

THE film EVERY jazz fan MUST see — pp 2 & 3

Melody Maker

June 18, 1960

FOR THE BEST IN JAZZ

Every Friday 6d.

VIC
FELDMAN

PAGES 12 & 13

BRITISH JAZZMEN

GET THE BRUSH-OFF

ARE Britain's modern jazzmen getting the brush-off from the record companies?

"Yes," says Decca A&R man Tony Hall, the only man in Britain today recording the modernists or exploiting their records.

"And I haven't been in a studio for six months," he told the MM this week.

"The chief troubles are lack of money and initiative from record companies

in general and a lack of co-operation from the sales boys—I am sure they could sell more British records if they tried.

'RUBBISH'

"Surely something can be done to record some of our fine musicians when the companies issue so much rubbish from America that they can't possibly expect to sell."

"I would like to make this challenge. Given the money, Britain has got the

Back Page, Col. 2

KEYBOARD HAT-TRICK



Three famous British pianists starting a 30-minute Light Programme series titled "Piano in The Parlour" last Thursday (8.30 p.m.). They are (l-r) Bill McCullie, Dave Lee and Mike McKenzie, pictured rehearsing the opening show.

BOOM TOWNS

JAZZ! Jazz! Jazz! All over the country—in cities, in market towns, in suburbs—jazz clubs are booming.

AND keeping in step with the boom—of course—is the MELODY MAKER.

ITS "Jazz Club Calendar," started way back in 1953, is the club owners' first choice to advertise their future attractions.

AND the MELODY MAKER's sparkling "Round the Jazz Clubs" is the column that spotlights news and views from clubs all over the country. This week 58 clubs are mentioned in this feature alone.

SO if you're stepping out this weekend to your local jazz club, DON'T FORGET... the MELODY MAKER.

WELCOME HOME



British jazz star Vic Feldman, who has achieved fame in America, arrived on Tuesday with his wife Marilyn for a combined honeymoon and working trip (see pages 12 and 13).

Frankie Vaughan for Tin Pan Alley

FRANKIE VAUGHAN ends his Hollywood filming with Marilyn Monroe on June 24. The following day he arrives back in Britain.

And his first engagement will be the next day when he tapes a headline spot in ATV's "Tin Pan Alley" series for transmission on July 2. Two days later he opens his 10-week summer season at Brighton.

Frankie, speaking from Hollywood on Wednesday said: "I'm full of beans and just can't wait to get home."

Plus King Brothers

But Britain's "Mr. Show Business" will be returning to the States on September 16 for a six-week season at the Dunes, Las Vegas. He expects

the King Brothers will play the season with him.

Frankie is then scheduled to make another film in Hollywood for 20th Century-Fox. Stars appearing with Vaughan on the second "Tin Pan Alley" include Roy Castle, the Johnny Dankworth Orchestra and singer Jacqui Chan. A highspot of the opening show (June 25) will be the presentation of a Golden Disc to Emile Ford for the million sales of his Pye record, "What Do You Want To Make Those Eyes At Me For?"

CELEBRITIES SEE 'NEVER LET GO'



A special screening of the film "Never Let Go" was staged for Show Business celebrities on Friday. Pictured after the performance are (l-r) "Saturday Club" producer Jimmy Grant, singer Matt Monro, the film's Carol White and BBC producer and announcer John Hobday. The film also stars Peter Sellers, Richard Todd and Adam Faith.

ROSEMARY SAYS 'THANK YOU'

Singing star Rosemary Squires is making "very good progress" following an operation in the Royal Northern Hospital, Holloway.

From her hospital room, Rosemary told the MM on Wednesday: "I would like the chance to thank everyone for being so wonderful. I never knew I had so many friends."

"I have heard from fans and people I don't even know, as well as my friends and people in the business."

"I have been overwhelmed with letters, flowers and fruit. In fact, everybody says my room looks like Covent Garden."

Como relaxes

BBC-TV's "Perry Como Music Hall" series ends on June 26. "But the show will return in the autumn," says a BBC spokesman.

SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y.

Melody Maker charts service

TOP TWENTY

Week ended June 11, 1960.

1. (1) CATHY'S CLOWN Everly Brothers. Warner Bros.
2. (2) CRADLE OF LOVE Johnny Preston. Mercury
3. (3) THREE STEPS TO HEAVEN Eddie Cochran. London
4. (5) MAMA/ROBOT MAN Connie Francis. MGM
5. (6) HANDY MAN Jimmy Jones. MGM
6. (4) SWEET NUTHIN'S Brenda Lee. Brunswick
7. (8) I WANNA GO HOME Lonnie Donegan. Pye
8. (7) SHAZAM Duane Eddy. London
9. (16) DOWN YONDER Johnny and the Hurricanes. London
10. (11) SIXTEEN REASONS .. Connie Stevens. Warner Bros.
11. (—) GOOD TIMIN' Jimmy Jones. MGM
12. (17) AIN'T MISBEHAVIN' Tommy Bruce. Columbia
13. (—) ANGELA JONES .. Michael Cox. Triumph
14. (19) HE'LL HAVE TO GO Jim Reeves. RCA
15. (14) SOMEONE ELSE'S BABY/BIG TIME
Adam Faith. Parlophone
16. (10) STAIRWAY TO HEAVEN Neil Sedaka. RCA
17. (—) THAT'S LOVE ... Billy Fury. Decca
18. (20) THE URGE Freddy Cannon. Top Rank
19. (—) RIVER STAY 'WAY FROM MY DOOR
Frank Sinatra. Capitol
20. (15) HEART OF A TEENAGE GIRL
Craig Douglas. Top Rank



FRANK SINATRA—enters Top Twenty

Triumph
RECORDS MADE FOR THE HIT PARADE



RGM 1011
MICHAEL COX
'Angela Jones'



RGM 1008
The fabulous FLEE-RAKERS
Green Jeans

TRIUMPH RECORDS
Empire Yard, 538 Holloway Road, London, N.7. Archway 6777

Charts data from—

LONDON—The Music Hall, S.W.19; A. R. Tippie, S.E.15; Popular Music Stores, E.6; West End Reproducers, W.1; Leading Lights, N.1; Infuso, W.C.1; Dobell's Jazz Record Shop, W.C.2; Ro's For Records, E.16; MANCHESTER—Selecta (Manchester), Ltd., 1; Hime and Addison, Ltd., and Record Rendezvous, H. J. Carroll, 18. **GLASGOW**—D. Cuthbertson and Co., C.2; The Jazz Record Shop, C.4. **LIVERPOOL**—Lid., 1; Beaver Radio, Lid., 1. **HULL**—Sydney Scarborough, Ltd. **SOUTHAMPTON**—Henry's Record Shop. **BOLTON**—Telehire, Ltd. **EDINBURGH**—Bandparis Music Stores, Ltd., 1. **SOUTH SHIELDS**—Saville Brothers, Ltd. **WEYMOUTH**—Sonic Studios, Ltd. **LEEDS**—R. S. Kitchen, Ltd., 1. **MID-DLESBROUGH**—Syden, Record Shop. **OXFORD**—Russell Acott, Ltd. **BATH**—Green and Marsh, Ltd. **PORTSMOUTH**—Western Hart, Ltd. **PLYMOUTH**—C. H. Yardley and Co. **NEWCASTLE**—J. G. Windows, Ltd., 1. **DAMBRIDGE**—Miller and Sons, Ltd. **BIRMINGHAM**—Co-operative Society, Ltd., 4. **BELFAST**—Atlantic Records. **HOVE**—Wicham, Kimber and Oakley. **WORTHING**—The Record Centre, Ltd. **BEDFORD**—Weatherheads. **DARLINGTON**—Geo. A. Williams and Son, Ltd. **COVENTRY**—J. Foxwell (Coventry), Ltd. **FOLKESTONE**—The Folkestone Gramophone Co. **GARDIFF**—City Radio (Cardiff), Ltd.

JAZZ PARADE

1. (1) CHAIRMAN OF THE BOARD (LP) Count Basie. Columbia
2. (2) SIDNEY BECHET MEMORIAL ALBUM (LP) Fontana
3. (3) KIND OF BLUE (LP) Miles Davis. Fontana
4. (4) BEAUTY AND THE BEAT (LP) .. George Shearing and Peggy Lee. Capitol
5. (6) TREASURES OF NORTH AMERICAN NEGRO MUSIC—Vol. 4 (EP)
Jelly Roll Morton with Johnny Dunn and his Band. Fontana
6. (5) SEVEN AGES OF ACKER (LP) Acker Bilk. Columbia
7. (7) BLUES FELL THIS MORNING (LP) .. Ray Records by Southern Bines Singers. Philips
8. (9) GONE WITH THE WIND (LP) Dave Brubeck. Fontana
9. (10) EVERYBODY LOVES SATURDAY NIGHT (LP) Bob Wallis. Top Rank
10. (—) TIME OUT (LP) Dave Brubeck. Fontana

TOP TEN LPs

1. (1) SOUTH PACIFIC Soundtrack. RCA
2. (10) ELVIS'S GOLDEN RECORDS, VOL. II RCA
3. (5) DAN CAN Soundtrack. Capitol
4. (8) THE TWANG'S THE THANG Duane Eddy. London
5. (—) THE BUDDY HOLLY STORY Vogue-Coral
6. (3) GIGI Soundtrack. MGM
7. (2) FLOWER DRUM SONG Original Cast. Philips
8. (—) OKLAHOMA Soundtrack. Capitol
9. (—) LATIN A LA LEE Peggy Lee. Capitol
10. (4) SONGS FOR SWINGIN' SELLERS Peter Sellers. Parlophone

TOP TEN EPs

1. (3) STRICTLY FOR GROWN-UPS Paddy Roberts. Decca
2. (1) STRICTLY ELVIS RCA
3. (2) NINA AND FREDERIK, NO. 1 Columbia
4. (6) EMILE Emile Ford. Pye
5. (8) C'MON EVERYBODY Eddie Cochran. London
6. (9) EXPRESSO BONGO Cliff Richard. Columbia
7. (4) CLIFF SINGS, NO. 2 Cliff Richard. Columbia
8. (5) THE LATE, GREAT BUDDY HOLLY Vogue-Coral
9. (7) CLIFF SINGS, NO. 3 Cliff Richard. Columbia
10. (—) SOMETHIN' ELSE Eddie Cochran. London

JUKE BOX TOP 20

1. (1) CATHY'S CLOWN Everly Brothers. Warner Bros.
2. (2) CRADLE OF LOVE Johnny Preston. Mercury
3. (7) THREE STEPS TO HEAVEN Eddie Cochran. London
4. (3) HANDY MAN Jimmy Jones. MGM
5. (4) SWEET NUTHIN'S Brenda Lee. Brunswick
6. (9) ROBOT MAN Connie Francis. MGM
7. (6) SHAZAM Duane Eddy. London
8. (5) SOMEONE ELSE'S BABY Adam Faith. Parlophone
9. (14) I WANNA GO HOME Lonnie Donegan. Pye
10. (10) STAIRWAY TO HEAVEN Neil Sedaka. RCA
11. (8) FOOTSTEPS Garry Mills. Top Rank
12. (12) HE'LL HAVE TO GO Jim Reeves. RCA
13. (11) DO YOU MIND? Anthony Newley. Decca
14. (—) SIXTEEN REASONS Connie Stevens. Warner Bros.
15. (15) HEART OF A TEENAGE GIRL Craig Douglas. Top Rank
16. (13) FALL IN LOVE WITH YOU Cliff Richard. Columbia
17. (—) LET THE LITTLE GIRL DANCE Billy Bland. London
18. (19) THAT'S YOU Nat "King" Cole. Capitol
19. (17) THE URGE Freddy Cannon. Top Rank
20. (—) AIN'T MISBEHAVIN' Tommy Bruce. Columbia. Supplied by the makers of the Music Maker Phonograph.

TWENTY TOP TUNES

- This copyright list of the 20 best-selling songs for the week ended June 11, 1960 is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)
1. (1) CATHY'S CLOWN (A) (2/2) Acuf-Rose
 2. (4) CRADLE OF LOVE (A) (2/2) Good
 3. (2) DO YOU MIND? (B) (2/2) Macmaddoles
 4. (3) A SUMMER PLACE (A) (2/2) Blossom
 5. (13) PAPER ROSES (A) (2/2) Leeds
 6. (6) LUCKY FIVE (B) (2/2) Clover-Conway
 7. (5) STANDING ON THE CORNER (A) (2/6) Frank
 8. (7) FINGS AIN'T WHAT THEY USED T'BE (B) (2/6) World Wide
 9. (11) HE'LL HAVE TO GO (A) (2/2) Campbell Connelly
 10. (19) GREEN FIELDS (A) (2/2) Montclare
 - (10) LOOKING HIGH, HIGH, HIGH (A) (2/2) Robbins
 12. (16) LOVE IS LIKE A VIOLIN (F/B) (2/2) Keith Prowe
 13. (7) FALL IN LOVE WITH YOU (B) (2/2) Kallith
 14. (14) SIXTEEN REASONS (A) (2/2) Campbell Connelly
 15. (12) MY OLD MAN'S A DUSTMAN (B) (2/2) Cromwell
 16. (18) THE SINGING PIANO (B) (2/6) Hit Songs
 17. (9) FOOTSTEPS (A) (2/2) Meyins-Kirschner
 18. (—) THREE STEPS TO HEAVEN (A) (2/2) Palace
 19. (15) SOMEONE ELSE'S BABY (B) (2/2) B. F. Wood
 20. (20) SWEET NUTHIN'S (A) (2/2) Peter Maurice
- A—American; B—British; F—Others. (All rights reserved.)



• Gerry Mulligan

A FILM

IT'S mad, stupid, ridiculous and short-sighted, but English film exhibitors so far haven't shown much interest in "Jazz On A Summer's Day"—the 1958 Newport Jazz film.

"Reaction," says Hillcrest Productions, the distributors, "has been rather disappointing." Well, even if it does mean going to Glasgow to see this 80-minute, superbly colour-photographed feature, don't miss it.



By TONY BROWN

But just for the time being, read the comments on next page and write to your local cinema manager expressing your

1st RECORD by a BIG STAR
KEN DODD
LOVE IS LIKE A VIOLIN

backed with **TREASURE IN MY HEART**
on DECCA 45-F 11248



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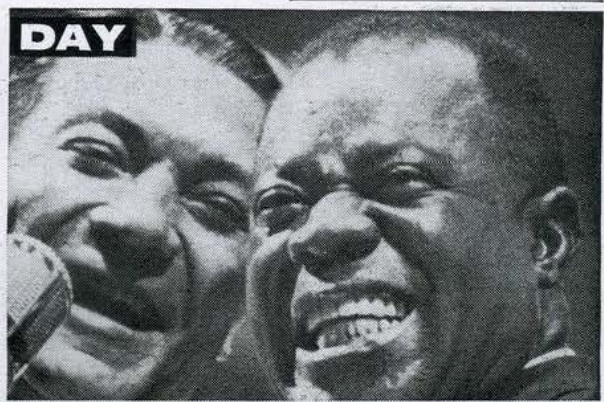
45 RPM **WARNER BROS. RECORDS**

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WARNER BROS. RECORDS division of The Decca Record Company Ltd. Decca House, Albert Embankment London SE 11



• Anita O'Day



• Jack Teagarden and Louis Armstrong

THAT MUST BE SEEN!

fervent wish to see the Newport film. He may not be quite such a cluck.

Jazz on film can be a bit of a bore, you say? This will force you to change your mind.

No, let's be fair about this: the film, while occupying the ear with jazz, sets about engaging the eye in a highly imaginative style. Mainly with people.

If you believe the near-human antics of monkeys are the funniest thing, let this picture prove to you that human beings, caught in close-up with their pretences down, are much funnier.

Let it prove that Willis Connoyer interviewing a real jazzman sounds somehow more comic than a Stan Freberg reconstruction.

"Jazz On A Summer's Day" does all of this without ever betraying its subject. Producer Harry Stern has acknowledged that there is more to the Newport Festival of Jazz than jazz and the musicians playing it.

• Fusion

A jazz festival is a fusion of all the elements that go to make it, the atmosphere and sounds of the locale, the manner in which jazz impinges on its audience, and so forth.

The Jimmy Giuffre Trio opens the film prettily; Thelonious Monk comes up with a blues theme that is not in the least *outré* or provocative; Sonny Stitt, the Shearing Quintet and the Buck Clayton group make contributions that are relatively un distinguished. But it must be emphasised that what is heard on the film track is a mere extract from the Newport repertoire, so that invidious comparisons must be laid at the door of the editors.

Clayton's rôle, for example, is largely that of an accompanist to vocalist Big Maybelle.

There are dolorous sounds from the Chico Hamilton Quintet, seen apparently rehearsing, and more in the same vein later that seems to derive more from South America than from Africa.

• Visual

Jazz? Perhaps. Depends on your definition.

The point is, there's something for everybody. The film succeeds in being both jazz and sparkling, out-of-the-rut entertainment in the purely visual sense.

