, George Wettling, Dick Cary and others.

Sides to come will also feature Jack Teagarden and Max Kaminsky. Bud expects to be in Rome in July to play a 12-day concert date with an Italian jazz group.

A Liquor Control Board Act this week compelled taverns to stop selling liquor

at 1 a.m. Only place to stay open after that hour (without liquor) is the Town, which intends to keep the musicians playing up until 2 a.m.

At Massey Hall on March 14, the Birdland Jazz Stars of '57 pulled in a crowd of 2,700 at two concerts. Count Basie's band, Sarah Vaughan, Billy Eckstine, Jeri Southern, Bud Powell, Phineas Newborn, Jr., Terry Gibbs and Zoot Sims were in the lineup.

Missing was German clarinetist Rolf Kuhn, who had been unable to cross the Canadian border.

George Sharing, here for the Chrysler TV show tonight, says his present personnel includes Emil Richards (vbs.) and Percy Brice (drs.) Jean Thielemans, Armando Perez and Al McKibbon are the other quintet members.

—Helen McNamara

**KEY TO STATIONS AND WAVELENGTHS**

A: RTP Paris-Inter: 1 — 1629m, 48.30m, 2—193m.  
 B: RTP Parisien: 280m, 216m, 316m, 259m, 445m, 498m.  
 C: Hilversum: 1—402m, 2—298m.  
 D: BBC: E—464m, L—1600m, 247m.  
 E: NDR/WDR: 309m, 189m, 49.36m.  
 F: Belgian Radio: 1—484m, 2—325m, 3—267m, 4—198m.  
 H: RIAS Berlin: 1—303m, 2—407m, 49.94m.  
 I: SWF Baden-Baden: 295m, 363 m, 195m, 41.29m.  
 J: APN: 344m, 371m, 547m.  
 K: SBC Stockholm: 1571m, 255m, 245m, 306m, 506m, 49.46m, 388m.  
 L: NR Oslo: 1376m, 337m, 228m, 477m.  
 M: Copenhagen: 283m, 216m.  
 N: Monte Carlo: 295m, 40.8m, 49.7m.  
 O: BR Munich: 375m, 187m, 48.7m.  
 P: SDR Stuttgart: 522m, 49.75m.  
 Q: HR Frankfurt: 506m.  
 R: RAI Rome: 353m, 290m, 269m.  
 S: Europe 1: 1647m.  
 T: VOA Washington: 19. 31, 41m bands. 11.0-12.0 p.m. only: 1735m.  
 W: Luxembourg: 268m, 49.26m.  
 Y: SBC Lugano: 568.6m.  
 Z: SBC Geneva/Lausanne: 393m.

—F. W. Street

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# MR B. GOES BACK TO

# BLUES



**BILLY ECKSTINE**  
—another link-up  
with Sarah Vaughan?

## U.S jazzmen still comin' 'n' goin'

**A MERICAN** singers and instrumentalists are arriving and departing so fast it is hard for us to

### COLLECTORS' CORNER

edited by Max Jones and Sinclair Trail

keep pace with them. Last Thursday evening, Big Bill Broonzy left for Belgium, where he is staying with Yannick Bruynoghe, co-author of his book. Bill was not clear about whether or not he would be singing in Belgium. We expect he will. In Britain he enjoyed the most successful tour he has so far had and we were surprised that nobody recorded him this visit—maybe his last.

Brother John Sellers, who caught the boat train for Paris on Sunday morning, was recorded by Decca with a group comprising Al Fairweather, Wally Pawkes, Diz Disley, Stan Greig (pno.), Tony Kinsey and Frank Clark.

This LP, to be released later this summer, contains "House Of The Rising Sun," "Backwater Blues," "Motherless Child," "In The Evening" and eight of Brother John's own songs.

Sellers will be singing for a short time, and perhaps recording, in Paris before returning to the States.

### With Louis

A SURPRISE call came through on Monday morning from bassist Jack Lesberg, whom we had last seen heading for the Gold Coast with Armstrong's All-Stars in the summer of '56. Lesberg was here for two



● JACK LESBERG  
—passing through

or three days en route for Paris. With him was guitarist George Barnes, known for sundry records with Wetling, McPartland, Lawson-Haggart, and so on. We hope to report further on Barnes in the next week or two.

Another American musician due in soon is Buck Ram, composer of "Lover" and the man who manages and writes most of the original material for the Platters. One more U.S. jazzman is in Britain. He is Rudy Traylor, who came over with the Teenagers to supervise recordings the group will make here.

### Piano, too

You can find him in the index of "Hot Discography" as "Rudolph Taylor (drums)." This is what Jeff Aldam has to say about him: Primarily a drummer, Rudy also plays piano and arranges. He combines an academic background with wide musical experience.

Born Providence, R.I., 1918, his first notable job was in Philadelphia with Lonnie Slapppy's Band in 1937-39. This was a veritable nursery of talent, featuring Joe Wilder and Frank Galbraith (tpts.), Jimmy Hamilton (reeds); Skeeter Best (gtr.), and for a while Pearl Bailey as singer and dancer.

### Into army

Rudy drummed with Earl Hines in 1941-42; Skeeter was on guitar and Billy Eckstine sang ("Stormy Monday Blues," "Water Boy," etc.).

Then followed spots with Humpy Plintall at Elks' Rendezvous (with Harry Prather and Claude Jones); Lips Page; Ella Fitzgerald, and George James at the Café Society, with Lloyd Phillips on piano.

From December, 1942, to February, 1946, the army claimed him—strictly no music—but after his release he studied at New York and Juillard, and completed the Schillinger course.

Two months with Jimmy Lunceford were followed by three and a half years at the Diamond Horseshoe with Noble Sissie, after which he got the urge to lead a band of his own, a nine-piece group with a John Kirby flavour.

Hilton Jefferson (alto); Freddy Williams, Sam "The Man" Taylor (tenors); Kenneth Rickman (tpt.); Henderson Chambers (tmb.); Leroy Lovatt (pno.); Harold Jackson (bass); Skeeter Best (gtr.); Rudy (drs.).

### Freelance

Despite a Victor recording contract nothing much happened. After a spell in Boston under trumpeter Joe Thomas, Rudy began to freelance, playing Broadway shows, record and club dates.

Since last June he has concentrated on the management side of the business, in partnership with Charlie Atkins (of Cole and Atkins, the "Kiss Me Kate" dance team) and holds an A&R job with Rama records.

Rudy was on drums for a recent album featuring Louis Armstrong in lush-styled numbers on the "Angel" theme (American Decca).

Apart from Louis, no brass was used but the personnel included a full string section under Raoul Poliakine; George Dorsey and Phil Durso (flutes, reeds); Lucky Thompson (ten.); Dave McRae (bari., bass clar.); Billy Kyle (pno.).

Sid Block and Joe Benjamin shared the bass chores.

**BILLY ECKSTINE** this week sought—and got—his release from RCA Victor. He is expected to sign with Mercury Records at any moment.

He will probably return to the type of blues repertoire on which he built his name in the mid-'40s. Among the projects under this new deal will be a reunion with Sarah Vaughan, vocalist with Eckstine's band 13 years ago, who will join him in a series of duets.

ANOTHER "name" who has been considering the independents is Georgia Gibbs. Her contract with Mercury expires on April 1, and she's not expected to renew. It's believed that Capitol has the inside track, however. The label is light on female talent at the moment.

**DICK BOCK**, of Pacific Jazz label, was in town last week on business, which in-

cluded planning several albums with Gerry Mulligan, who is freelancing these days. At the end of April, Bock will fly to the Continent to record Gary Crosby with the presently touring jazz group that includes Bud Shank and Bob Cooper.

**JACK MAISEL**, well-known jazz drummer of the 1930s and best known for his recordings with Rex Stewart, was killed when his car skidded off the Pennsylvania Turnpike. Maisel played with several swing

bands during the 1930s. He was the drummer on the first Mezz Mezzrow session (Swinging with Mezz) on Brunswick in 1933. A close associate of guitarist Brick Peaslee, he took part with Brick in two Rex Stewart record dates, for Vocalion in 1937 and '38.

**GEORGE WALLINGTON** is preparing an unusual album for the recently formed Harlequin label.

It will be a "Salute To Dizzy Gillespie," consisting of tunes either composed by or closely associated with the bop pioneer, in whose combo George himself played in 1944.

Blossom Dearie will form a vocal group to join the Wallington trio on several of the numbers.

**WOODY HERMAN'S** first album under his new contract with the Verve label was completed in New York this week. Instead of his regular orchestra, Woody had with him an all-star ten-piece group including Charlie Shavers, Bill Harris, Hal McKusick, Bob Newman, tenor (husband of trumpeter Norma Carson); Bob Freedman, baritone; Lou Steg, Jo Jones, Milt Hinton, and arrangements by Marty Paich.

**BERNARD PEIFFER'S** misfortunes may be ended. He has obtained a release from the Shaw Agency and will be booked by Willard Alexander, who manages Benny Goodman, Count Basie, Ray McKinley and many other big jazz names.

Barry Ulanov devoted an entire column to a rave about Peiffer as "the successor to Art Tatum with a clear title to the throne" in the current issue of "Down Beat."

**DOROTHY DANDRIDGE** is expected to leave for Paris this week for a three-month location stint, which resulted in her having to turn down the role she had been offered in "The Street."

**JAZZMEN** Bobby Hackett, Vernon Brown, Peanuta Hucko, Arnold Fishkind, Billy Butterfield and Morey Feld, all staff musicians at American Broadcasting System, have been going long-hair each Friday night as members of the ABC Symphony Orchestra at rehearsals of the Metropolitan Opera Auditions of the Air.



● DOROTHY DANDRIDGE  
—off to Paris

**NEW YORK DIARY**  
—on the spot reports from  
**BILL SIMON**  
and  
**LEONARD FEATHER**

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# ON THE BEAT

**AMERICAN** record-making companies are getting concerned at a new racket. This involves paying so much a spin for discs to be played over the air.

Ted Heath tells me he has just been offered 30 minutes' airtime a week at a fee of 40 dollars by a firm in the suburbs of New York. The big companies won't have any part in the racket. But they're worried lest some of the smaller firms jump at the chance of getting their records heard.

Ted isn't worrying about getting his music heard. Apart from return trips to the States, he is currently negotiating for appearances in eight other countries.

used to soften the violence of a scene, in others to bridge scenes or heighten dramatic effect.

**High kick**

**FIRST** publisher off the mark on a High Life kick is Joe "Mr. (Glass) Piano" Henderson.

Joe has been studying the music of authentic High Life bands around Soho and down by the London Docks, and has just published "The High Life," first of a major campaign along these lines. This music will be featured

comes news of desperate attempts to twist everything into a calypso mould.

But Dorita and Pepe (who could so easily board the calypso bandwagon) have steadfastly refused to commercialise their South American folk songs.

It's paid off better than they dreamed it would.

Not only in cabaret and the lighter radio programmes, but in the "straight" field.

They appeared with the City of Birmingham Symphony Orchestra a week or two ago. To such good effect that they were booked on the spot for the BBC's "Concert Hour" on April 7.

**Hatful of Jazz**

**IN** which London theatre can the largest slice of jazz be heard six nights a week—numbers like "Central Avenue Breakdown" and Shaw's "Concerto For Clarinet"?

The answer is the Prince's Theatre, a stone's throw from Tin Pan Alley and the jazz clubs of Soho.

No, "The Jazz Train" is not back in Town. But Sam Wanamaker is.

He's directing and playing in "A Hatful Of Rain," a new American play set in an apartment on New York's East Side and co-starring Bonar Colleano and Sally Ann Howes.



on next Saturday's (April 6) "6.5 Special" TV show, and danced by Boscoe Holder and Sheila Clark.

**Why-1**

**THE** reason trombonist Harry Brown gives for leaving Laurie Gold's Pieces of Eight is a refreshing change from the usual "to freelance in Town."

Says Harry, simply: "I can't stand the noise in the coach."

**Straight . . .**

**THEY** rocked the Saints. They rocked the Saints. They rocked the Saints. In France, Henry Kahn tells me, they're even rocking Neopolitan tunes, whilst from New York

**Impact**

**WANAMAKER** is a man who believes in making the maximum impact upon theatre audiences. And he has picked 13 items to provide a jazz music background for the play, with the intention, he says, of representing New York in all its speeds, moods and rhythms.

The programme, musicwise, varies from Elvis Presley's "Hound Dog" to Ellington's "Echoes Of Harlem," with Bechet's "Cakewalk Babies" and Ory's "At The Jazz Band Ball" thrown in for good measure.

