# Maker tour dates

**December 13, 1958** 

FOR THE BEST IN JAZZ

Every Friday 6d.

# **West Side** Story

The Basie

# BAKER'S IJUZEN P

S the Kenny Baker New Dozen programme "Let's Settle for Music" to die at the end of its present run?

At presstime, there were grave doubts as to whether it would return to the Light Programme when the present series ends on December 23-only eleven weeks after the death of its originator, Pat Dixon.

For the past eight years, it has been regarded

by the serious jazz SURPRISE GUEST



Judy Johnson was a surprise guest star at the 10th annual Jazz Band Ball on Monday at the Hammersmith Palais. Judy is pictured (above) during her spot with the Bobby Mickleburgh Band, Fans packed the Palais during the four-and-a-half hour Ball.

NEW YORK, Wednesday.— The Everly Brothers, Andy

Williams and the Chordettes

may visit Britain next month in a unique TV package

The package starts a sevencountry Continental tour on January 18 playing one 30-minute TV show in each coun-

try. It is hoped to bring stars to Britain for TV immediately before or after the trek.

The tour dates at the time of

going to press were Belgium butors, Decca.

a unique

# student as one of the BBC's finest jazz productions.

# JAZZ ACCOLADE

Musicians invited to join the ranks of its star members have classed this as an accolade of jazz appreciation.

It has been one of the few BBC dance music programmes to be beamed to overseas listeners.

Yet on Wednesday night, its future seemed to hang precariously in the balance.

Said Kenny Baker: "I was surprised to find that the present series is to end after 13 weeks. It has, with one exception, always been extended to double or treble that time.

# DISAPPOINTING

"It is disappointing, because this is the best Dozen I have ever had, with a great sound and marvellous soloists. It is the best pro-gramme we have ever done." Sald producer John Bur-

naby, who took over from Pat Dixon: "I obviously cannot comment on BBC policy. I can only say that, as far as I know, it is coming off, shall be extremely sorry because I enjoy doing it enor-

(18th), France (20th), Holland

Denmark

Sweden (26th), Germany (28th)

This would be the Everly Brothers' and Chordettes' first trip to this country. Andy Wil-liams played British TV dates

The trip is being set by Archie Bleyer, of American Cadence—for whom the stars

record-and its British distri-

(25th),

Back Page, Col. 3

(23rd),

and Italy (31st).

last month.

Organisation, who are shortly to enter the recording market

with their Top Rank label?
Rumours to this effect were prevalent in London this week. fanned by lack of news from Rank regarding their time and

location for starting.

Neil Margerison, commercial manager of Philips, told the MM: "Several firms, including ourselves, have been ap-proached by Rank regarding pressing records for them. That is all one can say at the moment.



Anita O'Day, Ella Fitzgerald, Buddy Greco and Vaughn Monroe.

# Line-up

Line-up of the package, which is compered by Feather, in-cludes the Gerry Mulligan cludes the Gerry Mulligan Quartet with Art Farmer (tpt.). Shelly Manne (drs.), Buddy De Franco (clt.), Buck Clayton (tpt.); Coleman Hawkins (tnr.), George Auld (alto), Wil-lie "The Lion" Smith and Dick Hyman (pnos.) and multiinstrumentalist Don Elliott.

Likely to be the first to hit Britain are Carmen McRae and Anita O'Day, who are expected to make TV appearances and a concert tour in the Spring.

Norman Granz is currently setting the line-up for his next Jazz At The Phil pack-age, which will almost certainly include trombonist J. J. Johnson.

Other Davison plans include Basie's February tour (see page 20) and British visits by the Ward Singers and Lambert Singers (see page 2).

# greatest

WHO has the world's greatest band? Who is Britain's Musician Of The Year?

Even the MM staff doesn't know-yet! Since this year's MELODY MAKER Readers' Poll was announced in the issue of November 22, we have been inundated with voting forms which will give your verdict on the top jazzmen. The Winners"
The suspense will end on a major label.

that date the MM will publish the winners of the British section of the poll. The results in the World section will follow on January 10. Whoever the British win-

January 3, for in the issue of

ners may be they will go on record together, As last year, Denis Preston's Record Supervision will record "All The Winners" for release on

# singers Carmen McRae, PHILIPS TO WAX FOR TOP RANK?

NEW YORK, Walnesday.

Of Jazz" package show is among the top American attractions lines up by

Harold Davison for British

tours during the next

the Louis Armstrong All-Stars, Kid Ory's Band, Jazz

At The Philharmonic and

Other negotiations include

18 months.

Leonard Reather's multi-star "Encyclopaedia

ARE Philips going to press records for The Rank

HRISTMAS is here-and, as any mud-caked pacifist demonstrator will tell you, the spirit of peace and

Rudolf has been let out of his stable for his annual jaunt

We may expect coy little quotations from "Jingle Bells" to

BURT KORALL

in New York, the Stan Kenton Band last week fiew to Chicago for two weeks at the Blue Note.

Following Chicago the Kenton crew goes to the Crescendo in Hollywood until New Year's Day and then to the Tropicana in Las Vegas for a month.

The current lineaus fectures the Days Lambert Singers. The current line-up features
Bill Perkins (tenor sax), Lennie
Niehaus (alto sax), Jack Sheldon
(trumpet), Kent Larson (trombone) and Jerry McKenzie
(drums),

## Set for Europe

RUMMER Art Taylor may take a group to Europe that will feature altoist Jackie McLean. The Horace Silver Quintet begins its tour of Europe on January 14. Arranger-composer Quincy Jones is back in New York after two years in Paris. He is already committed to score an album for Count Basie and one for Milt Jackson.

Personal appearance

THE much admired Joe Wilder has recorded for Columbia. He is heard in a small band context. This week, Jimmy Giuffre recorded enough material for three albums before leaving for the coast. Giuffre and Atlantic Records decided that the session should be an "in person" Atlantic Records decided that the session should be an "in person" voice harmony sound of the little appearance. So Jim invited a chipmunks, has sold 1,300,000 in few of his many friends to the date

Sweden to U.S BENGT HALLBERG-one of Sweden's finest jazz planists

Hallberg has been booked to work at the London House in Chicago in February.

# THE WARD YOU MUSI

NEW YORK, Wednesday.—

After a series of rehearsals in New York the Stan Kenton

Singers will tour Britain for three weeks next March. The deal was wrapped up this week by the

**MEET THE STARS** 

with

REN GREVATT

Star deputies

PAT BOONE, Sal Mineo and Bobby Darin helped TV Jockey Dick Clarke celebrate his 29th birthday or ABC-TV on

Kwela echo

has finally had his record of "African Penny Whistle Song"

released.

The disc, featuring the Kwela sound, similar to Elias and his Zig Zag Jive Flutes, is on Dot

AZZ clarinettist Tony Scott

The Lambert group has frequently worked with Count Basie and has a current Roulette LP out with the Basie Band.

Tave reviews from the New York critic corps.

One of the best discs from the "You Are Beautiful" score so far is Johnny Mathis issued this week.

Green told me that the Lambert tour will partly coincide with the up-coming Basic trek in Britain and that a special joint appearance is now being set for the Royal Festival Hall.

PAT BOONE, S Bobby Dark

# DAVID SEVILLE

Million seller

Saturday.

The three shared Clark's normal hosting chores as they intro-THE Chipmunk Song," by the duced a stellar line-up of live talent, including Connie Francis, Frankie Avalon, Danny and the Juniors and Little Anthony and the Imperials, record in America this week.
The little Christmas novelty by
David (Ross Bagdasarian) Seville, TONY SCOTT

# JOHNNY MATHIS

Broadway disc

R ODGERS and Hammerstein are again represented on Broadway with a show, "Flower Drum Song" which was greeted by respectful but by no means s coming here after the first of

SITTING behind his desk littered high with record royalty statements and American Press cuttings, programmes and travel schedules, Ted Heath was smiling tranquilly. On a side table lay a book, "British Folk Songs."

"How about me interviewing you?" he said brightly. "Go ahead."

He became serious. "You know, Maurice, you never knew how important you were as

Good news for "..... That", I interrupted, "sounds like the preamble of a bandleader about **George Lewis** to cut a musician's salary. Or are you perhaps offering me a job? "

HELEN MCNAMARA

TORONTO, Wednesday, - An

elated George Lewis last week-end made his Canadian debut at "Basin Street"—
Toronto's newest jazz club. A few hours before he opened he received a cable telling him

his band will tour Britain in

His manager, Dorothy Tait, told me: "George and the band are looking forward to this tour with great excitement. After all, he looks upon England as his second

The band, which leaves on December 27 in the Corinthia, will include Kid Howard, Slow Drag Alcide Pavageau, Joe Watkins, Joseph Robishaux and Ilm Pohluson Cooperation of the Corinthia and Ilm Pohluson Coope

Jim Robinson. See also page 20.

The Versatile New

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January.

"Well, the thing is this.
I read the critics in the various trade papers and a lot of them seem to be wearing blinkers. They only see just what's in front of them.

# Poll win

"For instance, most of them don't really know how much the public likes drum solos. I know you used to get a big hand for your solos, much more than I did my trombone work. which was probably more difficult. But all the great bands have had featured drummers and they have helped to make these bands.

"The public enjoyed them, yet the critics tried to edge them away." " If ". I said, " the critics

don't succeed-why worry? "There's a lot to worry about. Bands which haven't got identifiable drummers are having a much more difficult time than those that have. I dislike drum solos myself, but our job is to please the public."

# Teenagers! Here at last is a delightful super lightweight, FRONT PLAYING, portable record player, designed especially for you! A 4 speed B.S.R. player in gay, two-tone "Continental Styling" that you will be thrilled to own!

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DOBRES (1958) Ava Works . Sutton Road, Southend-on-Sea, Essex,

# 'Crescendo' books **Basie and Sarah**

Hollywood Headlines . . . HOWARD LUCRAFT

HOLLYWOOD, Wednesday.—Gene Norman has booked both the Basie Band and Sarah Vaughan for his "Crescendo" club in March... Presley's old suite at the Beverly Wilshire Hotel has been let to a three-star general... On release from the Army, Elvis will precede his previously announced "showboat" picture with one called "Rodeo,"

CHRISTMAS GIFTS

THAT WILL DELIGHT

New Range of Besson.

# **Buddy Cole role**

BUDDY COLE and his band make their film debut in The Gene Krupa Story." own publishing company called Grace Music. . Singer Molly Bee is, reportedly, dividing her time between Gary and Lindsay Crosby.

# Nursery corner

BY the time you read this, Mrs.
Dennis (Pat) Crosby and
Jayne Mansfield should both have
had their babies. . . . Les Brown
and Dave Brubeck are again the
attractions at the Bollyman attractions at the Hollywood Palladium on New Year's Eve.

# \$5,000 party

THE Kingston (" Tom Dooley " Trio who—a year ago—studying economics at were studying economics at Stanford, have just booked a Texas party for \$5,000. The Trio's earnings are now 10 times higher than before their hit disc. . . The Monterey Jazz Pestival grossed \$77,628, but after expenses only two jazz scholarships at \$300 each resulted.

# **Buddies!**

"ODS Against Tomorrow."
starring Harry Belafonte,
goes before the cameras next
month. . . Said Gary Crosby,
in a 'Newsweek' interview: "Whenever I get a swelled head all I've got to do is to go to some joint and hear a guy getting \$150 who sings better than I ever Elvis Presley has requested two more of his Memphis pals to join him in Germany and he's sent them the fare plus \$50 each in spending money.

# TOO COMMERCIAL

STAN FREBERG'S new disc, which hits out at the commercialisation of Christ-mas, has been banned by several radio stations.

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# have an expert

# TED

# talks to Maurice Burman

"All right," he said, "you take over."
"I believe you came third in the American poll for big bands. How do you feel about

"Well, it's nice, but other things please me more. And while America is extremely important, the rest of the world is equally so.

"I am negotiating for a tour of South America. And before next summer we will be playing Belgium, France, Switzerland, Italy and Germany. We also have very good record sales in South America and Japan."

He fished out a massive Decca royalty return and showed me the thousands of LPs he is selling all over the world

" Are you more popular abroad than here? He paused for a moment with the

Are you a rich man? " am proud of what we have through the night - but accomplished. We can go back to America any time we like, bandleader, he should believe

but that's not all. "I am still ambitious and I am terribly anxious to prove we can do a successful television show over there. We are not allowed to televise and yet there is an immense desire to find new ideas. Coupled with there is a strong pro-British feeling wherever we go. Read this," he said, handing me a magazine. It was an article about the band in Turkish. I read it and noticed the alphabet was the

# Pleasure

same as ours.

"Do you think, Ted, your "The bigger the band, the uccess is due to being a wider the appeal. A small musician or a business band has more freedom. A

"I gained my experience bilities." as a musician playing in bands and learning how to treat musicians psychologi-

Christmas or Boxing Days people like Conrad Gozzo. and I have tried to make Urbie Green, Will Bradley, his life more normal and not and Billy May. They have like the outcast of society talked about tone, mouththat some have to become, pieces, technique and they "Since the band has become musically successful, those players.' everything has depended on out that, things can become America? 

the places he likes best. This is a selfish outlook which has been the downfall of many American bands." "Shouldn't a bandleader play the music he believes 🥏

big band has big responsi-"Do you rehearse much? "No. We haven't had a rehearsal in three years. It' just playing together with "I know that a musician good men. Don't forget the

he is joining a very honoured

" He has a duty to perform

power to elevate it and

and famous profession.

is a human being and boys have been to Holly-doesn't want to work on wood studies and talked to have learned a lot from "What is the future

my business acumen. With- big bands here and in

# **Good tackles Humph** WAS amused—but only by a contribution like "Hoots slightly—by Humph's only Mon!" are that it should be

slightly amusing milk and bad, he not only takes up the Rockingham's XI.

Encased in attractively finished, polished Natural

9½ Gns. Cash with all orders U.K. ONLY

■ G00D—sl.ghtly amused

vinegar invective aimed at Lord position of supreme arbiter of taste-for which only he can When he says the only de- assume himself to be qualifiedmands on musicianship made but forgets that one basic demand made on Lord Rockingham's XI every week is that they should be able to read nusic with accuracy and facility.

This requirement alone would forbid us from offering Humph a place, even if he were in need the money-which is very doubtful, since he is to be seen on television playing to the masses he despises in such monied company as Peter Sellers, Norman Wisdom and the Duke of Bedford.

Prostitution? Come, let's not be harsh on the lad. He just has different standards.-Jack Good, London, W.4.

Mr. Good, of course, is producer of "Oh Boy!"



# lot of critics seem to

# be wearing blinkers'

papers in mid-air. "Well," he said slowly, "we a dreadful failure. And it "The answer will be the same have broken three records for gives me great pleasure in in the future as it was in the dances over here in the last my musicians' standard of past. Glenn Miller had the living, that all of them have complete answer. He had ex-"No. But I haven't any more financial worries, mainly on account of our world LP sales. like any more — journeys better than anybody. when someone becomes a

"That's the answer and that's what the bands will have to become for international fame."

Ivor Mairants plays and

recommends Zenith Guitars

and Amplifiers. See them at your

local dealers' or send direct for details.