Vocalists abound. Compare rocking Chuck Berry against Armstrong, Teagarden, Dinah Washington and Anita O'Day. Miss O'Day knocked me out, up there on the screen larger than life, almost a parody of the oh-so-cool cat.

I also got kicks from the trumpet of Art Farmer with the Gerry Mulligan Quartet, and the precise lucid statements of Urbie Green's trombone, among so much that was worth hearing.

• Mahalia

There is a "popular" selection from the Armstrong All-Stars, yet Louis punches out with limpid simplicity in "Lazy River", a restatement of his greatness.

Mahalia Jackson both climaxes and closes the film. Receiving an ovation from the crowd (with a clamour of distant rowdysism threatening the carefully spoken words), Mahalia's eyes glistened with tears. "You make me feel like a star," she says. Then she goes on to sing the Lord's Prayer with

such power and conviction that no one within a hundred miles should have dared to follow her.

A genuine spell-binder. "Jazz On A Summer's Day" will be premiered in Glasgow on July 4, and Glaswegians ought to concede their luck by rushing to see it.

Yet I have a feeling that London exhibitors are too shrewd to let a film of this merit slip through their fingers. With all those names flourishing on the front of a West End house, "Jazz On A Summer's Day" might run for months.

THEY SAY—

HUMPHREY LYTTTELTON

For someone who sat through "The Fabulous Dorsey's" seven times to hear twelve bars of Art Tatum, this is far too good to be true. Pinch me, someone.

STEVE RACE

Easily the best jazz film I've ever seen, and quite possibly one of the best films of any kind.

SINCLAIR TRAILL

Excellent. This is the only 100% jazz film that's been made and the result is first class. Of course, part of the success of it is the audience reaction shown, a lot of this being put over by clever editing.

KEN LINDSAY

This was done excellently, especially when you bear in mind the difficulties in making a spontaneous film of this type. Shot in a studio, of course, things that didn't quite come off could be re-taken.

MAX JONES

Everyone should get a good deal of enjoyment from this well-photographed, well-recorded film. And everyone, I imagine, will find bits of it boring. It is a condensation of Newport, and my only real dissatisfaction came from feelings of "so little of so much" and "where is Ellington?" But some of the spectators were pretty.

HARRY KLEIN

The music was good, but the film itself fell between being a documentary and an entertainment.



• Dinah Washington



• Mahalia Jackson

HEAR THE ARTISTS FROM

JAZZ ON A SUMMER'S DAY

LOUIS ARMSTRONG
CHUCK BERRY
BUCK CLAYTON
ART FARMER
JIMMY GIUFFRE
CHICO HAMILTON
THELONIOUS MONK
GERRY MULLIGAN
JACK TEAGARDEN

ON
DECCA-GROUP RECORDS

THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON SW11

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178 WARDOUR STREET · LONDON · W.1
Phone: GERard 2357

ON THE BEAT

IT'S a rat race! How tired I grow of hearing that expression on and around Broadway. But I sometimes think we could do with more of a rat race here. At least it keeps people on their toes.

Notably when it comes to A&Rmanship. Which, in this country, so often means being out of touch with everything that's not in "Cash Box." Utter inability to recognise local talent. And complete immunity from phone calls.

NOBODY wanted to know about Nat Gonella until he appeared on "This is Your Life."

NOBODY wanted to know about Matt Monro until he sang on "Swingin' Sellers."

NOBODY wanted to know Bryan Johnson until his Eurovision Song success.

NOBODY wanted to know about Shelley Moore—until she went to the States with the Vic Lewis Band and was signed up by Ray McKinley.

NOBODY wanted to know about the show that brought teenage listeners back to radio and set the pattern for so many radio programmes since.

Potential

The show is, of course, "Go, Man, Go." The Robin Rock Unit series, directed by David Ede, which has been running on the Light Programme for about two years now.

A fast-paced, well-played, half-hour package, full of variety, beat, humour and punch, tailor-made for the teenage market.

Was any A&R man interested?

What do you think?

It was left to Noel Rogers, general manager of Dominion Music and Michael Stewart, of the New York office, to get it on record.

But only in America.

Where Laurie Records snapped up the tracks Noel had made at Dennis Preston's studios and rushed out the first single: "Easy Go" and "L'oiseau Bleu (The Bluebird)."

Already there are Continental inquiries for this disc. Already Laurie are preparing a follow-up in the States.

What's happening here?

Maybe the A&R men who were too tired to listen-in on Mondays—or too far "from it" to recognise its potential—will slide a yarn and agree to give the thing a spin.

Satirical

WHATEVER American A&R men may lack—and let's face it, there's an awful lot of trash among their vast output—it's not initiative. They're not afraid to take a chance.

NEW! Carlton "SUPER 20"

Here it is—the Mark II "Cracker" Snare mechanism—yet a further improvement on the type fitted to the famous "Cracker" drum. The Mark II version is available now on the 5" model illustrated. 20 spring steel snare wires with micro-matic adjustment and balanced even tension. Snare "kiss" the head and don't foul the counterhoop; slick operation from cam and cantilever throw-off. No internal fittings or braces to interfere with the vibrating air column inside the drum, and the whole mechanism is ruggedly mounted in a precision die-cast casing on the tough resin-bonded Carlton shell. With sticks or brushes you'll experience a new sizzling sensitivity.

Buy your last drum first—buy a drum that will last—buy Carlton.



One may wonder at the tactlessness of issuing at this moment of tension between the States and Russia a number inspired by America's heropilot of the U2 plane—"The Ballad of Francis Powers."

On the other hand, one may wonder how many British A&R men would take a gamble on album titles like "Sing a Song of Sickness" and "Smash Pops."

Both have just been issued by Pip Records, and feature The Characters.

The first contains numbers like "Watch World War Three on Pay TV" and "I Saw Adolf Today."

The second features "a collection of ill-timed songs."

Like "We're Depending on You, General Custer" and "Good Job, Well done, Neville Chamberlain."

Not to mention "The Confederate Victory Song" and "Little Rock—That All-American Town."

Casual

I REMEMBER urging one to listen to an artist who'd impressed me. Nothing happened. Eventually the artist was signed up by another company.

Whereupon the first A&R man was furious.

"You see," he excused himself, "by the time six o'clock comes, I'm so tired I go straight home."

What happens at six o'clock in this business? Even the Met. hasn't started!

Literal

IT was tactless of me, I suppose, to suggest to Frank Parr in the Downbeat the other night that one couldn't call a raincoat "delapidated."

The word, I pointed out, came from the Latin lapis—a stone. Delapidated, meant, literally, "de-stoned."

Frank understood at once. "You mean," he said, "like I am now?"

"Whereas, if I stay here till closing time, there's a very good chance I shall get lapidated?"

Oriental

LAST week, I passed on Helen Merrill's requests for Japanese folk songs she could use when she tours that country later this year.

"Anybody got any?" I asked. At four o'clock on Thursday, I had the answer. From Reg Courtney - Browne, of the Features Dept. at AR-TV.

Who's spent many years in Japan (he even opened an English pub in Tokyo) and has a vast collection of authentic folk songs.

At 4.30, Helen had my message in Paris. Now... who's next?

Pictorial

OH, yes! Next is Lord Montagu. Who's looking for two art students, who must live on or around Southampton.

To help Lady Montagu paint the famous Beauieu Jazz Festival roundabout for a week or two before the festival opens on July 30.

In return, they'll get free tickets for the three-day event. Any offers?

Festival

HOT on the heels of the London showing of "Jazz on a Summer's Day" (revisited on pages 2 and 3) comes good news from Newport Jazz Festival producer George Wein.

He tells me that arrangements have been made with the United States Information Services to put the entire five days of the Festival on videotape.

These will be cut into about 30 half-hour programmes, representing the most valuable



parts of the various concerts, and these programmes will be made available to television stations all over the world.

Meanwhile... it's a long way for most of us to Glasgow...

Inscrutable

IT was bound to happen sooner or later. Consternation when four customers presented themselves at the door of the Chinese Jazz Club in Brighton last Friday, having travelled down specially from London.

Because, although they eventually grew to like the music being played, it wasn't exactly what they'd come to hear.

For they were part of a trade delegation, currently touring Britain—from China.

Musical

SOONER or later, whenever I'm in a night club or late-night restaurant, the boys on the stand break into "Happy Birthday to You."

No, not to me. To some (usually) unseen and (invariably) unknown celebrant tucked away in the dark corners behind magnum of champagne.

It's tough on me. But it's tougher on the boys. Who always seem to have to cope with tongue-twisters like "Happy Birthday, dear Mr. Zbierchowski, Happy Birthday to You." Which also leaves them breathless.

It was worse still the other night. When the recipient of their good wishes came over to thank the band.

And handed the drummer a card entitling him to a free singing lesson...

Oh?

WITH all this talk of payola in the air, a pluggier I know has hit upon a crafty way of getting his numbers on the air.

He plans to threaten deejays: "If you don't play it, old boy, I'll be sending you some money!"

Woody Guthrie today

WOODY GUTHRIE—the man who created a new folk literature for his country—had lain so long in hospital that most of the folk fans believed him dead.

Slowly, however, due to the efforts of his closest friends, the word got around that he was still alive, though seriously ill.

Then two of them, Bob and Sidsel Gleason, established a weekend home for him in East Orange.

Now the Gleasons take Guthrie motoring through the New Jersey countryside. Friends and fellow folk singers like Ralph Rinzler, Ed Bader and Lionel Killberg exchange visits.

Guthrie appears at the sings at Washington Square in New York, occasionally at folk concerts. He is remembered for his singing and his dedication to the oppressed of every land and time.

"Alla my words I ever wrote are words of protest," he told this writer recently.

The recollection has been contagious. His Folkways and Stinson records have long been considered classics of American folk music.

Robert C. Smith winds up the story of Woody Guthrie, whom many consider America's greatest living folksinger. Mr. Smith will be pleaser to hear from British Guthrie admirers at "The Virginian-Pilot," Norfolk 1, Va., USA.

can folk singing, but only recently, with the awakened interest in folk song and the spate of new records devoted to it, has he begun to gain the recognition he deserves.

Recent books on Americana and collections of folk songs credit him with a unique role as an indigenous composer.

Records by such diversely oriented folk singers as Odette, the Kingston Trio, Paul Clayton, the Weavers and the Tarriers contain his songs and references to what has become his legend.

The efforts of singers like Pete Seeger—who roamed with Guthrie in earlier days and who rarely lets a concert go by



"Alla my words are words of protest," says Guthrie.

without a reference to the Oklahoman—and Alan Lomax, who calls Guthrie "the best ballad composer whose identity has ever been known," have begun to attract attention.

The days and nights that might have been lonely repetitions of hospital routine have instead been filled with the exchange of good wishes and good music between friends.

The Guthrie Children's Fund, established to funnel the proceeds of his songs and writings (he has written an autobiography, "Bound for Glory," and other works) to his children, has begun to publish a Woody Guthrie newsletter to keep fans abreast of his doings.

Through the worst of his dark days, Guthrie's sense of humour marked him as one to survive.

Restless

Hally Wood Stephenson, the singer and close friend of Guthrie, tells of visiting the hospital with her husband, Sing, who walks with a cane.

Guthrie called attention to his own inability to rest comfortably and noted that Stephenson was tiring of the walk on the hospital grounds. "What are we going to do, Hally?" he asked. "Sing can't walk and I can't sit down."

On weekends now, Guthrie prowls the Gleason apartment restlessly, swilling root beer ("It's the only vice the doctors allow me") and talking, sing-

ing back at the record player, or simply listening.

His mind does not dwell on the old Guthrie songs alone. He is sympathetic with the young singers whose voices fill the apartment.

Kingston Trio

He listens to the Kingston Trio and defends them against purists who resent the melodic changes they practice on traditional material.

"Why not?" he asks, "as long as its folk music and the folks like it." His advice to young singers when they seek it—and they usually do—is characteristically simple:

"Learn to play and sing well. Sing your words out clear. If the song is good enough to sing, it's good enough for everybody to hear the words real clear. Use your guitars and banjos and such for background."

Songwriters

Hubert W. David is on holiday, and the Songwriters Advice Bureau is temporarily closed. No further lyrics, manuscripts or songwriting queries should be submitted until the Songwriter Coupon is again published.

Dallas

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

FREE! Carlton book of Modern Drumming equipment.

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Round the shows

Sammy Davis TV show a near flop

DESPITE what they say, objective criticism is still just an ideal.

How, for instance, can anyone approach a Sammy Davis, Jr., show with an open mind? The man the stars look up to, Mr. Wonderful, an entertainer so fabulous, they say, that he can only be followed by World War Three.

Brought to us by courtesy of ABC-TV last Saturday, he showed only glimpses, surely, of his breath-taking in-person performance.

He is, obviously an accomplished dancer, as scenes with children and with Lionel Blair demonstrated. His larynx was a trifle husky here and there, but functioned well enough to indicate his singing stature.

And he drummed very capably, it seemed to me—a natural, if he cared to concentrate on it professionally.

But the show, as a show, came pretty close to a flop and must have left a lot of folk asking each other what all the fuss has been about.

Could it be that the home screen isn't big enough to encompass the Davis talents? Or was this one show wrong in conception as a Davis vehicle? A bit of both, perhaps.—T.B.

Adventurous Humphrey show

HUMPHREY LYTELTON and his Band enjoyed the venturesome direction of Christian Simpson in "Jazz à la Carte," the same evening, on the BBC channel.

There was much superimposition of images—all more deftly operated than we normally see.

Sylvie St. Claire, in her songs and the (alleged) poetry reading, seemed alien to the jazz mood—and something of an oddity in a programme of this nature, anyway.

The Lytelton band, apart from Temperley's reed trouble and a rough patch from Humphrey in "Creole Love Call", played admirably.

And oh! the lithe, lush and undulating dancing of Molly Kenny!—T.B.

Lonnie the comedian

"PUTTING on the Donegan" at Yarmouth Regal's up-coming summer show, had the first week of a fortnight's provincial run at Leeds Empire last week. The show is at Brighton this week.

Yarmouth pop fans are assured of a feast of Lonnie. But much of the Donegan they will see will be in the rôle of comedian. Here Lonnie has no skiffle group to aid him, and while he scores in parts, he is out of depth in others.

But Donegan, fearless when the skiffing finale comes round, wisely kicks off the spot with a pot-pourri of most of his big hits. Les Bennett (str.), Peter Hugget (bass) and Nick Nicholls (drs.), back him.

The Five Dallas Boys' material is top class. But a couple of ballads in place of two of the many numbers which require so much frantic movement would be an improvement.

Miki and Griff singing folk songs and standards in their own delightfully individual style, and comedian Billy Baxter in superb form, are the pick of the supporting artists.—S.P.

• MORE REVIEWS ON P.17

'Fabulous'-ugh!

WHY do so many people in show business use the word **FABULOUS?** The dictionary definition is "feigned, invented, forged, false." So, in many cases, fans who use this word are probably more correct than they think.—Anne Christine, Ripon, Yorks.

• LP WINNER.

Stupid

LAST week's letter stating American artists can't hold a candle to ours is the most stupid ever written. Not one British artist even bears comparison with any American.—Russell Young, High Wycombe, Bucks.

Fairer

A FAIRER approach would have been to compare Marty, Cliff and Co. with

MAILBAG

Sammy Davis, Nat Cole and Bobby Darin.—E. R. Brewer, Welling, Kent.

More!

AT last I've seen it. A Jazz programme at peak viewing time—"Jazz à la Carte," with Humphrey Lytelton and Sylvie St. Clair on BBC-TV last Saturday at 10.10 p.m.

It was the best presented jazz I've yet seen on TV. More, please.—Allen Elliott, Dagenham, Essex.

Correction

A FEW weeks ago, I wrote saying how little I thought of Sammy Davis. After his TV show I must take back my remarks. He is a great performer.—Joan J. Armstrong, Sidecup.

What?

CAN someone tell me what is so great about Sammy Davis?—John A. Shirley, London, W.7.

Woody

THANKS for the Woody Guthrie article. It's one of the best you've had for a long time.—J. S. Asquith, Wakefield, Yorks.

Mail

ANYONE who cares to brighten Woody Guthrie's days in hospital should write to him at Clinic Building, 16, New Jersey State Hospital, Greystone Park, New Jersey, U.S.A.—Jim Marshall, Brighton 7, Sussex.

Attacks

YES, please—Vic Dickenson and Ed Hall with Muggsy Spanier MUST happen. What a blessed relief to Dixieland and Mainstream fans who have recently suffered severe attacks of Granz, Acker and Barber!—P. G. Hewitt, Birmingham 12.



• Gene Krupa—see 'Disgust'

Disgust

I WENT to see the film "Drum Crazy" (the Gene Krupa story). I was disgusted at such a poor tribute to a great drummer. He deserves better than that.—Len Howe, Barking, Essex.

• LP WINNER.

Moans

IT strikes me jazz enthusiasts enjoy moaning. Hardly a week goes by without someone grumbling about the lack of jazz on radio or TV. Surely there are enough jazz clubs for them to go to.—Kenneth Hall, Denton, near Manchester.