In places these records are



Debbie—she's coming over with Eddie in June

## HOLLYWOOD HEADLINES

**QUOTES** from Duke Ellington on the "Person To Person" TV programme: "A Drum Is A Woman" is my most important contribution to jazz. "I wrote 'Mood Indigo' in 15 minutes, while I was waiting for my mother to finish cooking dinner. "I made my own painting of 'Satin Doll' (shown on TV) following my composition of the same name."

**FILM CLIPS . . .** Mamie Van Doren does a striptease in the Doris Day starrer "Teacher's Pet." . . . "Come-On-A-My-Home" Bagdasarian wrote the title song for "The Devil's Hairpin" and has a big part in it. . . . "Mama" simply sizzles with sex and rock-'n-roll and, if not cut too extensively, should make a fortune.

From Howard Lucraft

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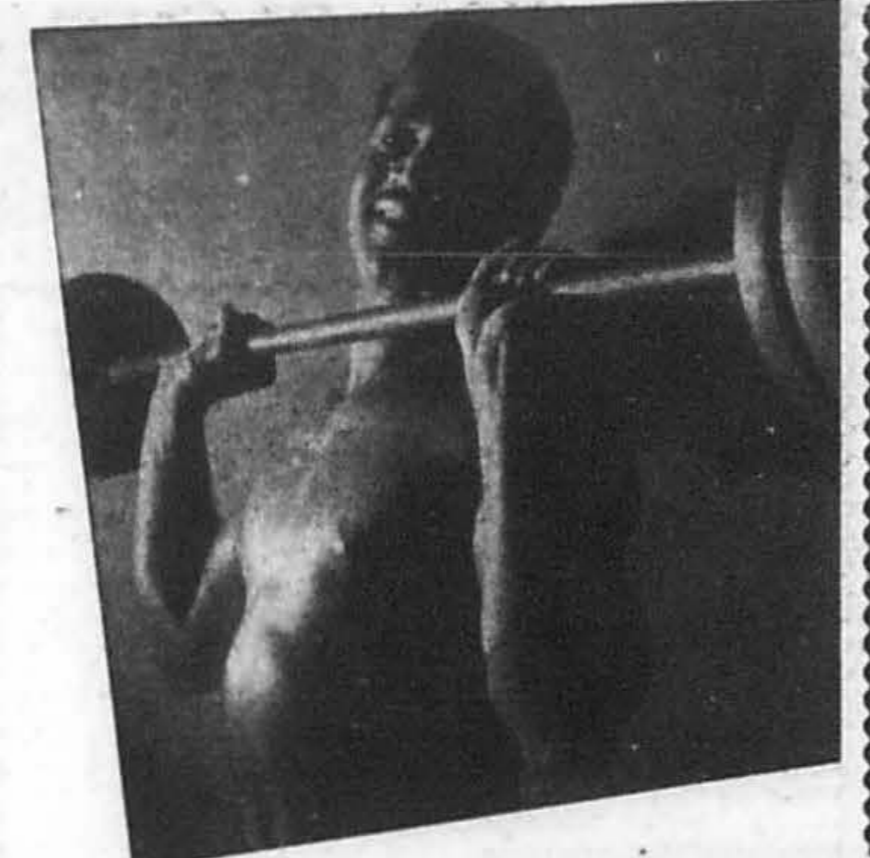
- And will play for up to two hours with the Band on each appearance, including trio features
- FRI. APRIL 12 - CITY HALL, NEWCASTLE-UPON-TYNE
  - SAT. APRIL 13 - CITY HALL, SHEFFIELD
  - SUN. APRIL 14 - STOLL THEATRE, LONDON
  - WED. APRIL 17 - ST. ANDREW'S HALL, GLASGOW
  - THURS. APRIL 18 - USHER HALL, EDINBURGH
  - SAT. APRIL 20 - ST. GEORGE'S HALL, BRADFORD
  - MON. APRIL 22 - PHILHARMONIC HALL, LIVERPOOL
  - TUES. APRIL 23 - TOWN HALL, BIRMINGHAM
  - SAT. APRIL 27 - FREE TRADE HALL, MANCHESTER
  - SUN. APRIL 28 - STOLL THEATRE, LONDON

**JAZZ JOTTINGS**

**THE** Stars Of Jazz TV show, with Bobby Troup as narrator, just won the "Emmy" award as the best new local television show of 1956. . . . Nat Cole may do a world tour for the State Department. . . . Jimmy Giuffrè is now playing an "A" clarinet. . . . "All drummers play the same style today—there's no individuality," said Shelly Manne at a recent Hollywood Jazz International meeting.

**NITERY NEWS**

**NO** more jazz at Pasadena. . . . Pasadena's "Jazzland" now features rock-'n-roll with the streaming Trencher Twins. . . . Gene Norman's new show, "Gene Norman's Jazz Club," on the TV. . . . The Art Pepper Quartet is at the Tiffany pending the arrival of the Galoppe show. . . . Jess Stacy is at the Open House on La Stray—the spot once held down by the Art Thompson Trio with Dave Goldberg.



## Johnnie Ray sings blues

**DON'T** follow the lead of the many Carlisle fans who missed Johnnie Ray's opening at the Lonsdale Theatre on Monday. If you do, you will be missing a treat.

**by STANLEY PEARSON**

Only in two glimpses did we see Ray the cry-guy, and naturally it brought forth the squalors. But the new Ray is one who should delight the discerning "pop" lovers.

A host of new songs make his act refreshingly different. The new sing-rather-than-sob Johnnie helps, too.

On opening night there were the usual snags—obvious lack of rehearsal between the Vic Lewis orchestra and Johnnie, and mike trouble. This trip Johnnie features a new chest mike which when working efficiently will give him complete freedom of movement.

### Three gems

Programme high spots? A beautiful set of three blues numbers taken from a new LP. They are vocal gems. Only occasionally does Johnnie use the hit parade.—Stanley Pearson.



## Donegan men film

**BEFORE** leaving for his second American tour, Lonnie Donegan, with his skiffle group—Jim Currie (gtr.), Mickey Ashman (bass) and Nick Nicholls (drs.)—made some scenes for a new British film, "Light Fingers."

### Wrote score

He appears as himself in a night club scene singing the title number. His songs also open and close the film for which he wrote the background music.

The group left for the USA from London Airport on Thursday evening.

## Striptease princess

**BLONDE**, 23-year-old Texan Les Sharon—"America's princess of Striptease"—is currently on the Continent on a motoring honeymoon. On April 23 she appears in the new revue "Plaisirs de Paris" when it opens at London's Prince of Wales.

### Eloped

Lee, who is of Irish, French and Cherokee Indian descent, eloped at the end of January with her childhood sweetheart, motor magnate Jimmy Wilson.

"Plaisirs de Paris" will also feature Dixie Henderson, the Bernard Brothers, Sabrina and the Three Monarchs.

## Mr. Isle of Man!

**THIRTY-TWO**-year-old Frank Holder, born in Georgetown, British Guiana, has been singing West Indian music since he was three.

Now, ready for a Calypso boom, he has just recorded 14 titles—two 78s and an LP.

Frank has recorded with the Leslie Hutchinson and Dankworth bands. Last summer his body-building hobby won him the title: Mr. Isle of Man.

## TEENAGERS BRUSH UP

**ALL** credit to the Teenagers. Realising the mistakes of their disappointing Liverpool debut, they have changed their act considerably.

No longer does the blaring pit orchestra drown their singing.

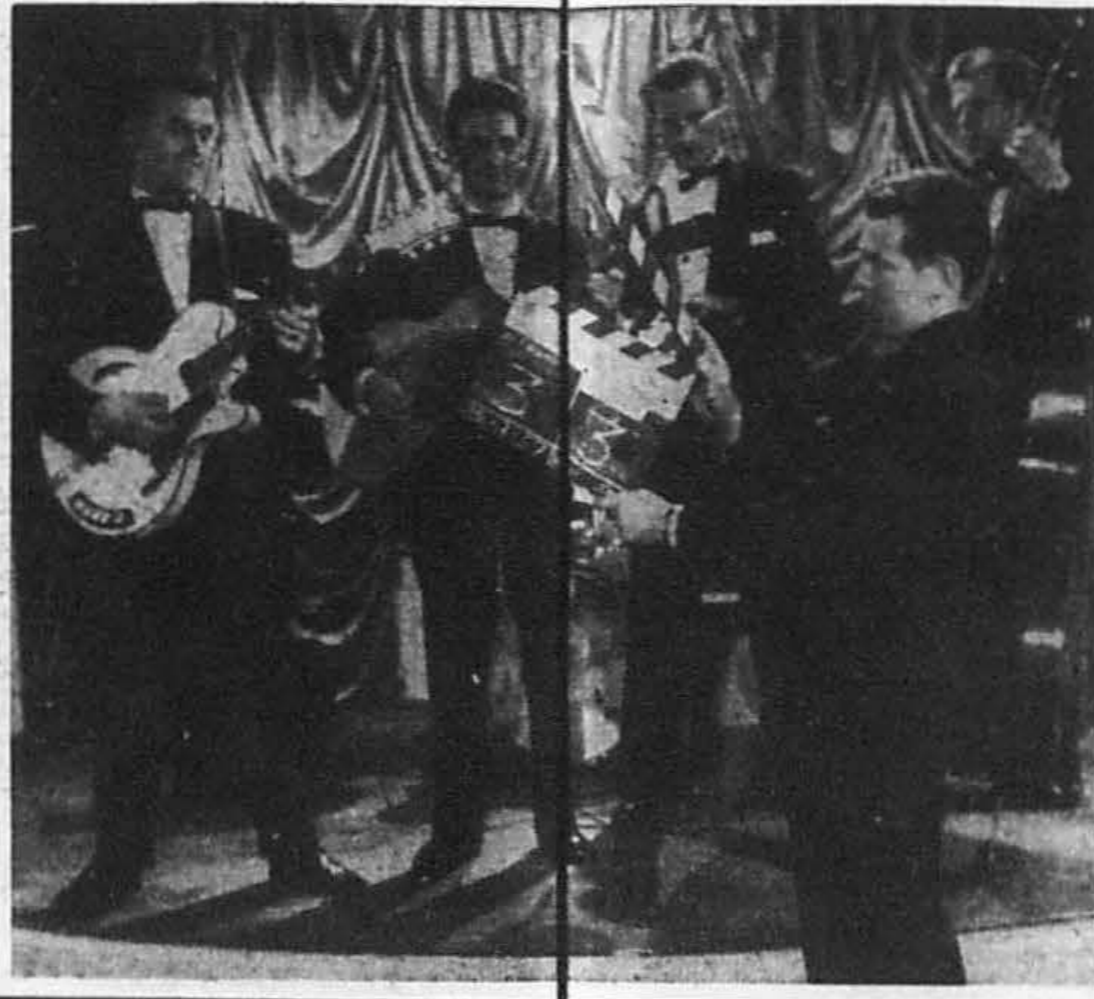
MD Larry Macklin and George Burt (trpts.), Jack Bickerton (str.), Bob Russell (bass) and Joe Ferris (drs.), who augmented the pit band when the tour began, now provide restrained accompaniment on stage.

### Replaced

The result is that the Teenagers are able to feel the beat more easily, though young Frankie Lyman still persists in encouraging the audience to clap on the beat, instead of the off-beat.

Many of the Teenagers' dance routines have been replaced. Daily rehearsals have brought much more polish to this part of their act.

At Birmingham Hippodrome this week, the Liverpool house full success story has been repeated.—George Bartram.



## I LIKE PEOPLE WHO STAY THE PACE

**WHAT** do I think of the Gimmick singers? I don't!

That fellow Presley. What's his name—Alvin? I've seen him work on TV. Well, in the old days we had talent. That's why the stars lasted.

You have to spend money to get to the top. And to stay there. These newcomers haven't what it takes—

says **SOPHIE TUCKER**, who starts a month's residency at London's Cafe de Paris on Monday

and they aren't prepared to work and spend to make it.

I keep two full-time writers to supply me with special material and they've been with me for years. I believe in moving with the times and that's why I'm able to keep working. My latest record is called "You Can't Deep-freeze A Red Hot Momma." That links the past with the latest.

Frank Sinatra? Now you're talking of the top. You know, I play myself in his new film, "Jokers Wild"—the biography of comedian Joe E. Lewis. Sinatra's done a pretty wonderful job on that.

First day on the set, I was there at 7 a.m. Around eight, I started shouting: "Say, where's that guy Sinatra?" Someone pointed right in front of me. I'd been talking to him all the time. Hadn't recognised him with all that make-up on.