# goodwill is abroad. Tin Pan Alley, bless its grasping old soul, is already putting up the holly. done up this year in cha-cha rig. pop up in every broadcast from "Music While You Work" to As we have missed the last moon rocket, there's nothing for it but to stay here and stick it out. Mercifully, one does come across one or two genuinely funny things to take one's mind off the fren-zied jollity of the season. With deep gratitude I cull this extract from last week's MELODY MAKER. is a sextet, Lewis will not bring his banjoist, Law-rence Marrero." And why not? Because "the numbers have to be equal under the exchange

So there you have it! Any lingering impression that the Musl-cians' Union is in the slenderest way connected with music is now dispelled. It's all a question of mathematics. Bronowski for General Secretary! If you want to get ahead, don't buy an instrument—get a slide-rule!

" Because the Barber Band

Bandbox.'

Here we have a richly farcical situation. After staring at each other morosely across the Atlantic for twenty years, the two Unions at last reach agreement. An elaborate exchange system peppered with safeguards and stipulations, is evolved. We may presume that at some stage, before it got buried in woolly thinking and bureaucratic sludge, the principle behind all the red tape was that musicians should be protected.

Here we have an example of the system being interpreted according to the last letter of the agreement. And hev prestof the result is that one musician—to wit, Lawrence Marrero, banjoist—is thrown out of work. For Bronowski, read Tommy Here's a ready-made party game for this Jolly Yuletide. Turn

down the lights, sit in a circle in absolute silence and see who can be the first to discover a grain of sense behind this news

If George Lewis brings seven men and Chris Barber takes six, who will suffer? Who lose, work money or sleep through the discrepancy? I suppose the answer would be Chris Barber's non-There was a long pause and then he said: "How about one of your trick questions?"

I smiled enigmatically and left.

I smiled enigmatically and left. perhaps. . . .

# and he must nourish that profession and do all in his popularise it and not play the music he likes best at amplifiers.

# choice of the stars

THE ZENITH MODEL '17,' Cello style with F holes and arched top. Rich Brown matt finish, pearl position £15.6.0

ZENITH MODEL '19,' Cello style with F holes and arched top. Rich Brown polished finish, pearl position marks. £17.2.0

ZENITH MODEL '28,' Artistes cello style with spruce top. F holes and arched top. In Blond sunburst finish with white binding.

£25.4.0 ZENITH MODEL '35,' Cutaway artiste model with F holes and arched top. In Blond and sunburst finish. £28.16.0

> The exceptionally wide range of tone of Zenith Amplifiers is just what discerning guitarists have so long sought. Blunt, ugly distorted sounds hitherto associated with commercial amplifiers have been eliminated and useless eyecatching shapes discarded in favour

of a well-angled baffle which throws the sound where it is most effective. Models from £25 . 4 . 0

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

# ON THE BEAT

MHAT chances are there of the British recording companies getting together and co-operating on a "Beaulieu Jazz Festival

Album" next year?

Some of the finest bands in the country will be playing there in conditions (as last year's Festival proved) that encourage the peak of performance in every participant.

Furthermore, the fact (as Lord Montagu told me earlier this week) that every band is being asked to contribute an original composition to the Festival is a guarantee that some exceptional, and perhaps highly controversial, material will be heard during the concerts.

Such an album would have tremendous interest for jazz fans not only all over Britain but also on the Continent and in the States—and would cer-tainly do British jazz prestige no harm in either of the latter areas!

Can we think it over, please?

Surprise

JOHNNY DANKWORTH'S former manager, Don Reed, switched on the radio the other day and was delighted to hear

a voice say:
"And now, children, before
the other Regions leave us, here's a little more of Charlie Parker and Dizzy Gillespie ... (He'd caught one of Avrach's monthly jazz talks.)

## Phenomenal

"A MAN of phenomenal energy and mental drive" is how planist-composer Eric James described Charles

Chaplin after eight weeks' col-laboration on "The Big Chap-lin Parade" score (see p. 17).

A great deal of Eric's work was to act as "interpreter" of Chaplin's musical ideas. Chap-lin has no practical knowledge. lin has no practical knowledge of music

"I said I found it strange

THERE'S a delightful-and

absolutely true-story being told of one of the recently

discovered rock stars. A pro-moter rang the boy's agent, asking if he were free to do a

television show

about the idea

with Pat

studied music," Eric told me this week. "But Chaplin feels that that would have been dis-

Brand

astrous."

"I would have been bogged down with rules and regulations," was Chaplin's reply.

"All the things that seem just right for a picture would have to be discarded because they'd be wrong' musically."

they'd be 'wrong' musically."
As it was, Eric found himself following 17 bar phrases with four bar phrases—and everything coming out "just right."

Too true

UP in the control room at Piccadilly One, they were timing the Baker's Dozen pro-gramme. Someone asked: "How long was 'Summer-time'?"

"Two minutes forty-two."
Balance engineer Ron
Belchier nodded: "That's right. That's about what it was this

The sting

THE "Good Fellowship" aspect of the MPCPA's motto (see page 11) certainly looks like being given a fillip in the very near future.

Object of the newly formed Social Committee is to extend the Association's activities beyond the Annual Dinner and Tin Pan Alley Ball, and among projects being discussed are "I said I found it strange projects being discussed are that a man so widely ready and cricket, chess, billiards and talented should never have snooker teams, not to mention

"I don't think it'd be wise, old boy. He's not really ready for that kind of thing. He's had no stage experience, you know. And if he gets the bird, it might affect his record sales.

it might affect his record sales. "Besides," he pointed out,

a Day at the Derby and a Trip

to Paris!
First, however, comes an elimination darts match at "The Champion" pub on January 9, from which will be selected an "official" MPCPA Darts Team.

I was looking forward to witnessing this—until I learned that one of the first things the "officials" wanted to do was meet a team of show biz reporters organised by myself.

So, instead, I shall probably find a quiet pub of my own—and start practising . . .

MEMO TO DOUBTING THOMASES: Yes, there will be a Tin Pan Alley Ball next year. But don't be surprised if the venue is altered.

WHAT a way to run a record-ing? Or—how can we compete with the U.S.? Look

at it this way:

You (the A&R man) decide
to issue an "Original Cast"
album of a West End musical
success. You line up the session, get all the principals into
the studio. And for musical
backing you hire—the existing
pit orchestra!
Do you think to yourself:
"This stuff would sound great
if we augmented"? Do you

absolute peak in their particular field?

Do you reason that it costs no more for a star than for a fair-to-middling musician to play the session? Do you invite the MD to substitute or add where he might wish to?

Do you care that the result will not probably sound quite as exciting as, say, the "Fair Lady," "South Pacific" or "West Side Story" albums?

IT was a Poggy Day in London on Tuesday when multi-instru-I mentalist E. O. Pogson pre-recorded a special spot for next Tuesday's "Let's Settle for Music." High-spot was his unaccompanied six-track performance of "John Peel," in which he played all the saxes from sopranino to bass. And there were some hilarious moments while he demonstrated to Kenny Baker such little-heard instruments as the hecklephone, octavin, oboe d'amore, tiple (or prima), tarragato and contra clarinet. Above, you see him relaxing amid some of these rarities.

stop to consider that maybe pit musicians are always not the absolute peak in their particu-

absolute peak in their particular field?

Do you reason that it costs no more for a star than for a fair-to-middling musician to play the session? Do you invite the MD to substitute or add where he might wish to?

Do you care that the result will not probably sound quite as exciting as, say, the "Fair Lady," "South Pacific" or "West Side Story" albums?

That bugbear of touring bands—an out-of-tune plano—led to the Dankworth the North.

"How long is it since it's been tuned?" he asked the caretaker. Sarcastically the caretaker told him: "When Moiseiwitsch and Solomon were last here."

Johnny nodded. "Thought them were with me."

Deadpan

THAT bugbear of touring

them were with me.'

# Ken Moule's 'Willows' suite is a jazz jewel

THE BBC's Piccadilly Studio has a rare Popular Cafe, where the merry strains of the American Trocaraggers could be heard. During the war it became the Stage Door

Canteen—a Forces' playground—and among the mighty who entertained there were Glenn Miller and Artie Shaw. Crosby sang

there, and Fred Astaire danced.

Last Thursday it was the younger generation's turn when Ken Moule and his Twelve gathered there to broadcast, among other numbers, "The Wind In The Willows Suite," Ken's own composition.

The line-up

The line-up was: Bert Courtley (tpt.), George Chisholm (tmb.), Douggie Robinson (alto), Art Elleffson (tnr.), Ronnie Ross (bari), Johnny Scott (1st flute), Roy Willox (2nd flute), Dave Willis (tuba), Ken Moule (pno.), Arthur Watts (bass), Allan Ganley (drs.) and, on horn, Dennis Masson, a straight at resident control of the control of Mason, a stylish straightoe from the symphonic world.

Ken Moule looks like a starving poet but is in fact happily married and earning a prosperous living arranging for Ted Heath. He alternated between conducting with a sad smile and playing piano with a concentrated from

frown. "What made you write this?" I asked him

sound × is no ×

"We have to grow up," he replied,
"and stop having schoolboy crushes on
the Americans. Even if we don't do
as well as they we must still try to be
different. And this, I feel, x
is one way to do it."

Paradox

One has to agree with X this. Yet the paradox is X that the best praise I can X

give Ken's work is to say x it sounds American. For x

so far, any jazz that is good can only sound American. There is no other style.

The arrangement owes x something to the West x Coast school and there are x

many solos where the 12-bar frame-work is used. If x there is a slight weak snot. x

George Chisholm.

are exquisite melodic pas-

sages and very

writing.

Scott's solos.

that could be it. But there x

The highspot to me was

the flute duets, and Johnny x

Maurice Burman ×

the writing and playing of

XXXXXXXXXXXXXXXXXXXX



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THE LIGHT I'M GETTING SENTIMENTAL OVER YOU

I'VE GOT A POCKETFUL OF DREAMS

LONESOME ROAD LOUISE MEAN TO ME MORE THAN YOU KNOW MUSIC GOES 'ROUND AND AROUND

OCTOBER TWILIGHT ONE MORNING IN MAY ONE TWO SULTON YOUR SHOE PENNIES FROM HEAVEN SO MANY MEMORIES SUNNY SIDE UP TAKE THE 'A' TRAIN THAT'S A PLENTY TOUCH OF YOUR LIPS VERY THOUGHT OF YOU WHISTLING WALTZ WRAP YOUR TROUBLES IN DREAMS

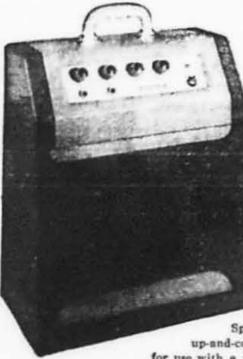
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# STEVE RACE

# "Parker's Mood" by CHARLIE PARKER

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Diango (Modern Jazz Quartet);
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California Suite (Mel Tormé); Singin'
The Blues (Bix Belderbecke);
Boplicity (Miles Davis); Fever (Peggy
Lee); Frankie And Johnny (Erroll
Garner); Li'l Darlin' (Count Basie);
Strange Fruit (Josh White); Four
Brothers (Woody Herman); I've Got
My Love To Keep Me Warm (Les
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fingerboard.

MHAT is the blues? To the Southern Negro it is a feeling, a passion, a way of life. It is the whole range of blues condensed into a cry as repetitious as a day's work, as endless as a night's solitude.

DETAILS

Parker (alto),

John Lewis

(pno.), Curley

Russell (bass),

Max Roach

April 1948. Duration: 3 min.

'The Immortal

Charlie Parker take 3, vol. 3 (London LTZ-C.

15105).

Rec. :

(drs.).

It deals starkly with work, love, despair and revenge: subjects familiar to every man, and especially close to the man in bondage.

Many jazz enthusiasts have a sociological interest in Negro music, though they may never consciously use the term. To them, the blues is the basic jazz experience.

They cannot hear a blues per-formed without experiencing a surge of compassion. Given the opportunity to visit any city of the world at any period in history, they would unhesitatingly choose New Orleans at the close of the 19th century.

To the jazz student whose approach is more practical and not necessarily any the better for that—the blues is something quite different.

Just as the most perfect poem in the world cannot be a sonnet unless it is 14 lines long, so the theoretic jazzman's biues has 12 bars, consists of three chords (with possible decorations), and, unless otherwise stated, is in the key of B flat.

# Confusion and heat

This diverse approach—the sociological and the mathematical—has given rise to a great deal of confusion and heat where neither is in the least necessary. It is characteristic of the muddled, emotional world of jazz criticism, in which basic terms (including "jazz"

itself) take on precise meaning only when one glances at the author's name, that a simple word like "blues" should mean one thing to Maurice Burman and quite another to Rex Harris.

It is fortunate that a genuine. 24-carat blues will on most occasions satisfy the definite limits imposed by both sides.

But the traditionalist would be as mistaken to deny the authenticity of modern blues as the theoretically-minded musician to reject the 8-bar "Stackerlee" because it is "4 bars short."

"Parker's Mood" is unmistakably the blues: 12 bars long, with the appropriate chord sequence—the standard "busker" blues of the jam session musician.

The fact that it is so much more than that is now.

The fact that it is so much more than that is now a matter of established jazz history. For Charlie Parker, more than any other musician of the modern school, had (in Satchmo's words) a right to sing the

Like every American Negro he grew up to know that though God may be colour-blind, man is not.

Though his musical brain was complex and mature, he faced life with the naivety of a child. When recognition finally came, it found him unprepared.

A puzzled, heart-sick genius never was a musician better equipped to play the blues. In "Parker's Mood," from the arresting, impudent introduction, through the brilliant, searing improvisations to that closing chord which seems to have no end, he and the thoughtful John Lewis explore the blues in a manner that fulfils every jazz-lover's require-

ments This is the blues. This is the music of oppression: the cry of a child suddenly caught up in the anguish of a man. It is the mood of tortured longing which can turn only to music for release—Parker's mood. you get more

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# SONGSHEET

I HAVE just returned from a visit to songwriter Peter Hart, at his new flat at Lewes, Sussex. The atmosphere was set immediately by the door plaque — Peter and Eileen Hart," surrounded by crotchets and quavers,

Peter's grand piano held a commanding position in the front lounge alongside a vast window looking on to the Sussex Downs. In surroundings like these, if Peter doesn't write a dozen good songs in the next couple of years, I'll be most surprised.

# Several hits

Though Peter Hart has had a number of hits in the Top Twenty—Max Bygrave's "Meet Me On The Corner," Harry Belafonte's "Little Bernadette" and "The Luxembourg Polka," for instance—he agrees with me that it is not necessary to have a song in the Hit Parade to make money out of songwriting.

Peter has many useful film

Peter has many useful film

contacts. The theme song from Dirk Bogarde's "The Wind Cannot Read" and the two songs in the new Jack Hawkins film, "The Two Headed Spy," may never reach the Hit Parade. But as both films are No. 1 Box Office, the films get booked to the maximum number of cinemas, and the songwriter draws film fees.