Important

IT'S time some enterprising film company made the life story of a really important jazzman like Louis, Duke or Count Basie.—Mike Dunn, Bath, Somerset.



Man...smokes real smooth

Philip Morris
REAL AMERICAN FLAVOR

Enjoy the real smooth taste of Philip Morris—known the world over as America's finest cigarette.

4/2 FOR 20



Reviews by the Pop Panel

Adam again

ADAM FAITH this week notches up his 31st week of residency in the **MM Top Twenty**—thanks to "What Do You Want?", "Poor Me" and "Someone Else's Baby."

Today (Friday), Adam's latest single is out. It is "Johnny Comes Marching Home" and "Made You" (Parlophone R4665).

Both sides are from his films. "Johnny" is sung over the credits for "Never Let Go," the Peter Sellers film now on release, and "Made You" is from the soundtrack of "Beat Girl" due for release in September. "Johnny" gets top-side rating. It is the old Civil War marching song given a new look by John Barry.

It's certain to prolong Adam's **Top Twenty** residency for many weeks to come.

★ Gary Mills

COMIN' DOWN WITH LOVE! I'm Gonna Find Out (Top Rank JAR 393). Coupling that seems hand-picked for the juke box fans. Zoom-zoom bass, electric guitar and a rip-roaring assault on the ear. Gary makes a dynamic contribution.

Make it a DATE

Out now! Another grand issue of the Smart New Colour Weekly for up-to-date Women including:

"THE MADISON"
Victor Silvester shows you how to dance the latest craze.

"SHOW WHIRL"
The gayest, most exciting Show Biz gossip column.

RICKY NELSON
Whole page colour portrait.

FILMS AND DISCS
News, Reviews, and the lowdown on Little Tony—Adam Faith's dreams—Tony Perkins' latest movie.

"COFFEE CLUB"
Sylvia Lamond invites you to get in on the fascinating news about town.

Exclusive HOLIDAY PATTERN OFFER
A wonderful four-in-one DATE pattern for easy-to-make Jeans, Shorts, and Two Tops.

Dash for Your **DATE 5d.**



ADAM FAITH—another chart entry?

POP SINGLES

★ Peter Eliot

WAITING FOR THE ROBERT E. LEE (Toot-Too-Too (Top Rank JAR 390). Robert gets a new rocking guise, though Eliot manages a few Johnson inflections. Flip has jazzier approach and the singer shows to advantage in this setting. But he has to fight a too-obtrusive accompaniment in the grandstand finish.

★ Johnny Wade

FUNNY THING (Shadow Love (HMV POP 757). British new-comer Wade has a pleasant voice and straightish approach. Workmanlike efforts both, but hardly memorable.

★ Richard Wolfe

BANJO BOY (London HLR 9143). A lively choral bash at the German hit song. Odd that it somehow recalls one about the Siegfried Line. The flip is an equally "catchy" instrumental.

★ Sheb Wooley

LUKE THE SPOOK (My Only Treasure (MGM1081). Luke the Spook is a ghostly girl chaser with a voice like one of the Chubmunks. This side could click for its novelty content—if only on Children's Favourites. Flip is a more acceptable ballad, and features Wooley's folksy voice to good effect.

★ Jo Stafford

CANDY (Indoor Sport (Phillips PB1034). A release by the girl with the "pitch-pipe" voice is welcome at any time. And this latest Stafford disc serves as a salutary reminder that Jo is one of the greatest pop singers America has produced. The charming Candy again reveals Jo's consummate technical command, and there is some delightful accompanying work from Billy May's Orchestra. Flip is a calypso-cum-cha-cha effort.

ROSEMARY is original

EP session

FERLIN HUSKY

The friendly voice of Ferlin Husky scores on "Country Round-up" (Parlophone GEP 76387). Standout instrumental tracks is "Electrified Donkey," an amusing song about a donkey that backed into an electric fence! There's some nifty electric guitar here, too.

SID PHILLIPS

SID PHILLIPS and his Band deliberately sorn it up in "Ragin'" with Sid (No. 1), which features toe-twitching jangle piano interludes (HMV 7EG851). Plenty of spirit mates "Pi-anna Rag," "Honky Tonk Rag," "Black Cat Rag," and "Tip Top Rag." A good buy for party time.

ELLA FITZGERALD

HERE is the queen herself on four Irving Berlin standards, imprinting on them with customary ease her mellow personality. Nothing needs to be added, except that the Paul West Orchestra on Ella Fitzgerald sings Irving Berlin" (HMV 7EG852), jumps along invigoratingly in Ella's support.



ROSEMARY SQUIRES—verve

★ Tommy Edwards

I REALLY DON'T WANT TO KNOW (Unloved (MGM 1080). Simple, basic sort of waitz that gets approving nods from all generations. Added is Edwards's vocal personality, copying choir and other Hit Parade devices. Unloved must be as strong a candidate for teenage popularity.

★ Mitch Miller

PINK POLEMONIUMS / Shly Little Tired (Phillips PB 1033). The marching chorus song Pink Polemoniums could step out in fine style over the disc shop counters. It's catchy, with that join-in-and-sing touch about it. Backing is another college boy choir item in a lighter vein. A disc to catch the ear.

★ Dutch Swing College

MILORD (Marina (Phillips PB 1029). Edith Piaf's version of Milord has been one of the Continent's biggest disc sellers for months now. And, over here, it is quietly chalking up some creditable sales. This cover by the Dutch Swing College sacrifices the oh-so-French atmosphere for some swingin' trad jazz. It could score.

★ Marty Wilde

I WANNA BE LOVED BY YOU / Angry (Phillips PB1037). Marty Wilde has lately been delving into the Tin Pan Alley archives for his song material. Here are two more period pieces. Wilde's treatment of the first is unlikely to set the shops on fire; the reverse is more likely to do the trick.

★ Ken Dodd

LOVE IS LIKE A VIOLIN! The Treasure in My Heart (Decca F1248). Comedian Ken Dodd goes "straight" with his disc debut. No laughs, no gimmicks—just two ballads smoothly performed and projected.

★ Carl Dobkins

EXCLUSIVELY YOURS / One Little Girl (Brunswick 05832). The "A" side has crept into the U.S. charts. It's a High School type ballad with a catchy beat and plenty of co-ed cooing. It could move here, too.

the MM ROCK

WHITHER rock? And who better to answer that than Larry Parnes, the Great Provider himself?

Handsome in a saturnine way, he sat smiling softly as I asked:
"What has gone wrong with rock?"
"Nothing has gone wrong with it. The form of rock which is now a teenbeat is as popular as was the rock of four years ago. The trouble is that we haven't got enough support from the major TV companies to keep the thing on an even keel."

SHAME

"What about 'Wham!!'?"
"Well, that is a great shame. Basically, 'Wham!!' was a very good show but, technically, there were a lot of faults. And they were not the fault of the producer."
"There were breakdowns in



by MAURICE BURMAN

sound and lighting; the ideas were there, but the people who were working them were not fast enough to capture the producer's ideas.

"I think there is room for three well-produced teenage shows a week. In every way the teenager has to be catered for in exactly the way adults must.

"In my stable I haven't just got rockers. I have very talented performers—

★ Paul Anka

MY HOME TOWN / Waiting for You (Columbia DB4472). Home Town has all the markings for another big-time entry for Anka. It's a beat ballad loaded with sentimentality and it should have teenagers wiping tears from their eyes and rushing to the shops. Easily earns its TOP POP seal.

★ Kenny Ball

TEDDY BEARS' PICNIC / Waltzing Matilda (Pye 7N 15272). Nowadays trad jazz is nearly as popular as rock. Kenny Ball is the latest exponent to try to crash the Hit Parade. He revitalises the Children's favourite Teddy Bears' Picnic with his familiar style. And the result has just the perkiness and sparkle needed to give it a good chance in the Top Twenty.

★ Drifters

LONELY WINDS / Hey Senorita (London HLK9145). Credit to the Drifters' uncredited lead singer for the power-packed Lonely Winds. It's a side which could take off—but fast. Backing is in more usual style but still entertaining. Definitely one to watch.

★ Roy Castle

ROSIE LEE / Sunday Best (Phillips PB 1032). England's Mr. Versatile, Roy Castle, has many critical raves to live up to—but this disc amply confirms his singing promise. Rosie shapes up more of a juke box speciality than Sunday Best but both go with a swing, thanks to the Wally Stott backings, and Castle is on towering form throughout. His singing is hip, relaxed and very professional.

★ Bob Luman

DREAMY DOLL / Buttercup (Warner Bros. WB12). Here's one with all the power-packed ingredients to send it to the top. Dreamy Doll is projected with plenty of emotion by Bob Luman, and has the type of hymnal accompaniment that has helped along previous songs in this little-boys-est idiom. Luman reflects Presley on the reverse, a run-of-the-mill rocker.

★ Jacqui Chan

BUT NO ONE KNOWS! / Gentlemen Please (Pye 7N 15273). As a singer, the glamorous star of "The World of Suzie Wong," sounds rather like a breathless ingenue on the first. But the matinee of her delivery adds point to the worldly Gentlemen.

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pop shop Edited by Laurie Henshaw

WILL LAST

says man-behind-the-beat **LARRY PARNES**

boys like Marty, Billy, Joe and Dickie.
"They can sing, dance and do light comedy, but they must have the chance to prove it."
"They can't do this in two-and-a-half minute spots once a week. No artist can."

SUCCESSFUL

"Why have the rock touring shows flopped and the American names gone home?"
"Mine haven't, but I will give you the answer. I started to bring over the young Americans. We planned a well-spaced tour in the major cities with the late Eddie Cochran and Gene Vincent."
"This was highly successful. We averaged \$1,200 at a top price of 7s. 6d. at every city we went to."
"As soon as other promoters

and agents saw this, they said: 'We can do the same things better and charge double.'
"So they proceeded to bring over other U.S. attractions and they did charge double."
"They came in on our doorstep one by one and helped to cause a saturation of the market."
"The result was that their tours flopped. Ours are still going."

SLUMP

"How is Marty doing?"
"Business has been picking up all the time. He is doing very well in Glasgow."
"He is in a transitional stage from rock to entertaining, and this always gives the impression of a slump."
"When a teenage idol is worshipped day and night, you

read and hear about him continuously. But, as soon as he gets down to the serious side of entertaining he has not got the time to be in the teenage public's eye."

"Will songs, backings and singers improve?"
"Yes. This is essential. They are improving all the time."
"Did you hear Stan Freberg's 'Fayola Kroll Blues'?"

"Yes. Very amusing, clever and entertaining."
"Any truth in it?"
"I don't think so. There's give and take in every business."



DREAMY DORIS

DORIS DAY is at the dreamiest in her latest LP, "What Every Girl Should Know" (Philips BBL7377).
Under the direction of MD Harry Zimmerman, the Hollywood gal cruises leisurely through a lesson in love including "A Fellow Needs a Girl," "What's the Use of Wond'rin'," "You Can't Have Everything" and the outstanding track in an outstanding album—"Mood Indigo."

Marty Wilde

MARTY WILDE is, at the moment, trying to earn himself an "all-round entertainer" reputation with his new stage show. And to back this bid, his new LP carries the title "The Versatile Mr. Wilde" (Philips BBL 7385).

LP session

In it, Marty follows his Hit Parade pattern with "Johnny at the Crossroads," "The Fight" and "I Wanna be Loved by You." But he breaks away from tradition with his rendition of standards such as Crosby's "Please" and Sinatra's "Try a Little Tenderness" complete with the Ivor Raymonde Orchestra. Wilde deserves the glossy packaging and full-blown promotion that Philips are putting behind the album.

LANA SISTERS SAY—

Some day a disc must click!



LANA SISTERS — 'most teenagers think girl singers are square.'

IF the slick-singing Lana Sisters eventually achieve the recognition they deserve, it will largely be due to the surprising approbation of their own sex.

Booked for masculine rock packages, they faced a feminine tidal-wave which could have swept them to destruction.

Would screaming fans of blue-eyed boys resent the petticoat intrusion?

It was a big test, but they overcame it by adapting their act to suit their surroundings. Picking songs which seemed unsuitable for girls, they made them presentable by skilful scoring.

Glamorous group

"Most teenagers think girl singers are square," says Iris, who leads the glamorous group.

"We had to show them we are not. We gave them a crisp, streamlined modern sound we thought they would like."

Their self-designed dresses are startling, but very feminine. With three-quarter female audiences, sophistication is unwise.

Their varied repertoire covers "At the Hop," "My Mother's Eyes" and "My Old Man's a Dustman."

Subtle

They are certain there is a place for girls in the beat world, provided they get the high-pressure exploitation accorded their more-muscular opponents.

And they don't believe that rock is dead. A more-subtle version has replaced the noisy, frantic stuff.

Although doing relatively well, with a summer scheduled at Blackpool, the Lana Sisters are being held back by the failure of their records, which do not possess the sparkle of their stage performance.

Wrong


Something is wrong in the studio. For one thing, they appear to be singing at least a tone above their range, which mars their drive and feeling.

Loyal to their A&R man, they blame their material.

"What we desperately need is the right kind of song," they confess. "Like our most-recent recording, 'Someone Loves You, Joe,' which might have entered the Hit Parade if it could have been included in 'Juke Box Jury.'"

"BUT SOME DAY A DISC WILL CLICK." THEY ARE CONVINCED. "AND IT WILL PROBABLY BE THE ONE WE LEAST EXPECT."

CHRIS HAYES



KENNY BALL
and his Jazz Band

"Teddy Bears' Picnic"
PYE 7N 15272 (45)

"EMILE FORD
HIT PARADE"
PYE NEP 24124 (7" E.P.)

BOBBY DEACON
"A Fool Was I"
PYE 7N 15270 (45)

HOW TO KEEP COOL WHEN YOU'RE HOT!



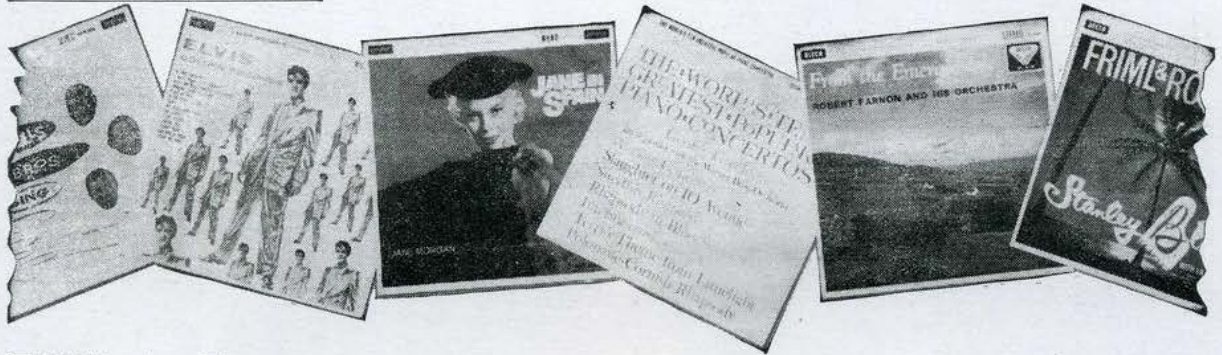
When the 'session's' hot keep cool with Gordon's. It's important to ask for Gordon's by name—it's the coolest. Gordon's with orange, lime, tonic or bitter lemon. Say Gordon's first—everytime.

MORE PEOPLE DRINK

Gordon's

THAN ANY OTHER GIN





TODAY, when the once-familiar 78 rpm records have become museum pieces, it is difficult to appreciate the revolution in listening habits that we have undergone in 10 short years.

LPs and EPs are far too commonplace. We all take their advantages for granted. Yet it is an odd thought that for two whole years, the Decca company pioneered LPs in Britain. Other companies viewed such goings-on sceptically, apparently regarding the revolution in slow motion as premature.

Ostrich symbol
Indeed, Decca's advertising campaign in those early days included an ostrich with its head buried in the sand—a good-humoured swipe at those who chose to ignore progress. There was nothing really new about long playing records. Back in 1935 they were out over here on the Vocalion Fortune label. But there was a catch: those old, steel needles became blunt before they got to the final tracks.

THE SLOW

It is just 10 years since the first long-playing record hit the market. In this review, the 'Melody Maker' pays tribute to Decca, the company which pioneered this revolution in slow-motion.

Two discoveries were needed to give the Long Player a new start: long playing styl and a less noisy material on which to press the records.

But such luxuries had to be forgotten during the war years. Decca found itself processing parts for Rolls Royce aero engines. Sound engineers found themselves monitoring German ack-ack codes.

And there was a call from the Services for research that would enable recording up to 12,000 cycles to be made for the purpose of identifying the sound of U-boat propellers.

Decca's principal bodfin, Arthur Haddy, simply nodded his head over this Utopian request, and went to work with his assistants.

The fruits of their labours

came on the market after the war as Decca Full Frequency Range Recording, a materialisation that laid the foundations for Hi-Fi.

It was in 1947 that there were whispers of commercial LPs being produced in America. Decca's E. R. Lewis went over there to find out for himself.