### Still waiting

I like people who can stay the pace. Like my pianist Ted Shapiro. He's been with me 37 years. When he first sat down at the piano I told him: "If you're good enough, I'll give you a contract." He's still waiting for it.

I've never been content to sing what everyone else was singing. I was the first to do rapting and jazz. When every other singer joined in, I looked for something new.

This date at the Cafe de Paris is just a holiday. I lose money by coming to work in England—but I love it.

How much have I made? Now there's a question.

Put it this way: I could have retired ten years ago. Only one thing keeps me going.

Vanity.

I'm the only girl of 69 in Show Business.

## ENCYCLOPEDIA OF JAZZ ON RECORDS

- I Jazz of the twenties**
  - Aunt Hagar's blues
  - King Oliver's Dixie Syncopators
  - Tin roof blues
  - New Orleans Rhythm Kings
  - Wild man blues
  - Johnny Dodds' Black Bottom Stompers
  - That's no bargain
  - Red Nichols and his Five Pennies
  - My Monday date
  - Jimmy Noone's Apex Club Orchestra
  - King Porter stomp
  - Jelly Roll Morton
  - Boogie woogie
  - Pine Top Smith
  - You've got to be modernistic
  - James P. Johnson
  - Prince of walls
  - Elmer Schoebel's Friar's Society, Orch.
  - Muskrat ramble
  - Benny Goodman and his Boys
  - Farewell blues
  - Venuti-Lang All-Stars
  - East St. Louis toodle-oo
  - Duke Ellington and his Orchestra
  - LAT 8108
- II Jazz of the thirties**
  - Chinatown
  - Glen Gray's Casa Loma Orchestra
  - St. Louis blues
  - Dorsey Brothers Orchestra
  - Walkin' and swingin'
  - Andy Kirk and his Orchestra
  - Sing me a swing song
  - Chick Webb and his Orch. & Ella Fitzgerald
  - Blackstick
  - Sidney Bechet/Noble Sissle's Swingsters
  - That's all
  - Sister Rosetta Tharpe
  - Down south camp meetin'
  - Fletcher Henderson and his Orchestra
  - From A flat to C
  - John Kirby and his Onyx Club Boys
  - South Rampart Street parade
  - Bob Crosby and his Orchestra
  - Moonlight bay
  - Glenn Miller and his Orchestra
  - Roseland shuffle
  - Count Basie and his Orchestra
  - Swanee River
  - Jimmy Lunceford and his Orchestra
  - LAT 8107
- III Jazz of the forties**
  - I get a kick out of you
  - Artie Shaw and his Orchestra
  - Gambler's blues
  - Stan Kenan and his Orchestra
  - Honeysuckle rose
  - King Cole Trio
  - How deep is the ocean
  - Coleman Hawkins and his Orchestra
  - Septian bounce
  - Jay McShann and his Orchestra
  - The gasser
  - Roy Eldridge and his Orchestra
  - Wee baby blues
  - Art Tatum Band with Joe Turner
  - Lover man
  - Billie Holiday
  - Someone loves me
  - Eddie Condon and his Orchestra
  - How high is the moon
  - Eddie Heywood and his Orchestra
  - Flying home
  - Lionel Hampton and his Orchestra
  - Perdido
  - Woody Herman and his Orchestra
  - LAT 8108
- IV Jazz of the fifties**
  - Good bait
  - Red Norvo and his Trio
  - Sweet Lorraine
  - Erroll Garner
  - I'm forever blowing bubbles
  - Charlie Ventura Septet
  - When the saints go marching in
  - Louis Armstrong and the All-Stars
  - In a mist
  - Jimmy McPartland
  - Sweetie patootie
  - Tony Scott
  - Takin' my time
  - Benny Green and his Orchestra
  - Now's the time
  - Terry Gibbs Sextet
  - Zosh and Frankie
  - Elmer Bernstein and his Orchestra
  - Cool cat on a hot tin roof
  - Ralph Burns and his Orchestra
  - Mulliganesque
  - John Grass
  - One o'clock jump
  - Les Brown and his Band of Renown
  - LAT 8109

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by Hubert W. David

THE Song of Wales has been chosen. On November 24, in this column, I announced that the Welsh newspaper, the "Neath Guardian," was offering to sponsor a competition to find a Song of Wales.

Not too easy a task, especially for an English writer who perhaps might not be fully conversant with the Welsh characteristic. Still, 57 entries were received which I think was a worthy effort as the subject matter was necessarily restricted to Wales and the Welsh surroundings.

With Miss Mai Jones, of the BBC Welsh Station, I was asked to be the other adjudicator in the competition. The editor of the "Neath Guardian" suggested a preliminary weed-out of the manuscripts by himself and local music men among whom was Welsh writer Gabe Edwards.

Twelve manuscripts were eventually submitted to Miss Jones and myself but we were asked to judge the works independently of each other. It so happened that we both chose the same song as the winner, so there can be little doubt that the best song won.

**Public performance**

THE "Neath Guardian" has awarded a first preliminary prize of £10 to writers Leslie D. Morris and John Bendall for their song "Down In The Valley." But the organisers, realising the great value of public performance, are having the work orchestrated and it will probably have its first hearing at either Port Talbot or Porthcawl at the opening of the summer season.

You will remember that the Peter Maurice Music Co., Ltd. asked for a sight of the winning song and a copy will be sent to Mr. Jimmy Phillips. The song will also go before the Decca Record Co. A & R Committee.

Leslie D. Morris is an accountant and wrote the music of the prizewinning song. The lyric is by John Bendall, who is a very old correspondent of our Songwriters' Advice Bureau. Bendall won another competition some years ago when the late Carroll Gibbons, through the Press, invited lyric writers to submit words for a song to be called "Let's All Go Down The Strand Again." You will recall that Carroll Gibbons was resident leader at the Savoy Hotel in the Strand.

**Welsh connections**

JOHN BENDALL'S lyric was judged the winner, but unfortunately just as this was to be announced came the unhappy news of Carroll's death. Naturally the whole idea of the competition was shelved. John is not himself Welsh, but he is married to a Welsh girl—hence the inspiration. He has already had several songs published, also written with Leslie Morris, and I find they are quite conversant with all types of material.

I hope "Down In The Valley" may have the same success as Mai Jones's own big hit, "There'll Be A Welcome In The Hillside." This number has become a standard, but last year publisher Lawrence Wright induced Harry Secombe to record the song. It immediately flared up again to peak sales. There is obviously room for another song in this field.

I think the number will lend itself to plenty of gimmicks for recording. A choral background is obvious but I would suggest a Welsh countryside scene could be quite easily created in sound. If I had written the song myself I should certainly see that Harry Secombe got a copy of it.

**BRITAIN'S TOP DISCS and TUNES**

A GUIDE to the best selling discs for the week ended March 23, derived from information supplied by 20 leading record stores.

This week	Last week	Title	Artist	Label
1	(1)	YOUNG LOVE	Tab Hunter	London
2	(2)	DON'T FORBID ME	Pat Boone	London
3	(3)	KNEE-DEEP IN THE BLUES	Guy Mitchell	Philips
4	(4)	LONG, TALL SALLY	Little Richard	London
5	(5)	DON'T YOU ROCK ME, DADDY-O	Lonnie Donegan	Pye-Nixa
6	(7)	THE BANANA BOAT SONG	Harry Belafonte	HMV
7	(8)	THE BANANA BOAT SONG	Shirley Bassey	Philips
8	(9)	TRUE LOVE	Bing Crosby and Grace Kelly	Capitol
9	(10)	YOU DON'T OWE ME A THING	Johnnie Ray	Philips
10	(17)	ONLY YOU	Platters	Mercury
11	(6)	SINGING THE BLUES	Guy Mitchell	Philips
12	(—)	CUMBERLAND GAP	Vipers Skiffle Group	Parlophone
13	(20)	SHE'S GOT IT	Little Richard	London
14	(16)	LOOK HOMEWARD, ANGEL	Johnnie Ray	Philips
15	(11)	FRIENDLY PERSUASION	Pat Boone	London
16	(—)	THE GARDEN OF EDEN	Frankie Vaughan	Philips
17	(15)	THE BANANA BOAT SONG	Tartars	Columbia
18	(—)	TUTTI FRUTTI	Little Richard	London
19	(20)	MY PRAYER	Platters	Mercury
20	(—)	KNEE-DEEP IN THE BLUES	Tommy Steele	Decca

Two records "tied" for 8th, 15th, 18th and 20th positions.

STORES SUPPLYING INFORMATION FOR RECORD CHART

New, Ltd., Liverpool, 4; A. E. Toppo, London, S.E.15; Embold, London, W.C.1; Glyn Lewis, Ltd., Blackwood; Engineering Service Co., Bolton; Solo for Records, London, E.10; Popular Music Store, London, E.5; J. W. Mansfield, Ltd., Woking; G. H. Saunders and Co., Leeds, 1; Fryer's Record Shop, Middleburgh; R. J. Carroll, Manchester, 18; Ransprie Music Store, Ltd., Edinburgh, 1; Leading Lightings, London, N.1; Sydney Securities, Ltd., Hull; W. A. Clarke, London, S.W.6; Saville Bros., Ltd., South Shields; Hickin, Slough; Drew Wholesale, Ltd., Manchester, 1; Faith and Co., Torquay; R. C. Mansell, Ltd., Birmingham, 3.

THIS copyright list of the 24 best-selling songs for the week ended March 23, 1957, is supplied by the Popular Publishers' Association, Ltd. (Last week's placings in parentheses.)

1.	(2)	YOUNG LOVE (A) (2/-)	Cromwell
2.	(1)	SINGING THE BLUES (A) (2/-)	Frank
3.	(3)	THE BANANA BOAT SONG (A) (2/-)	Morris
4.	(5)	DON'T FORBID ME (A) (2/-)	Campbell Connelly
5.	(6)	KNEE-DEEP IN THE BLUES (A) (2/-)	Leeds
6.	(4)	TRUE LOVE (A) (2/-)	Chappell
7.	(9)	I DREAMED (A) (2/-)	Duchess
8.	(8)	FRIENDLY PERSUASION (A) (2/-)	Robbins
9.	(11)	ADORATION WALTZ (A) (2/-)	Bron
10.	(13)	THE WISDOM OF A FOOL (A) (2/-)	Leeds
11.	(10)	YOU, ME AND US (B) (2/-)	John Fields
12.	(7)	GARDEN OF EDEN (A) (2/-)	Duchess
13.	(13)	DON'T YOU ROCK ME, DADDY-O (B) (2/-)	Essex
14.	(14)	ST. THERESE OF THE ROSES (A) (2/-)	Dash
15.	(16)	GIVE HER MY LOVE (B) (2/-)	Michael Reine
16.	(15)	AUTUMN CONCERTO (F) (2/-)	Macmelodies
17.	(17)	CINDY, OH CINDY (A) (2/-)	Dash
18.	(—)	HEART (A) (2/-)	Frank
19.	(—)	ALL OF YOU (A) (2/-)	Chappell
20.	(21)	ALL (B) (2/-)	Anglo-Continental
21.	(19)	BY YOU, BY YOU, BY YOU (A) (2/-)	Cinaphonic
22.	(18)	JUST WALKING IN THE RAIN (A) (2/-)	Frank
23.	(23)	BLUEBERRY HILL (A) (2/-)	Victoria
24.	(—)	LOOK HOMEWARD, ANGEL (A) (2/-)	Kassner