Also, the fact that the num-

Also, the fact that the num-bers themselves get performed in

the cinemas tots up performance value in the files of the Performance value in the files of the Performance Right Society

The dozen or so established full-time songwriters in this country have built up a steady income for life through the various outlets for their songs. The nostalgue content of most of The nostalgic content of most of the big-selling LPs has given all the old songs a well-deserved new lease of life, and so the writers of these songs not only benefit from the royalties received from the new recordings, but also from broadcasting and general performance fees greated.

general performance fees created by the exploitation of the discs. Paddy Roberts, Michael Carr. Jimmy Kennedy, Tolchard Evans, Ralph Butler, Jack Strachey and

by Hubert W. David

# publisher Lawrence Wright, under his nom-de-plume Horatio Nicholis, are some of the established British writers who are now drawing a steady income from songwriting without having to try for a song in the Hit Parade. Makes you think, doesn't it?

# Songwriters

This coupon entitles you to free advice on any one lyric you may have written. OR an answer to a songwriting query.

MS must bear name and address of the sender, and must be accompanied by 2.a.e. Post to Songwriters' Advice Bureau, to Songwriters' Advice w" Melody Maker." 189, Holborn, London, W.C.1, 189, High

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# Here's a musical

West Story

# that bridges the gap!

WEST SIDE STORY, the American musical, opens at Her Majesty's Theatre, London, tonight after its Manchester run. This article on the musical score is by the show's conductor, LAWRENCE LEONARD.

THE music of "West Side Story" accomplishes something very important to our art today. It bridges the gap between the popular and the classical.

It cannot be over-emphasised that today the classical musician is in a serious position, largely because he is expected, however impossible this may be, to appeal to everyone,

This has never been the case before, when musicians knew exactly the audience for whom they were writing or performing—usually an audi-ence drawn from the aristocracy or the bour-

That this has coincided with a period of stylistic anarchy when composers have tended to retreat to an ivory tower, makes the divorce between serious music and its vast potential audience complete. Thus serious music lives on the music of the past and it plays continually to the same audience. Two things must happen to prevent it becoming a dead art—it must find a new audience and it must play more music of our day.

To accomplish this, popular music must make part of its function a deliberate reaching up to higher cultural levels, and classical music must make part of its function a deliberate attempt to write for popular audiences.

# Liaison

To some extent, Menotti may be said to have brought opera into a wider, more popular field. To a greater extent, Leonard Bernstein, who is responsible for the score and most of the orchestrations of "West Side Story," can be said to have raised the musical to a serious

Only by continual efforts of this sort from both ends can the two types of art meet and fertilize what is at present an artistic no-mans-land. In "West Side Story" one

meets nearly every type of con-temporary music-from the out-

From the second act ballet and the big choral tableau at the end of the first act, to the sheer vaudeville writing of "Gee! Officer Krupke."



This scene from "West Side Story" was taken and their leaders are restrained from attacking at Manchester Opera House. The rival gangs, each other. The score of this show raises the the Jets and the Sharks, meet at a local dance musical to a serious level, says Leonard

LAWRENCE LEONARD



kinds of music.

is 35 and a Londoner. He was originally a 'ce'list and spent 10 years with a number of orchestras including the London Philharmonic. He is a keen jazz fan and student of developments in all

The liaison between straight and jazz in one balanced art form is most clearly heard in "Cool"—a jazz number that uses the theme from the "Grosse Fuge" of Beethoven to

terrifying structure. The work is equally original and-out blues at the beginning of the dance hall sequence, to the operatic sweep of "A Boy Like That" near the end of the work.

From the second act ballet accompanying a song with three bass-clarinets.

build up an imposing and often

The bass-saxophone innovation unusual to country. The 'cellos compen-

sate for the absence of violas, and both these and the violins are constantly divided into ten

or eleven parts.

The score calls for the greatest virtuosity from all players, who must be able to switch quickly from jazz to switch the least that the series of the least that the lea straight styles, and not the least of my pleasures has arisen from the immense enthusiasm that the musicians have devoted to their work on so difficult a

My sincerest wish, now, is that the score of "West Side Story" will be the first of many others to bridge the stylistic yap, and provide what not only history but most serious artists on both sides of the fence wish for most-a serious cultivation of that barren waste between the two art-forms

# The musicians say—

RONNIE SIMMONDS (trumpet), who leads the brass section in the "West Side" orchestra: "Never before has there been anything like this score. It is marvellous to play, one finds something new at every performance."

JOSHUA GLAZIER (violin), leader orchestra: "I was about to turn down the job-until I learned that the music was by Leonard Bernstein. It is a show well worth playing and should not be missed by any musician—long-hair or crewcut!"

reading and playing point of view. It combines symphony music with a growing-up version of what we call jazz. It is sin-cere symphonic writing—not the pretentious rubbish that in the past has been labelled 'sym-phonic jazz,'"

# JAZZ OR BRIGITTE? SACHA HAS TO CHOOSE

WHAT should a good jazzman do if he had to choose between jazz and Brigitte Bardot? I know it sounds a silly question but nevertheless the choice is having to be made by Sacha Distel, the 25-year-old guitar player who is engaged to the world's most famous star.

Here is Sacha's problem. He has been invited to New York to cut an album of jazz classics. It will include "Sophisticated Lady," "Just One More Chance," and others.

There is a possibility he may again be on Ed Sullivan's TV pro-

gramme and there are also feelers out for him by the BBC, for both

radio and TV. Says Sacha: "I will just about have enough time to say hullo to Brigitte over Christmas before starting on a tour of France and

Belgium which is going to manufacture last at least three months. Sacha wants to make a career of his own and he is

fed up with being called "Mr. Bardot."
"I will just not let people call me that. Brigitte and I have decided to conduct entirely independent professional careers.

Sacha went on: " A man must make a career for himself. Believe me, you have no idea what it is like to have reporters and photographers swooping down like birds of prev at every hour of the day and night,"

# JAZZ WINS

So Sacha has chosen Jazz and means to stick to it even though it will separate him from Brigitte for months.

Don't imagine that this

means I don't love her," he says. "I do for believe me says. "I do for believe me I would not put up with people like you, as I am doing, if I did not love her."



Sacha Distel his popularity in the jazz world is increasing. may appear on British TV.

It's

PARIS REPORT

by Henry Kahn

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# MORE 'GOLD DISCS' ARE ON THE WAY

DAUL BARRABLE will be glad to know that the overwhelming success of Presley's "Golden Discs" LP has already prompted us to schedule "Como's Golden Records" for issue early in the New Year.

I showed Mr. Barrable's I showed Mr. Barracio letter to Geoff Milne, of jazz, and I cannot and will not London Records, and he call this modern music jazz.—

Leslie Meyer, Balham, London. under way for the issue of a "Pat Boone's Golden Records" LP in the near future.—Frank C. Chalfuture.—Frank C. Chalmers, Administrative
Manager, RCA Division,

Manager, RCA Division,

Manager, RCA Division,

Manager, RCA Division,

Manager, RCA Division, The Decca Record Co., Ltd.

Thank you, Mr. Chalmers, comp That's worth an LP which, as you request, will go to Gaston Manor Rehabilitation Centre.

## Teach music!

BEFORE worrying about jazz appreciation in schools, music masters should concen-trate on teaching the rudiments of music.

Their present policy of turning out hundreds of pupils capable of singing "All Through The Night" and "Widdicombe Fair," yet not capable of reading a note of music, is fatuous.—Peter Hodgson, Clayton-Le-Woods, Lancs.

It might be argued that a child who comes to enjoy music will learn the technical side for

## Free sample

A REGULAR practice among American record firms is to issue sample LPs of their artists at half the usual price. Also, to be sure of good sales of some of their major albums, they issue a free EP.

In this way they exploit their major artists and at the same time give the collectors a chance of hearing many artists at a reduced figure.

If our own firms followed this example they would benefit both themselves and the buyers. -Roy Carr, Blackpool.

No argument there, LP WINNER.

# Why 'jazz?'

WHY is modern jazz called jazz? Surely if musicians play modern music, they should have a modern name for it. I am an ardent lover of real

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• So there!

# **DON'T FORGET**

Each week the MM offers free LPs for lively letters. Send yours to: "Mailbag," Melody Maker, 189 High Holborn, W.C.1

# Pop rot

As an amateur songwriter, my job is to write songs for today. As one of Hungary's leading composers. Mr. Gyongy should realise that this also applies to him.

The publisher sells what the songwriter gives him to sell. So blame ourselves as songwriters, not the teenagers or the music publishers for present conditions.—Bill Bowen, Stafford.

• That's a fresh approach, anyway.

## Jazz books

IN recent months there has been a spate of jazz books at an average price of 15s. Very few jazz books are published as paper-backs at, say, 3s, Yet what teenager will pay

15s. for a book when an EP can

If J. Moore (Ruislip) and Brian Goldstein (Olney, Bucks.) will let us have their full addresses, we will forward their record tokens.

be bought for the same price? P. J. Johnson, Cheam, Surrey.

A paper-back of "Really The Blues" should really sell. LP WINNER.

# Poor service

SOMETIMES wonder where record shops recruit their staff. I am continually surprised at the lack of current disc knowledge.

I seriously suggest that all assistants should pass at least one musical exam. Who would buy from say, a chemist's where the assistant lacked knowledge of the goods he was selling?-John W. Waterfield, Plymouth.

Strange how many letters complain of poor service in record shops.

# Skiffle

ROB DAWBARN must know, as well as I do, that good skiffle is folk music and has its roots in traditional jazz. It is therefore never too late to write about this music of the people, so my book is neither 12 months

nor 12 years out of date!

I am sorry Bob does not approve of Lonnie Donegan's name being in larger lettering than mine on the cover.

Personally, I couldn't care less! But the fact remains that Lonnie is a fine skille singer.

Lonnie is a fine skiffle singer and probably the best banjo player in the country.—Brian Bird, Colchester, Essex.

Says Bob Dawbarn: IF skiffle is folk music then Mr. Bird is right.

# Largo Cha-Cha

DERSONALLY. would please me more than to have Handel's "Largo" or the "Hallelujah Chorus" cha-cha'd-they might sound more inviting.

I'm no rock-'n'-roll fan-1 was a teenager 30 years ago— but the cha-cha makes me feel 18 again.—Margo Hingley, High Green, Nr. Sheffield.

@ Good for you.

# All different

THE "La Ronde" track of which D. Topping com-plains is in fact the latest of six MJQ versions, all different. of this piece. Furthermore, it is the only

one which features Connie Kay, The other five feature, respectively, Lewis, Jackson, Heath, Kenny Clarke and the group.— Anthony L. Brookes, S. Kens-ington, S.W.7.

• A couple more and there'll be enough for an LP.

AFTER hearing the Ken and at the Festival Hall, wonder why promoters bother with big-name American with big-name American jazz artists.

In my opinion, British jazzmen are as good as, if not better than, their American counter-parts.—C. G. Howard, Sitting-bourne, Kent.

• Maurice Burman writes about Ken on page 4.

# Tops in trad . . .

COULD you tell me why Ken alone realised his talents. Colyer never appears on the BBC Jazz Club, "Band-

box," television or at the Royal Festival Hall?
After all, he is the top trad band.—G. M. Peach, Little Hul-

Perry Como

ton, Lancs.

# . . . and trumpets

ON making enquiries among my friends I was informed that the leading British trum-peters are Pat Halcox, Ken Colyer and Sonny Morris—only one heretic included Humph, whom everyone else realised had "gone commercial." No one seemed to have even heard of Kenny Baker, let

Incidentally, I have been informed of a new trumpet star-

Both have "gold disc" albums coming out soon. one Acker Bilk. Talk about jazz appreciation in schools.— D. K. Briggs, Wakefield, Yorks.

Pat Boone

# 'Sinatra Story'

closed the ranks.

Wakefield has obviously

A PTER the success of such films as "The Glenn Miller Story" and "The Benny Goodman Story," I fail to understand why we have yet to see "The Frank Sinatra Story,"

A part from being the world's

Apart from being the world's number one singer and an Oscar-winner, Frank has a personality which would mean cash for the floundering cinema.—A. Grantham, War-

It's been said before but it's worth repeating.





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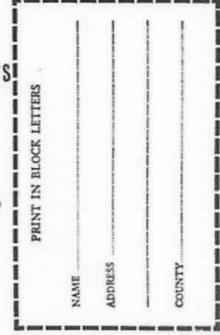
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the "Pop" Records offer.



# TOP 10 LPs Melody WEEK ENDED DECEMBER 6, 1958 Melody Maker TOP 20 POPS

-		ONLY FOR THE LONELY Sinatra Capit	
9 (	(—)	OH BOY!TV Cast Parlopho	ne
8	(6)	DEAR PERRY Perry Como Ro	CA
7	(9)	STUDENT PRINCEMario Lanza RO	CA
6	(7)	KING AND I Soundtrack Capi	tol
5	(3)	COME FLY WITH MESinatra Capi	tol
4	(5)	KING CREOLEElvis Presley Ro	CA
3	(4)	ELVIS'S GOLDEN RECORDS RO	CA
2	(2)	MY FAIR LADY Original Cast Phil	ips
1	(1)	SOUTH PACIFIC Soundtrack Re	CA
Brek	Last.	Title Artist Lab	et

# **Conway Twitty** makes it, but

WELL, Twitty's made it. His "It's Only Make Believe" has ended the three-week run at the top by the Lord Rockingham XI's "Hoots Mon."

But it may not be long before he takes a tumble. The leading contenders in the race to get Tom

Dooley on top have both risen a place and interest in these discs is increasing in all

We forecast last week that Jane Morgan's The Day The Rains Came would do well—and there it is, at No. 19. She's joined by an ex-habituée of the charts, Ruby Murray, who's Real Love is her first success since You Are My First Love reached the Top Ten some two years back some two years back.

The ladies seem to have got together this week, for these two discs, together with Connie Francis's Stupid Cupid/Carolina Moon and Jodie Sands's Someday, occupy the last four places in the list. It's a long time since we've had so many charmers in the chart the chart.

the chart.

The top two places in the LP chart are still held by the South Pacific and My Fair Lady discs, but lower down the Carousel and Oklahoma soundtracks have been replaced by the Parlophone Oh Boy! disc and Sinatra's Only For The Lonely, released last week and already at No. 10.

In the jazz list, Shelly Manne's My Fair Lady still leads the field. But at No. 2. Erroll Garner's The Most Happy Piano looks set to become top dog in the near future.

looks set to become top dog in the near future.