As Decca had entered the American market with the London label, the decision to go

ahead with LPs for Stateside issue was expedient.

But to extend the product to the British market as well didn't offer very much in immediate financial profit. It did, however, give rise to plenty of headaches.

Education

Before LPs could be marketed, it was necessary to produce a cheap plug-in record player. The public had to be educated, by advertising, to recognise LP virtues. All that the average person knew about them was that they cost a lot and he couldn't play them anyway.

Decca's 33 1/3 rpm record player was put on the market for less than £10.

The snags didn't end here. The old system of recording on a series of acetates, and dubbing these on to the final disc, had to be abandoned. The arrival of tape recording made this possible.

Then there was the vexing problem of pre-echo, the ghost music that presages the actual



● Mantovani—2,000,000 stereos

E. R. Lewis—'he IS Decca'

NOT so long ago, the boss of Decca records, engaged in some high pressure business in New York, took the plane to Paris for the weekend.

Not for consultation; not even to visit General de Gaulle. He just wanted to catch the international rugger match.

Rugby is one of the passions of E. R. Lewis. Cricket is another. The third, indisputably, is the Decca Record Company. But not necessarily in that order.

"E. R. Lewis is Decca," comments one Decca employee. "He made the company."

Stockbroker

Those close to the man speak of his great brain for money matters, which is understandable, since he was once a successful stockbroker. He took over the affairs of Decca when it was on the point of foundering, in 1931.

It was then he proved his capacity for unflagging work in any circumstances. He got to the office early and he left late.

The picture that emerges is the stereotype of the tycoon. "I'll say this for him: you could always get his ear if you had an idea—and he'd give you a decision on it there and then."

Even on the matter of pay rises. "Rise?" E. R. Lewis has been heard to demand. "I don't get any salary—and I don't draw any expenses either!"

Both statements were true enough—but not calculated to increase his personal popularity. Respect is the emotion he seems most to inspire.

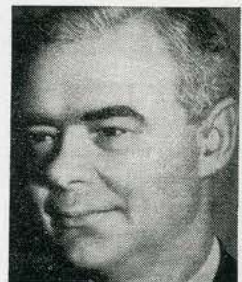
Old-School

A product of Rugby and Cambridge, he is said to be over-fond of the Old School Tie. One man fell under criticism for starting work late and finishing early.

"He has more ideas between twelve and two than the rest of you get in a month," defended E. R. Lewis.

Nowadays he is a non-drinker and non-smoker—a fact that may astonish some Americans. "Consequently," observes Bunny Lewis, ex-Decca A and R man (no relation), "he completely foxed them. They didn't take him seriously until he was right in there among them with London records."

E. R. Lewis was the first to realise that the only way to sell records in America was to open a company there. He was the first to realise the



● E. R. Lewis

possibilities of Radio Luxembourg advertising so far as records were concerned.

He was the first to enter the cut-price market as a means of combating the record clubs.

And the first, of course, to launch LPs in Britain.

Behind all these firsts is the enormous self-confidence of a man who has never been afraid to back his judgments.

Pioneer

He hasn't always been right. No man with true pioneering instincts is. But when wrong, he didn't hang on to initial decisions out of stubbornness.

There was the time, for example, when stereophonic recording was about to be introduced. Decca had settled on the hill-and-dale system when they heard rumours of the rival system, 45-45, in the States.

Two systems would have meant bitter warfare in the mind of the public.

E. R. Lewis—in the interests of sanity and good international disc relations—had the Decca equipment flown to America for demonstration.

After that, he called a meeting of European gramophone companies to discuss which system should be adopted.

When the American system was chosen, Lewis and Decca accepted the situation with good grace, and the Americans were amazed.

By that one act alone, any fair-minded person must concede, E. R. Lewis had rendered the industry and the record-buying public an immense service.

To— DECCA RECORDS

Congratulations on your sensational success. Proud to be associated with you with these HITS!

LITTLE WHITE BULL

Ivor Novello Award

DO YOU MIND

Silver Disc Award

SWEET NUTHIN'S

FINGS AIN'T WOT THEY USED T'BE

From the Show

ROMANTICA

Winner of San Remo Festival

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TOMMY STEELE

sings

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LAWRENCE WRIGHT

Thank You...

DECCA

for 10 years' GREAT L.P. ENTERTAINMENT.
Happy to have been associated with you.

SOUTHERN MUSIC



REVOLUTION

recording a few bars in advance.

But most of the difficulties arose out of the processing of the discs.

In the laboratory and recording room the job was supervised by dedicated and knowledgeable men. But implementing such clinical standards of accuracy on the factory floor is never easy.

Around at Decca, they claim proudly that the leadership established in two years of pioneering has never been lost. The Americans themselves were

forced to admit that the name of Decca had come to represent a standard of quality.

Such have been the strides made in 10 years that every artist and musician can now be sure of getting his performance recaptured with an impressive degree of fidelity.

So far as record enthusiasts are concerned, the figures speak for themselves.

Mantovani has sold more than two million stereo LPs in America alone. About 25 LPs were issued in June of 1950; this month, the figure is 86.



Edmundo Ros and Ted Heath—two of Decca's most popular artists.



Bardot bows in Decca's latest

WARNER BROTHERS Records executive Bob Weiss produced the gimmick of all time to trigger off his campaign drive for the new Warner discs.

He "signed up" sex symbol Brigitte Bardot as a cover subject for his LP *pièce de résistance*, "Behind Brigitte Bardot" (WEB 57344001).

And the full-length cover

portrait of the economically garbed Miss Bardot spreads provocatively across the open folds of the 12in. sleeve.

As a tely subtitled "Cool Sounds from her Hot Scenes," the album highlights the "unrestrained and unexpurgated" music from notable Bardot films.

And it is played by that

maestro of the cool school, Pete Rugolo and his Orchestra.

In the main, this is typical mood music, with the exception of the bopish "Paris B.B." (from "Une Parisienne") featuring vocalising from Gloria Wood, of "Hey, Bell Bay" fame.

If this LP catches on, it won't be the first time the cover has helped to sell an album.



This month marks one of those occasions when Decca may perhaps be forgiven for being somewhat self-congratulatory. Really phenomenal progress has been made in records in the short space of only ten years, and the fact that the industry has travelled so far so quickly is surely due to Decca's courage and confidence in its ability to put technical advances to the service of music. This is particularly striking in the case of LP. Surrounded by an atmosphere of respectable reticence, Decca dared to take the plunge alone and was vindicated—musically and technically—right from the start.

FIRST IN 1950 AND STILL TWO YEARS AHEAD WITH THE WONDER OF STEREO

OUTSTANDING 10TH ANNIVERSARY RELEASES IN STEREO

DAVID WHITFIELD *MY HEART AND I*
My heart and I; I kiss your hand, Madame; O maiden my maiden; Gipsy moon; Your eyes; Serenade; You are my heart's delight; Gold and silver; If I am dreaming; The blue Danube; You, just you; The white dove
© SKL 4084 Also available in mono: LK 4344

STANLEY BLACK AND HIS PIANO
FRIML AND ROMBERG IN CUBAN MOONLIGHT
Serenade; Romance; Wanting you; One kiss; Lover, come back to me; Softly as in a morning sunrise; Sympathy; Love everlasting; Indian love call; Rose Marie; Giannina mia; The donkey serenade
© SKL 4095 Also available in mono: LK 4349

TED HEATH AND HIS MUSIC
MY VERY GOOD FRIENDS THE BANDLEADERS
Sing, sing, sing; When it's sleepy time down South; Sorta crazy; One o'clock jump; I've got my love to keep me warm; Cherokee; Intermission riff; Tuxedo junction; Apple honey; Take the 'A' train; Dragnet; Night train
© SKL 4098 Also available in mono: LK 4344

THE ROBERT FARNON ORCHESTRA
FROM THE EMERALD ISLE
Killarney; St. Patrick's Day; The gentle maiden; Kerry dance; How are things in Glocca Morra; The girl I left behind me; Cockles and mussels; Haste to the wedding; Believe me if all those endearing young charms; The minstrel boy; The Irish washerwoman; I'll take you home again Kathleen; The rakes of Mallow; Too-ra-loo-ra-loo-ral; Wearing of the green; The mountains o' Mourne; Kathleen Mavourneen; Londonderry air
© SKL 4096
Previously issued in mono: LK 4287



NEWSBOX

By Jerry Dawson

PIANIST Bert Waller has been appointed MD for the George and Alfred Black summer show "Don't Stop—You're Killing Me" at the Winter Gardens Pavilion, Blackpool.

The show, written by James Hadley Chase and described as a "new musical surprise," stars Bob Monkhouse, the Peters Sisters and Jerry Desmond. It opens next Saturday, June 25.

A 16-piece orchestra will be on-stage throughout the show, with Bert in command.

RESIDENT—Gordon Scholfield and his Melotones are appearing for their second summer at the Pier, New Brighton. Pianist Dennis Hunt is providing cocktail music at the Grosvenor Arms Hotel at Knowle in the Midlands. . . Linda Taylor, from Great Yarmouth, who sings with the Gordon Edwards Band, is resident in "Anglia Presents," Anglia TV's pop music show.

FLASHBACK

MEMBERS of Leeds Esquire Jazz Club and Bradford Students' Jazz Club are taking part in a poll—to find the "leading jazz musician" since the 1920's.

SEASIDE—The bands of Paul Chris and Arthur Neal will share the seven-nights-a-week dancing this summer at the Casino Ballroom, Hunstanton. At the nearby Kit-Kat Ballroom, Don Cowan's Band will play Saturdays and Graham Walker's Rhythm Quartet on Sundays. . . Johnny Everett (tpa) will lead a five-piece at the King's Hall, Aberystwyth, for the summer. Singer will be Alberta Laine. . . Ted Heath and his Music make their annual trip to Torquay for four days in July and August. Bank Holiday week to play at the Town Hall.

LEADERS—Drummer-leader Tex Whiteford and his Band have rejoined the Roberts Brothers' Circus after a season with Mecca Dancing at Edinburgh. . . Johnny Dankworth takes his new orchestra to Birmingham for the first time on July 2—for a big Conservative fete at Highbury Gardens.

Blackpool, 1960, really is the Golden Mile



Another Blackpool show opened last week-end. Co-stars Harry Sccombe and Ruby Murray are pictured on Friday after the final run-through, at the Palace Theatre.

BLACKPOOL—already topping the country's sunshine record—is all set for one of the brightest Show Business seasons for years.

Already heavy advance bookings look like heralding a record box-office take at several theatres.

Typical reaction of bookers comes from Billy Marsh, executive of the Bernard Delfont Organisation which is presenting shows at the North Pier and the Palace. His comment: "We are really thrilled by the response this year from the public—especially as it is our first year of presenting shows at the Palace. It definitely

Reports JERRY DAWSON

seems as though the public will respond—if only you give them the big name attractions."

This is the round-the-shows Hit Parade position this week:

- The Tommy Steele - Alma Cogan show will be welcomed to the Opera House on July 2 with the heaviest advance bookings since the post-war boom years.
- And the Harry Sccombe-Ruby Murray show at the Palace Theatre opened on Saturday with a record advance for the theatre.
- It's also a record take so far at the North Pier, where on Monday Bruce Forsyth (missing

for the first two weeks with mumps) expects to rejoin Teddy Johnson, Pearl Carr and the Three Monarchs.

• It was an all-time record for the week at the Queen's Theatre to see George Formby, Yana and Toni Dall and Jimmy Clitheroe.

• There is a heavy advance waiting for the opening next Friday (June 24) of the Adam Faith-Emile Ford show at the Hippodrome. Special VIP guests will see a preview on the day before the show officially opens.

Comedy winner

• Tomorrow (Saturday) the comedy "Pillar to Post" opens at the Grand and this is a sure winner with Glenn Millyn, Danny Ross and Betty Driver in the cast.

• "Let's Have Fun" at the Central Pier reports a "very satisfactory" state of affairs. The show, with the accent on comedy and give-away, stars Len Morris and Joan Savage, comedian Harry Bailey and singer Clifton Ford.

• "Dark horse" at the Blackpool major shows is "Don't Stop—You're Killing Me" at the Winter Gardens Pavilion, starring Bob Monkhouse and the Peters Sisters. Details of the show are being kept a close secret until it opens on June 25.

TOP TRAD BANDS SWAP DRUMMERS

THREE top traditional jazz groups have been involved in an exchange of drummers.

As reported in the MM last week, Johnny Richardson has left the Alex Welsh Band to replace Jimmy Garforth with Jerry Lightfoot. Garforth has joined the Sims-Wheeler Vintage Jazz Band, taking over from Lennie Hastings, who rejoins Alex Welsh after three years with Johnny Duncan, Nat Gonella, Sims-Wheeler and his own bands.

Welsh has also come to an agreement with guitarist Diz Dingley, who will be featured on the majority of the band's dates.

BACK AGAIN

"Sing It Again" returns to the Light Programme on July 8. Resident will be Benny Lee, Jean Campbell, June Marlow, Franklyn Boyd, Julie Dawn, Dick Jordan, the Steve Race Four and Harold Smart.

The show will be heard between 8 and 8.30 p.m. every Friday for nine weeks.

DONEGAN—STAR OF PALLADIUM PANTO?

THE MM understands that Lonnie Donegan has been offered the starring rôle in the London Palladium pantomime this year. And contracts are ready to be signed.

But both the singing star and his manager, Cyril Berlin, would make no comment on the matter when seen on Monday. "The only booking finalised after the summer season at Great Yarmouth is a three-week trip to Australia," said Cyril Berlin.

And at the London Palladium and at Moss Empires headquarters reactions were the same.

The Australian trip is scheduled for October or November, and it will comprise a week in Sydney, with an appearance on TV, a week in Melbourne and two or three nights in Adelaide and possibly Perth.

Yarmouth summer

Lonnie will be accompanied by his group and possibly G&W singers Miki and Griff.

Currently playing a settling-down week at Brighton Hippodrome, Lonnie's summer show, "Puttin' on the Ritz," opens at Great Yarmouth Regal next Saturday. Co-stars are the Dallas Boys, Miki and Griff, Billy Baxter and Kenny Davis.

George Freeman, who has been resident MD with Gaumont and ABC Cinemas, will conduct a nine-piece orchestra for the show.

Rory Blackwell is new drums champ

Rock drummer Rory Blackwell claims that he has beaten the world non-stop drumming record.

Last weekend at his Southampton club he played for 84 hours and 13 seconds—beating by one second the record set up last year by American drummer Cliff Rodgers.

When he passed the record, Blackwell hurled his sticks in the air and flopped sobbing over his drums.

During the marathon, he smoked 300 cigarettes, drank gallons of liquid glucose and wore out two drum skins.

JEFF TO REJOIN THE MUDLARKS

JEFF MUDD, at present in the Army, is to rejoin the Mudlarks next March.

Twenty-three-year-old Jeff had to drop out of the family team when he was called to Army in March 1958. He is currently stationed at Farnborough, Hants.

Brother Fred, Mary and David Laine are spending the summer season with Charlie Drake at Great Yarmouth's Wellington Pier Pavilion.

Fred told the MM that Jeff would rejoin them as soon as he came out of the forces.

"David Laine has done a very good job," he said. "He is quite prepared to leave when Jeff returns and will probably go solo again."

6.5 Special

Harriet, wife of pianist Harry South, gave birth to a 6 lb. 5 oz. daughter, to be named Anita Ellinor, at Middlesex Hospital on Friday.

The 'ROYAL-ACE'

sets the pace!



Bang out in front goes this new 'Royal-Ace' snare drum. With only four inches between snare and batter; Premier patented floating snares; genuine Everplays, this new snare drum sets a crisp, snappy pace that makes it a winner all the way. Add beautiful design to superb quality and you have yet another reason why top drummers all over the world prefer Premier.

Gus Johnson says: "This is the finest snare drum I have ever played—it really speaks out."



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Merseyside learns a lesson about jazz . . .

MERSEYSIDE'S star-studded All-Night Jazz session at the Tower Ballroom, New Brighton, was a financial flop.

Only 700 fans instead of the expected 2,000 turned up to jive and listen to a bill that included such top British bands as Acker Bilk, Micky Ashman, Alex Welsh, the Clyde Valley Stompers, the Merseysippi Jazz Band and the Wall City Jazzmen.

But promoter Albert Kinder told the MM: "We are already organising a similar event at the Tower and plan other star-studded all-night sessions at key towns in the North. We

have learned valuable lessons from this one.

"The next time we will start earlier and make sure that there are late buses to take home the fans who want to leave in the early hours rather than stay until breakfast time."

Enthusiastic

Mr. Kinder also said that the fact that Acker Bilk had played a concert at the Liverpool Empire only two weeks before had affected the sale of tickets. There was no doubt that the

Acker Bilk Band earned the most enthusiastic reception at this session. But the comparatively unknown 19-year-old Pat Fields, vocalist with the Wall City Jazzmen from Chester, was also a big hit.

See picture on page 12.