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

**BRITAIN'S TOP JAZZ RECORDS**

London	Manchester	Birmingham
(Week ended March 23) (Supplied by Foyle's, Ltd., Charing Cross Road, London, W.C.2)	(Supplied by Hime and Addison, Ltd., and Record Rendezvous)	(Supplied by R. C. Mansell, Ltd., 35, Union Street, Birmingham 2)
1. FREIGHT TRAIN Chas. McDevitt Skiffle Group, Oriole	1. FOR HI-FI BUGS (LP) Pete Rugolo, Emarcy	1. CLIFFORD BROWN AND MAX ROACH AT BASIN STREET (LP) Emarcy
2. CUMBERLAND GAP Vipers Skiffle Group, Parlophone	2. LONNIE DONEGAN SKIFFLE SESSION (LP) Pye-Nixa	2. OPUS DE JAZZ (LP) London
3. LONNIE DONEGAN HIT PARADE (EP) Pye-Nixa	3. WILBUR DE PARIS AND HIS NEW ORLEANS JAZZ BAND (LP) London	3. JAZZ WEST COAST (EP) Vogue
4. BABY DOLL Humphrey Lyttelton, Parlophone	4. FONTESSA (LP) Modern Jazz Quartet, London	4. SIDNEY BECHET WITH SAMMY PRICE BLUESIANS (LP) Vogue
5. DON'T YOU ROCK ME, DADDY-O Lonnie Donegan, Pye-Nixa	5. CUMBERLAND GAP Vipers Skiffle Group, Parlophone	5. ENCORE (LP) Eddie Bert, London
6. ELLA SINGS THE COLE PORTER SONG BOOK—Volume 1 (LP) Ella Fitzgerald, HMV-Verve	6. CONTEMPORARY CONCEPTS NO. 3 (EP) Stan Kenton, Capitol	6. BASIE (LP) Count Basie, Columbia-Clef
7. LONNIE DONEGAN SKIFFLE SESSION (EP) Pye-Nixa	7. FREIGHT TRAIN Chas. McDevitt Skiffle Group, Oriole	7. CHRIS BARBER PLAYS—Volume III (LP) Pye-Nixa
8. JIM DANDY Vipers Skiffle Group, Parlophone	8. BAD PENNY BLUES Humphrey Lyttelton, Parlophone	8. VIBRATIONS (LP) Don Elliott and Carl Tjader, London
9. CHRIS BARBER PLAYS—Volume III (LP) Pye-Nixa	9. ELLA AND LOUIS (LP) HMV-Verve	9. CHRIS BARBER SKIFFLE (EP) Pye-Nixa
10. CHRIS BARBER SKIFFLE GROUP (EP) Pye-Nixa	10. CLIFFORD BROWN AND MAX ROACH AT BASIN STREET (LP) Emarcy	10. TRIBUTE TO BROWNIE (LP) Clifford Brown, Emarcy
	<b>Belfast</b> (Supplied by the Gramophone Shop)	<b>Glasgow</b> (Supplied by McCormack's, Ltd., 7, Cowcaddens Street, Glasgow, G.3)
	1. ELLA SINGS THE COLE PORTER SONG BOOK—Volume II (LP) Ella Fitzgerald, HMV-Verve	1. CLIFFORD BROWN AND MAX ROACH AT BASIN STREET (LP) Emarcy
	2. RAY BUSH AND THE AVON CITIES SKIFFLE (EP) Tempo	2. HI-LO'S UNDER GLASS (LP) London
	3. ELLA AND LOUIS (LP) HMV-Verve	3. LES BROWN'S IN TOWN (LP) Capitol
	4. HAWAIIAN WAR CHANT Avon Cities Jazz Band, Tempo	4. BASIE (LP) Count Basie, Columbia-Clef
	5. HI-LO'S UNDER GLASS (LP) London	5. SHORTY ROGERS (LP) London
	6. JIM DANDY Vipers Skiffle Group, Parlophone	6. FREIGHT TRAIN Chas. McDevitt Skiffle Group, Oriole
	7. LONNIE DONEGAN SHOWCASE (LP) Pye-Nixa	7. CHRIS BARBER PLAYS—Volume III (LP) Pye-Nixa
	8. STANDARDS (LP) Ray Anthony, Capitol	8. APRIL IN PARIS Count Basie with Ella Fitzgerald, Columbia-Clef
	9. LONNIE DONEGAN HIT PARADE (EP) Pye-Nixa	9. LONNIE DONEGAN HIT PARADE (EP) Pye-Nixa
	10. I'M ALABAMA BOUND Lonnie Donegan, Pye-Nixa	10. CUMBERLAND GAP Vipers Skiffle Group, Parlophone

**AMERICA'S TOP DISCS**

As listed by "Variety"—issue dated March 27, 1957

- (2) ROUND AND ROUND  
Perry Como
- (6) I'M WALKING  
Fats Domino
- (1) TENAGE CRUSH  
Tommy Sands
- (5) THE BANANA BOAT SONG  
Harry Belafonte
- (3) PARTY DOLL  
Buddy Knox
- (8) YOUNG LOVE  
Tab Hunter
- (10) BUTTERFLY  
Andy Williams
- (7) BUTTERFLY  
Charlie Gracie
- (13) LITTLE DARLING  
Diamonds
- (9) MARIANNE  
Terry Gilkyson
- (12) COME GO WITH ME  
Dell Viking
- (11) GONE  
Perrin Huskey
- (4) TOO MUCH  
Elvis Presley
- (20) MARIANNE  
Hilltoppers
- (—) NINETY-NINE WAYS  
Tab Hunter
- (19) LOVE IS STRANGE  
Mickey and Sylvia
- (15) DON'T FORBID ME  
Pat Boone
- (18) WHY, BABY, WHY  
Pat Boone
- (16) MAMA LOOK AT BUSU  
Harry Belafonte
- (—) ALMOST PARADISE  
Roger Williams

Two records "tied" for 17th position.

**CALL SHEET**

(Week commencing March 31)

OWEN BRYCE AND BAND  
Monday: Palais, Hammersmith  
Tuesday: Jazz Club, Wood Green  
Friday: Jazz Club, Redhill

Johnny DANKWORTH and Orchestra  
Sunday: Hippodrome, Derby  
Wednesday: Pavilion, Porthcawl  
Thursday: Shire Hall, Hereford  
Friday: City Hall, Cardiff  
Saturday: Empire Rooms, W.1

Eric DELANEY and Band  
Sunday: Hippodrome, Aldershot  
Friday: Palais, Ashton-under-Lyne  
Saturday: Imperial Ballroom, Nelson

Nat GONELLA  
Week: Metropole, Glasgow

The KIRCHIN Band  
Wednesday: Baths Hall, Leyton  
Thursday: Gaiety Ballroom, Grimsby  
Friday: Trocadero Ballroom, Derby

Saturday: Kensington Ballroom, Lowestoft

Cy LAURIE and Band  
Sunday: Isle of Wight  
Tuesday: Cy Laurie Club, Gt. Windmill Street  
Thursday: Doncaster  
Friday: Goole  
Saturday: Southend

Lee LAWRENCE  
Week: Palace, Leicester

Terry LIGHTFOOT Jazzmen  
Sunday: Mack's, Oxford Street  
Tuesday: Mack's, Oxford Street  
Wednesday: Royal Oak Hotel, Dagenham  
Thursday: Ex-Servicemen's Club, Watford  
Friday: Baths Hall, Smethwick  
Saturday: Civic Hall, Nantwich

Gary MILLER  
Week: Empire, Chiswick

Freddy RANDALL and Band  
Sunday: Kidderminster  
Friday: West Hartlepool  
Saturday: Wisbech

Johnnie RAY with Vic LEWIS and Orchestra  
Week: Empire, Glasgow

Eric SILK and Southern Jazzband  
Friday: Southern Jazz Club, Leytonstone  
Saturday: New Carlton Ballroom, Shepherd's Bush

Alex WELSH and Band  
Sunday: Glasgow  
Monday: Ayr  
Tuesday: Newcastle  
Wednesday: Liverpool  
Friday: Stradshall  
Saturday: Eel Pie Island, Twickenham

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# JULIE'S WORTH WAITING FOR



JULIE LONDON

**JULIE LONDON:** The Meaning Of The Blues/Now Baby Now (London 45-HLUS294).

FILMGOERS who saw "The Great Man" (and those who didn't miss a great picture) will recall the memorable scene where Jose Ferrer interviews Julie London in her flat.

It is during this meeting that Julie's recording of "The Meaning Of The Blues" is heard over the radio. At the time I thought this an outstanding song and hoped it would be released on record.

Well, here is the disc—and it was well worth waiting for.

Mildred Bailey's Her "Mangos" moves along to a swiny beat from the Geoff Love Orchestra, while the effective revival of "On Treasure Island," which dates from the 'thirties, is accompanied by the Eric Jupp Orchestra.

**FRANKIE LAINE:** There's Not A Moment To Spare/Love Is A Golden Ring (Philips PB676).

"MOMENT" is more tolerable than usual. Laine, who huffs and puffs less than usual. "Ring," a folksy effort, is backed by The Easy Riders.

**DAVID ROSE and Orchestra:** Holiday For Trombones/Calypto Melody (45-MGM-952).

**TOMMY WATT and Orchestra:** Holiday For Trombones/Grasshopper Jump (Parlo, 45-R4281).

"HOLIDAY FOR TROMBONES" is an instrumental by Rose that faintly reflects his "Holiday For Strings." If I had to choose between these two versions it would be the one by Britain's Tommy Watt. It is played with far more beat.

"Calypto Melody," presumably a concession to the so-called calypso "craze," is played with a pleasant lilt.

How did Tommy Watt get that novel "grasshopper jump" effect? By means of tuneable tymps and a Hawaiian guitar "with electronic whip on the end." So now you know.

**PERRY COMO:** Dream Along With Me/Somebody Up There Likes Me (HMV 45-POP 304).

PERRY COMO coasts along easily from year to year while Presleys come and go.

I like Como's easy and unaffected style, again showcased to advantage on this release. Only the sentiments of "Somebody"—another of Tin Pan Alley's religious songs—make me sigh.

**JIMMY JACKSON'S Rock 'n' Skiffle:** California Zephyr/I Shall Not Be Moved (Col. DB3898).

HELLO, is Jimmy going to approve a rival to Lonnie Donegan?

Not that this 22-year-old newcomer from Glasgow sounds anything like Donegan; it is merely that with "California Zephyr" he has made a disc that has the hallmarks of being a hit.

I would go so far as to say that this disc debut is one of the most promising I have heard for a long time.

Jimmy has a pleasant voice that sounds as much "pure

REMEMBER "The Great Man"? Then you'll remember Julie London, the singer Jose Ferrer interviewed in her flat. You'll remember, too, her song, "The Meaning Of The Blues," which London have now issued as a 78. "It was well worth waiting for," says Laurie Henshaw. "For Julie projects this melancholy song in telling fashion to a beautifully restrained and sympathetic accompaniment from Russ Garcia's Orchestra."

## POP DISCS

by Laurie Henshaw

Julie projects this melancholy song—quite one of the most evocative I have heard—in telling fashion to a beautifully restrained and sympathetic accompaniment from Russ Garcia's Orchestra.

Those who saw the film—and, indeed, all who know Julie London's work (notably from the previously reviewed LP, "Julie Is Her Name")—will need no recommendation to get this release. And, like the LP, the technical quality of the recording is superb.

"Now Baby Now," a beat number in minor mood, makes an effective contrast.

**LUCILLE MAPP:** Mangos / On Treasure Island (Col. DB3916).

LUCILLE MAPP, who came to attention in "The Jazz Train" revue, makes a highly effective recorded debut with this release.

Lucille, a West Indian, has a keenly developed sense of rhythm and a style that is at times reminiscent of the late

American" as the real thing. Moreover, he sings with tremendous verve and sense of rhythm. And his skiffle group backs him with a punch and zest that are all too rare on this side of the Atlantic. (A passing men-

**ELVIS PRESLEY:** Rip It Up/Baby Let's Play House (HMV 45-POP 305).

MENTION Presley and up he pops. "Rip It Up" is one of his more tolerable efforts and certainly goes with a swing.

But "Baby" is another "Heartbreak Hotel"—double echo, mumbled lyric and the rest of the gimmicks. As such it should sell like a bomb.

**EARL BOSTIC and BILL DOGGETT:** Indiana/Bubbling Rock (Parlo, 45-R4278).

ANOTHER rockin' record from an altoist Bostic and organist Doggett.

"Indiana" will have the five dancers at the point of exhaustion; "Bubbling Rock" is our old friend the 12-bar blues. There's an excellent guitar chorus on this side.

**BILLY ECKSTINE:** Caravan, Mood Indigo/Sophisticated Lady, I Let A Song Go Out Of My Heart (MGM-EP588).

THE adjacent photos of Eckstine and Duke Ellington on the front cover of this EP misled me somewhat. I thought I was going to hear Eckstine with Ellington's Band. But it is merely "Mr. B." singing the Duke's compositions.

This he does with his usual command, but the accompaniments from the Hugo Winterhalter and Lou Brigg Orchestras sound dated by today's standards.

I suspect these titles were made some years ago.

**LORD FOLEY At The Piano:** In The Still Of The Night, Long Ago (And Far Away)/Easy To Love, Starlight Hour (MGM-EP589).

THE sleeve note to this intriguing release tells us, among other things, that "Lord Foley is descended from a family whose fortune was derived from England's then-growing iron industry in the seventeenth century"; that he was born in

1923, went to Eton, and is a member of the House of Lords.

And how does his Lordship measure up as a pianist? Quite well—by cocktail party standards. These pieces, played in a style reminiscent of Carmen Cavallaro, make pleasant if uneventful listening.