	101	IT'S ONLY MAKE BELIEVE Conway Twitty MGM
1	(2)	11'S UNLY MAKE BELIEVE College Willy I Deces
2	(1)	HOOTS MON Lord Rockingham's XI Decca
3	(4)	TOM DOOLEY Lonnie Denegan Pye-Nixa
4	(3)	IT'S ALL IN THE GAME Tommy Edwards MGM
5	(6)	TOM DOOLEY Kingston Trio Capitol
6	(5)	A CERTAIN SMILE Johnny Mathis Fontana
7	(10)	HIGH CLASS BABY Cliff Richard Columbia
8	(12)	LOVE MAKES THE WORLD GO ROUND Perry Como RCA
9	(7)	MORE THAN EVER Malcolm Vaughan HMV
10	(9)	TEA FOR TWO CHA CHA Tommy Dorsey Orchestra Brunswick
11	(11)	COME PRIMA VOLARE Marino Marini Durium
12	(13)	SOMEDAY/I GOT A FEELING Ricky Nelson London
13	(14)	COME ON, LET'S GO Tommy Steele Decca
14	(16)	KING CREOLE Elvis Presley RCA
15	(8)	BIRD DOG Everly Brothers London
16	(17)	MOVE IT Cliff Richard Columbia
17	(15)	STUPID CUPID CAROLINA MOON Connie Francis MGM
18	(20)	SOMEDAY Jodie Sands HMV
19	(-)	THE DAY THE RAINS CAME Jane Morgan London
20	(-)	REAL LOVE Ruby Murray Columbia

# TOP 10 JAZZ DISCS

1	(1)	MY FAIR LADY (LP) Shelly Manne Vogue
2	(2)	THE MOST HAPPY PIANO (LP) Erroll Garner Philips
3	(4)	CHRIS BARBER IN CONCERT-Vol. III (LP) Pye-Nixa
4	(3)	MODERN JAZZ QUARTET (LP) London
5	(-)	MR. ACKER BILK MARCHES ON (EP) Pye-Nixa
6	(10)	PAL JOEY (LP) Vogue
7	(9)	ELLA SINGS ELLINGTON SONG BOOK I AND II (LPs) HMV
8	(-)	ATOMIC MR. BASIE (LP) Count Basie Columbia
9	(8)	ELLA SINGS ELLINGTON SONG BOOK III and IV (LPs) HMV
10	(5)	CLARENCE WILLIAMS JAZZ KINGS (EP) Fontana
	0.00	

ALL STORES SUPPLYING INFORMATION FOR RECORD CHARTS.

LONDON—W. A. Clarke, S.W.6; Rolo for Records, E.10; Leading Lighting, N.1; Dobell's Jazz Record Shop, W.C.2; Popular Music Stores, E.6; A. R. Tipple, S.E.15; Imbots, W.C.1. MANCHESTER—Hime and Addison, Lid., and Record Rendezvous; Duwe Wholesale, Ltd., 1; H. J. Carroll, 18. BIRMINGHAM—R. C. Mansell, Ltd., 5; The Diskery, 5. IIVERPOOL Nems, Ltd., 1; Beaver Radio, Ltd., 1. HULL—Sydney Scarborough, Ltd. WEST HARTLEPOOL—Hoggett's, Ltd. EDINBURGH—Bandparts Music Stores, Ltd., 1. MIDDLESBROUGH—Sykes Record Shop, PLYMOUTH—C. H. Yardiev and Co. BRIGHTON—Dobell's Record Shop, 1. PORTSMOUTH—Weston Hart, Ltd. BELFAST—Atlantic Records. CARDIFF—City Radio Cardisl, Ltd. BLACKWOOD—Glyn Lewis, SLOUGH—Hickies, LEEDS—R. S. Kitchen, Ltd., 1. CRAWLEY—S. C. Withers, TORQUAY—Paish and Co., Ltd. BOLTON—Engineering Service Co. SOUTH SHIELDS—Saville Brothers, Ltd. NEWCASTLE—J. G. Windows, Ltd., 1. GLASGOW—McCormack's, Ltd., C.2.

# Britain's 20 top tunes

THIS copyright list of the 20 bestselling song, for the week ended
December 6, 1958, is supplied by the
Popular Publishers' Association, Ltd.
(Last week's placings in parentheses.)

10. (9) HOOTS MON (B) (2')Southern
Southern
Lakeview
11. (12) YOU NEED HANDS (II) (2'-)
Lakeview
Acuff-Rose

Jane Morgan

(Last week's placings in parentheses.)

1. (1) COME PRIMA (MORE THAN EVER (P) (2/-) ... Sterling (A) (2/-) ... Francis Day

2. (3) MARY'S BOY CHILD (A) 14. (17) TOM DOOLEY (A) (2/-) ... Bourne

Ardmore and Beechwood

2. (2) A CERTAIN SMILE (A) (2/-) 15. (-) SON OF MARY (A) (2-)

(4) IT'S ALL IN THE GAME (A) 16. (15) WHEN (A) (2/-) ... Southern (2/-) ... Blossom 17. (19) I HEARD THE BELLS ON

(6) VOLARE (NEL BLU DIPIN-TO DI BLU) (F) (2/-)
Robbins 18. (-) REAL LOVE (A) (2/-)
Progr

6. (5) TRUDIE (B) (2/-) Henderson

8. (12) TOM DOOLEY (A) (2/-)

17. (19) I HEARD THE BELLS ON CHRISTMAS DAY (A) (2-) Chappell

(8) SOMEDAY (A) (2/-)

Duchess 20. (-) LOVE MAKES THE WORLD GO ROUND (A) (2/-) Chappell

e. (7) CAROLINA MOON (A) (2/-) A-American; B-British; P-Others, Lawrence Wright (All rights reserved.)

# .Top 20 publishers' 🁡 and other versions

IT'S ONLY MAKE BELIEVE

IT'S ONLY MAKE BELIEVE
(Francis Day & Hunter)—
Jimmy Starr (Lon); Johnny
Worth (Emb).
HOOTS MON (Southern)—
Johnny Worth (Emb).
TOM DOOLEY (Essex).
IT'S ALL IN THE GAME
(Blossom)—Nat "King" Coic
(Cap); Barry Kendall (Emb).
TOM DOOLEY (Ardmore & Beechwood) — City Ramblers

(Tem); Rikk; Price (Fon); Tur-riers (Col); Johnny Worth A CERTAIN SMILE (Robbins)—Jones Boys (Col); Andy Russell (RCA); Paul Rich

HIGH CLASS BABY (Kalith).
LOVE MAKES THE WORLD
GO ROUND (Chappell)—Rikki
Henderson (Emb).
MORE THAN EVER/COME MORE THAN EVER/COME PRIMA (Sterling)—Jackie Dennis (Dec); Joe Loss (HMV): Robert Earl (Phi); Edmund Hockridge (P-Nix); Toni Dalli (Co); Norrie Paramor (Co); Jackie Rae (Fon); Eve Boswell (Par); Ted Heath (Dec); Barry Kendall (Emb).

TEA FOR TWO CHA CHA (Chappell) — Gordon Franks (Emb).

(Emb) VOLARE (Robbins)—Ronald Chesney (HMV); Aian Dale (MGM); Charlle Drake (Par); Rikki Henderson (Emb); Joe Loss (HMV); Dean Martin (Cap); McGuire Siaters (V-Cor); Domenico Modugno Corri Domenico Modugno
(Orri; Nelson Riddle (Cap);
Lita Roza (P-Nix); Anne Shelton (Phi); Cyril Stap.eton
(Dec); Jimmy Young (Co.);
Ted Heath (Dec),
SOMEDAY (Leeds) — Billy
Parrill (Phi); Maureen Evans
(Emb).

I GOT A FEELING (Commo-

COME ON, LET'S CO (ESSEX) -Ritchia Va.cns (P.N.x).

KING CREOLE (Seventeen
Savile Row) - Johnny Worth

BIRD DOG (Acuff-Rose) -MOVE IT (B.P. Wood)-Hall

STUPID CUPID (Aldon) -- faurren Evans (Emb). CAROLINA MOON (Lawrence Wrights-Bary Vaughn (Long) Gay Layparts (Bruns); George Hamilton IV (HMV); Maureen

THE DAY THE RAINS CAME (John Fields: Jones Boys (Col); Ronnie Hilton (HMV); Al Saxon (Fon); Raymond LeFevre (Fels); Georges Jones (HMV).

(HMV). REAL LOVE (Progressive).

# America's top discs

As listed by "Variety "-issue dated 11. (17) LONESOME TOWN December 10, 1958.

2. (2) TOM DOOLEY 3. (6) SMOKE GETS IN YOUR 15. (12) IT'S ALL IN THE GAME FYES Platters (Mercury) 15. (12) IT'S ALL IN THE GAME Tommy Edwards (MG)

4. (3) BEEP BEEP 6. (9) THE CHIPMUNK SONG

Chipmunks (Liberty) 6. (4) IT'S ONLY MAKE BELIEVE Conway Twitty (MOM) 7. (5) I GOT STUNG

Elvis Presley (RCA Victor) 8. (7) ONE NIGHT Elvis Presley (RCA Victor) 9. (8) PROBLEMS

Everly Brothers (Cadence) 10. (14, A LOVER'S QUESTION Clyde McPhatter (Atlantic)

1. (1) TO KNOW HIM IS TO 12, (10) TOPSY Cozy Cole (Love)
LOVE HIM
Teddy Bears (Dore) 13. (15) I GOT A FEELING
Ricky Nelson (Imperial) Ricky Nelson (Imperial)

Kingston Trio (Capitol) 14. (11) QUEEN OF THE HOP Booby Darin (Atco) Tommy Edwards (MGM)

Playmates (Roulette) 16. (18) TEA FOR TWO CHA CHA Tommy Dorsey Orenestra 17. (-) GOTTA TRAVEL ON

Billy Grammer (Monument) 18. (-) MY HAPPINESS Connie Francis (MGM)

(-) DONNA Ritchie Valens (Delfi) (12) POOR BOY

Royaltones (Jubilee) Reprinted by permission of "Variety."

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CURRENT "POP "ORCHESTRATIONS S.O.  It's Only Make Believe 4" Foor Little Fool 3 6 Born Too Late 3 6 Danced All Night 3 2 Lovely Night (QS) 4" Dance Everyone (Samha) 3.6 It's All In The Game 3.6 There's Sever Been A Night 4" Cha Cha Baby 4 Come On Let's Go (QS) 4 6 Come On Let's Go (QS) 5 6 Come On Let's Go (QS) 5 6 Come On Let's Go (QS) 7 Come On Let's G	The second secon		The state of the s
To Know Him Is To Love 3.6 Lovely Night (QS) Own Little Corner (QS) Do I Love You 3.6 There Goes My Heart 4 Love Makes World (QS) 3.6 Lovely Might (QS) There Goes My Heart 4 Love Makes World (QS) 3.6 Lovel Makes World (QS) 3.6 Love Morld Goes Around (Wz) 4. Love Makes World (QS) 3.6 Love Morld Goes Around (Wz) 4. Love Makes World (QS) 3.6 Love Morld Goes Around (Wz) 4. Love Makes World (QS) 3.6 Love Morld Goes Around (Wz) 4. Love Makes World (QS) 3.6 Love Morld Goes Around (Wz) 4. Love Makes World (QS) 3.6 Love Morld Goes Around (Wz) 4. Love Makes World (QS) 3.6 Love Morld Goes Around (Wz) 4. Love Makes World (QS) 3.6 Love Morld Goes Around (Wz) 4. Love Makes World (QS) 3.6 Love Morld Goes Around (Wz) 4. Love Makes World (QS) 3.6 Love Morld Goes Around (Wz) 4. Love Makes World (QS) 3.6 Love Morld Goes Around (Wz) 4. Love Makes World (QS) 3.6 Love Makes World (QS) 4. Love Makes World (QS) 4	CURRE	NT " POP " ORCHESTRAT	IONS S.O.
More Than Ever 2 % Trudie 4/- Por Favor 4	To Know Him Is To Love 1 6 Lovely Night (25) Own Little Corner (Q5) Do I Love You 3 6 Come On Let's Go (Q5) There Goes My Heart Love Makes World (Q5) 3 6 Little Serenade (Q5) 3 6 Hoots Mon 4 Mr. Success Townth (West Side Story) 3 6 I Feet Pretty (W2) 3 6 Bird Dog Devoted To You 4 Homs Fishin'	Foor Little Fool Born Too Late Born Too Late Dance Everyone (Samba) 3/6 Il's All In The Game There's Ever Been A Nignt A Certain Emile Hoopa Hoola World Goers Around (Wz) Dormi Dormi (Wz) Cartain Emile Kathy-O (Wz) Dizieland Rock King Creole (QS) Irma La Douce (Wz) Fallin Under Paris Skies (Wz) Volare (QS) Carnival Time (Samba) Volare (QS) Carolina Moon (Wz) When (QS)	Danced All Night Tulips From Amsterdam CHA-CHAS Cha Cha Black Sheep Surie Darling Cha-Cha-Cha (Pantoffas) Cha-Cha-Cha-Cha-Cha-Cha-Cha-Cha-Cha-Cha-
	Hools Hoop Song	Girl Of My Dream (Wa) } 4/-	Topey 5

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Let's Face Music Let's Face Music Let Yoursell Go Life Is Just A Bowl Limehouse Muse itable from Trie to
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Mochicht Gest Moch
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My Panny Valentine
My Bearst Dear
My Hammy
My Melanshely Baby
My Melanshely Baby
My Midshel Momme
Seatness Of You
New Kind Of Love
Nice Work If Get II
Nichtingale Eang
Richt Is Young Locky Day Mad About The Boy Make Believe Man I Love Manus Inea Marcheta Marcheta ittle White Lies Margie Maria My Own Love Find A Way
Love Reve Is Heart
Love Reve Is Heart
Loves is Here Stay
Lover (Wa)
Lover Come Bank
Lover Last Word
Love Walked In Mean To Me Mamories (Wg)
Memories Of You
Mona Lies
Moonlight And Roses
Moonlight Bay
Monlight Book

Off Orch.

No Strings
One Alone
One More Chance
One More Chance
One More Chance
One More Chance
One Off Nowhere
Over The Rainbow
Paper Moon
Pardon Me Prestty
Passafena
Peanus Vendor
Pea O' My Heart
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# **D** SINATRA - another great LP

# Three from Saga

VIBES player Reg Wale offers tasteful and unpretentious performances of numbers with a London and New York locale on "The Tale Of Two Citles" (Saga EPESAG7007).

Reg is heard against a svelte, rhythmical backing of strings led by Ralph Elman. As the sleeve note observes, this EP is for listening, relaxing or dancing.

Titles: Foggy Day; Nightingale Sang In Berkeley Square; Man-hattan; Luliaby Of Broadway.



Benny Lee

# Johnny Grant

ON the sleeve of the Saga EP
"Johnny Grant" (EPSAG7004). Benny Green describes
Johnny as "the only male singer
in Britain today with such a
subtle sense of phrasing, a feel
for the beat, and so moving a
degree of sincerity."

I don't dispute Johnny's feel
for the beat or sincerity, but the
highly eulogistic tone of the
sleeve note throughout tended to
pave the way for disappointment
on hearing the four tracks on
this EP.

on hearing the four tracks on this EP.

I agree with Benny that Darn That Dream is the most satisfy-ing performance. A Sinatra in-fluence seems evident here. Remaining titles: You'd Better Know It: Zing Went The Strings; I'll Be Tired Of You.

# Benny Lee

BENNY LEE, who obtained his vocal break with the wartime Johnny Claes Band, has wartime Johnny Claes Band, has always been en rapport with the Jazz idiom. And to me he seems happier when singing swingy numbers—songs that enable him to give vent to his natural exuberance.

This is why my verdict goes in favour of Lock Up Your Heart and Hello Springtime on Saga EPESAG:005. Other titles are A Kiss Can Change The World and Who Are They To Say?



CINATRA...the mixed-up kid. Sinatra...the misunderstood. Sinatra...the sad harlequin projecting the haunting emotions of a lonely soul.

That's how the striking cover depicts Frankie on "Frank Sinatra Sings For Only The Lonely," the latest in a line of memorable LPs. And—if it is possible to compare them-one of the best.