LEAVING CHURCHILLS

Trumpeter Joek Beatson is leaving the Jack Nathan Orchestra, resident at Churchills, after four years, to freelance. No replacement has yet been fixed.

GERRY WINS THE 'FIND A SINGER'

Twenty-two-year-old Gerry Beckles, of Tottenham, won the finale of the "Find a Singer" Contest at the Royal Ballroom, Tottenham, on Sunday. Second was Willie Maddell, also 22, of Enfield, and third was Mike Archer, 19, of Hackney.

Second and third were leaving since March with an average of ten competitors taking part in the heats each Sunday.

Backing the eight finalists was the Denny Boyce Orchestra.

OBITUARY

Bobby Benstead dies in Winnipeg

British trumpeter star Bobby Benstead died suddenly in Winnipeg last week. He leaves a widow and an eight-year-old son.

For the past two and a half years he had been playing with the dance band of a Canadian Army unit. Before leaving Britain, Bobby played with many famous bands, including Oscar Rabin and the London Palladium Orchestra.

TOP TOMMY STEELE

WHAT A MOUTH

45-F 11240 DECCA

TOP SALLY KELLY

HE'LL HAVE TO STAY

45-F 11238 DECCA

Watch Them...



Bandleader Alex Welsh has apparently solved the jazz musician's eternal problem—where to put your cigarette while playing. He is pictured during Hull Jazz Club's Riverboat Shuffle on the Humber last Saturday.

BRITISH JAZZMEN OFF TO RIVIERA JAZZ GALA

THE newly-formed Sims-Wheeler Vintage Jazz Band and the National Youth Jazz Orchestra are to represent Britain in a 15-nation Festival of Jazz taking place at Antibes, Cote d'Azur, between July 6 and 14.

In all, some 250 musicians will appear at this event, and include the Albert Mangelsdorff Quintet (Germany), Hans Koller and his Orchestra (Austria), Pim Jacobs and his Quintet with singer Rita Reys (Holland), and Claude Luter and his Orchestra, the Guy Lafitte Quartet and Stephane Grappelly (France).

American guest stars

Belgium, Denmark, Hungary, Italy, Norway, Poland, Switzerland, Czechoslovakia and Yugoslavia are all sending groups.

And from America come guest stars Sister Rosetta Tharpe, Bud Powell and (for the first time in Europe) Wilbur de Paris and his Orchestra, and the Charlie Mingus Quintet.

Sunday, July 10, will be Sidney Bechet Day, during which a procession of all the bands taking part will march to the unveiling of a plaque in memory of the clarinetist who spent so many summers at Antibes. The event closes on July 14 with open-air dancing all along the coast from Golfe Juan to Cagnes-sur-Mer.

Jacqui Chan disc out on Pye label

Singer Jacqui Chan, currently starring in "The World Of Suse Wong" at London's Prince of Wales, has been signed by Pye. Her first single—"But No One Knows" and "Gentlemen Please!"—is issued today (Friday).

... Shuffling Along!



Two of the 800 fans on the Hull Riverboat Shuffle are seen dancing aboard the "Tattershall Castle." Ten thousand bottles of beer were taken aboard to sustain the fans and the five bands of Alex Welsh, Geoff Woodhouse, the Unity Jazzband, the 2.19 Jazzband and the Maryland Jazzband.

Haggerty goes on Louis Prima kick

Bassist-bandleader Danny Haggerty has formed a new group which he claims will be "rather different from the usual run of jazz or rock groups."

Based on the Louis Prima-Keely Smith outfit, the line-up is: Dave Wilkins (tpt., vcis.), Harry Brown (tmb, gtr.), Gerry Skelton (thr. ct.), Maurice Birela (pno, vibes), George Kish (gtr.), Peter Baker (drs.) and a girl singer yet to be fixed.

At the same time Danny is opening a club—The Grove, at Newton Road, Bayswater—in association with fellow band-leader Milton Jacklyn. Both the new Haggerty Band and Jacklyn's Latin-American group will be featured. The club will open on Sunday, June 26. Guest will be Bobby Breen.

SPOTLIGHT ON THE NEWS

COUNTRY and Western singer Donn Reynolds is in London's Royal Northern Hospital recovering from a sinus operation.

Just before entering hospital, Donn signed a long-term contract with Top Rank, who will issue his first disc in July.

He hopes to resume work on July 3 with a week at clubs in Manchester.

Mike guests in "Southern Preston Show" on June 15, 16 and 17. July guests include Valerie Masters, Victor Feldman, Eddie Falcon and Shirley Norman.

Jimmy will appear at Bournemouth's Majestic Hotel on alternate Sundays from this weekend. He is booked for Middleton Towers Holiday Camp on June 26.

Patricia Reader 16-year-old Isle of Wight singer, is currently resident at Ventnor Winter Gardens, 14th. She has been touring northern clubs for Yorkshire's Elena Agency.

Beverley and Arthur Haynes start an eight-week season at Southsea's South Parade Pier on July 18. It is preceded by a week of Variety headed by Shirley Bassey.

Joe plays Bournemouth on July 6 and 12. Polkestone Loss (6th, 13th), Scarborough (7th, 14th), Bournemouth (8th, 15th) and Buxton (9th, 16th), before making a two-week tour of Ireland.

Paul makes his film debut in MGM's "Girls Town," which had its West End premiere at the Rialto, Coventry Street, yesterday (Thursday). It also stars Mel Tormé, Ray Anthony, Cathy Crosby and the Platters.

Dates with the Stars

(Week commencing June 19.)	Harry SECOMBE	Theatre, Blackpool
Joe BROWN	Season: Palace Theatre, Blackpool	
Week: Empire, Liverpool		
Russ CONWAY	Season: London Palladium	
Season: London Palladium		
Lonnie DONEGAN	Season: (Com. Saturday) Regal, Great Yarmouth	
Adam FAITH	Season: (Com. Friday) Hippodrome, Blackpool	
Emile FORD	Season: (Com. Friday) Hippodrome, Blackpool	
George FORMBY	Season: Queens Theatre Blackpool	
Lance FORTUNE	Week: Empire, Liverpool	
Max GELDRAJ	Week: Hippodrome, Brighton	
Joe HENDERSON	Season: Floral Hall, Scarborough	
Ronnie HILTON	Week: Alhambra, Bradford	
Edmund HOCKRIDGE	Season: London Palladium	
HONEYES	Week: Alhambra, Bradford	
Teddy JOHNSON and Pearl GARR	Season: North Pier, Blackpool	
Don LANG	Week: Hippodrome, Brighton	
LIBERACE	Season: Empire, Glasgow	
Ken MORRIS and Joan SAVAGE	Season: Central Pier, Blackpool	
Ruby MURRAY	Season: Palace Theatre, Blackpool	
Diekie PRIDE	Week: Empire, Liverpool	
RAVERS C.C.	Sunday: Piaxtol (2.30)	
Joan REGAN	Season: London Palladium	
CHIF RICHARD	Season: London Palladium	
Diekie VALENTINE	Season: Floral Hall, Scarborough	
Cherry WAINER	Week: Theatre Royal, Nottingham	
Marty WILDE	Week: Theatre Royal, Nottingham	
YANA	Season: Queen's Theatre, Blackpool	



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WORLD OF JAZZ + + + WORLD OF JAZZ + + + WORLD OF JAZZ

The fans are starting to dig mainstream

says TONY MILLINER

"MAINSTREAM is not so much of a dirty word now as it was a year ago," says Tony Milliner, trombonist with the Fairweather-Brown All-Stars.

"In the clubs now, people know what to expect. In fact, when we get modernists like Bobby Wellins sitting in with us at jazz shows, the fans seem to enjoy it very much."

The fact remains that it is still difficult to earn a living playing one of the more unfashionable types of jazz.

Decorator

Tony, a married man with a six-month-old son, works in the daytime as an interior decorator.

Now aged 30, he first took up the trombone five years ago and added the valve trombone and bass trumpet three years later.

"I regret leaving it so late," he told me. "I had been interested in music since I was about 13, when I started listening to Harry Farry, and then

By BOB DAWBARN

Muggy Spanier and Benny Goodman.

"The first trombonist who knocked me out was Teagarden. He has the facility to play well without making it sound like a typewriter."

Tony's first regular dates were with the Dave Carey Band, and from there he joined Sandy Brown, remaining with the group when Sandy left and later rejoined.

Quicker

He prefers playing slide trombone, but uses valve as a "let-out" for the trickier arrangements.

"You have to think a lot quicker on valve," he explained. "Brookmeyer is the only real



• Tony Milliner —experimental group.

valve trombone player at the moment—but of course Brad Gowans was always a knock-out. On side, one of my current favorites is Jimmy Knepper."

In addition to his work with the All-Stars, Tony has teamed up with Alex Welsh trombonist Roy Crimmins, and formed an experimental group which has now passed its BBC audition.

VICTOR

WHEN Tuesday's 3.25 p.m. Aer Lingus flight from Dublin arrived at London Airport, it brought, among its normal complement of passengers, Mr. and Mrs. Victor Feldman, of Los Angeles.

After their wedding on June 4, Victor and Marilyn McGrath flew to New York for five days, then to Dublin to see Victor's brother Monty—the one who plays accordion—before coming to London.

New Star

It is three and a half years since Victor was last here, and in that time he has considerably advanced his reputation, won a New Star award, and been praised by Shelly Manne as "one of the finest young musicians I've heard."

He has not changed, so far as I could discern, in appearance or behavior. He remains serious, friendly, and confident, without a vestige of big-time in his

by Max Jones

manner. He sounds the same, too. As I drove with the Mrs. Feldmans, senior and junior, and Victor and his brother, Robert—the one who plays clarinet and sax—away from the airport, Victor filled in recent history.

West Coast

"I've been freelancing for nearly a year," he said, "though I've had my own trio or quartet on several occasions. "When I left here last time, in January 1957, I rejoined Woody Herman and stayed until I couldn't stand the road any longer. Against the advice of fellows in the group I went out to the West Coast to settle with \$145 in my pocket.

Hollywood

THE most exciting new jazz group to appear here for some time is the new Buddy de Franco-Tommy Gumina Quartet, currently at the Crescendo.

Accordianist Gumina, formerly with Harry James, is an outstandingly modern and swinging soloist on his much-maligned instrument. The foursome has just recorded for Decca.

The full Stan Kenton orchestra is now on tour in Mexico and has a special command performance to be given in Mexico, D.F. It is the first time the Mexican union has allowed a band of this size to work in the country.

Gene Roland is now on Stan's permanent arranging staff, and Johnny Richards is contributing some new scores.

Sarah Vaughan has followed her "Misty" success by recording a new Erroll Garner song, "Dreamy." Ex-Kenton arranger Bill Holman has signed to produce big-band albums for Capitol. The movie "Paris Blues," about an American jazzman in Europe, will be started in the autumn.—HOWARD LUCRAFT.

San Francisco

SHELLY MANNE'S group is now at the Black Hawk, with the regular line-up of Joe Gordon, Richie Kamonte, Gus Freeman and Monty Budwig.

Oscar Peterson missed the final portion of his Black Hawk engagement because he had died suddenly and he left right away to fly to Toronto.

Vorgl Gonzalez, a local band-leader, filled in for him. With Gonzalez (baritone) were Stan Foster (tp), Danny Pateris (tr), and Merrill Hoover (pno.). They played with Ray Brown and Ed Thigpen. It was the greatest experience of my life," said Gonzalez afterwards.

Duke Ellington plays a concert here with Sarah Vaughan on Friday (17th), and opens July 2 for his first local club date in four years—at Pack's II for 10 days.

Turk Murphy returns to SF this month. He has completed negotiations to re-purchase Easy Street, the nightclub opened for him two years ago by the Duponts, and since closed, and plans to operate it.—RALPH GLEASON.

I hear...

James Moody, making a successful comeback after taking a cure for alcoholism in Overbrook, Pennsylvania, has recorded an LP for Argo. Moody plays flute and tenor, and according to Leonard Feather the disc is excellent.

Columbia Records' Nat Shapiro is saying that the new Miles Davis-Gil Evans "Spanish Sketches" is the most extraordinary album he has heard in many a moon. The LP is slated for release by American Columbia in July.

Veteran arranger and former Chick Webb saxophonist Edgar Sampson is writing scores for the Newport Youth Band.

Saxist Johnny Russell—he worked for Benny Carter in the early thirties—is today a new salesman, though he gigs with his quartet in Long Island at week-ends.

Max the Mayors, a place in Brooklyn, presents the Gene Scott Trio at week-ends, with clarinetist Scott as drummer Gene Brooks and ex-Luncheon pianist Eddie Wilcox.

Lightfoot's club session will go out on LP

THE Terry Lightfoot Jazzmen's session at Jazzshows Jazz Club on June 29 will be recorded for Denis Preston's Record Supervision. It is planned to issue a 12 in. LP of the "live" performance at the club.

NAME groups signed for the Florine Jazz Club, Greenfield, near Oldham, include Dick Charlesworth's City Gentles (July 10) and Bob Waiter's Storyville Jazzmen (31st).

JOHNNY DANKWORTH makes a guest appearance at the Plough, Ilford, on Tuesday. The Allan Gandy



• Johnny Dankworth—Ilford

Quintet will also be featured and promoter Joe Mahoney has been granted a bar extension for the occasion.

THE Collegians, with singer Colin Burleigh, will be featured tonight (Friday) at the United Jazz Club, Caister, Norfolk.

THE Sims-Wheeler Vintage Jazz Band broke the Tuesday night attendance record at Jazzshows Jazz Club last week when over 250 paying customers turned up. The band is at Stoke-on-Trent tomorrow (Saturday) and then plays club dates at Woolwich (Sunday), Jazzshows (June 21), Dartford (22nd), Newbury (24th) and Chislehurst Caves (25th).



• Ken Colyer—Newbury

A TRAVELLING weekend for the Ian Bell Jazzmen takes in Hull Jazz Club tonight (Friday), the Mardi Gras, Liverpool (tomorrow), and Eel Pie Island, Twickenham (Sunday).

MANCHESTER Sports Guild's Jazz Club has booked the Southside Jazzmen for tonight (Friday), the Johnny Tippett Jazzmen (June 26), the Waverines (24th) and Sunset Seven (27th).

THE Kelvin Hughes Jazz Club, Basinstoke, has booked its first Jazz Night in the New St. Joseph's Hall, Western Way, Basinstoke, on July 5. Mick Mulligan's Band, with George Melly, will be featured.

CAMBERWELL Jazz Club moves to Friday nights from tonight when Keith Asate's All-Stars are booked. Future sessions will feature Norman Day's Chicagoans (June 24) and Dick Laurie's Jazzband (July 1).

JAZZ at the Pad Club, Park Road, Hampton Wick, is running a coach trip to Brighton on June 18 to hear the Bruce Turner and Tony Vincent bands at the Chinese Jazz Club.

THE Joe Harriott Quintet is Sunday's attraction at the Downbeat Club, Newcastle. Also billed are the local Mighty Joe Young Jazzmen.

NEWBURY Jazz Club opens tonight (Friday) with the Ken Colyer Jazzmen.

MANCHESTER'S Zenith Six will appear at Chislehurst Caves and an all-nighter at the Ken Colyer Club on July 9, followed by a date at Cook's Club, Chinsford, on July 10.

Leicester

THE Clayton Jones Jazz Band, resident at Leicester and Beeston Jazz Clubs, also appears every Wednesday at Bill Kinniburgh's Broadways Club, at the Corporation Hall, Derby.

EXILES from Hastings Traditional Jazz Club's Dolphin Jazzband, Pete Treser and John Griffiths will travel from Leicester and Worcester, respectively, to join the band at Brighton's Jazz in June Ball on June 24.

THE Pete Ridge Jazzband has four dates in three days this weekend—at Hampton Court Jazz Club tonight (Friday), Chislehurst Caves (tomorrow), Cheam Jazz Club and the All-Night Session at the Ken Colyer Club (Sunday). The band is also booked for the Cy Laurie Club (June 21), Colyer Club (24th), Iron Dore, Liverpool (25th) and Stockport (26th).

BRISTOL Jazz Club has booked the Bruce Turner Band for tonight (Friday). Other dates for Bruce include Nottingham Jazz Club (tomorrow), Mardi Gras, Liverpool (Sunday), Welwyn Garden City Jazz Club (Monday) and Carlton Hotel, Newmarket (Tuesday).

THE Sutton Chicago Jazzmen pay a return visit to the Riverside Jazz Club, Stourport, Worcs., on Tuesday.

Round the jazz clubs

ALTHOUGH Brighton's Montpelier Hotel is to be demolished, the basement Starlight Room will continue throughout the summer with nightly jazz sessions directed by Enrico Pares.

PARLOPHONE recording group Paul Beattie and the Bears, currently touring Scotland, return home to Manchester on June 24 for Lancashire Society of Jazz Music session at the Bodega Restaurant. Saturday bookings at the Bodega include the Bags Walmough Band (tomorrow), Mick Mulligan (June 25), Mike Peters (July 2), Bruce Turner (9th) and Alex Welch (16th).

A MAINSTREAM group, the Charlton-Wells Sextet, will play the Down Town Jazz Club, Bromsgrove, on July 1.