**JOHNNY BURNETTE and the Rock 'n' Roll Trio.**

Side 1: Honey Hush, Lonesome Train, Sweet Love On My Mind, Rock Billy Boogie, Lonesome Tears In My Eyes, All By Myself.

Side 2: The Train Kept A-Rollin', I Just Found Out, Your Baby Bites My Lips, Chains Of Love, I Love You So, Drinking Wine, Spo-Dee-O-Dee, (Vogue-Coral LVC10041).

A SCHOOLMATE of these boys was Elvis Presley. Perhaps it is not such a coincidence, therefore, that they sing in similar sporadic, stuttering style.

Though there is an excess of echo on these tracks, they have a certain folksy integrity that registers.

Presleyites should certainly give this a spin.



Lucille Mapp

tion of praise for the guitar soloing of Brian Horrey.)

The disc jockeys should give "Zephyr," the standout side, a break. It could sell in a big way.

**RONNIE HILTON:** For Your Love/Once (HMV 45-POP 307).

TWO ballads sung in a straightforward style that should appeal to young and old alike.

**MAC CURTIS:** The Low Road/You Ain't Treatin' Me Right (Parlo, 45-R4279).

CURTIS is an 18-year-old from Fort Worth (where they keep all the gold) in Texas.

Curtis says his favourite singers are Fats Domino and Elvis Presley. But need he have let Presley influence him so obviously? Presley admirers will probably prefer the original to a carbon copy.



Jimmy Jackson

### BUD FREEMAN SAYS:

#### The quartet is ideal

"IF Stan Getz gives up music to become a doctor, a very great talent will be lost."

Speaking was tenor player Bud Freeman, 51-year-old veteran of Chicago jazz.

Unlike many older musicians Freeman is aware of the changes and developments in jazz. He appreciates the pioneers but is impatient with "thoughtless imitators."

"I like progressive jazz but it all depends who is playing it," he said. "Charlie Parker and Dizzy Gillespie—they were great. The people who copy them are terrible. They only capture the surface of the great musicians' work."

"That's why I like Getz. He may not always have the wonderful drive nor even so much talent as other musicians, but he has a very musical approach to jazz. He can use new ideas and yet appreciate what has gone on before."

#### Oldtimers

"So many musicians are only aware of the present, but the jazz giants never ignored or laughed at what had gone on before. Dizzy and Parker for example, we've weaned on the music of the oldtimers."

"Musicians have to go back and listen and analyse. And God help the artist who thinks he's set!"

Today, Freeman enjoys working as a single, playing along with rhythm sections in the various cities he visits. He wishes, though, that he could find a rhythm section that he could use all the time—here in Toronto he appeared with the Norm Amadio Trio at the Town Tavern.

#### Right size

"I guess I'll just have to wait until I find the right men," he says. "But to me the quartet is the ideal size. Each person can express his ideas and yet all can work together."

"I love playing today just as much as I ever did. I could retire and live a full life. But I love to play jazz. It's my life."

—Helen McNamara

<b>STAN KENTON AND HIS ORCHESTRA</b> with JUNE CHRISTY "His Feet Too Big For De Bed" "Stardust Boogie"	<b>RAY ANTHONY</b> AND HIS ORCHESTRA "Calypso Dance" "Plymouth Rock"
<b>ROBERT MITCHUM</b> "Mama Look a Boo Boo" "What is This Generation Coming to?"	<b>LES BROWN</b> AND HIS BAND OF RENOWN "Original Joe" "If I Had The Money"
<b>The ANDREWS SISTERS</b> "Rum and Coca Cola" "No Baby"	<b>LORD FLEA</b> "The Naughty Little Flea" "Shake Shake Sonora"

**Capitol Artists—Capital Entertainment**

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

# HUMPHREY LYTTTELTON CLUB

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

Friday, 29th March  
**SANDY BROWN'S JAZZ BAND**  
with NEVA RAPHAELLO

Saturday, 30th March  
**HUMPHREY LYTTTELTON AND HIS BAND**

Sunday, 31st March  
**TERRY LIGHTFOOT'S JAZZMEN**

Monday, 1st April  
**ALAN LITTLEJOHN'S BAND & DICK BISHOP'S SKIFFLE GROUP**

Tuesday, 2nd April  
**TERRY LIGHTFOOT'S JAZZMEN & the VIPERS SKIFFLE GROUP**

Wednesday, 3rd April  
**HUMPHREY LYTTTELTON AND HIS BAND**

Thursday, 4th April  
**AL FAIRWEATHER SESSION**  
Sessions commence 7.30 p.m.  
(Sunday 7.15 p.m.)

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

# KEN COLYER CLUB

At Studio '51, 10/11 GT. NEWPORT ST., LEICESTER SQ. Open at 7.30 Every

- FRIDAY**  
KEN COLYER'S JAZZMEN
- SATURDAY**  
KEN COLYER'S JAZZMEN SKIFFLE GROUP
- SUNDAY (7.15)**  
KEN COLYER'S JAZZMEN
- MONDAY**  
KEN COLYER'S JAZZMEN
- WEDNESDAY**  
THE STORYVILLE JAZZMEN  
Pay at door All Sessions.

# TERRY LIGHTFOOT and his JAZZMEN

GOING PLACES — APRIL

Lyttelton Club, W.1	Tues. 2
Dagenham, Royal Oak	Wed. 3
Watford, Brit. Leg. Hall	Thurs. 4
Snowthwick, Baths Hall	Fri. 5
Nantwich, Civic Hall	Sat. 6
Woodwich, Shakespeare	Sun. 7
Bromley, White Hart	Tues. 9
St. Albans, Market Hall	Wed. 10
Croydon, Star Hotel	Fri. 12
Peterborough, Mansfield	Sat. 13
Woodwich, Shakespeare	Sun. 14
Lyttelton Club, W.1	Tues. 16
Watford, Brit. Leg. Hall	Thurs. 18
Woodwich, Shakespeare	Fri. 19
Wood Green, jazz club	Sat. 20
Bristol, Colston Hall	Sun. 21
Lyttelton Club, W.1	Tues. 23
Dagenham, Royal Oak	Wed. 24
Nottingham, jazz club	Thurs. 25
Leicester, jazz club	Fri. 26
Longton, Town Hall	Sat. 27
Woodwich, Shakespeare	Sun. 28
Lyttelton Club, W.1	Tues. 30

see club calendar for further details  
Jazz For Today—Founded on Tradition

# THE GRAHAM STEWART SEVEN

Playing Your Way at—  
Barnes—April 2.  
St. Albans—April 3.  
Southampton (Pier Ballroom)—April 5.  
Cy Lurie Club, W.1—April 6.  
Wood Green—April 9.  
Cy Lurie Club, W.1—April 10.  
Hot Club of London, Woodwich—April 12.  
Wood Green—April 16.  
Cy Lurie Club, W.1—April 17.  
Additions—April 18.  
Star Hotel, Croydon—April 19.  
Cy Lurie Club, W.1 (Midnight)—April 19.  
BBC Television—6.5 (Special)—April 20.  
Hot Club of London, Woodwich—April 21.  
Wood Green—April 23.  
Cy Lurie Club, W.1—April 24.  
Hot Club of London, Woodwich—April 26.  
Ashford—April 27.  
Cy Lurie Club, W.1—April 28.  
Wood Green—April 29.  
All communications to—  
**BOB KINGSWELL, Manager,**  
Cy Lurie Agency, 41 St. Windmill St., Piccadilly Circus, London, W.1  
GER 6112

Returning from Germany, April 3rd  
**MIKE PETERS JAZZMEN**  
Enquiries: JIM GODBOLT,  
21 Holland Park, W.11  
Park 3364

**TEDDY LAYTON'S JAZZ BAND**  
with  
**TREVOR WILLIAMS**  
Johnny Mumford • Bill Cotton • Arthur Gregory • Derek Hulme  
Enquiries: Fremantle 7788 (Ext. 57)

**CLUB "M"**  
JAZZ! JAZZ! JAZZ!  
Mapleton Restaurant,  
39, Coventry Street, W.1.  
FRI., 8-11:  
For the jazz that's wanted, visit London's oldest established jazz venue and hear the **TUBBY HAYES QUINTET**, with Jimmy Deuchar and the Hank Shaw Quartet.

**CLUB BASIE SAT. 7-12:**  
Doric Rooms,  
10, Brewer Street, W.1.  
AGAIN, because of the unrivalled success of the five-hour-three band session, we are pleased to announce that the same terrific session will be presented for the members of—Saturday's greatest—fabulous Club Basie. Dig the greatest in clubland: **DON RENDELL SIX**, with Ross, Shaw, Moule, Watts, Lawson, the fabulous Decca recording Sextet. The **TUBBY HAYES QUINTET**, with Jimmy Deuchar, Harvey, Eyles, Bates. Plus the swiftest Trio, Derek Smith, with Gansley, Stokes. Miss this session not, members and fans.

**CLUB HALEY**  
**ROCK! ROCK! ROCK!**  
Mapleton Restaurant,  
39, Coventry Street, W.1.  
at London's greatest Rock'n'Roll club, at three fabulous sessions this week, to 'LO DON and his RAVIN ROCKERS', that sensational group pulling in capacity crowds, featuring Rudy Jones and Stumpy Harris. Sessions:  
Thursday, 8-11;  
Sunday afternoon, 3-8;  
Sunday evening, 7.30-11.

Membership to all the above clubs needs only a 5/- P.O. and s.a.e. to 23, Wardour Street, W.1.

ONLY SEVEN DAYS TO GO... and the greatest jazz club you've ever known will be open—the permanent home of "Jazz at the Flamingo"... and of British jazz. We have opened over £12,000 already on the latest American-type air-conditioning, amplification, contemporary furnishings, decor, etc. Just wait and see for yourselves. There'll be three resident bands: Tony Kinsey, Don Rendell and "?????" Full details next week. There'll be at least three sessions weekly: Saturday, Sunday and, yes, Wednesdays again. You'll agree with us that "there has never been such a wonderful jazz club in the world."  
OPENING: SUNDAY, APRIL 7, at 7 p.m. Full details of attractions next week.  
IT'LL PAY YOU to be a member. So don't delay. Write today, 10/- P.O. and s.a.e. to 9, Woodlands, North Harrow, Middlesex. You'll save that much in the first three weeks meanwhile, for  
the final night of the temp.  
"JAZZ AT THE FLAMINGO,"  
Pigalle Rest., 190, Piccadilly.  
\*SUNDAY (31st) starting at 7.  
Special Farewell to the Piralle Party! Guests include Tony Kinsey Quintet, with Harriott, Eford; Ronnie Scott Sextet, with last British appearance for a year by Deuchar, Humble. "Star Spot" features Tubby Hayes, Phil Seaman. Wish "Happy Birthday" to Tony Hall. Let's make it a "ball" from the beginning. Doors open 6.30.  
And FOLLOW THE CROWD to THE FLORIDA CLUB, Cafe Anglais, Leicester Square.  
\*SATURDAY (30th), 7.30-11.15.  
Last week was really exciting. This week: "Modern Jazz Encore", presenting Ronnie Scott Sextet; Tony Kinsey Quintet, with Harriott, Eford; Jimmy Deuchar, Derek Humble Quintet, with Seaman, Shannon, etc. (direct from L.P. recording session). Emcee: Tony Hall. For those who like their jazz to swing, there is no better Saturday session.  
OPENING APRIL 8, Soho, the small, intimate Modern Music Club. Sit 'n' listen nightly. Weekly change of bands. Membership 10/- p.a. plus visit charges—Particulars, Jimmy Tate, 221, Acton Lane, W.4.

**FRIDAY (TONIGHT)**  
A KEN COLYER Jazzmen session, tonight, at Studio '51.  
ALL ONEAM memberships valid.  
THAMES HOTEL, Hampton Court: **MIKE DANIELS DELTA JAZZMEN**. Listen, Jive, Licensed. 8-11 p.m.  
ANNOUNCING FLEET STREET'S FIVE-STAR SERIES: THIS FRIDAY, **FREDDY RANDALL**; next, **SANDY BROWN** (April 5); then **JOHNNY DANKWORTH** (12th); **MULLIGAN-MELLY** (THURSDAY, 19th). A planned programme reflecting the wide tastes of our huge membership. Will YOU be our MILLIONTH member?—12.45-1.45. **ROYAL SCOTTISH CORPORATION, PETER LANE** tea and sandwiches available—or bring your own food.  
APRIL 8 opening: Riverside Skiffle Club, The Swan, Manor Road, Walton-on-Thames. Resident group and guests.  
AT SOUTH LONDON JAZZ CLUB, Lady Florence Hall, Deptford Broadway: By demand! **GRAHAM STEWART'S** Seven, also **GHERKIN SKIFFLE** 8-11.  
CLUB MEMPHIS, featuring the Memphis City Jazzband, plus Foot Warners Skiffle Group.—British Legion Hall, Fore Street, Edmondon.  
CROYDON JAZZ CLUB, Star Hotel, London Road: **RIVER CITY JAZZMEN**, also **PETE CURTIS** Quartet.  
CY. LAURIE Jazz Club: **ALEX. REVELL BAND**, 7.15-10.45.  
EALING: The famous Southern Stompers—"Fox and Goose" (Hanger Lane Station).  
ERIO SILK'S SOUTHERN JAZZ BAND, Southern Jazz Club, 640, High Road, Leytonstone.  
HOT CLUB OF LONDON. NO MEETING TONIGHT owing to prior booking of the hall. Open as usual next Friday.—See also SUNDAY Club.