Befitting the title, the mood is melancholy, almost depressing-if one were not elevated by Sinatra's commanding technique, sensitive feeling for a lyric, and the always impeccable accompaniments from Nelson

The songs, too, are exceptionally well chosen. And the finale, One For My Baby, puts a skilful finishing touch on

nnale. One For My Baby, puts a skilful linishing touch on an album that—the lonely apart—should appeal to all who react to top-grade songs beautifully sung and played. Titles: Only The Lonely: Angel Eyes: What's New; It's A Lonesome Old Town: Willow Weep For Me: Goodbye Blues In The Night; Guess I'll Hang My Tears Out To Dry; Ebb Tide; Spring Is Here; Gone With The Wind: One For My Baby (Capitol LCT 6168)

# 'The Warsaw Concerto'

COMPOSER Richard Addinsell certainly started something when he wrote "The Warsaw Concerto" back in 1941.

This work not only proved the most striking feature of the film "Dangerous Moonlight," it also started a whole cycle of "movie music" and led to the latterday popularity of film themes on LPs.

I imagine that no one was more surprised at the repercussions of "Warsaw Concerto" than Addinsell himself.

And he will probably be even more perplexed if he hears the latest manifestation of his work, which has emerged as a pop song entitled The World Outside.

This, the theme from the "Concerto," is sung by The Four Aces (Bruns. 05767) and The Four Coins (Fontana 45-H168). and played — with cooing accompaniment — by pianist Roger Williams (London

Roger Williams (London HDR8758).

Any of these discs could whip "The Warsaw Concerto" back into the best-sellers—though whether composer Addinsell will approve of a beat treatment of his brainchild is a moot point.

Maybe he won't mind in the least.

On the respective couplings. On the respective couplings.
The Four Aces go all coy on
The Christmas Tree: The Four
Coins's Be Still My Heart is a
tuneful ballad revival; Roger
Williams carves pieces from the
"Tchaikovsky Piano Concerto"
—and doubtless anticipates a
note from Mr. Khruschev.

Jane Morgan

JANE MORGAN shows her capabilities as a linguist by singing The Day That The Rains Came first in English then in French. One side is devoted to each language.

reviewed by Laurie

This beaty release is already a hit in the States and seems set to do equally well here. (London HLR 8751)

Lou Busch

COOL, from "West Side Story,"
is given a brilliant treatment by the Lou Busch Orches-

ment by the Lou Busch Orchestra.

This modern descriptive piece—what I like to term "impending disaster" music—is delivered with immense attack and beat.

By Contrast, Lionel Newman's familiar Street Scene is poorly served up to a slow rock beat. The Capitol handout refers to the "great Plas Johnson Sax solo." People have been garrotted for less.

(Capitol 45-CL14957)

Guy Mitchell CUY MITCHELL offers a new version—this time to a rock beat—of My Heart Cries For You, one of his earliest and most successful efforts.

Till We're Engaged has a hill-billy flavour.

billy flavour. (Philips 45-PB885)

Vic Damone

Do I LOVE YOU, an appealing song from Harold Fielding's "Cinderella," is sung with authority by Vic Damone.
Unafraid is one of those hymnal-sounding songs dolled ip with celestial choir and classical "piano.
(Philips 45-PB883)



her swinging version of the 1909 harmony favourite, Meet Me Tonight In Dreamland.

Aided by a good beat from the Wally Stott Orchestra, this one rocks all the way.

Though of novel lyrical content, One Billion Seven Million Thirty Three fails to register to the same

(Philips 45-PB879)



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DECCA HOUSE ALBERT EMBANKMENT LONDON SEII

Meeting the Press

Jerry Dawson Manchester, will appear in Granada TV's "People And Places" tonight (Friday). She has been booked by the

PARLOPHONE singer Paul Beattle is pictured after his marriage on Monday to Paula Anders, who sings with his group "The Beats." Paul appears each Tuesday in "People and Places." DARLOPHONE

NEW-Frank Lovett is now MD at Bradford Alhambra, succeeding Ivan Huckerby. . . . Ex-Billy Ternent singer Dennis Peters has been installed by Sid Dean as leader at Brighton Aquarium. . . Ken Griffiths Aquarium. . . Ken Griffiths leads the band at the new Crystal Ballroom in the Potteries. Over 2.000 were turned away on opening night. Midlands opening night. Midlands leader Norman Nankervis has been appointed MD at the Spa Whitby, for the

IN the South - Johnny Dankworth plays for Press Charities at the Tecalemit Hall, Plymouth, on December 20. . . . Harry Davidson is to conduct for "Pied Piper" starring Gary Miller at the Connaught Theatre, Worth-

N the North-Andre Rico's Cha-Chaleros at the Imperial, Nelson tomorrow (Sat.) and at Green's Piayhouse, Glasgow, for two weeks starting on March 2.

ROCK—Cliff Richard and the
Five Ballas Boys will appear
at Bristol's Colston Hall on Dec.
21. The Four Gibson Girls
return from a tour of Italy for
their first panto at Exeter.

G UESTS—Included in the Humphrey Lyttelton 15-piece band to play a concert at Liverpool Empire on Sunday will be Keith Christie, Bobby Pratt. Eddie Harvey, Kathy Stobart, Bert Courtley and Eddie Blair.

Russell is currently "resi-t" in Ward H.2. St. Cather-Hospital. Birkenhead. following an internal operation.

THARITY-Nine bands - in- flute). Cluding a 22-piece student orchestra—provided music for blue Latin-American Rhythm who move to Hampstead's El Toro Club.

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31 COWCADDENS ST.

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1 O'CLOCK GANG

1 p.m.-1.40 p.m.

ARLTON)

NEWSBOX Stapleton signed CHRIS LANGFORD, who sings with the Bill Proven Trice at Rowntree's Restaurant, Manchester, will appear in Granada TV's "People And Places" tonight (Friday).

The best best best by the She best best by the She best best by the She by the Sh

David Warwick, He spotted Chris in a talent contest at North Manchest Contest at Manchester Sporting music to television

> The bandleader, plus his 6-piece Show Band and a battery of singers, will star weeks starting January 2 10.15-10.45 p.m.).

"It will be melody with a said Cyril on Wednesday, I think there is now a market for something sweet. But that doesn't mean lifeless and minteresting."

The array of Commonwealth singers who will televise with ance on commercial television.

Cyril prior to the Queen's After rehearing on Christmas

bring back sweeter After Xmas

in a new-style show to be Christmas Day message has screened by ATV for four now been completed. They are Dickie Valentine
(Britain), Eve Boswell (South
Africa). Edmund Hockridge
(Canada), Inia Te Wiata (New
Zealand, Shirley Abicair (Australia) and Victor Soverall (West
Ledies St.

> First commercial This will be Cyrll's first appear

quest," plays the first show

under his new contract on January 10. He has already

made several guest appearances

TV concert

FROM CINEMAS

TO BALLROOMS

THREE new ballrooms model-

led out of cinemas will be opened by the Rank Organisation in the New Year.

They are the Gaumonts at

Finsbury Park and Newcastle and the Savoy at Glasgow. All will be renamed Majestic Ball-

Cheimsford Odeon also com-

DIANO star Russ Conway has signed to appear as resident guest in Billy Cotton's monthly BBC-TV show Wakey Wakey Tavern" for the next year.

Granada-TV's "At Your Re-GIRLS in ARMS'

A SSOCIATED BRITISH
are negotiating to sign
a disc star for their film
"Girls In Arms," which
goes on the set at Elstree
next week,
Music for the film, which
marks the film debut of
Olympic swimming cham-Olympic swimming cham-pion Judy Grinham, will be supervised by Associated British's new MD Stanley

# ~~~~~~ **5 Metrognomes** enter the Metro

A new Latin-American group, under the joint leadership of drummer Lew Stevenson and trumpet-player Bill McDermott, makes its debut at the Metro CORRY-Liverpool bassist Boh Club, New Compton Street, W., "resi- on Monday.
ather- Entitled "The Metrognomes." it is completed by Sam Fonteyn (pno.), Alan McCartney (bass and Dave Aaron (alto,

TOP IN THE NORTH'

TOMMY MAXWEL

**DUNDAS PLACE** 

mences four-nights-a-week danc-ing on Boxing Day. Gordon Homer, ex-trumpet leader, who has been manager at the Regent Ballroom, Brighton, or two years, will supervise the

returning by night to London to resume ATV rehearsals at Wood Green at 9 a.m. on Christmas

S.A offer

Cyril has received a substantial to make a tour of South Africa with the show in which he appeared at Scarborough last

"We are discussing the possibl-lities and hope to bring it off," Trumpet-player Ronnie Hughes leaves Stapleton shortly to play with a ship's orchestra on a world cruise. He has not so far been

# Vaughan and Earle in Christmas show

neth Earle will top a special Christmas bill at Sunderland Empire. It will open on Boxing Day and run through to January 3.

Malcolm spends next week recording an LP of standards for HMV. He stars in ABC-TV's "Top Numbers" on December 28

Malcolm Vaughan and Ken-

Pianist Michael Austin has joined Malcolm and Kenneth-

# **JAZZ PACKAGE FOR**

package show scheduled to play for British troops in Germany for five weeks starting on February 9.

They will play camps in the area bounded by Dusseldorf. personnel overseas will include Russ Hamilton and the Ken-Russ goes off for six on December 21 to Aden, then the Persian Gulf and

# Yolanda gets role

Actress-singer Yolanda is currently rehearsing in a new play by Richard Wooley, to open at the Royal County Theatre, Bed-

Leaving the club is Harry White whose Cha-Cha group has and Sunday sessions.
Says the Club's Sam Kruger:
"This is no reflection on Harry but we have never follower these crazes before and this is

after all, a jazz club. Bigger and better

"We are starting a policy of unning bigger and better ses-ions by introducing three-band azz sessions on Wednesdays and The new policy kicks off this Sunday with Bob Efford and the Ted Heath Ali-Stars, the Tony Kinsey Quintet and the Jazz

Tenor star Don Rendell re-turns to the Club on Wednesday when he will be featured with the Dill Jones Trio. Sidney Bechet is back in business

Wednesday. - Sidnes Bechet's first appearance after three months' illness will be Charles Delaunay's Annual Jazz Night at the Salle Wagram on December 20. Sidney, who went down with bronchitis in September, will bronchitis in September, will only play for 10 minutes as he is not yet strong enough to play longer. He is, however, planning an LP of Spirituals.

On health grounds he has turned down the first programme in a new Cologne Radio jazz series on January 3. Lucky Thompson will probably now kick off the shows. WELCOME TO SALLIE

Post 10 10 per to the ell in married and



# He flies to Denmark today (Friday) to appear in a televised concert in aid of Press charitles, and plans to return to Denmark for a holiday early in the New Year. On Tuesday he will be one of the stars seen in "Late Extra" on AR-TV. His latest Columbia single is to be issued next week. It will be a new arrangement of the "Warsaw Concerto," renamed "The World Outside."

THE Betty Smith Quintet and Kenny Baker head a top jazz

Cyprus with comedian Jimmy
Gay, soubrette Brenda Haydn,
ventriloquist Dawn Scott and
pianist Derek New.

The Kentones start a sevenweek tour of Cyprus, Cyrenaica,
Tripoli and Maita on Wednesday
with comedians Jimmy Edmundson and Garth Meade,

# in new play

Mr. D. W. Clift, assistant manager at the Astoria, Charing
Cross Road, becomes the floormanager at Brighton under the
general managership of Ray
Taylor.

Entitled Regina, the play is
a sequel to the same author's
Cleo Laine.
It is hoped to bring the play
to London at a later date.

Castle the Kinran, Ltd., film, "Sonja Henie In London." Their sequences were shot last week at Elstree. Tony starts a 16-day tour of Eire on December Brent 30. In February he has radio and stage Weather

appearances in Denmark.

DON LANG, the Vipers, Jackie Moran, David Galbraith and Mary Marshall will appear at the Soho Association's Children's Party at Lysbeth

Acker and his Paramount Jazz Band and Hendon's Lagonia Jazz Group play a Christmas Party at Croydon Jazz Club on December 19.

Shirley the Eric Delaney Band and the Bilk Group play a Christmas Party at Croydon Jazz Club on December 19.

TV's Variety Parade" to-morrow (Salurday) Party at Lysbeth Hall, Soho Square, on Box-

end to ton the bill in "Sunday Night At The Pulladium."

(abore) receiving

congratulatory hug after her spot from compere Bruce For-

syth. Sallie's first British disc release

is issued today (Friday) on MGM.

ing Day. AR-TV is to televise 45 minutes of the Shelton of Monday backed by the Beryl Stott Secomber

and Joan Regan Lothian up still includes his original Gower Champion alto player, Duncan Hooks, "Jeepers Creepers" whose son page plane with poser Harry Warren. the band.

Weathersheld

morrow (Saturday).

Shelton on Monday backed Singers and Billy Ternent.

Shelton on Monday backed Singers and Billy Ternent.

Singers and Billy Ternent.

The Special on Special on December 20 Mudlarks Special on Haynes Show."

The Special on December 20 Mudlarks Special on Haynes Show."

Alma is considering are booked for Six - Five Special on December 23. The Special on December 20 Mudlarks Show."

The Special on Monday for a short holiday on Monday following the ending of his show "Large Mudlarks Special" on December 20 Mudlarks Special on December 20 Mudlarks Special on December 20 Mudlarks Special on December 20 Manchester's Mullime Hippodrome on Christmas 150.

has just completes 20 years as Twitty Show on BBCcade at Dundee TV today (Friday). Other Palais. His lines stars include Marge and netades his original Gower Champion and cr. Duncan Hooks, "Jeepers Creepers" com-

been booked Chico and his new Cha-Cha Band starts Tuesday night ses-struction at the Arnez slope at the Army Base, Lyceum Ballroom, Strand,

958 DISC PANTOS GR

time record."

over the country. This panto and this is attracting shows a big increase over last many more teenagers, says one booker.

This is what some of the jubi
This is what some of the jubi
This is what some of the jubilant theatre spokesmen had to get seats before Pebruary. take last year's all-time say:

ella." Tommy Steele)-" Booked right up to February." reports In London, in Manchester, in Sheffield, the house-full Steele's manager Larry Parnes. •London Palladium ("Sleeping Beauty," Charlie Drake, Edmund Hockridge and Bernard Bresslaw) — "The box-office notices are being dusted From box-offices all over

story-the biggest ticket NON-STOP JOAN rush for years. In the West End it is virtu-

ally impossible to get seats before February for the big Christmas shows. The reason? More pop stars are turning to

the country comes the same

ready for the holiday.

UP...up...up go the

pantomime theatres all

record.

advance takings at

# **CAMPAIGN OPENS** FOR TAX CUTS

THE 1959 campaign for the abolition of purchase tax musical instruments has The first shot in the campaign

is being fired in Parliament next week by Gerald Nabarro, MP for Mr. Nabarro has tabled a questhat musical instruments are subject to purchase tax at 30

per cent., except planos and keyboard instruments, other than player-planos, which are free of tax.

"By what date," he asks,

"does the Chancellor anticipate
it will be possible to introduce
equality in this matter?"