WITH the Bruce Turner Band on tour, the Fairweather-Brown All-Stars "dep" at the Six Bells, Chelsea, tonight (Friday). The All-Stars then play Southampton University (tomorrow), Wood Green Jazz Club (June 21), Jazzshows Jazz Club (23rd) and Southsea (24th).

NORWICH drummer Rex Cooper leads the resident modern jazz group at Great Yarmouth Jazz Club.

NORMAN DAY'S Chicagoans IV have started weekly Thursday sessions at the Caulflower Hotel, Ilford.



Nineteen-year-old Liverpool jazz singer Greta Walls goes into a spin at an all-night jazz session at New Brighton's Tower Ballroom last Saturday (see centre pages).

BLACKPOOL Jazz Club has booked the Zenith Six for June 30 and Bob Wallis and his Storyville Jazzmen on July 28.

ON a basic kick, the 12-piece Don Mitchell Orchestra has started its own Thursday night club at the Sportsman Restaurant, Manchester.

THE Jazz Matters, resident on alternate Thursdays at Leek Jazz Club, play Maccafield Jazz Club, tonight (Friday), Preston Jazz Club (June 24) and the Potteries Jazz Club, Hanley (29th).

Manchester

THE Lancashire Society of Jazz Music opens a branch at Bull Hill Park Cafe, Manchester, on June 24. Pete Haslam's Chicagoans play the opening session.

THE East Side Jazzmen play every Thursday at the Jazz Cellar in the YWCA, Manchester.

STEVE MASON'S Dixielanders play Luton's new Kingsway Jazz Club, which meets at the Kingsway Tavern on June 21, followed by the Leaside Seven on June 28.

BERNARD HOLLAND is the recitalist at the meeting of the Birmingham Jazz Record Society, at the Warwick Castle Hotel, Gosport, on June 24.

BRIGHTON'S Press Gang Jazz Ball, featuring the Acker Bilk Paramount Jazz Band, attracted 1,500 people and raised £150 for newspaper charities.

Lichfield

THE Tree Shires Jazz Band plays alternate Fridays at the Windmill Jazz Club, Lichfield.

VIUEX CARRE PROMOTIONS is opening a branch club, the Rendezvous Club, in Hulme, Manchester, on July 7. The resident band will be Dizzy Burton's Jazz Aces.

THE Wally Fawkes Band plays opposite the Mick Mulligan Band at Six Bells, Chelsea (Friday) and then travels to Brighton for a date at the Chinese Jazz Club tomorrow. It returns to the Six Bells, Chelsea, for next Monday and Friday.

THE Cains Valley Jazzmen are featured every Friday at the Garden Jazz Club, St. Albans.

++ WORLD OF JAZZ ++ ++ WORLD OF JAZZ ++ ++ WORLD OF JAZZ ++

BACK

"Before the end of the year I was with Howard Rumsey at the Lighthouse. I finally left the All-Stars last year. For about two years now I have been studying orchestration with Marty Paich, and improving my reading. I suppose 30 per cent. of the studio work I do is commercial, the rest is jazz. It's almost all reading, though, and I may be called on to play marimba, xylophone, bells, conga, bongos and tympani. My musicianship's improved as a result. I make a good living in Hollywood, but I function as part of a big machine. The live music scene in that area leaves a lot to be desired, and I'd like to play more regularly.

Top offer

"Now I've had an offer from a top jazz group—I cannot tell you who they are until the thing is decided—and I'm seriously thinking of taking it, to give myself the chance of playing every day with some wonderful musicians. I'm not an American citizen yet. I'm doing very well there, and I'm grateful for everything. It's wonderful working in America, but I like to come home sometimes and work in England."

Victor is still a golf enthusiast, and in California he has no worries about the weather. The climate is good for his health as well as his golf, and Victor is a man who pays attention to health.

On the way back, he was soon asking: "You have some brown bread at home, mama?"

Wholemeal

When I inquired if he was still on a health food kick, Marilyn answered: "He even wanted the wedding cake made with wholemeal flour, but my mother threw up her hands and refused."

She also told me Victor had written the music—part jazz, part classical—for an educational film for doctors, and played vibes, marimba, and other things on the soundtrack. "It's a film about biology," she explained. "Dissecting rats and everything. I had to leave. I said to them: 'It's a very good film, but I'm leaving.'"

When I said goodbye to the Feldmans, Victor was already at the piano trying out a blues original for Jack Parnell.

"I can't play you all of it," he said, struggling with fat chords over a plunging bass. Then, "I wonder how Ray Charles makes some of those phrases. . . ."



Joe Lyde (left) with Kid Howard and the late Willie Pajeaud at the funeral of the Eureka Brass Band's snare drummer, Arthur Ogle

FROM New Orleans comes news of the death of 85-year-old Willie Pajeaud, who was known as the last of the great "funeral" trumpet players.

Pajeaud took his first lessons from Manuel Perez, then moved to Chicago until 1919. Back in New Orleans, he worked with the Tuxedo Band, and later the Maple Leaf Band, Walter Decou, Sam Morgan and with groups of his own.

After the war he played largely with the Eureka, recording with it in 1951—he plays the first solo on "Garden of Flowers."

Joe Lyde, a Worcester-born trumpet player who spent four years in

New Orleans studying and teaching (not music), has this to say about Pajeaud:

"I first heard and met Willie in October 1955, at a Eureka Band funeral that marched two long miles to the St. Louis Cemetery."

"His playing in the dirges had a plaintive, lyrical quality that I have never heard satisfactorily reproduced on record."

"He took the solos in this least-publicized but essential part of New Orleans funeral music, then took a back seat, as it were, during the hot music, leaving the fireworks to Percy Humphrey and Kid Sheik."

"When the occasion demanded it he could play lively stuff, though,

as I heard at Arthur Ogle's funeral, at which the unpaid band played for over an hour when they had 'turned the body loose.'"

"Dirges were his speciality all his life, and whichever band he played with, he ensured that a large repertoire of them was used."

"During the last three years of his life, illness and the necessity of looking after his bar, Billy's Place, kept him off the scene a great deal."

"He played his last funeral on May 11, and died the next day. He was buried in the St. Louis Cemetery, and because he was of French Catholic extraction, there was no hot music for him—only the dirges he played so well for so many years."

Were the 'bad old days' really so bad?

IN a recent letter to the MM, a reader commented that today's jazz fans don't know how lucky they are.

With more jazz records on the market than anybody can afford, frequent jazz concerts, numerous clubs—and now full-length films devoted to jazz—it could be said that jazz fans today are better off than ever before.

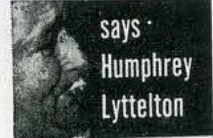
But are they? There is another way of looking at it. If a sudden lucky strike enabled everyone in the world to own a diamond the size of the Kohinoor, would we all be satisfied? Of course not.

Erstwhile millionaires would lose no time in putting it about that diamonds are no longer what they used to be.

Disappointing

Of the new diamond-owners, some would cling to the belief that somewhere, even bigger and better diamonds exist. Others would find the much-vaunted king-size diamonds disappointing and really less impressive than the lump of cut-glass which has stood on their mantelpiece for years.

Dissension and strife would break out between those who



says Humphrey Lyttelton

like cut diamonds and those who believe that the only authentic diamonds are those taken straight from the rock in their natural state.

Instead of universal contentment at nature's lavishness, a vague feeling of ennui and dissatisfaction would prevail.

Professional diamond-valuers who once went into aesthetic rapture over quite modest specimens would become hypercritical and snooty, unmoved by anything which was not either freakishly eccentric in shape and tint, or the size of a football.

Let me put it another way. If we are honest with ourselves, how many of the "classic" recordings which rocked us on our heels in the bad old days of scarcity would leap to our notice from today's plethora of recordings?

Analysis

The Mezz-Ladnier sessions, for example, or the Spanier Ragtimers, upon each three minute side of which the critics lavished eight-inch columns of detailed analysis.

I came away from 80 minutes of undiluted jazz, in "Jazz on a Summer's Day," glowing with appreciation—but wondering a little wistfully why it had excited me less than two minutes of Louis Armstrong in "Artists and Models" twenty-something years ago.

Is the jazz fan of today, who can walk into a jazz club for the price of a large Scotch, luckier than the young and penurious Furuges Fanassis who climbed into a ventilator shaft to hear a few choruses from Tommy Ladnier in a swanky Paris club back in the benighted 'twenties? It's a moot point—and having mooted it, I'll leave it there.



Tommy Ladnier (left) and Mezz Mezzrow

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THE WEEK'S

HAWK'S MEN AREN'T AFRAID TO SWING

COLEMAN HAWKINS (LP). "Soul Blues; I Hadn't Anyone Till You; Groovin'; Greensleeves; Sunday Mornin'; Until the Real Thing Comes Along; Sweetnin' (Esquire 12 in. 32-095—37s. 9/d.). Hawkins (tr.); Kenny Burrell (gtr.); Ray Bryant (pno.); Wendell Marshall (bass); Osie Johnson (drs.), New York, 11/1/58

THE atmosphere of this music, that of an unpretentious, almost casual session played by musicians who are not afraid to swing out in an uninhibited way, is established in the opening track.

Bryant's fine piano sets the scene, and Hawkins blows direct, uncomplicated slow blues, sharing a dialogue with guitar for the first part of his solo.

Burrell and Bryant retain the rolling blues mood, and Hawk takes over again for the ending. The sheer power of Hawk's drive is demonstrated on "Hadn't Anyone," on which he opens with a simple figure, then suddenly turns on the swing.

"Groovin'" a Burrell blues at upish medium tempo, introduces dynamic piano. Ray Bryant is an admirable pianist whose style reflects the methods of Wilson and Hines, though it is more firmly based in the blues tradition. Here, he enjoys himself for three choruses before Hawk bursts in for a stormy solo.

The quintet begins Side Two with "Greensleeves"—imported



● Coleman Hawkins

by Bryant, who played this old English folk tune on a recent Jo Jones Trio album (Top Rank 35 039).

Hawkins blows it straight, in 3/4 time, with huge and vibrant tone; piano and guitar create a lute effect, and tenor returns to worry the tune a bit. I don't feel that Bean does much for "Greensleeves," or vice versa.

Tenor and piano are fluent on Burrell's sprightly "Sunday Mornin'"—the former stomps very hard on this one—and Hawk indulges in four minutes of ballad oratory on "Real Thing."

"Sweetnin'" a fast rift tune, features lively solos and some keen "chasing" with Osie's drums.

This is not for me the most interesting Hawkins, but he is always stimulating. On this date, his tone is at times robust to the point of harshness, and his playing very angry.

Though the limelight is on him, the record is in no way a one-man affair. He gets first-rate support from the quartet, as individuals and as a section.

—Jazz Jones

Not funny

PAUL SMITH (LP). "The Big Men; The Big Men (b); Theme for Theda (a); Sizz Blues (b); Yesterdays (a); Tea for Two (b); 'Wonderful' (b); I Never Entered My Mind (a); Check to Check (b); Who's Afraid of the Big Bad Wolf, Parts 1 and 2 (a). (HMV 12 in. GLP139—34s. 1d.)

(a) Smith (pno.), (b) Smith (pno.), Levey (wmsgr) (bass), Stan Levey (drs.).

PAUL SMITH got a pretty general mailing from the critics during Jazz at the Phil's last British tour, though his clowning seemed to go down well enough with most audiences.

On this LP he plays better than I heard him on the tour, but once again he tends to spoil good ideas by over-elaboration and unfunny witticisms.

The two-part "Big Bad Wolf" has nothing to do with jazz and would hardly raise a smile from the kiddies if it was played on "Children's Hour," so feeble are its jokes.

Smith is at his best when sounding like other, and greater, players, such as Peterson and Garner.

Vinnegar and Levey give him excellent support on the (b) tracks.—Bob Davbarn.



● Paul Smith



The Quincy Jones LP is one for every big-band jazz fan.

Quincy produces album to excite

QUINCY JONES (LP). "The Birth of a Band; Moanin'; I Remember Clifford; Along Came Betty; Tuxedo; Happy Faces; Whisper Not; The Gypsy; A Change of Pace; Tuxedo Junction (Mercury in MMCT468—34s. 1d.)

Personnel from: Quincy Jones, Clark Terry, Ernie Royal, Joe Newman, Harry Edison (tpts.), Jimmy Cleveland, Urbie Green, Melba Liston, Quartet Jackson (tms.), Phil Woods, Frank Wess (alts), Benny Golson, Zoot Sims, Sam Taylor (trns.), Sahib Shihab (bari.), Patricia Anne Bown (pno.), Milt Hinton (bass), Sam Woodyard (drs.).

THIS was the recording group from which Quincy formed the big band which is still touring Europe.

The sleeve is rather vague about the line-up—though it gives the soloists in detail.

Edison, for example, solos on "Face" and "Tuxedo," but I can't detect him on the other tracks. He probably displaced Joe Newman for those two titles only.

The all-star personnel produced a shouting big band playing with great drive and obvious enthusiasm.

Some of the section work shows signs of too little rehearsal, but they are small blemishes on an exciting album.

All the arrangements are by Quincy, except "Clifford" by Nat Pierce, "Tuxedo" by Al Cohn, and "Gypsy" by Melba Liston.

Despite the presence of the composer, Zoot Sims is given the solo tenor on Benny Golson's "Whisper Not" and makes an excellent job of it—utterly different in conception from the two recent Golson versions.

Zoot, Clark Terry, Phil Woods and Edison get plenty of solo space, and there are also worthwhile contributions from Jerome Richardson, Frank Wess (on flute), Joe Newman and Sam Taylor.

This should please everybody who likes high-class big-band jazz.—Bob Davbarn.

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Jazz on the air

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SATURDAY, JUNE 18: 12.20-12.44 p.m. A: 1: Sim Copans. 4.1-5.0 Q: "Jazz At Its Best." 5.5-5.30 Z: Swing Serenade. 5.30-6.0 J: This Is Jazz. 6.25-6.55 DL: Charles Melville. 8.20-8.50 X: "Jazz Rendezvous"—4 versions of Sweet Lorraine, Beat Generation Drummers, Cain-Kral, Freshmen, L.H.R. 8.15-9.0 T: Bobcats, Jonah J., Bennett-Bass. 9.8-9.30 W: Jazz Time 9.15-10.0 T: Ferguson, Garner, Sarah V., de Franco. 10.10-10.55 F: 1: Jazz Microgrooves. 10.35-11.0 Y: Jazz Gallery. 10.45-11.45 U: Peterson Trio and Getz Quartet Frankfurt Concert. 10.50-11.15 A 1 2	SUNDAY, JUNE 19: 5.15-5.45 p.m. 1: Jazz Intermezzo. 7.30-8.30 X: Bolling, Attenoux, Buckner-James. 7.45-8.30 F 4: "Jazz Contours" with Elm Jacob Quartet. 8.15-9.0 T: Ella, Stacy, B.G. 9.0-9.30 W: Acker Bilk. 9.15-10.0 T: Miles D. Brubeck, Quincy J. Fell. 10.0-10.30 A 1 2: Mariners, Louis, Cleophus Robinson. 10.10-12.0 S: For Jazz Fans. 10.50-11.15 A 1 2: Jazz Actualities. 11.5-11.30 J: International Bandstand.	MONDAY, JUNE 20: 11.15-11.30 a.m. B-347, 359m: Jazz Requests. 8.15-9.0 p.m. T: Quincy J. LeV. Hoyce. 9.0-9.15 W: Red Nichols. 9.15-10.0 T: Basso-Valdambri Octet, Reece, Mastersounds, J. McPartland, Tatum, Rosch. MJO, Lester Y-Edison. 9.30-10.0 H: Kings of Boogie. 10.10-10.55 F 1: Jazz In Blue. 10.10-11.0 S: For Jazz Fans (revis break 10.30) (nightly). 10.15-11.0 U: Black, Brown and Beige. 10.50-11.15 A 1 2: Jazz In The Night. 10.50-11.15 Z: Jazz Actualities. 11.5-11.30 J: Nightly D-J Shows.	TUESDAY, JUNE 21: 5.40-6.0 p.m. K: Kai Winding Ork. 8.15-9.0 T: Sarah V., Mancini, Shearing. 9.15-10.0 T: MJO New Album—"Pyramid." 9.30-10.0 U: Diz 10.0-10.30 Greece. 10.30-10.50 F 3: Jazz Without Frontiers. 10.30-10.55 J: N.O. Jazz Band. 10.30-11.15 1: The New	WEDNESDAY, JUNE 22: 4.0-4.23 p.m. B: Wilbur de Paris. 6.0-6.30 Y: For Jazz Fans. 6.50-7.0 U: Jazz In Germany. 6.30-6.55 F 1: Carlos de Radtzyk. 6.30-7.0 DE: Jazz Session. 8.15-9.0 T: Artie Shaw (45). 9.15-10.0 T: Mastersounds, Chico H., Ray Bryant, Norvo, Rogers, Tatum, B.G. 9.30-10.0 F 3: Jazz For Everyone. 10.20-11.0 O: German Jazz Festival. 10.35-11.0 F 4: Billie Holiday. 11.5 am-12.0 W-123m: Charles Delaney. 11.5-12.0 O: Jazz Journal. 12.10-1.0 a.m. 1: B. G. in Concert.	THURSDAY, JUNE 23: 8.15-9.0 p.m. T: "Can Can." 8.15-10.0 T: Phil Napoleon, Jamal Mingos, Harry Arnold. 9.30-10.0 F 1: Jazz for All Ages. 10.30-11.0 F 4: Antwerp Jazz Club. 10.40-11.30 DL: Jazz Club. 11.0-12.0 P: Jazz Arranger Geo. Russell; Midnight Blues.	FRIDAY, JUNE 24: 4.55-5.25 p.m. L: What Is Swing? 7.25-8.0 R: Concerto In Jazz. 8.15-8.5 T: Lunceford, Thornhill, Peterson, Carter, Shearing. 9.15-9.45 D-232m: Casa Loma, Louis, Waller, Muddy Waters, Bechet, Condon. 8.15-10.0 T: Quincy Jones Ork. (45) 9.30-10.0 B-258m: The Real Jazz. 10.30-10.55 J: Jazz Is My Beat. 10.50-11.15 A 1 2: City Lullaby. 11.0-12.0 U: Swing Serenade. 11.30 app-12.0 W-123m: Charles Delaney. Programmes subject to change.
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JAZZ RECORDS



Alex Welsh Decorous Dixieland

● **ALEX WELSH** (LP). "Music of the Mauve Decade." Charleston (10); Lonesome And Sorry (12); Shim-Me-Sha-Wabble (3); Don't Leave Me Daddy (4); Nobody's Sweetheart (4); Down Among The Shattering Pains (1); The Black Bottom (1); Tell 'Em About Me (4); I Cried For You (4); Mammy's Mine (4); Sleepy Time Gal (4); Bye Bye Blues (1). (Columbia 12 in. 35X1219-34s, 11d.)