OPENING APRIL 8: JAZZ AT THE PALLADIUM, Ealing Broadway. **ALEX. REVELL BAND**, 8-11 p.m.  
REDHILL, "GREYHOUND"; Owen Bryce Band.  
ROCK 'N' ROLL at the LONDON JAZZ STUDIO, 13/14, Archer Street, to the Rockin' Painters, 7.30.  
ROYSTON PAINTER JAZZMEN, "Eagle and Child," Forest Gate.

**FRIDAY-contd.**  
**SUTTON JAZZ CLUB**, Red Lion, 7.45: **BRIAN WHITE'S MAGNA JAZZ BAND**.  
**THE SWAN**, Mill Street, Kingston: Don's miss **FINAL APPEARANCE** before German tour of **JIMMY DEUCHAR** and **DEREK HUMBLE**, plus Brian Wood Quartet, 8-11.  
**WEST MENDON** Broadway, Ex-Servicemen's Club: **THE JOE JONES SEVEN**, 7.30.  
**SATURDAY**  
**ADDESTONE**: Welcome return of **GRANDE RIVER JAZZ BAND**.—Weymann's Hall.  
**A KEN COLYER** Jazzmen session, tonight, at Studio '51.  
**COOK'S FERRY INN**, Angel Road, Edmondon: Agalut Jazz from the North! The fabulous **WALL CITY JAZZMEN** WALL CITY JAZZMEN.  
**CY. LAURIE** Jazz Club, Gt. Windmill Street (opposite Windmill Theatre), 7.15-10.45: **CY. LAURIE BAND**, **THE COTTON PICKERS**.  
**DENHAM VILLAGE HALL**: Praying Jazzband, Opening April 6, 7.30-10.30 p.m.  
**HARRINGAY JAZZ CLUB**, Willington Road, Turnpike Lane, N.22: **STORYVILLE JAZZMEN**.  
**HIGH CURLEY** Stompers for "traditional" listening and jiving.—St. Peter's Hall, Primley, Surrey.  
**KEN NINE** Co-Operative Ballroom, Peckham, Jiving.  
**KINGSTON, "FIGHTING COCKS"**: **JUBILEE JAZZMEN**.  
**WHITTINGTON HOTEL**, Cannon Lane, PINNER (buses 209, 183; Tubas South Harrow or Pinner): **MIKE DANIELS DELTA JAZZMEN**, 8-11 p.m. Licensed bar.  
**WOOD GREEN: TERRY LIGHTFOOT JAZZMEN**.

**SUNDAY**  
A KEN COLYER Jazzmen session, tonight, at Studio '51.  
ALL TRAD. musicians, Sunday afternoons, 3-6 p.m. Sit-in with the Bill Brunskill Jazzmen at Cy. Laurie Jazz Club, Members 2/6, guests 3/6.  
AT THE ROYAL FOREST HOTEL, CHINGFORD, 7-10.15: Contest winners, **CLAUDE WHITE JAZZMEN**, featuring **ATLANTA SKIFFLE GROUP**, Members 3/6, guests 5/6.  
**GAMBERWELL JAZZ CLUB**: Society Jazzband—"Rose", Edmond Street, 7-10 p.m.  
**CARLTON HALL, ERITH, 7-10: TRADITIONAL JAZZ, BILL BRUNSKILL'S JAZZMEN**.  
**CLUB OCTAVE**, modern jazz, 7-10.15 p.m., Hamborough Tavern, Southall, 607 bus.

**COOK'S FERRY INN**, Angel Road, Edmondon: First time here! **DECCA'S SKIFFLE KING, BOB CORT SKIFFLE, BOB CORT SKIFFLE, PAUL SIMPSON** (ex-Mulligan, Daniels, Randall) and his **JAZZ BAND**.  
**CY. LAURIE Jazz Club: GRAHAM STEWART'S SEVEN, THE COTTON PICKERS**, 7.15-10.45.  
**ENFIELD JAZZ CLUB**, 7-10. "THE BARN", Ponders End: **BOURBON STREET RAMBLERS BOURBON STREET RAMBLERS** plus Skiffle Group.  
**HIGH WYCOMBE**, Cadena Hall, Frogmore, every SUNDAY AFTERNOON, 3-6. This week: **DON RENDELL SIX**, plus **JIMMY SKIDMORE, JIMMY WALKER**, etc.  
**HOT CLUB OF LONDON, 7 p.m.: RIVER CITY JAZZMEN**, with **PETE CURTIS** Folk and Blues Quartet, Intermission pianist: **STAN GREIG**.—Shakespeare Hotel, Powis Street, Woolwich.  
**JUBILEE JAZZMEN**, "Fighting Cocks", London Road, Kingston, 7-10.  
**KENSINGTON, "GOLEHERNE"**, Earls Court: Harry Walton's Dixie-handers.  
**NANCY WHISKEY CLUB**, "Princess Louise", Holborn: Resident **SKIFFLE**, Guest: **JACK ELLIOTT**.  
**PARK LANE Jazz Club**, Croydon: Dance and listen. Two bands! **DICK CHARLESWORTH JAZZ BAND**, **SAPPHRON VALLEY SKIFFLE**, 7.30. Admission 3/6.  
**QUEEN VICTORIA**, North Cheam: **MIKE DANIELS DELTA JAZZMEN**. Listen, Jive, Licensed. 7-10 p.m.  
**ROCKIN' AT THE MANOR**, Manor House, N.4 (opposite Tube), tonight: **BOBBY BREEN**.  
**ST. ALBANS JAZZ CLUB**, Market Hall, St. Peter's Street: **FIRST TIME IN ST. ALBANS, GRAHAM STEWART'S SEVEN**.  
**THE GROVE JAZZ BAND**, every Wednesday, at the Public Hall, OLD ISLEWORTH. Also every Friday, starting on April 5, with **THE STORYVILLE JAZZMEN**.

**THURSDAY**  
**ACTON! WELCOME** reappearance of **BUDDY FEATHERSTONHAUGH QUINTET**—"White Hart".  
**A ROCK 'N' ROLL** session, with **BOB BLACKWELL'S** Blackjacks, at 8 p.m., Studio '51, 10/11, Gt. Newport Street, W.C.2.  
**PAUL LINCOLN** of the **2 I's CLUB** presents **A "MEET FOR CATS" GALA CONCERT** • **BOBBY BREEN'S ROCKERS** • **CHAS. McDEVITT SKIFFLE GROUP** • **BLACKWELL'S BLACKJACKS**, Plus **BIG COMPANY**  
at 7.30 Tel.: ROMFORD 300. Prices: 6/-, 5/-, 4/-, 3/-

**FRIDAY**  
A KEN COLYER Jazzmen session, tonight, at Studio '51.  
**BATTERSEA JAZZ CLUB**, "Carnet of Horse", Teddy Layton's Jazzband.  
**DAVE DAREY** Band, Cyril Scott—Bull Hotel, Birchwood.  
**DICK CHARLESWORTH** Jazzband, Wandsworth Town Hall.  
**KINGSBURY BATHS CAFE**: Welcome return of **GRANDE RIVER JAZZ BAND**.  
**LOOK!** Special appearance of the fabulous **CITY RAMBLERS SKIFFLE GROUP** and guests.—Cy. Laurie Jazz Club, Great Windmill Street, 7.15-10.45.

**MONDAY**  
**NEW DOWNBEAT CLUB**, Manor House (opposite Tube), N.4: **TOMMY WHITTLE, JIMMY DEUCHAR, TUBBY HAYES SEXTET**; also **JACKIE SHARPE QUINTET**. Licensed bar, 7.30-11.  
**SOUTH ESSEX RHYTHM CLUB**, "Greyhound", Chadwell Heath: **KENNY BALL CHICAGOANS**.  
**THAMES HOTEL**, Hampton Court: Chas. McDevitt and Porcupine Jazzmen.  
**TUESDAY**  
**BARNET JAZZ CLUB**, Assembly Hall, Union Street (High Barnet Underground): **FIRST TIME IN BARNET, GRAHAM STEWART'S SEVEN**.  
**BROMLEY, KENT**, "White Hart", 8-11 p.m.: **JIMMY DEUCHAR** Quintet, featuring **DEREK HUMBLE**.  
**CY. LAURIE Jazz Club: CY. LAURIE BAND**, 7.15-10.45.  
**FORTY-FOUR CLUB**, 44, Gerrard Street, 8-11: **JOHN HASTED** Jazz and Folk Song Group, with **MARION AMISS** and "ZOM". Guest: **LEX KELLY**. Thank you, Steve Lane.  
**HARROW JAZZ CLUB**, British Legion Hall, Northolt Road, South Harrow: **COLIN SMITH JAZZ BAND** and **DICK BISHOP SKIFFLE GROUP**.  
**M A N D Y TAYLOR SEVEN**, "Castle", Tooting Broadway, 7.45.  
**PORT LOUIS JAZZMEN**, "White Hart", Mitcham.  
**SOUTHALL**, "White Hart": All Star Group with **JIMMY SKIDMORE, ALBERT HALL**.  
**STREATHAM JAZZ Club**, Bedford Hotel, Balham Station: **DAVE DAREY JAZZ BAND**.  
**TRAD. IN ACTION**: Red-leaf Rhythm Kings—7.30, "White Hart", Uxbridge Road.  
**WIMBLEDON, Broadway Hotel**: Great two-band session! **BRIAN TAYLOR HOT SIX** and **BOB THORNTON JAZZ BAND**.  
**WOOD GREEN: OWEN BRYCE JAZZMEN**.  
**WEDNESDAY**  
**BOURBON STREET RAMBLERS** and Skiffle Group, "High Spot", Walton-on-Thames.  
**CHAS. McDEVITT** Skiffle Group, featuring **Dennis Carter, Mouse Williamson** and **Lex Kelly**—"Princess Louise", Holborn.  
**CLUB PERDIDO** presents tenor sax star **KEITH BIRD**, plus supporting groups—"Fox and Hounds", Sydenham.  
**CY. LAURIE Jazz Club: BILL BRUNSKILL AND BRIAN TAYLOR**, 7.15-10.45.  
**DAGENHAM JAZZ CLUB**, Royal Oak Hotel, Green Lane: **TERRY LIGHTFOOT JAZZMEN**.  
**DICK CHARLESWORTH** Jazzband, Purley Hall.  
**EWELL JAZZ CLUB**, "Organ Inn", 8 p.m.: **BRIAN WHITE'S MAGNA JAZZ BAND**, plus Skiffle.  
**FARNHAM**, Memorial Hall: **KEN COLYER'S JAZZMEN**.  
**HARRINGAY JAZZ CLUB: RON LESLEY'S JAZZ BAND** and Jane Bough.  
**KLOMP CLUB**, Merryhills Hotel, Oakwood Tube: Again! Fabulous **DON RENDELL**.  
**NANCY WHISKEY** with the Chas. McDevitt Skiffle Group and the Crane River Jazzband.—"White Hart", Southall.  
**ROCKIN' AT THE MANOR**, Manor House, N.4 (opposite Tube), tonight: **BOBBY BREEN**.  
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# CLUB CALENDAR

1/- per word

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**SUNDAY**  
A KEN COLYER Jazzmen session, tonight, at Studio '51.  
ALL TRAD. musicians, Sunday afternoons, 3-6 p.m. Sit-in with the Bill Brunskill Jazzmen at Cy. Laurie Jazz Club, Members 2/6, guests 3/6.  
AT THE ROYAL FOREST HOTEL, CHINGFORD, 7-10.15: Contest winners, **CLAUDE WHITE JAZZMEN**, featuring **ATLANTA SKIFFLE GROUP**, Members 3/6, guests 5/6.  
**GAMBERWELL JAZZ CLUB**: Society Jazzband—"Rose", Edmond Street, 7-10 p.m.  
**CARLTON HALL, ERITH, 7-10: TRADITIONAL JAZZ, BILL BRUNSKILL'S JAZZMEN**.  
**CLUB OCTAVE**, modern jazz, 7-10.15 p.m., Hamborough Tavern, Southall, 607 bus.