The National Music Council of ONLY a few hours after the completion of her current Great Britain held a meeting at

Light Programme series with the Eric Winstone Orchestra on December 22, singer Joan Small will record the first of the House of Commons on Tuesday to discuss action to abolish the purchase tax,

# Cha-cha contest

Meanwhile. Joan is appearing next week at the Metropolitan. Edgware Road, in "Christmas Cha-Cha"—a Variety show which also features Johnnie Gray, Steve Martin, the Confrey Phillips Trio and Rory Blackwell and the Blackjacks. Monday night will be a "giveaway night" with free gifts (Including over 100 records) for the audience. On Tuesday. Priday and Saturday.

Judges for this will include Pete

a series with the Peter Yorke Orchestra.

Entitled "Music In The Peter Yorke Manner," this will be heard on the Light Pro-gramme every Monday even-ing, commencing on Decem-ber 29.

or the audience. On Tuesday, Wednesday and Thursday there will be personal appear-ances by well-known TV per-sonalities. And there will be a cha-cha competition or

Judges for this will include Pete
Murray, Jack Good, Eric Winstone, Pat Brand, Dick James,
Jimmy Lloyd and Bryan Johnson.

Members are Pat Halpin and
Stan Weightman (Macmelodies),
Frank Patten (Dash) and MM
columnist Hubert W. David,
under the chairmanship of Bill
Phillips (Macmelodies).

# signs for Ranks A FTER three pictures for Associated British, Frankie on the set at Pinewood Studios on January 19.

Vaughan switches to Rank for his next film. It goes A rags-to-riches story, en-itled "Give Me The Moon-

## light," it revolves around the 40-year-old song which is social committee Frankie's signature-tune.

The Music Publishers' Contact
Personnel Association (motto:
"Good Fellowship, Good Faith
and Fair Dealing") formed a
social committee at its annual
meeting on Monday.

Although this year's Tin Pan
Alley Ball raised more than
£600, it was considered that
music publishers could no longer
be expected to support the Ball
in the same numbers as in previous years, and new means had
to be found to keep the Associations finances in a healthy state.
Suggestions were invited to be
discussed at an Extraordinary
Meeting early in the New Year.
Members are Pat Halpin and
Stan Weightman (Macmelodies).

Frankie's signature-tune.
Written by newspaper columnist Rex North, directed by Anna
Neagle and produced by Herbert
Wilcox, it shows Frankie as an out-of-work nobody who rises to
be a show-business star playing
London's Prince of Wales
Theatre.

There will be at least seven
big songs, including the
title number. Frankie will star
will-of-work nobody who rises to
be a show-business star playing
London's Prince of Wales
Theatre.

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wilcox, it shows Frankie as an
out-of-work nobody who rises to
be a show-business star playing
London's Prince of Wales
Theatre.

Theatre.

There will be at least seven big songs, including the
title number. Frankie will star
with Anne Heywood—one-time
Carroll Levis singing discovery
and the prince of Wales
Theatre.

Theatre.

Theatre.

The film will be set in London.
With scenes at the Prince of
Wales.

fantastic—at least five times what we had taken at this time last year." of insbury Park Empire 'Aladdin,' Dickie Valentine)— A phenomenal demand for Olinsbury ickets. We are booked into January."

eliuime Hippodrome, Man-chester ("Aladdin," The Mud-larks)—"We shall open to an all-

Osheffield Empire (" Babes In The Woods," Laurie London and Edna Savage)—"Well up on last

• Manchester Opera House "Large As Life," Harry

Ostockton Hippodrome "Robin Hood," Marty Wilde and

Chas McDevitt)-" Bookings are

("Large As Life," Harr Secombe)—"Mammoth takings.

Southport Garrick ("Mother Goose," Vince Eager)—"We have already passed last year's total advance takings with over two weeks to go."

Chiswick Empire (" Cinder-ella." Joan Regan)—"A self-out over the Christmas holiday."

Frankie Vaughan is seen with his new leading lady Anne Heywood outside the Odeon, Leicester Square, on Friday, where they attended a Press conference to discuss Frankie Vaughan

# AT THE SAVOY

SID MILLWARD and the Nitwits make their first.
British hotel appearance when they play cabaret at London's Savoy Hotel on New Year's Eve and for two weeks commencing January 5.

The following month they make their second visit to Stock-holm for a season at Bern's Restaurant Returning from Sweden. resume in Variety with Morton Fraser's Harmonica Gang, with whom they complete a 16-week

tour this week at the Brighton Hippodrome. The band is to televise is Granada's "Chelsea At Nine on January 15.

# LARGE AS LIFE

Doreen Hume takes over the lead in "Large As Life" from Adele Leigh when the show moves from the London Palladium to Manchester Opera dium to Manchester Opera House on December 23 for eight

# THE Chris Barber Xmas Party on December 22 will kick off a week of special Christmas sessions at the Humphrey

Lyttelton club. Billed with the Barber Band are Ottilie Patterson, Cab Kaye and The Alberts.

Other attractions for Christ-nas week are the Terry Light-oot and Micky Ashman bands December 23), the Humphrey Lyttelton, Alex Welsh and Diz Lyttelton, Alex Welsh and Diz Disley groups with Beryl Bryden (24th), the Acker Bilk and Graham Stewart bands, with Neva Raphaello (26th) and the Alex Welsh Band, with Beryl Bryden, the Mike McKenzie Trio and Diz Disley group (27th).

At all the week's sessions, except boxing Day, the club has an extension until 11.30 p.m.

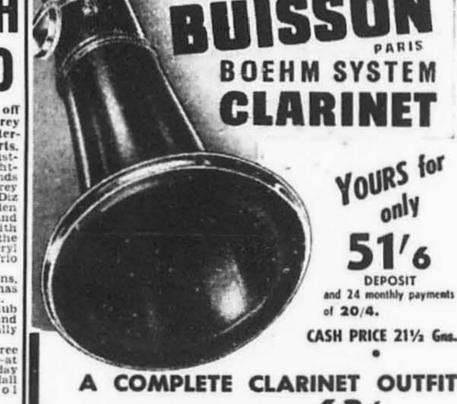
On New Year's Eve, the club will stay open until 1 a.m. and feature the Lyttelton, Wally Fawkes and Dill Jones groups.

The Lyttelton Band has three concerts this weekend—at Concerts this weekend—at London's Conway Hall, today (Friday), Birmingham Town Hall (tomorrow) and Liverpool Empire (Sunday).

# Jimmy Rushing in Lyttelton session

Jimmy Rushing will be seen with the Humphrey Lyttelton Band in BBC-TV's "Jazz Session" on December 16.
Presented by Christian Simpson, the session was recorded before Rushing returned to America after his British tour.

nelude Dickie Valentine, Rus



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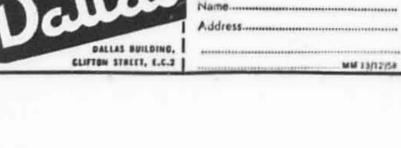
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TEMPORARY postman trudging the Yorkshire snow to deliver the Christmas mail in 1947 stopped suddenly in his tracks. From a house near by came the sound

of a guitar. Under the compulsive power of that guitar he marched forward door and knocked.

"That's Rein-hardt, isn't it?" demanded postman William Disley of the astonished occupant. In guffaws. a few minutes he was inside, listening to Reinhardt records.

"It was up in Ingleton in Yorkshire." recounts Disley to-day wonderingly. "Pancy coming across a Reinhardt enthusiast in that god-forsaken

# Under the spell

"Enthusiast? He was a fan-atical raver. Me and Norrie Greenwood got together after

that to play. The young Disley was still at school, enduring a working vacation. He'd fallen under the spell of Reinhardt during the summer holiday in Blackpool. Idly he'd given a record left on the turntable in a music store

When Diz Disley takes the stand at a jazz club in Wood Green . . .

DHAME

"Before that I thought thirties, struggling George Formby was great," he to overcome their

That, together with Disley's obsessive persistence, is why the spirit of Reinhardt haunts the Fishmonger's Arms, Woo Green, every Thursday night. Wood

Even the kids who come to jive feel it. Their gyrations are halfhearted. Mostly they stand in silence, listening. It is unlikely that they ever heard of the fabulous Django, improbable that they know that, before them, the dauntless Disley attempts the impossible.

A man's achievements must be measured against the mag-nitude of what he attempts. By that standard, Disley must be counted as great.

As a jazz guitarist, Django Reinhardt was unique in his day and has remained so since his death in 1953.

British guitarists of the mid-

to overcome their technical difficul-ties, listened in disbelief to the first Reinhardt releases.

He expressed himself with the nonchalant fluency of a man who was obviously unaware that there were any

That this un-schooled gipsy had the full use of only two fingers on his left hand added a crushing and ludi-crous finality.

It is this legend of a man that Dis-ley seeks to recreate, with his

quintet-and Reinhardt-style not by mere note-for-note copying, though that would be note-for-note difficult enough. He plays in the Reinhardt

manner, seeking to express what he feels musically-and without any pretensions. Reinhardt emancipated the

guitar and Disley accepts the freedom that the master offered as an inheritance. . It is for him

the only way to play.

Some of the youngsters who stand and listen in uncomprehending admiration must re-gard Disley's music as some new manifestation of the skiffle movement. There is

more than one guitar and they can hear the prometrodigious. nomic beat.

If the signifi-cance of the title, Club Reinhardt, is lost to them, Disley in his thick Vorkshire accents, tosses out haracteristically ribald reminders. "Here's a Diango composi-tion called Nuages.' That means 'Clouds.' if you don't understand French, howling with resentment. We dedicate this

twin virtuosi of the gultar, Tommy and Lonnie."

Other announcements are as refreshingly informal, "Dorita and Pepe will be dropping in later. They play

all that Flamenco gear." Two years ago, Johnny Dank-worth described Disley's play-ing as "a knockout." He has

improved considerably since, He has made a sentimental pilgrimage to the caravan of Reinhardt, gazed in reverence at the fiddle, once Django's, which hangs on the wall.

On the stand, he is sustained by a vast enthusiasm. Music is something to be enjoyed.
"I tried that touring lark. I decided to swallow it all. The trad scene is as commercialised today as rock-'n'-roll and

Now he's playing what he wants and loves it. People pay to hear him and come back for more. Ardent Reinhardt fans have listened to Disley without

What higher compliment number to those could they pay him?



The dauntless Disley attempts the impossible

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Django Keinnarat

# DZZ ON

(Times: GMT) SATURDAY, DECEMBER 13: 11:30-12.0 A 1: Saury, Willie Smith. Herman, Deuchar, Coltrane, 12:23-12:40 A 1:2: Mahalia Jackson

at Newport (2). 2 15-2 45 Z; For Jazz Fans 2 15-2 45 F 2; Rhythm is Their

Business. 3.20-3.40 R: Jazz in Development. 4.15-4.45 Z: Swing Serenade, 6.30-7.0 DL: Steve Race. 7.15-8.0 T: Donahue, Shaw, Hefti.

James, B. 9.0 A 1 2: Crossroads of Jazz. 8.5-9.0 A 1 2: Crossroads of Jazz. 8.5-9.0 T: Louis, Pepper, Rogers, Scobey, Manne, Merkle, Jimmy Cleveland.

Cleveland.
9.0-9.45 W: Jazz Time.
9.10-9.55 P 1: Jazz Microgrooves.
9.20-9.35 F 4: Cootie Williams.
9.35-10.0 V: Jazz Callery.
10.5-12.0 J: D-J Shows.
11.30-12.15 T: Repeat of E.15.
12.0-1.0 a.m. E-Q: Saturday Night

1.5-2.0 H-Q: Hollywood-New York.

SUNDAY, DECEMBER 14: 7.15-80 p.m. T. Jonah J., Prado. Bushkin, Hefti, Shearing, 8.15-90 T. Berigan, Yancey, Lawson-Haggart, Hackett-T, Duke, Krupa, Brubeck.
9.10-10 0 S: For Jazz Fans (news break 9.30).

5764 9 307. 5.35-9.58 B: Hugues Panassie, 11.5-12.0 E: Jazz Programme, 11.30-12.15 a.m. T: Repeat of 5.15

MONDAY, DECEMBER 15: .0-1 45 p.m. Dt.: Bandbox, 1.5-4 20 C 2: Ellington.

7.15-80 T: Sinatra, Miller, James S. Vaughan, Louis, 8.15-90 T: The Giants of The Middle Era ispecial 45 mir

Era ispecial 45 min. prostanting 8:30-8:55 I: The Jazz Year (1), 9:10-10-0 S: As Sunday, 9:15-10-0 E: Jazz Club, 9:30-10-0 J: Bis Band Sounds, 9:30-10-30 app. K: New Orleans, 9:35-10-0 Z: European Jazz Horizons

10.5-12.0 J: D.J Shows, etc. (nightly) 11.30-12.15 a.m. T: Repeat of \$15

TUESDAY, DECEMBER 16: 5.0-5.30 p.m. X: Jazz Programme. 7.15-8 0 T: Duke Ellington for Dane ing (45 mins.). 8.15-9.0 T: Miles D. (15), Barbarin NOJB (20), Bessie Smith.

9 10-10.0 S. As Sunday, 9 20-10.0 J. Modern Jazz 1958. 9 30-10.0 N. Jazz Programme, 6 30-10.15 I. Portrait of Gil Evans, 10 40-11 50 DL. Baker's New Dozen, 11 30-12 13 a.m. T. Repeat of 8.15.

WEDNESDAY, DECEMBER 17: 1.45-2.0 pm C 2 Jazz Dises. 3.18-3.48 A 1 2 Jazz For You 5.30-5.55 P 1: Modern Jaz 6.15-6.45 DE: Jazz Session. 1: Modern Jazz 1958. 7.15-80 T Ahmad Jamai Trio (15). B.C.-Lee, Miller, Reg Owen. 8.15-90 T: Duke Ellington for

Listening. 9 10-10.0 S As Sunday. 10-15-11.0 O Presents for Jazz Fans. 11-10-12.0 1: J and K. Konitz, Sims, Pettiford, Garland, Newborn,

Clarke, etc. (Bertin Sportpalast 11 30-12.15 am T: Repeat of 8.15. THURSDAY, DECEMBER 18:

38-11.50 a.m. C 1: Lestie Cool Trio. 7.15-80 p.m. T. Sinatra-Riddle, Her-man, J.D. Ork., S.F. Barnet, 8.15-80 T. New Basie Ork. (45

8 10 9 0 F 1: Jazz Primer. 8 30 9 0 F 2: Jazz in 36 Lessons. 9 10-10 0 S. At Sunday. 9 13-10 0 M. Development of Bop.

10 11.0 P: Jazz Discography. RIDAY, DECEMBER 19: 10 40-11 30 DL: Jazz Club. 11 30-12 15 a.m. T. Repeat of 8 15. 4.15-4 45 p.m. L: "The Third Alternative."

6.10-6.30 C 2; Jazz Munis.

T.D. Shaw, Prado.
7.40-8 0 Z: Jazz a la Carte.
8 15-9 0 T: Four Versions of "King Porter Stomp." New Miles D. Sextel, Ferguson Big Band, Garner 7.15-5.0 T: Auld, Johnny Smith.

Trio, Hodges. 8 30-9.0 B-258m: The Real Jazz. 9 10-10 0 S: As Sunday, 9 15-9 55 F 2; The Living Jarr; Spirituals.

9:15-9:45 N: Jazz Programme, 10:15-11:0 G: Jazz for Midnight, 11:30-12:15 a.m. T: Repeat of 8:15.

## KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTF France 1: 1-1829, 48.39.

RTP France 2: 280, 218, 318, 359,

RIF France 2: 280, 218, 318, 359, 379, 445, 498, Hilversum: 1-402, 2-298, BBC: E-464, L-1500, 247, NDR WDR: 309, 189, 49, 28, Belgian Radio: 1-484, 3-324, 3-267, 4-198, Austrian Radio: 215m, RIAS Market 215m, RIAS Market

AUSTRIAN RAGIO: 215m.
RIAS Berlin: 303.
SWF B-Baden: 295, 363, 195, 41.29.
AFN: 344, 271, 547.
SBC Stockholm: 1571, 255, 245, 306, 506, 49 band.
NR Oslor 1376, 337, 228, 477, 19, 23 or 31 bands.

NR Oslor 1376, 337, 228, 477, 19, 25 or 31 bands. Copenhagen: 283 210, Monte Carlo 205 49 71 40 82 BR Manch: 375, 137, 48.7, SDR Stuttgart: 522 49.75, HR Frankfurt: 506 RAI Ronte: 355, 290, 269 41 81, Europe 1: 1622, VOA: 7.25 and 8.15: 49, 31, 25, 18, 16 metre-bands, 11 30, 1734 41 Wester-bands, 11 30, 1

16 metre-bands, 11:30: 1734 (LW). Bremen: 221

Saarbrucken: 211. Luxembourg: 208, 49 26

SBC Beromunster: 567, SBC Lugano: 568 6. SBC Geneva Lausanne: 393, 31 band.

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# THIS WORLD OF JAZZ

# duest

MERICAN tenor saxophonist Carl Pepper, who has been stationed in Britain for some months with the U.S. Air Force, hopes to make a guest appearance at the Marquee in London tonight able to vote in all categories."

(Friday).

For Top Vocal Group, always

Making its West End debut with Pepper will be the Chris Morris Quartet from Luton. This is the group Pepper sat in with regularly while he was at the USAF camp at Chicksands, near Bedford.

With Morris, on drums, are Jim Lawless (vibes), Ian Pearce (pno.) and Doug Start (bass).

Carl Pepper has played in the States with altoist Julian "Can-nonball" Adderley and pianist Phineas Newborn. He says: "I am awaiting final orders to fly back to the States this week or next. I'll keep my fingers crossed and hope I can make the Marquee session."

## Marian votes

A MONG the last batch of entries for the MM's British and International Poll was one from Merrick, New York, filled in by Marian Mc-Partland.

Polls, like election ballots. are supposed to be secret. But Marian won't object if I publish four or five of her choices. On drums, who else but Joe Morello? On piano, Oscar Peterson. Female singers: Ella

Pitzgerald and Cleo Laine. Cleo was one of the few British choices, because Marian says, 'I don't know enough about what is going on in England now, unfortunately, to be

a sticky problem, Marian has selected the Dave Lambert Singers. Interesting in view of the rumours that Basic will be bringing this group (with Annie Ross?) when he visits us in

February. Another Baste rumour concerned Harry Edison. I don't know the strength of this, but a lot of people would be glad to see the former Basie trumpeter in Britain.

## **Home for Xmas**

Marian gives some news of her own, and husband Jimmy's. activities

To begin with," she writes,



"I expect to be home in Eastbourne for Christmas. My father died quite recently, so I am naturally anxious to come

Cincinnati on the 8th (they are inaugurating a jazz policy at the Sheraton Hotels).

"My trio has just finished a \*

two-month tour of college dates through the South-my first concert tour, and wonderful.

We were in a package made up of Sam Most, Zoot Sims. Teddy Charles and us. We were booked by Concert Associates, who have never before sent a jazz show out. I cut a new album for Argo at the London House, Chicago, and I think it came off pretty well.

"Jimmy is still doing free-lance college dates, using Bud Freeman, Vic Dickenson and Dick Cary, among others. He has so much work booked that N an accompanying letter, I'm afraid he will not be able to leave with me.

## **Humph surprises**

FROM the estimable Jimmy Rushing comes word that he arrived safe in New York "Had a real rough trip." he writes, "but we made it. Went to a Buck Clayton record date here and had a ball with all the

old friends. "The guys were asking all about England. Columbia records are going to send the tapes over there for release.

coming back to Europe with Buck, but I hardly think so yet. over as soon as I can.

"I cannot set a definite date yet because we open at the Sheraton-Gibson Hotel in As I Please' LP to people here every day, and they are always surprised to hear a swinging group like that from England.

ALCIDE "SLOW DRAG"

Carl Pepper

Christmas, to the Storyville Club owned by George Weinopening on the 15th for two weeks. Give my hello to my friends—I hope they're all as fine as wine. Your pal, James Rushing, Esq."

## What is SCIF?

I is some while since I wrote about SCIF, the Stars' Campaign for Inter-Racial Friendship which came about They are real gone.

"They have asked me about more-or-less spontaneously after the Notting Hill disturbances. the Notting Hill disturbances.

In the interval, I have seen the Committee begin operations as a permanent organisationwith Johnny Dankworth and Humphrey Lyttelton among the very day, and they are always officers, and a list of members urprised to hear a swinging which includes Chris Barber, roup like that from England. Ken Colyer, Tubby Hayes, Mick "I'm going to Boston for Mulligan and Steve Race.

SCIF has just assued its SCIF has just assed its first bulletin, which tells you what it is, who belongs to it and what it is doing. It has also printed, and not quite sold yet, three sets of Christmas cards, Designs are contributed by Messis. Searle, Trog and Hoff-nung, and the price is 6s. 9d. a dozen (post free).

## Donations

There is a lot for SCIF to do. Offices and a permanent secretary are needed, and naturally donations are welcome. Those who wish to join, or help in any way, should write to SCIF at 4. Denmark Street, London, W.C.2.

The NJF takes this opportunity of wishing all Jazz Lovers a very Merry Christmas and a Happy New Year.

Harold Pendleton, Desmond Kayton, Brian Nicholls, Brian Harvey, Bob Pendleton, John Moody, John de Courcy, Barbara Coombs, Nicky Welsh, Christine

The NJF is new spensoring a series of booklets which are intended to cover all the notable jazzmen: the first titles in the series are now available from the NJF. Price is 2/- each plus 3d. postage.

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Albert McCarthy

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record survey and discography by
Alun Morgan RUBY BRAFF. A biography, appreciation, record survey and discography by Albert McCarthy

Further titles will be published at monthly Intervals - the ne t being KEN COLYER by John Reddinough, (Available from Jan. 1)

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31

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## TOUR DATES AND OFFICES BOX JAN

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Tickets: LAURENCE HILL LTD., 1 Pink Lane, Newcastle, 1 GLASGOW ST. ANDREW'S HALL at 7.30 p.m. THURS. Tickets: CUTHBERTSONS, 226 Sauchiehall St., Glasgow, C.2

BIRMINGHAM TOWN HALL at 5.30 and 8.30 p.m. Tickets: CIVIC RADIO SERVICES, Paradise St., Birmingham, 1 SHEFFIELD CITY HALL at 7.30 p.m.

LIVERPOOL PHILHARMONIC HALL at 7.30 p.m. Tickets: RUSHWORTH & DREAPER, 11 Islington, Liverpool, 3 BRADFORD ST. GEORGE'S HALL at 7.30 p.m.

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# The fiery, fabulous Earl Hines

(a) Hines (pno.); Curtis Lowe (tnr., bar.); Charles Oden (bass); Earl Watkins (drs.); 3 2 58. San Prancisco. (Am. Felsted.) (b) Cole (drs.); Boe McGain (tnr.); Lou Jones (tpt.); Phatz Morris (tmb., barmonica); June Cole (unc.);

(tmb., harmonical); June Cole (pno.); Dicky Thompson (gtr., voc.); Pete Compo (bass) 7.2.58. New York.

HINES is a magnificent player, and this LP—one of Stan-ley Dance's "Mainstream Jazz" series—presents him at his most

With Hines are bass, drums and saxophonist Curtis Lowe (who came here with Lionel Hampton). Lowe's part is really a minor one, though he performs agreeably in a casual manner which adds to the "small hours" flavour of music which, in fact, was recorded at nine in the morning. morning.

The mainspring and centre of attraction is Hines. A pianist in the grand manner, he needs plenty of space and freedom to put down his endless stream of inventions. He gets both here, and the record bears the stamp of a remarkable impromptu session. session.

" Oooh " features. Lowe's baritone, some of the most striking blues playing of Hines's career. In its dramatic use of blues phraseology, its



Cozy Cole

... comfortably swinging

12-inch L.P.

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RED NORYO BY

HIS MEN

GOZY'S GARAYAN" (LP)

Gozy Cole Septet (b): Caravan;
Phatz' Blues (V): Margie.

Earl Hines Quartet (a): Brussels'
Hustle; Oooh!; Backroom At The
Villa D'Este.

(Felsted 12 in. FAJ7002—37s. 6id.)

(a)—Hines (pno.); Curtis Lowe
(tnr., bar.); Charles Oden (bass);
Larl Watkins (drs.) 3 2 58. San

rancisco. (Am. Felsted.)

(b)—Cole (drs.); Boe McGain

dynamic contrasts and expressive the money but only after you have bought the previous release.

—Bob Dawbarn.

Trio Blues."

The fast blues, "Brussels'
Hustle," is hardly less extraordinary. After introductory
riffing, tenor takes a few choruses before Hines sets out on an extended solo, employing harmonic ideas that belong very much to the present.

On this, and again on "Villa"

On this, and again on "Villa"

On this, and again on "Villa d'Este" (a re-working of "Dark Eyes." I think), the drive is in a class apart from what we generally hear today.

It is fabulously exhilarating plano—flery, creative, rhythmic-ally complex, a little flashy now and again—which reflects Earl's larger-than-life personality.

I've left almost no space for the leasant, comfortably swinging Cole music.

Cole music.

"Caravan," to begin with, is a long drum solo and a good one—filled with colour and variety. Next comes a medium blues, made interesting by Dicky Thompson's guitar and blues singing and the efforts of several unfamiliar players.

singing and the efforts of several unfamiliar players.

"Margle," with a nice old-fashioned swing reminiscent of Lunceford, brings on Lou Jones's trumpet. Morris's trombone and more guitar. It's solid, danceworthy jazz, but the other is the spectacular side.—Max Jones.

# Earlier eras

JIMMY GIUFFRE THREE (LP)

Trav'lin' Light (a): The Swamp
People (c): The Green Country
(a): Forty-Second Street (d):
Pickin' 'Em Up And Layin' 'Em
Down (a): The Lonely Time (a):
Show Me The Way To Go Home
(b): California Here I Come (c)

(London 12in, LTZ-K15137-37s, 6|d.) Giuffre (cit. in (a), thr. in (b), barl, in (c), all three in (d): Bob Brockmeyer (tmb.); Jim Hall (gtr.). 1958. USA. (Am. Atlantic.)

WHILE there is much to enjoy on the latest Gluffre release it doesn't rate the same high praise as the last—London LTZ-K15130 (reviewed 18, 10, 58). One difference is that trombonist Brookmeyer has replaced bassist Ralph Pena and although Brookmeyer is very much on Brookmeyer is very much on form, the lack of bass is most noticeable throughout every

track. Both Gluffre and Brookmeyer are tending to go back, in spirit and conception of their perform-ances, more and more into the earlier eras of jazz and a general air of the blues hangs over even

the faster numbers. Four of the tracks are Gluffre originals — "Swamp," "Green Country," "Pickin'" and "Lonely." They all have the same nostalgic and haunting quality as his famous "Train And The River."

To sum up, this is well worth (Am. Riverside.)

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TATRO'S

(Columbia 12 in. 335X1119-35s. 10d.) (Golumbia 12 in. 33\$X1119—35s. 10d.)

(a)—Crombie (dts.); Bob Burns (alto); Ronnie Secti (tnr.); Tubby Hayes (barr.); Les Condon, Stan Roderick (tpts.); Norman Stenfalt (pno.); Lennie Bush (bass), 18 6 58. London. (Columbia.)

(b)—Personnel as for (a) except Tommy Whittle (tnr.) replaces Scott. Do. Do. (Do.)

(c), (d)—Personnel as for (a), plus Whittle (tnr.). (c) 18 6 56, (d) 23/7 58. Do. (Do.)

(c)—Crombie (drs.); Hayes (vibes); Stenfalt (pno.); Bush (bass), 23/7 58. Do. (Do.)

(f)—Grombie (pno.); Hayes (vib.);

TONY CROMBIE'S return to the recorded jazz fold has produced a very mixed bag of the good and indifferent.

In addition to playing drums and plano fon "Stompin" and "Perpetual" he also composed six of the tunes—"Beryl's," "Ninth." "Panic" "Perpetual," "Shapes" and "Cats."

Best of the soloists are Scott, Hayes and Stenfall—the latter fnot quite so consistent as the two saxists) plays particularly well in "St James," "Panic" and "Shapes"

Hayes gets four feature numbers, playing sensitive vibes on three, and nimble, if occasionally poor-toned, baritone on the

poor-toned, baritone on

The arrangements are neat but the two trumpets sound some-what thin. Best of the tracks are Alan Clare's "Duke's Joke," an Ellington-tinged "St. James" and the happy "Beryl's." Crombie himself drums stiffly on "Panic" and "Cats" but otherwise the rhythm section is above average.—Bob Dawbarn.

# Revivalist

RED ONION JAZZ BAND (LP) "Dance Off Both Your Shoes"

Is It True What They Say About Dixie?: Susie; Beedle Um Bum: I'm Nobody's Baby: Yellow Dog Blues; Too Much Mustard; Why Do I Love You?: Song Of The Islands; Oriental Strut; Mr. Jelly Lord; Red Onion; Sobbin' Blues.

(London 12in. LTZ-U15138-37s. 6|d.)

St. James Infirmary (d): Invita-tion (e): Stompin' At The Savoy (f): Duke's Joke (c): Panic Stations (a): I'll Close My Eyes (b): Small Talk (d): Perpetual Lover (f); Shapes (a); Copy-Cats

(1)—Crombie (pno.); Hayes (vib.); Jack Fallon (bass), 30 7 58, Do. (Do.)

fourth.
The arrangements are neat but

Joe Muranyi (clt.); Jim Heanue fcornets; Dick Brady (lmb.); Hank Ross (pno.); Mike Steig (bjo.); Bill Stanley (basa); Bob Thompson (drs., leader). September 1954. New York.



On "Earl's Backroom," Hines gets plenty of space and freedom to put down his endless stream of inventions.

Jazz at all over the past dozen years, these might strike you as worthwhile (if unimaginative) performances despite their many shortcomings.

F you had heard no revivalist jazz at all over the past dozen cars, these might strike you as corthwhile (if unimaginative) erformances despite their many nortcomings. In my case, I have heard a very reat deal of it and confess that his sounds unoriginal and often corly played. Some of the tunes are pleasant and unhackneyed—"Song Of he Islands" and "Suste" for xample—and there are times then the relaxed brass playing uggests the ROJB has Creole azz Band methods in mind. But the band doesn't boast me really authoritative voice.

and it lacks all the important qualities that Joe Oliver's unit possessed nearly 35 years ago.