(a)—Welsh (tp.); Archie Semple (cl.); Roy Crimmins (tb.); Fred Hunt (pno.); Bill Reid (bass); Johnny Richardson (drs.).

(b)—Same plus Harry Gold (bass sax).

(c)—Same as (a) plus Len Doughty (valve tmb.). (d)—Welsh (tp.); Fred Hunt (pno.). London. 25/8/59, 2/10/59, 3/11/59.

THIS is a professional-sounding band which, as is clear from the feeling and co-ordination of the group-playing, has worked together for a long time. Earlier records were musically and well arranged. This shows the same expertness, and represents an advance—if you consider it so—in the direction of soft, restrained ensemble work.

Welsh's was never, so far as I recall, a band for blowing its top absolutely. It now boasts a polished and rather decorous style which could fairly be called Non-Aggressive Dixieland.

Examples of this softened-down approach occur liberally. Yancey's "Tell 'Em is successful for its quiet, ensemble piano and clarity." "Lonesome" and "Don't Leave Me" are both subdued, and "Nobody's Sweetheart" swings lightly.

Peter Leslie writes an amusing sleeve note about the Charleston Age but surely it was George Wettling, not Condon, who said: "After that he walked sort of bent over" and ends by saying that Welsh's band perfectly recaptures the hectic drive of the music of the Mauve Decade.

Here I disagree. Cleanly

played, yes; reminiscent of the period, yes; bounciness, certainly. But it is about as hectic as Sunday evening in rural Wales.

The opener on each side has Harry Gold's bass sax added—this imparts an appropriate, grunting lower part without spoiling the deft sound—and "Bye Bye" and "Shattering Pains" bring in Len Doughty's valve trombone to share solo space.

All three regular front-liners play well, individually and together, and so does pianist Fred Hunt, who duets with Alex on "Sleepy Time Gal."

This is a likeable side by one of our very best traditional groups. But I am convinced it can make a much better one.—Max Jones.

Enjoyable

● **GERRY MULLIGAN** (EP). "Jazz Gallery." As Datch Can; My Funny Valentine; Festive Minor. (Philips BBE 12356-6.)

(a)—Mulligan (tp.); Art Farmer (pno.); Bill Crow (bass); Dave Bailey (drs.).

GERRY MULLIGAN's greatest asset is his sense of form. Both his writing and his baritone playing always have certainty of direction and a feeling of objectives achieved.

His work may be limited to a rather narrow field, but I can always sit back, relax and just enjoy myself from the first notes of any Mulligan piece.

On this most attractive EP he gives us yet another version of the overworked "Valentine," and two neat originals, "Festive," incidentally, comes from a session in January 1959, and the other two were recorded a month earlier.

Art Farmer has always seemed to me the best of Mulligan's partners, and this rhythm duo is sympathetically solid.—Bob Dawburn.



● Roy Crimmins



● Alex Welsh



● Archie Semple

Rarities

● **JOHNNY DUNN** (EP). "Jelly Roll Morton with Johnny Dunn and his Band." Ham And Eggs; You Need Some Lovin'; Buffalo Blues; Sergeant Dunn's Bugle Call Blues. (Fontana TFE1283-12s, 3d.)

Dunn (tp.); Morton (pno.); Herb Fleming (tmb.); Garvin Bushell (alto, cl.); John Mitchell (bjo.); Harry Hull (tuba); unknown drs. 13/3/28.

REAL rarities these were. Before Fontana resuced them for the excellent "Treasures of North American Negro Music" series, of which this EP is Volume Four.

For a long time it was believed that Morton-Dunn records existed—Dunn was an early jazz trumpet player, from Memphis who worked in New York during the twenties—but few people knew whose they were.

In "Jazz Music" magazine in 1944, Ken Husizer wrote: "Morton mentioned that he had made records with Dunn, but I could tell he wasn't proud of them. They were supposed to be some Columbias and to have Johnny Hodges on them."

These, then, are the titles made—so far as I know—with Dunn's regular New York outfit, but with Morton at the piano and taking a hand in the session.

In the round, the performances are less impressive than a proper Morton job would have been. But they are full of interest, even if Jelly wasn't proud of them.

Dunn played big-toned, New Orleans style open trumpet, and used a mutes somewhat in the wa-wa manner of Oliver. The clarinet is faint, and Herb Fleming sounds exceptionally flexible for '28.

"Ham and Eggs" and "Buffalo" are the Morton pieces. The first is ambitiously arranged, with several strains, characteristic Morton breaks and a nice piano solo, but the playing lacks Peppers finesse.

Improved

● **MONICA ZETTERLUND** (EP). "Swedish Sweet." Hallelujah, I Love Him So; I Want A Little Girl; It's Alright; Yes Indeed. (Columbia SEG815-10s, 71d.)

Monica Zetterlund (vcl.) with Gunnar Svensson's Orchestra.

SWEDEN'S Monica Zetterlund is continually improving as a jazz singer, and "Yes Indeed" is easily the best performance I have heard from her to date.

As with the other three titles, "Yes Indeed" is associated with the great Ray Charles, and Monica achieves a real Gospel sound and a pleasing swing. Double recording gives us two Zetterlunds, one answering the other.

"Hallelujah" and the two slows are not as good—clarity I think, because Monica is trying to swing just a little too hard.

The supporting orchestra sounds rather flabby and lifeless, and there is a very weak alto solo from an anonymous gent on "Alright."—Bob Dawburn.

Charm

● **JIMMY ROWLES SEPTET** (EP). "Weather in a Jazz Van." When The Sun Comes Out; Throwin' Stones At The Sun; Heat Waves; Let It Snow. (HMV TEG570-10s, 71d.)

Jimmy Rowles (pno.); Lee Katzman (tp.); Bill Holman (tr.); Herb Geller (bar.); Bob Enevoldsen (tmb.); Monty Budwig (bass); Mel Lewis (drs.).

THIS is a quiet, unassuming EP which has a certain relaxed charm. "When" and "Snow" are all good tunes that haven't been done to death.

Rowles wrote the arrangements for "Sun" and "Throwin'" while Bill Holman was responsible for "Heat" and "Snow." All are neat and well-played.

Rowles's writing has more than a touch of Ellington about it.

Geller, Rowles and Holman are the best of the soloists.—Bob Dawburn.

Charm



● Monica Zetterlund

CAPSULE REVIEWS

● **OSCAR PETERSON** (EP). "Oscar Peterson Singing Irving Berlin." Cheek To Cheek; I'm Putting All My Eggs In One Basket; Top Hat, White Tie and Tails; You're Laughing At Me. (HMV TEG556-10s, 71d.)

NOT the most inspired Peterson, though "Cheek" and "Eggs" romp along merrily.

With the enormous amount of Peterson material available to collectors, I can't recommend this very highly.—B. D.

● **FATS WALLER** (EP). "Your Feet's Too Big." Your Feet's Too Big; It's A Sin To Tell A Lie; The Joint Is Jumpin'; I'm Gonna Sit Right Down And Write Myself A Letter. (RCA RDX1053-12s, 3d.)

I DON'T know how many times these Wallers have been issued here; never mind, they have much to recommend them, being alive with vitality, humour and the spontaneity Fats was able to inject into a session.

Chronologically, titles range from the 1935 "Letter" hit to the very funny '39 version of "Feet's." Autry's trumpet helps

on the former; John Hamilton and Gene Sedric swinging out on the latter; Autry and Sedric are together on the romping "Letter." Joint, Fats plays and sings on all.—M. J.

● **LOUIS ARMSTRONG** (EP). "Jazz Gallery." I'm Confessin'; Muggles; I Could Be With You; Weather Bird. (Philips BBE12361-12s, 3d.)

ARMSTRONG seemed always to be in peak form when he entered the studio. "Weather Bird" the duet with Hines, was revolutionary in '28 and still astonishes today. On "Muggles," Louis and Hines play stirring blues, with sound support from Jimmy Strong and Fred Robinson. This is classic Louis.

The other two display Armstrong's vocal and trumpet artistry in front of a 10- or 11-piece band which features Lawrence Brown's trombone. Louis is vividly imaginative. Obviously an EP to have unless you own (or will own) the "Armstrong Story." LPs.—M. J.

● **PHINEAS NEWBORN** (EP). "Piano Portraits (No. 2)." All Right with Me; Golden Earrings; I Can't Get Started; Caravan. (Columbia SEG8012-10s, 71d.)

ANOTHER satisfying EP from the gifted Newborn, whose piano technique is quite incredible. He receives good support from John Simmons (bass) and Roy Haynes (drs.).

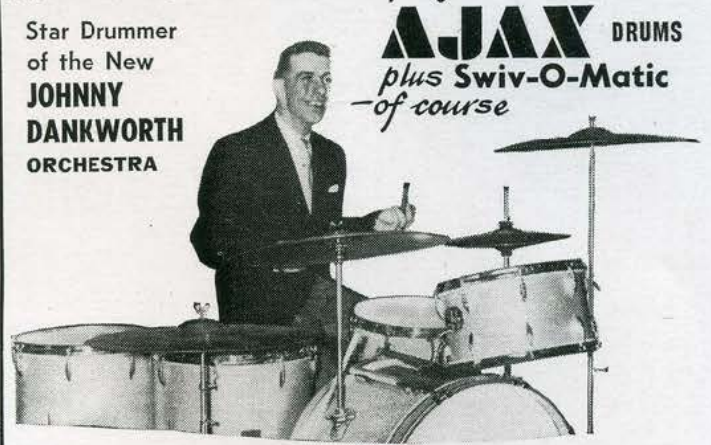
"Golden" and "Started" are moody, rambling slows, and the other tracks stomp along with great verve.—B. D.

● **CONTE CANDOLI QUINTET** (EP). "The Jazz Scene." Full Count; Groovin' Higher. (Parlophone GPP89-10s, 71d.)

SPIRITED performances of the fast "Count" and bouncing "Groovin'" by five West Coasters. Candoli's trumpet is facile but rather glib.

Best solo moments come from Bill Holman's tenor and Lew Lewis's piano. Leroy Vinnegar (bass) and Lawrence Marable (drs.) complete a pleasant, if not outstanding, group.—B. D.

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*FRIDAY (TODAY) * A Babble at 8-11 KINGSTON HOTEL KINGSTON (Facing the Station) TONY KINSEY QUARTET with BILLIE IN SAGE and BILLIE BRANSBOME. Girls admitted for 2/6. A BABEL, BURTON'S, Windsor. * ALLAN GANLEY QUINTET. JULY 1st: FAIRWEATHER-BROWN ABOARD JAZZBOAT, Townend Ward, Kingston. Trad. recordings. 7.30 p.m. 2/6d. AL BOWN QUINTET AT THE JAZZ WILDWOOD, AT THE SWAN, 21, TONGEE, KINGSTON. TRINET 8-11. CAMBERWELL JAZZ CLUB, East Dulwich Hotel, 3-8.25 KEITH ACATE'S ALLSTARS FREE MEMBERSHIP NEIL MILLET JAZZMEN. GROVYDIN JAZZ CLUB, Star Hotel, London Road; TERRY LIGHTFOOT'S N.O.J.M. Interval: Colin Banagan. DICK CHARLESWORTH. - North Finchley. EALING CLUB (opposite Broadway Station): CASEY'S HOT 7, man, from Leeds. FAIRWEATHER - BROWN. - Six Bells, Kings Road, Chelsea. HAMPTON COURT, Thames Hotel: PETE RIDGE JAZZBAND. HARRINGAY JAZZ CLUB: HARRINGAY JAZZ CLUB: "Evening Song" Night * BOB WALLIS' STORYVILLE J.B. MANOR HOUSE, (opposite Manor House Tube, Piccadilly Line), 8-11.30 p.m. Licensed Bar till 11 p.m. Your Hosts—Nanda and Ron Lesley. JAZZ AT NICKS: Nigel Moxon Quartet.—"Old Tiger's Head," Lee, 7.30. MIKE PETERS.—Windsor. PUTNEY BRIDGE.—"Star and Garter".—CY LAURIE BAND. SOUTHERN JAZZ CLUB, Masonic Hall, over Old Red Lion, 640, High Road, Lewtonstone. ERIC SIMS' SOUTHERN JAZZBAND, with PATTI CLARKE.

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41 Gl. Windmill St., W.1. GER 2491 Sessions 7.30-11 p.m. Fri. Dave Nelson Jazz Band Sat. Cy Laurie Jazz Band Sun. (3-6 p.m.) Bill Brunsell's Jazzmen Sun. Mike Peters Jazzmen Mon. Norman Day's Chicagoans Tues. Pete Ridge Jazz Band Wed. Owen Bryce Jazz Band Thur. Cy Laurie Jazz Band Membership 5/- Student Free Free Membership to All Tues, Wed. and Thurs. Nights.

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ST. LOUIS, Elm Park, Hornchurch: MIKE DAVIS' DELTA JAZZMEN. SUTTON, RED LION: DICK MORRISSEY. 3, Circus Road, 1 min. St. John's Wood Station. DORNDEN CLUB, 7.30-11.30. LICENSED BAR. CORNET JAZZIVE Vic Ash King JAZZFIVE Harry Klein LICENSED BAR. Circus Road, 1 min. St. John's Wood Station. * SATURDAY ABOARD JAZZBOAT, Pete Arnold's Boatmen play from 7.30 p.m.—Townend Wharf, Kingston. AGAIN AT RICHMOND Community Centre: DON SAVAGE, DEREK COLLINS, STAN JOHNS, FRON SYNDIC SID CLEMENTS. AT THE "JAZZBOAT" CLUB. By public demand the return of PETE RIDGE at CHICHESTER GAVES, 10, Chichester Road. BROOKHAMpton 8:00-10:00 Jazzband, Harvey Hall, Fairfield Road. GROVYDIN JAZZ CLUB: SAVOY SIX. EALING CLUB (opposite Broadway Station): FREDDY SHAW'S JAZZMEN. MIKE PETERS.—Drill Hall, Guildford. SUNNINGHILL JAZZ CLUB, High Street 9 p.m.: MONKS JAZZBAND. WOOD GREEN: TERRY LIGHTFOOT.

* SUNDAY * COOKS—CHINGFORD. RIVER CITY JAZZBAND, Terminus Hotel, Stuart Road, Gravesend. ROUNDHOUSE, WARDOUR STREET SPECIAL BLUES NIGHT: Pam White and her Blue Banders, Alex Korner, Keith Scott. * THURSDAY * AT LAST! A luxurious Trad. Club—"Cauliflower"—ILFORD: NORMAN DAY'S JAZZMEN. DICK CHARLESWORTH'S CITY GENTS.—Leeds Club. RIVER CITY JAZZBAND, Terminus Hotel, Stuart Road, GRAVESEND. ROUNDHOUSE, WARDOUR STREET SPECIAL BLUES NIGHT: Pam White and her Blue Banders, Alex Korner, Keith Scott. * THURSDAY * AT LAST! A luxurious Trad. Club—"Cauliflower"—ILFORD: NORMAN DAY'S JAZZMEN. DICK CHARLESWORTH'S CITY GENTS.—Leeds Club. RIVER CITY JAZZBAND, Terminus Hotel, Stuart Road, GRAVESEND. ROUNDHOUSE, WARDOUR STREET SPECIAL BLUES NIGHT: Pam White and her Blue Banders, Alex Korner, Keith Scott.