**COOK'S FERRY INN**, Angel Road, Edmondon: First time here! **DECCA'S SKIFFLE KING, BOB CORT SKIFFLE, BOB CORT SKIFFLE, PAUL SIMPSON** (ex-Mulligan, Daniels, Randall) and his **JAZZ BAND**.  
**CY. LAURIE Jazz Club: GRAHAM STEWART'S SEVEN, THE COTTON PICKERS**, 7.15-10.45.  
**ENFIELD JAZZ CLUB**, 7-10. "THE BARN", Ponders End: **BOURBON STREET RAMBLERS BOURBON STREET RAMBLERS** plus Skiffle Group.  
**HIGH WYCOMBE**, Cadena Hall, Frogmore, every SUNDAY AFTERNOON, 3-6. This week: **DON RENDELL SIX**, plus **JIMMY SKIDMORE, JIMMY WALKER**, etc.  
**HOT CLUB OF LONDON, 7 p.m.: RIVER CITY JAZZMEN**, with **PETE CURTIS** Folk and Blues Quartet, Intermission pianist: **STAN GREIG**.—Shakespeare Hotel, Powis Street, Woolwich.  
**JUBILEE JAZZMEN**, "Fighting Cocks", London Road, Kingston, 7-10.  
**KENSINGTON, "GOLEHERNE"**, Earls Court: Harry Walton's Dixie-handers.  
**NANCY WHISKEY CLUB**, "Princess Louise", Holborn: Resident **SKIFFLE**, Guest: **JACK ELLIOTT**.  
**PARK LANE Jazz Club**, Croydon: Dance and listen. Two bands! **DICK CHARLESWORTH JAZZ BAND**, **SAPPHRON VALLEY SKIFFLE**, 7.30. Admission 3/6.  
**QUEEN VICTORIA**, North Cheam: **MIKE DANIELS DELTA JAZZMEN**. Listen, Jive, Licensed. 7-10 p.m.  
**ROCKIN' AT THE MANOR**, Manor House, N.4 (opposite Tube), tonight: **BOBBY BREEN**.  
**ST. ALBANS JAZZ CLUB**, Market Hall, St. Peter's Street: **FIRST TIME IN ST. ALBANS, GRAHAM STEWART'S SEVEN**.  
**THE GROVE JAZZ BAND**, every Wednesday, at the Public Hall, OLD ISLEWORTH. Also every Friday, starting on April 5, with **THE STORYVILLE JAZZMEN**.

**THURSDAY**  
**ACTON! WELCOME** reappearance of **BUDDY FEATHERSTONHAUGH QUINTET**—"White Hart".  
**A ROCK 'N' ROLL** session, with **BOB BLACKWELL'S** Blackjacks, at 8 p.m., Studio '51, 10/11, Gt. Newport Street, W.C.2.  
**PAUL LINCOLN** of the **2 I's CLUB** presents **A "MEET FOR CATS" GALA CONCERT** • **BOBBY BREEN'S ROCKERS** • **CHAS. McDEVITT SKIFFLE GROUP** • **BLACKWELL'S BLACKJACKS**, Plus **BIG COMPANY**  
at 7.30 Tel.: ROMFORD 300. Prices: 6/-, 5/-, 4/-, 3/-

**FRIDAY**  
A KEN COLYER Jazzmen session, tonight, at Studio '51.  
**BATTERSEA JAZZ CLUB**, "Carnet of Horse", Teddy Layton's Jazzband.  
**DAVE DAREY** Band, Cyril Scott—Bull Hotel, Birchwood.  
**DICK CHARLESWORTH** Jazzband, Wandsworth Town Hall.  
**KINGSBURY BATHS CAFE**: Welcome return of **GRANDE RIVER JAZZ BAND**.  
**LOOK!** Special appearance of the fabulous **CITY RAMBLERS SKIFFLE GROUP** and guests.—Cy. Laurie Jazz Club, Great Windmill Street, 7.15-10.45.

**MONDAY**  
**NEW DOWNBEAT CLUB**, Manor House (opposite Tube), N.4: **TOMMY WHITTLE, JIMMY DEUCHAR, TUBBY HAYES SEXTET**; also **JACKIE SHARPE QUINTET**. Licensed bar, 7.30-11.  
**SOUTH ESSEX RHYTHM CLUB**, "Greyhound", Chadwell Heath: **KENNY BALL CHICAGOANS**.  
**THAMES HOTEL**, Hampton Court: Chas. McDevitt and Porcupine Jazzmen.  
**TUESDAY**  
**BARNET JAZZ CLUB**, Assembly Hall, Union Street (High Barnet Underground): **FIRST TIME IN BARNET, GRAHAM STEWART'S SEVEN**.  
**BROMLEY, KENT**, "White Hart", 8-11 p.m.: **JIMMY DEUCHAR** Quintet, featuring **DEREK HUMBLE**.  
**CY. LAURIE Jazz Club: CY. LAURIE BAND**, 7.15-10.45.  
**FORTY-FOUR CLUB**, 44, Gerrard Street, 8-11: **JOHN HASTED** Jazz and Folk Song Group, with **MARION AMISS** and "ZOM". Guest: **LEX KELLY**. Thank you, Steve Lane.  
**HARROW JAZZ CLUB**, British Legion Hall, Northolt Road, South Harrow: **COLIN SMITH JAZZ BAND** and **DICK BISHOP SKIFFLE GROUP**.  
**M A N D Y TAYLOR SEVEN**, "Castle", Tooting Broadway, 7.45.  
**PORT LOUIS JAZZMEN**, "White Hart", Mitcham.  
**SOUTHALL**, "White Hart": All Star Group with **JIMMY SKIDMORE, ALBERT HALL**.  
**STREATHAM JAZZ Club**, Bedford Hotel, Balham Station: **DAVE DAREY JAZZ BAND**.  
**TRAD. IN ACTION**: Red-leaf Rhythm Kings—7.30, "White Hart", Uxbridge Road.  
**WIMBLEDON, Broadway Hotel**: Great two-band session! **BRIAN TAYLOR HOT SIX** and **BOB THORNTON JAZZ BAND**.  
**WOOD GREEN: OWEN BRYCE JAZZMEN**.  
**WEDNESDAY**  
**BOURBON STREET RAMBLERS** and Skiffle Group, "High Spot", Walton-on-Thames.  
**CHAS. McDEVITT** Skiffle Group, featuring **Dennis Carter, Mouse Williamson** and **Lex Kelly**—"Princess Louise", Holborn.  
**CLUB PERDIDO** presents tenor sax star **KEITH BIRD**, plus supporting groups—"Fox and Hounds", Sydenham.  
**CY. LAURIE Jazz Club: BILL BRUNSKILL AND BRIAN TAYLOR**, 7.15-10.45.  
**DAGENHAM JAZZ CLUB**, Royal Oak Hotel, Green Lane: **TERRY LIGHTFOOT JAZZMEN**.  
**DICK CHARLESWORTH** Jazzband, Purley Hall.  
**EWELL JAZZ CLUB**, "Organ Inn", 8 p.m.: **BRIAN WHITE'S MAGNA JAZZ BAND**, plus Skiffle.  
**FARNHAM**, Memorial Hall: **KEN COLYER'S JAZZMEN**.  
**HARRINGAY JAZZ CLUB: RON LESLEY'S JAZZ BAND** and Jane Bough.  
**KLOMP CLUB**, Merryhills Hotel, Oakwood Tube: Again! Fabulous **DON RENDELL**.  
**NANCY WHISKEY** with the Chas. McDevitt Skiffle Group and the Crane River Jazzband.—"White Hart", Southall.  
**ROCKIN' AT THE MANOR**, Manor House, N.4 (opposite Tube), tonight: **BOBBY BREEN**.  
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**DICK CHARLESWORTH** Jazzband, Purley Hall.  
**EWELL JAZZ CLUB**, "Organ Inn", 8

# JAZZ by Bob Dawbarn

## Max Jones and DISCS Sinclair Trill

### COUNT BASIE AND HIS ORCHESTRA (LP)

Blues Backstage; Down For The Count; Eventide; Ain't Misbehavin'; Perdido; Ska-Di-Die-Dee-See-Dee; Two Franks; Ralls (Columbia-Clef 12 in. 30CX1005)

Basie (pno.); Marshall Royal, Ernie Wilkins (alts.); Frank Foster, Frank Wess (trns.); Charlie Fowlkes (bar.); Wendell Culley, Renauld Jones, Thad Jones, Joe Newman (tpas.); Henry Coker, Bill Hughes, Ben Powell (tms.); Freddie Greene (gtr.); Eddie Jones (bass); Gus Johnson (drs.). Am. Clef. Summer, 1954. USA.

THIS, to my mind, is not quite so good a set as the second, "Dance Session" LP, and nowhere near the standard of the first one.

Basie's introductions and easy blues piano are a pleasure to hear; so, on most tracks, are the band's section work, tempos and assured swing. But, taken as a whole, the music doesn't have the fire, the impact, which helped to make "Dance Session" No. 1 outstanding.

The solos, for a band of this calibre, are too often ordinary and the original material here is less distinguished than, say, "Bubbles," "Straight Life" or "Softly, With Feeling." The recording, too, lets down the band. Of course there are several good and characteristic things on

or steal this fantastic LP by 24-year-old Phineas Newborn.

He has the most incredible technique I have ever heard, tackling finger-breaking runs with breath-taking speed. Just listen to him weaving his delicate filigree patterns in the treble or attacking two-fisted passages with the beat of a Pat's Waller.

Much of his work has absolutely nothing to do with jazz but much also has. I have never heard a pianist attain such prodigious swing with such delicacy of touch and clarity of tone.

His faults are bound up with his technique—amazingly difficult passages inserted because they are amazingly difficult and a preoccupation with nocturnal effects and florid cadenzas.

However, he is young, and if jazz does not lose him altogether to the concert platform, then Phineas may prove the greatest jazz pianist of them all.—B. D.

### COUNT BASIE BIG BAND WITH ELLA FITZGERALD

April in Paris (V by Ella Fitzgerald); Party Blues (V by Ella Fitzgerald and Joe Williams.) (Columbia-Clef LX1021)

Am. Clef. Circa Summer, 1956. USA.

FROM the Basie of 1954 we move on two years to a celebrity session at which Granz realised another of his all-star dreams.

Putting Basie's full band (personnel as on LP, but with Bill Graham and Sonny Payne in place of Ernie Wilkins and Gus Johnson) with Ella was a sound idea.

If you have not already bought the band's instrumental "April in Paris" (on 10-in. Col. LB1002) this should come as an entirely fresh pleasure. In any event, Ella sings admirably.

The basic pattern is similar on both recordings: the repeat ending, copied (I am told) from a Wild Bill Davis arrangement, comes up again, but on this version Ella sings the second "One more time!" On each repeat she phrases with the band, creating an unusual and pleasing texture.

She takes the first two choruses here, her interpretation differing markedly from the one on "Ella and Louis," and scats the "Pop Goes The Weasel" lick before Thad Jones takes it over. I prefer the singing on "Ella and Louis" and the band playing on the earlier "April," but all three "Aprils" are worth having if you can afford such variations on a theme.

The reverse is, I suppose, a good-natured joke. It starts nicely enough with Ella and Joe Williams greeting each other with a fast blues chorus a piece.

The band—reduced, according to E. J., to Newman and Thad Jones, Coker, Wess and the rhythm—riffs one, and most of the rest is devoted to vocal doodling.

Ella used to be noted for this, though I always felt it to be a waste of her exceptional talent. Williams had hitherto steered clear of oo-blee-dah singing, so far as I know, and it is to be hoped that he has not developed a taste for it.—M. J.

### COUNT BASIE NONET

I Want A Little Girl.  
COUNT BASIE SEXTET  
Oh, Lady Be Good.  
(Columbia-Clef LB10057.)

Sextet—Basie (pno.); Paul Quinichette (tr.); Joe Newman (tp.); Freddy Greene (gtr.); Gene Ramey (bass); Buddy Rich (drs.). Am. Clef. December, 1952. USA.

Nonet—Personnel as for Sextet, plus Marshall Royal (clt.); Charlie Fowlkes (bar.); Henry Coker (tmb.). Same session.