HOT CLUB OF LONDON, 7 p.m.: Club open to casuals, presents the SIMS-WHEELER VINTAGE JAZZ BAND. Get your tickets soon for our Special Party on Friday, June 24 — Shakespeare's Hotel, Powis Street, Woolwich. JAZZ AT NICKS, wonderful RONNIE ROSS, Eric Hitchcock Group—"Old Tiger's Head," Lee, 7.30. Admission 2/6. JONHNY CARTER JAZZMEN at WINDSOR. QUEEN VICTORIA, North Cheam: PETE RIDGE JAZZBAND. SEVEN STARS Jazz Club (trad.)—Goldhawk Road, W.22, 7.45 p.m. ST. LOUIS, Elm Park, Hornchurch: Closed, all gone or floating festival. TONY VINCENT, Park Road, Hampton. WEST EALING Roadway, "Green Man" MIKE MESSINGERS JAZZ BAND. WOOD GREEN: CY LAURIE. * MONDAY * CONTINENTAL JAZZ DELLAR, California Hall, Duple, 8 p.m. ERIC JOHNSON'S JUNCTION JAZZBAND. JUNCTION JAZZ CLUB, Kingsbury Station, 8 p.m. CRESCENT NEW ORLEANS JAZZBAND. GOLDERS GREEN, LITTLETON. HUMPHREY LYTELTON. IPSWICH JAZZ CLUB: Micky Ashman's Raxtime Jazzband! JONHNY CARTER JAZZMEN at KEN COLYER CLUB.—Admission only 2/6. THE NEW DOWNBEAT CLUB (opp. Manor House Tube) BOSS-COURTLEY JAZZTET and JACKIE SHARPE QUARTET. 7.30-11. 3/- Members Licensed Bar WALL FAWKES.—Six Bells, Kings Road, Chelsea. WELWYN GARDEN, Cherrytree Park: BRUCE TURNER JUMP BAND.

* TUESDAY * A BAR EXTENSION Tilt Midnight "Plough," Ilford Lane, Ilford. ALAN GANLEY QUINTET. Guest Star JOHNNY DANKWORTH plus BRIAN EVERINGTON QUINTET AYLESBURY JAZZ CLUB: Nat Gonella's New Central JAZZTET. BARNET Assembly Hall, Union Street: TERRY LIGHTFOOT N.O.J.M. BROMLEY, KENT, "White Hart," High Street, 7.30. MIKE DANIELS DELTA JAZZMEN featuring DOREEN BEATTY. Definite appearance of American Blues and Boogie Pianist SPECKLED RED. HARROW JAZZ CLUB, British Legion Hall, South Harrow: KENNY BALL JAZZMEN. JAZZ AT THE WARREN.—Reobuck, Tottenham Ct. Road, 7.30-11 p.m. MORDEN: CHARLIE GALL'S JAZZMEN and KID MARTYNS RAGTIME BAND. "The Crown" (opposite Morden Underground). STORYVILLE JAZZMEN.—Hastings Pier. WOOD GREEN: FAIRWEATHER-BROWN. * WEDNESDAY * A BALL—"Greyhound" Chadwell Heath: DON RENDELL Quartet. AMERSHAM ARMS (opp. New Cross Station): Harry Klein and the Four. 8 p.m.

* WEDNESDAY—contd. * BAGENHAM JAZZ CLUB, Royal Oak Hotel: KENNY BALL JAZZMEN. DICK CHARLESWORTH.—Crawley. ENFIELD JAZZ CLUB, Howard Hall, High Street, Ponders End: SONNY MORRIS JAZZBAND. IMPERIAL COLLEGE UNION (behind the Albert Hall): Mike Daniels Jazzmen and Doreen Beatty, plus the Riversiders. KEN BARTON'S ORIOLE JAZZ BAND.—"White Hart," Southall. NO-NO-NO-NO-NO No supernatural good enough for the SIMS-WHEELER VINTAGE JAZZ BAND tonight at GATFORD, "Tigers Head," Bromley Road. PURLEY: CY LAURIE. ST. ALBANS, Market Hall: DAUPHIN STREET SIX. TONIGHT—MICKY ASHMAN NEXT WEEK—TERRY LIGHTFOOT WEEK AFTER-ACKER BILK STAINES, TOWN HALL. * THURSDAY * AT LAST! A luxurious Trad. Club—"Cauliflower"—ILFORD: NORMAN DAY'S JAZZMEN. DICK CHARLESWORTH'S CITY GENTS.—Leeds Club. RIVER CITY JAZZBAND, Terminus Hotel, Stuart Road, GRAVESEND. ROUNDHOUSE, WARDOUR STREET SPECIAL BLUES NIGHT: Pam White and her Blue Banders, Alex Korner, Keith Scott. * THURSDAY * AT LAST! A luxurious Trad. Club—"Cauliflower"—ILFORD: NORMAN DAY'S JAZZMEN. DICK CHARLESWORTH'S CITY GENTS.—Leeds Club. RIVER CITY JAZZBAND, Terminus Hotel, Stuart Road, GRAVESEND. ROUNDHOUSE, WARDOUR STREET SPECIAL BLUES NIGHT: Pam White and her Blue Banders, Alex Korner, Keith Scott.

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RECORDS WANTED 8d. per word RECORDS BOUGHT, sold, exchanged, not for sale. Fowler 264, Vauxhall Bridge Road, S.W.1. Callers only. * WANTED, NEW or secondhand, "The Duke plays Ellington," EAP/1/47.—Acorn 2976. PUBLICATIONS 8d. per word AMERICAN PUBLICATIONS, Year's subscription "Jazz Review," 2/6. "Down Beat," 5/7. Full catalogue free.—WILLEN, (Dept. D), 9, Drapers Gardens, London, E.C.2. TRANSPORT 8d. per word 1958 BEDFORD 12-seater Utilabrick, £330.—Owen Bryce, 23, Thomas Street, S.E.18. Woo. 9361.

TRIUMPH RECORDS PRESENT JAZZ—PHILHARMONIC LONDON. Royal Albert Hall, Thursday, 23rd June, at 7.30 p.m. JOHNNY DANKWORTH AND HIS ORCHESTRA LONDON PHILHARMONIC ORCHESTRA Leader: Henry Datsner, Conductor: Hugo Rianold (Solo Pianoforte: Sergio Fiorentino) Tickets: 21/-, 15/-, 12/6, 10/6, 7/6, 5/-, 3/6 from Royal Albert Hall Box Office (KENington 8212); Chappells, 50 New Bond St., W.1. (MAYfair 7600) and usual agents. Postal Applications should be accompanied by a stamped addressed envelope. LIVERPOOL. Royal Liverpool Philharmonic Hall, Sat., 18th June, 7.30 p.m. Tickets: Box Office, Royal Liverpool Philharmonic Hall, Hope Street; Rushworth & Dreaper, Liverpool, 1. MANCHESTER, Belle Vue, Sunday, June 19th, at 7.30 p.m. Tickets: Box Office, Belle Vue; Forsyth Pianos, Ltd., Deansgate, Manchester, 1, Lewis Ltd., Market Street, Manchester, 1. JOHNNY DANKWORTH AND HIS ORCHESTRA ROYAL LIVERPOOL PHILHARMONIC ORCHESTRA Conductor: Hugo Rianold Solo Pianoforte: Sergio Fiorentino LIVERPOOL, Manchester, Belle Vue, Sunday, June 19, 7.30 p.m. Concert Management: Wilfred Van Wyck Ltd. PROGRAMME I Overture, Coplandbruggnon ... London Philharmonic Orch. (Kabalevsky) * Piano Concerto in F ... Solo Pianoforte Sergio Fiorentino & London Philharmonic Orch. (Gershwin) * Dances ... London Philharmonic Orch. (Salzedo-Lindup) * Improvisations for Jazz Band and Symphony Orchestra (INTERVAL) * Symphonic Picture, "Porgy and Bess" ... London Philharmonic Orch. & Dankworth Saxophones (Gershwin) * Johnny Dankworth Orch. (Stravinsky) * Malletoba-Spank ... Sections of Dankworth & London Philharmonic Orchs. (Duke Ellington) * Improvisations for Jazz Band and Symphony Orchestra (Dankworth-Sauber) (* To be released on Triumph Records. Ask your local record dealer.)

RONNIE SCOTT'S CLUB 39 Gerrard St., W.1. Tel: GERrard 4752 OPEN NIGHTLY - GUESTS WELCOME Take pleasure in presenting the best jazz under ideal conditions. REDUCED SUMMER PRICES! *FRI., JUNE 17TH (TONIGHT) 2 Sess. 7.30-11.30: FIRST AGAIN! WITH GREAT PLEASURE WE PRESENT THE FIRST APPEARANCE OF VICTOR FELDMAN. 12-5.30 a.m.: ALL-NIGHT JAM SESSION. *SAT., JUNE 18TH, 2 Sessions 7.30-11.30: VICTOR FELDMAN, JAZZ RECORDS 12-5.30 a.m.: USUAL GREAT ALL NIGHTER! *SUN., JUNE 19TH 7.30-11 p.m.: VICTOR FELDMAN, TUBBY HAYES QUARTET

*PLUS ON ALL ABOVE SESSIONS "THE QUINTET" SCOTT, DEUCHAR, TRACEY, NAPPER, ORR *MON., JUNE 20TH 7.30-2 a.m. JAM SESSION! featuring BRIAN DEE and GUEST STARS *TUES., JUNE 21ST 7.30-2 a.m.: THE STAN TRACEY QUARTET WITH B. WELLS PLUS THE MICHAEL GARRIBY TRIO *WED., JUNE 22ND 7.30-2 a.m.: THE IAN PEARCE QUINTET WITH DICK LOWE & JIM LAWLESS *THURS., JUNE 23RD 7.30-2 a.m.: THE DAVE MORSE QUINTET, PLUS ALL-STAR JAM SESSION & JAZZ RECORDS Full Coffee Bar Service at all Sessions Membership is available from: Pete King, 39 Gerrard St., W.1 S.A.C. or in person 10/- up till Jan. 1961

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SUNDAY Night is DANKWORTH Night at the MARQUEE 165 Oxford Street June 19, 7.30 p.m. JOHNNY DANKWORTH with the FULL ORCHESTRA plus the KEN MOULE Trio

Melody Maker

JUNE 18, 1960

EVERY FRIDAY 6d.

Gene Vincent is heading home

ROCK star Gene Vincent is packing his bags and flying back to the States this week-end. Last week-end, his 18-month-old daughter Melody died from pneumonia.

"I am thinking now of retiring," Gene told the MM on Wednesday. "I have been in this business for six years and I'm tired."

Vincent misses three weeks of Variety and a six-week residency at the Queen's, Blackpool.

Replacing him for the week from Monday at Liverpool Empire are Gerry Dorsey and Dickie Pride. At Birmingham Hippodrome (27th) and Cardiff New (July 4) the replacement is Billy Fury.

NEXT WEEK

All aboard the Riverboat Shuffle

MELODY MAKER cameras are going cruising down the river with Jazzshows' "Floating Festival of Jazz" on Sunday. Don't miss the result **NEXT WEEK**.

VIC LEWIS PRESENTS . . .



Two-day old Danielle Lewis posed for the MM with her **parents**, bandleader and agent Vic and his wife Jill, at the Avenue Road Nursing Home, Regent's Park, on Tuesday. West Indian cricketer Everton Weekes is to be Danielle's Godfather.

Matt Monro debut in Tempo 60 . . .

Matt Monro makes his debut on BBC-TV's "Tempo 60" tonight (Friday) on a hit which includes Stephane Grappelli, Maron Keene, Catherine Caps, the Heilo Motta Orchestra and the Tubby Hayes Combo.

On Tuesday Matt has the first of a series of four ATV "Lunch Box" shows from Birmingham. Matt's is the voice heard singing "Texas" in "The Chaplin Revue," currently showing at the London Pavilion. He was selected by Chaplin to record the song at Elstree some 18 months ago.

. . . and Josh White

American folk and blues singer Josh White flies into London today (Friday) for an appearance on next Friday's BBC-TV "Tempo 60" show.

BANDBOX No. 1

Contents:

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'JAZZ FROM BRITAIN'

A **AMERICAN** singing star Carmen McRae is to tour England with a show entitled "Jazz from Britain" next October.

Billed with her will be the Ronnie Scott-Jimmie Deuchar Quintet, the Tubby Hayes Quartet and the Vic Ash-Harry Klein Jazz Five.

And Ernestine . . .

The tour is being promoted by Vic Lewis and Bill Benny of William Victor Productions.

It will open in London on October 23 and take in Sheffield, Birmingham, Manchester, Leicester, Portsmouth and Bristol. Actual dates have yet to be fixed.

Another American star coming to Britain for William Victor Productions is Ernestine Anderson, who opens six weeks of cabaret appearances with a week at Manchester's Cabaret Club starting on August 7.

She is also booked for London's Society Restaurant and Stork Club.

TV appearances are being negotiated for both stars.

'DESERT ISLAND' REACHES No. 500

THE BBC celebrates the 500th edition of the "Desert Island Discs" series on Tuesday with a wine party at Broadcasting House.

The 500th "castaway" is actor Sir Alec Guinness and his programme will be heard on June 27 (11.0 p.m.).

The present series has been running non-stop since 1946 and Roy Plomley has featured Count Basie, Dave Brubeck, Stan Kenton, Earl Hines, Jack Teagarden, Cleo Laine, Chris Barber and Humphrey Lyttelton.

Mike Peters leads wedding march

Trad bandleader Mike Peters marries 21-year-old artist Chrysanthe Mottimer-Grinn at Ealing Register Office on Tuesday.

And joining Mike in the marriage stakes in the next few weeks will be three members of his Jazzmen.

Clarinetist Nick Cooper marries secretary Sheila Davis at Hampstead on June 25; banjoist Joe Stevens weds hairdresser Maureen Hemmings at Stoke on July 23, while bassist Derek Tearle marries secretary Meryl Smith at Epsom on the 27th.

Now singing with the band is Johnny Silver, discovered by Mike at Cook's Jazz Club, Edmonton.

BRUSH-OFF— From Page 1

musicians, and I am sure I could produce records that would more than hold their own against American competition.

For a long time I have wanted to record Terry Shannon for a trio EP, but I can't even get the £19 which would be the whole musical cost of the record.

"If Shannon had been in America he would have had at least two or three LPs on the market by now.

Contracts dropped

"Tubby Hayes and Jamaican tenorist Bogey Gaynair are the only two modernists being recorded, and Decca has dropped the contracts of all its other jazz artists.

"Even so, Decca's Tempo label

Molly Bee coming for British TV?

Twenty-one-year-old American singer Molly Bee is lined up for British TV dates in July.

Says Norman Payne, executive of Music Corporation of America: "She will be playing U.S. bases in Germany in early July and I am hoping to bring her to London for top TV shows."

is the only one doing anything at all for modern jazz in Britain.

The proof of the musical quality of what we do is to be found in the MELODY MAKER reviews. My last LP, the Tubby Hayes "Tubby's Groove," was judged by the MM to be the best from any country issued in Britain last month.

"I should have thought with something like that, and Tubby being on TV every Friday for 12 weeks, the record if it had been given full exploitation, would have sold like mad.

"I am ashamed to say that it has not, yet."

MALCOLM GETS A BBC-TV SERIES

Guitarist-leader Malcolm Mitchell starts a 13-week series for BBC-TV on July 3.

Titled "The Malcolm Mitchell Show," the programmes will be seen between 2.30 and 3 p.m. on Sundays.

"I will be fronting my own group, singing, composing and trying a spot of comedy," Malcolm told the MM on Wednesday.

And each week I plan to present two guests—a singer and a celebrity.

The series is produced by Richard Afton.

Malcolm has an ATV spot on June 26, when he appears in "Sunday Night At The Prince of Wales."

'Two's a Crowd' for Marion Ryan

Marion Ryan and American comedian Orson Bean co-star in "Two's a Crowd," a new comedy series for Granada-TV starting on June 24 (8.25 p.m.).

Also featured in the serial will be singer Gary Marshall, the Grandaders and the Tony Osborne Orchestra.

Rockin' down the River



The Johnny Dankworth Orchestra headed a five-band bill that rocked down the Thames from London to Margate on Sunday. Johnny is pictured fronting the band during the trip which was organised by club and ballroom owner Ed Waller.



Fans met the stars during the shuffle and (above) Jess Conrad autographed the arm of 16-year-old Cynthia Lidock, watched by Mark Wynter (centre), Michael Cox and Johnny Kidd.



Pictured rocking on the lower deck of the Royal Daffodil are Pat Leuman (l) and John Cushion, of the Couriers.



Verne Rogers, leader of the Hi-Fi Group, discusses the next number with his lead guitarist Len Ford (above). Over 1,000 fans made the 12-hour trip to Margate and back.

MELODY MAKER

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