BASIE has been associated with "Lady Be Good" since he began recording under his own name in 1936, and his first quintet version, featuring Lester Young's tenor and Carl Smith's trumpet, has become something of a landmark in jazz.

This 1952 re-make, though generally quite good, is not in the same class.

It begins with piano introduction and chorus, over lively rhythm, leading into a so-so Quinichette solo. Newman, Quini and Basie mix it for a chorus, and drums and tenor share the last with Newman's cutting muted trumpet.

The Nonet side holds a slow-tempo "Little Girl" presented first by Newman, muted over tenor and clarinet, and then by Quinichette.

Quini sounds below the form shown in his last EmArcy EP, and there is little here to stick in the memory. Basie and Newman come off best.—M. J.

### LESTER YOUNG

Encore: Too Marvellous For Words.  
(Columbia-Clef LB10054)

Young (tr.); Hank Jones (pno.); Ray Brown (bass); Buddy Rich (drs.). Am. Norgran March, 1950. USA.

IF you are thinking of comparing Quinichette's Youngish tenor with the original, don't

use this record to measure Young's ability. The up-tempo original, "Encore," is well below par for Lester. He enters with his customary dry tone and fluid swing, but soon the ideas get blurred and the tone strained.

Instead of logical, clear-cut playing we hear tentative phrasing and even a few desperate honks.

"Marvellous" opens with the melody played in Young's most gentle and breathy style and continues with what promises to be a relaxed and inventive improvisation. But this, too, tails off badly, and Young seems to lose all interest in the proceedings before the close. Lame for Lester.—M. J.

### KEN RATTENBURY AND HIS BAND (EP)

Sequence; All I Do Is Dream Of You; I'm Putting All My Eggs In One Basket; Jada.

(Nixa Jazz Today NJE1029)

Rattenbury (tp.); Joe Lees (clt.); Barrie Lee (tmb.); John Hosken (pno.); Joe Penny (gtr.); Hubert Jones (bass); Colin Bicknell (drs.). Nixa, 12/10/56. London.

SOME very professional music is played by this Birmingham group. The jazz belongs to no particular school (thank goodness), and is performed with virility.

Rattenbury's trumpet playing belongs to the Hackett-cum-Braff



● COUNT BASIE—his easy blues piano is a pleasure to listen to

# THIS BASIE LACKS FIRE

(tp.); George Chisholm (tmb.); Max Harris (pno.); Major Holley (bass); Phil Seamen (drs.). Nixa, 12/10/56. London.

STRAIGHTFORWARD, honest, mainstream jazz from some of our best musicians—and very enjoyable, too.

I have only two complaints. Much of it is obviously derivative and both rhythm sections lack real spark.

The session was presumably meant to create something of the atmosphere of the Vanguard by Vio Dickenson, Sir Charles Thompson and Ruby Braff.

Kenny Baker, in fact, sounds extraordinarily like Braff on all his three tracks, whilst Chisholm—on "Between The Devil"—only—owes something to Dickenson.

Star of the session was undoubtedly Chisholm, who plays with tremendous feeling, melodic sense, swing and good humour.

He is run pretty close by Bertie King's warm alto, Skidmore's thick tenor and Baker, Braffisms or no Braffisms.

Of the two groups, I find the one led by Bertie King slightly the better if only for its greater relaxation.

Bertie chose three Benny Carter tunes, all well worth reviving. He and "Chis" were, in fact, on the originals when Carter recorded them in Holland in 1937.—B. D.

school; he relies on a good, broad tone plus a nice ear for melodic improvisation.

The best tracks are the first and the last, "Sequence," a nice tune written by Rattenbury, sounds relaxed. The rhythm section, with bass outstanding, is efficient and Rattenbury's solo passages are pleasant.

"Jada" is a vehicle for solo trumpet. There is no straining after effect here. The mood is relaxed and Rattenbury shows off his big tone to advantage.

"Dream Of You" and "Putting All My Eggs" are taken rather too fast. The latter gets swinging, but both numbers have a slightly frantic sound about them. Rattenbury plays more good trumpet, and the trom-

bonist and pianist show considerable talent.—S. T.

### "MAINSTREAM AT NIXA—Vol. II" (LP)

Jimmy Skidmore Jazz Group (b); Between The Devil And The Deep Blue Sea; You Took Advantage Of Me; Coquette.

Bertie King Jazz Group (a); Blues Interlude; Skip It; Lazy Afternoon.

(Nixa Jazz Today NJT506)

(a)—King (alto); Kenny Graham (tr.); Cliff Townsend (bar.); Kenny Baker (tp.); George Chisholm (tmb.); Gerry Smith (pno.); Cedric West (gtr.); Lennis Bush (bass); Phil Seamen (drs.). Nixa, 20/9/56. London.

(b)—Skidmore (tr.); Bertie King (alto); Leslie "Jiver" Hutchinson



● Jimmy Skidmore

the record. Foster's own "Down For The Count," a medium blues, sings in the best Basie manner and includes a muted Newman solo which introduces "Mahogany Hall Stomp."

This, and Buster Harding's "Ralls"—a litty blues featuring solos by piano, bass and tenor sax—are the main attractions, I'd say.

Another Foster piece, "Blues Backstage," which opens with piano and leads to legato reeds riffs in the nonchalant manner of Neal Hefti's "Plymouth Rock," is more than acceptable.

Hefti's "Ska-Di-Die" brings on modern trumpet man Thad Jones and some Foster tenor, and has its moments. So does the Wilkins arrangement of "Perdido," but the healthy sound evaporates with the entry of the little Wess flute, and his generally sensitive tenor playing begins to sound unarily as the piece crashees to a noisy finale.

A two-tenor novelty, "Two Franks," does not show off the players' individuality to advantage, though it is a track which "grows."

The moody scoring for "Eventide" takes the band into a lush field, where Basie is surpassed by other orchestras. Flute, baritone and organ contribute to the richness and contrast on this latter track.

Foster is the arranger and soloist of "Ain't Misbehavin'," which moves a step further towards concert treatment. The biting brass tone gives way here to something sweeter, and the performance is not the best the band is capable of. Anyway, the style sounds a dull one for a band with such hot potential.—M. J.

### PHINEAS NEWBORN, JNR. (LP)

Barbados (c); All The Things You Are (c); The More I See You (a); Celia (b); Dahoud (c); Newport Blues (a); I'm Beginning To See The Light (b); Afternoon In Paris (c).

(London 12 in. LTY-K15057)

(a)—Newborn (pno.).

(b)—Newborn (pno.); Oscar Pettiford (bass); Kenny Clarke (drs.).

(c)—Personnel as for (b), plus Calvin Newborn (gtr.).

All Am. Atlantic, May, 1956. USA.

JAZZ has found a pianist who almost makes Art Tatum sound like a beginner still playing his five-finger exercises.

Before you send for the strait-jacket, buy beg. borrow

## "Britain's best jazz label"

# Vanguard

\* "The Vanguard releases, taken as a whole throughout the year, came out as Britain's best jazz label."

So says SINCLAIR TRAILL, Editor of Jazz Journal, speaking of the results of the 1956 Jazz Polls in which twenty critics were invited to vote.

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Voted "Top Vocal Record of the Year"—

## 1 "Jimmy Rushing Sings the Blues"

and now an even better one, given FIVE STARS by FIVE JAZZ CRITICS

### "Jimmy Rushing Showcase"

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Jimmy Rushing PFT 12002 10" LP.

Mel Powell and Ruby Braff PPL 11000 12" LP.

Sir Charles Thompson and Coleman Hawkins PFT 12011 10" LP.

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# THE STARS HELP THEIR CHARITIES



## And raise £4,000

TWO big musical charities recruited the stars to help them raise money on Sunday.

The Songwriters' Guild of Great Britain raised £250 to foster British popular music with an all-star concert at the Victoria Palace, titled "Our Friends The Stars."

### The donors

Stars who gave their services free included Tony Brent, Maxine Daniels, Robert Earl, Bruce Forsyth, David Jacobs, Howard Jones and Reg Arnold, Kathy Kay, Joy Nichols, Robin Richmond, Johnnie Gray and Charles Shadwell.

Over at the Royal Albert Hall the Stars' Organisation for Spastics collected between £3,000 and £4,000 from its sell-out concert.

### Star bill

The bill included Max Bygraves, Petula Clark, Alma Cogan, Lonnie Donegan, Ronnie Hilton, the Keynotes, Dennis Lotis, Vera Lynn, Norrie Paramor, Bob Sharples, Anne Shelton, Cyril Stapleton, the Stargazers, Tommy Steele and Dickie Valentine.



Two "friendly" groups at the "Our Friends The Stars" show. Above: (l.-r.) Robert Earl, Frances Day, songwriter Eric Maschwitz and Patricia Bredin and (below) Joy Nichols trying out a penny whistle belonging to "Penny Whistle Man" Desmond Lane (l.) watched by songwriter Jack Strachey.

## TOMMY STEELE

From Page 1

six days in both Liverpool and London.

Says impresario Harold Fielding, who is presenting the Bell-Steele package: "The top prices will be 10s. 6d."

"This is my opening shot in a war on high prices. The youngsters of today are the backbone of the record industry and the theatre; it's not fair to take them for a ride by charging fancy prices."

Pursuing his teenage policy, Harold Fielding has also signed Tommy Steele and his Steelmen for a summer season at Blackpool. Tommy will play four weeks at the Palace Theatre for afternoon sessions starting on July 22.

## Dickie Valentine at Cafe de Paris

Dickie Valentine opened on Monday for a week at the Cafe de Paris, W. He was a last-minute replacement for Pearl Bailey, who returned to the States last week.



Candid picture shots from Sunday's Spastics Concert. Anne Shelton is seen (top) with Ronnie Hilton. Above, Vera Lynn is greeted by Cyril Stapleton and Jimmy Henney.



## ROYAL ALBERT HALL

APRIL 16 and 30, MAY 14 at 7.30 p.m.

BBC Light Programme presents Third Annual

## FESTIVAL OF DANCE MUSIC

TUESDAY, APRIL 16

Dennis Lotis, Jill Day, Tommy Steele, Betty Smith, Rikki Fulton, The Stargazers, Alex Welsh and his Dixielanders, Sid Phillips and his Band with Reg Wade and Benny Lee, Oscar Rabin and his Band with Johnny Worth, Ted Heath and his Music with Bobbie Britton and Peter Lowe.

TUESDAY, APRIL 30

Mike McKenzie, Alma Cogan, Freddy Randall, Joe Harriott, Al Timothy, Peter King, Sandy Brown and his Band, Nancy Whiskey and the Chas. McDevitt Skiffle Group, Ronnie Aldrich and the Squadronaires with Ken Kirkham, Joan Baxter and Peter Morton, Johnny Dankworth and his Orchestra with Cleo Laine and Tony Mansell.

TUESDAY, MAY 14

Kenny Baker, Lita Roza, David Jacobs, Michael Holliday, Suzi Miller, Johnnie Gray, The Ray Ellington Quartet with Marion Ryan, Chris Barber and his Band, The Bob Cort Skiffle Group, The Eric Delaney Band with Marion Williams and Cab Kaye, The BBC Show Band directed by Cyril Stapleton.

BOOK NOW! 12/6, 10/6, 7/6, 6/-, 5/-, 3/-, from Hall (KEN 8212) and usual Agents.

## Lesberg & Barnes holiday in London

EX-LOUIS ARMSTRONG bassist Jack Lesberg and guitarist George Barnes arrived from New York this week for a holiday in London.

Lesberg was last in Britain in May, touring with Armstrong's All-Stars. He left the band after its Gold Coast concerts.

George Barnes is regularly engaged on recording and TV work in New York. He has played with Bud Freeman and Jimmy McPartland.

Recently, Barnes and Lesberg formed their own company, Pleasure Records. In Britain, they looked into the prospects of setting up an outlet for the label.

"So far we have been sticking strictly to pop stuff," Jack Lesberg told the MM. "But we're going to do some jazz things when we get back."

## MELODY MAKER

INCORPORATING 'RHYTHM'

Member: Audit Bureau of Circulations

Vol. 32 No. 1221

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## Cyril Ornadel is new MD at Palladium

CYRIL ORNADEL has been appointed MD of the London Palladium. He is forming a 21-piece orchestra that will take up residency at the end of April.

He will be taking over from the existing Orchestra conducted by Eric Rogers.

Cyril told the MM: "I have not yet fixed my personnel, but it is possible it will include some of the present musicians."

Cyril Ornadel is musical adviser at the World Record Club.

## DANKWORTH HONOURS

Johnny Dankworth will receive two Ivor Novello Awards during the Light Programme's airing on Monday, April 8, for outstanding contributions to British popular music.

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