Almost every track is marred by bad clarinet playing, and the group's rhythmic conception is, to put it gently, stilted. Within a minute of the start we are in the throes of banjo, with tuba backing, and the whole disc is strewn with indifferent solos and stodgy, out-of-tune ensemble passages.

Trombonist Dick Brady blows some acceptable things, but to my senses the record is a sad affair, hardly worth releasing four years after its birth—Max Jenes. shortcomings.

In my case, I have heard a very great deal of it and confess that this sounds unoriginal and often poorly played

Some of the tunes are pleasant and unhackneyed—"Song Of The Islands" and "Susie" for example—and there are times when the relaxed brass playing suggests the ROJB has Creole Jazz Band methods in mind.

But the band doesn't boast one really authoritative voice.

# CAPSULE REVIEWS

SID PHILLIPS (LP) "Cruising Down To Dixle "

Way Down Yonder in New Orleans; yarsity Drag; I Found A New Baby: Sugar Foot Stomp; Bugle Call Rag; I'll Build A Stairway To Paradise; Alexander's Ragtime Band; Alabama Jubilee; Mammy O' Mine; Georgia Camp Meeting. (HMV DLP1194-27s, 10d.)

TITHIS is discreet English Divis land-cleanly played, tidily arranged and eminently suitable

arranged and eminently suitable for dancing.

Phillips understands the clarinet rôle in this music and his part sounds fluid and fluent. Some pieces have a "period dance music" flavour; others are somewhat in the manner of Rob Crosby.

Highspots on the healthy Highspots are the healthy trombone on "Alexander's." Bugle Call" and "Sugar Foot," the trumpet on "Way Down" and "Baby," and the leader's clarinet on "Alabama" and "Sugar Foot," Still drumming and Jangle plano are among the weak points.—M. J.

TUBBY HAYES (EP) "The Eighth Wonder

Blues For Those Who Thus Desire: Time Was: The Eighth Wonder. (Tempo EXAS2-13s. 7 d.)

A IDED only by Phil Bates (bass) and Bill Eyden (drs.) Tubby Hayes gets in on the multi-recording act by playing two altos, three tenors, baritons tone, vibes and plane-all at once. Presumably he didn't yet consider himself sufficiently proncient on his latest acquisition,

ncient on his latest acquisition, the flute.

Apart from soloing well on everything in sight. Hayes also achieves a rich ensemble sound—particularly on "lime Was"—but it all seems rather a lot of trouble for the sake of a gimmick.—H. D.

KENNY DORHAM GROUP (LP) " Jazz Contrasts "

Falling In Love With Love (a): l'il Remember April (a): Larue (c): My Old Flame (b): But Beautiful (c): La Villa (a). (Lenden 12in. LTZ-U15133 -37s. 6[d.)

KENNY DORHAM has never quite made the very front rank of jazz trumpeters but I find this his most satisfying performance to date.

Dorham, in thoughful mood, is given fine support by Sonny Rollins, Hank Jones, Occar Pettiford and Max Roach, with Betty ford and Max Roach, with Betty

ford and Max Roach, with Betty Glamman's harp adding a change of colour to three tracks.



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# Tuneful folk, blues album

SONNY TERRY AND BROWNIE MCCHEE (LP) "In London "

Peas And Black Molasses (b): That's How I Feet (c): You'd Better Mind (b): Treated Wrong (b):Brownie's Blues (d): Southern (b); Brownie's Blues (d); Southern Train (e); Just A Dream (f); Sonny's Blues (g); Gone But Not Forgotten (c); Change The Lock On The Door (h); Climbing On Top Of The Hill (b).

(Miza Jazz Today 12 in. NJL15—35s. 10d.)

(a)—Terry (voc., harmonica); MeGhee (gtr.); Dave Lee (pno.).

(b)—Terry (voc., har.); McChee (voc., gtr.).

(to) gtr.).

(c) McGhee (voc., gtr.).

(d) McGhee (voc., pno.); Terry

(har.); Lee (pno.).

(e) McGhee (voc., gtr.); Terry

(har.). (f)-McGhes (voc., gtr.); Terry (har.); Lee (pno.).

(g)—Terry (voc., har.); Lee (pno.).

(h)—Terry (voc., har.); MeGhee (gtr.).

All recorded 7 and 8/5/58. London. (Pye-Nixa.)

WE have had a good many records lately from these two blues singers, singly and together, but I am glad to say that their music has not palled.

This is an exceedingly tuneful collection of blues and folksongs which admirers of the Terry-McGhee team will wish to put alongside the outstanding Topic release by the same pair. So varied are the moods, the tonal combinations and the lyrics presented here that it would take a page to describe

them adequately. The details above show that there are four vocal duets, three Terry vocals (each with different accompaniment) and five with McGhee doing the singing.

The duetting has a strange, edgy quality at times, but it shows perfect understanding between the singers.

"Corn Bread." a chain gang song which was included in most of their programmes over here, admirably captures the spirit of a Southern work song. (Notice here the pronunciation of "June, July and Augur'")

"Top Of The Hill "follows the call-and-response form.

Voice and instrument are sensitively blended on Brownle's solo version of "That's How I Feel" and "Gone But Not Forgotten," and there is vital music by harmonica and guitar on the lively "Southern Train."

If you are looking for a reminder of Sonny and Brownle.

If you are looking for a reminder of Sonny and Brownie, you will want this LP. If you are not familiar with them, it's a good album to learn from.—
Max Jones.

Superb tenor

LUCKY THOMPSON (LP) Tom-Kattin' (b); Old Reliable (b); A Lady's Vanity (a); Translation (b); Tricotism (c); Bo-Bi My Boy (c); Body And Soul (c); OP Meets LT (c).



Sonny Terry and Brownie McGhee at a recent London session.

Cleveland (listed as J.m Whatsmy-name) (1mb). Do. Do. (Do.). (c)—Thompson (thr.); Skeeter Best (gtr.); Pettiford (base). Do. Do. (Do.).

DURING his recent stay in London, Lucky Thompson expressed his dissatisfaction at the set-up and results of most of his recent record sessions.

I can't believe that he had this one in mind for, unhampered in the main by front line colleagues, Lucky has room to blow superbly and at length.

Jimmy Cleveland is present on

Jimmy Cleveland is present on three of the titles but tends to use his fantastic technique to cover the paucity of his melodic

(HMV 12in CLP1237—35s. 18d.)

(a)—Thompson (tnr.); Hank Jones (pno.); Oscar Petitford (bass); Osic Johnson (drs.). Probably early 1956.
USA (Am ABC-Paramount.)

(b)—Same personnel, plus Jimmy (b) Thompson.

They are all pleasant tunes and give the Thompson tenor— with its characteristic plaintiff sound—even at the faster tempos—a firm foundation for warm-toned improvisation of a very high order.

werry high order.

Messrs. Jones, Pettiford and
Johnson—with guitarist Best
added on three tracks—are an
always-steady and at times inspired rhythm team.—Bob Daw-

Mixed bag

DIZZY GILLESPIE-SONNY ROLLINS -SONNY STITT (LP)

Wheatleigh Hall (a); Sumphin' (a); Con Alma (b); Haute Mon' (b). (Columbia-Clet 12in 33CX10121-41s. 8 (d.)

(a)—Gillespie (tpt ), Rollins (tnr );
Ray Bryant (pne ); Tem Bryant
(bash); Charlie Persip (drs.); November 1956, USA, (Am. Gene Norman,
(b)—Same personne), except Sonny
Stitt (tnr ) replaces Rollins, Do. Do.

Stitt (thr.) replaces Rollins Do. Do. (Do.)

This is a most disappointing record and the only three to come out with reputations unsulited are Rollins, Ray Bryant and Persip although even Rollins is not at his best.

The record contains one good track, the slow blues "Sumphin"—like all the other titles a Gillespie original. On this one Gillespie shows off his superb blues playing and Rollins solos in typically meaty and robust phrasing.

The other track with Rollins, "Wheatleigh," is too fast and too long with Gillespie demonstrating his technique but very little else.

The two titles with Stitt are both in Gillespie's favoured Afro-American vein "Con Alma" being previously featured on his Afro LP, Columbia 33CX 10002. In the opening chorus I

thought my gramophone had sprung a "wow" but traced the trouble to the trumpeter's intonation. To add to the general messiness. Stitt's tuning is highly suspect.

Ray Bryant and Persip play as well as the rhythmic structure of the tunes allow them but Ray's brother, bassist Tom Bryant, is not in their class.—
Bob Dawbarn.

## Neat Mulligan

MICK MULLIGAN BAND (EP)

"Young And Healthy "Young And Healthy (VI) Button Up Your Overcoat; All I Do Is Dream Of You; Grazy 'Bout My Baby

(Saga STP7020—10s.)

Mulligan (tpt., voc in V2); fan
Christie (clt.): Frank Parr (finb.);
Ronnie Duff (pro.): Bill Bramwell
(gtr., voc. in V1); Alan Dunningtoe
(bisse; Pete Appleby (grs.): 1.9.58.

# This record made me cry, says Jack Elliott

**Before he left Britain for the USA, American folk** singer Jack Elliott played over a record he had never heard before—"Bound For Glory" by his old friend and mentor, Woody Guthrie. Then he recorded his impressions on tape. Here-exclusively for MM readers - is his specially edited "review" of Woody's new record.

WHEN I heard this record, I was so thrilled I cried. Strange, though what brought me to tears was Will Geer's reading not Woody Guthrie's singing.

This record has 12 of Woody's songs, strung together by Will Geer reading extracts from Woody's autobiography. I like the way Will reads those words.

# 'Talking Fish Blues'

Without having to give an imitation, Will sounds just like what he is. He's a friend of Woody's and understands what Woody has to say. Of course, when Woody got on to a real good song like that "Talking Fish Blues," I'm alraid that brought me like to crying again. It's by far

the best one on there.

He shows what he means about hating songs that make you feel you're no good. He makes you feel so goddam good that you really have to laugh.

He builds this big laughing building which is just the opposite of the kind of popular song that is the opposite of the kind of popular song that is the opposite of the kind of popular song that is the opposite of the kind of popular song that is the opposite of the kind of popular song that is the opposite of the kind of popular song that is the popular song the popular song that is the popular song that it is the popular song that it is the popular song the popular song that it is the popular song that the popular song the popular son

by . . .

JOSEPH FENSTON

who . . .

Has done so many things in his life that you can't really describe him except as a very marvellous man. Daily Sketch

Fascinating scrapbook of an impresario, who includes a succession of previously untold stories concerning such magic personalities as Nazimova, Tetrazzini, Pavlova, Moiseiwitsch, IrvingBerlin, Lehar, Heifetz Stage. and Elman.

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# Kids' songs

The "Reuben James" was the first American ship to be sunk by a German U-boat, an old fourstacker destroyer, and she was sunk before America entered the war. Woody wrote the song to commemorate the loss of that boat and the men aboard.

Woody was on to Hitler long before a lot of people and he wrote a lot of songs about him even before we entered the war. And, because of that, some knucklehead like McCarthy branded him "prematurely antifascist" after the war.

There are several kids' songs on the record and they all come over pretty well because Woody is pretty like a grown-up kid himself.

He's got a sort of natural, unitabilitied personality—more than

He's got a sort of natural, un-He's got a sort of natural, uninhibited personality—more than
any other white man I ever
heard—and when he sings into
the microphone something of
Woody himself gets right on to
that tape.

He's so much there that most
people who hear Woody on record
think he must be about

139 Borough High St., S.E.1 'Topic 12T31 (39s. 6d.)



6 ft. 9 in. tail. Well, he's only a little guy really
There's a saying: there's five feet of Woody—3 ft. of Woody.
2 ft. of hair. He has this big bush of black curly hair—going a little grey about the temples, you know.

you know. "This Land Is Your Land" is

one we used to sing together and I like it very much. Matter of fact, it ought to be the U.S. national anthem.

On the other hand that song. "There's a Better a-Coming," seems to stretch on about three times too long, though it sounds better every time I hear it.

# Monotonous

But one thing in favour of it is that though you might say it monotonous-I might even say myself-I doubt if you could stand anybody else in the world singing that song that length without going out of your mind.

Of course, I'm used to hearing Woody sing on and on and on When we sang together sometimes we'd go over a song for 20 minutes or more.

minutes or more.

Here it's Cisco Houston singing with him. I like a lot of Cisco's work with Woody better than his solo records. That's because when you get singing with Woody he brings out the best in you and he makes you sing better than you would alone. The record reminds me of that about him.

# **Ottilie** Patterson Chris Barber's Jazz Band "Trombone Cholly" b/w "Lawdy, Lawdy Blues" NIXA 7NJ 2025 (45 r.p.m.) Distributed by Pye Group Records (Sales) Limited 66 Haymarket, London S.W.I

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Monday, December 15th "PER ACKER AD ASTRA" MR. ACKER BILK'S PARAMOUNT JAZZ BAND Tuesday, December 16th ALEX WELSH AND HIS BAND

with BERYL BRYDEN Wednesday, December 17th HUMPHREY LYTTELTON

Intervals by-Thursday, December 18th

THE GRAHAM STEWART SEVEN featuring JOHNNIE PARKER'S TRIO Sessions com. 7.30 p.m. Suns. 7.15 p.m. \*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\* TONIGHT! 117,30 p.m. \*

% "HUMPH'S" // \* Christmas Party

with the LYTTELTON BAND Dill Jones Trio, Bruce Turner & Kathy Stobart

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ST. ALBANS, Market Hall, Decem-ber 19: Humphrey Lyttelton Jazz-band.—See also Wednesday.

it in the classified columns of Meloby Maker. STORYVILLE, Elm Park Hotel. For small advertisements in this issue see also pages 17, 18 and 19. COOPER SEXTET.



. SATURDAY .

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e FRIDAY (TODAY) e A BAD night-no session at the Viaduet," Hanwell. Next week, our Christmas session.

A BALL KENNY BALL FLEET STREET TODAY. Next Priday: DISLEY'S DJANGO LUNCHTIME. Scottish Corporation, Fetter

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THAMES HOTEL, Hampton Court: MIKE DANIELS DELTA JAZZMEN, Listen, Jive, Licensed, 8-11 p.m.

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MR. ACKER BILK'S PARAMOUNT CROYDON JAZZ CLUB, Star Hotel: Micky Ashman and his Band with Dickie Bishop, plus Mike Pointon Jazzmen, Next Friday, Christmas Party, 8-midnight, with Mr. Acker Billy. JAZZBAND. Interval plano spoi.
JOHNNY PARKER, - Shakespeare
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DARTFORD: DAUPHIN STREET DICK CHARLESWORTH, Park

ERIC SILK'S SOUTHERN JAZZ-BAND, Norman Bunce (Sousaphone), Southern Jazz Club, Masonic Hall, 640, High Road, Leytonstone. HEMEL HEMSTEAD, St. John's Hall. December 19: Terry Lightfoot

"OLD TIGER'S HEAD," Lee: Mustrians own pub. riin by a musician TONY ARCHER Group 7 p.m. Admission free Lunchtime session; Musicians invited to sit-in. MIKE DANIELS DELTA JAZZMEN. Listen. Jive. Licensed. 7-10 p.m. WOOD GREEN: ALEX WELSH, THE DADDIE OF DIXIE."

LAST JAZZ HOP of 1958; Pair weather Brown All-Stars, 7.30, Acton County School, Gunnersbury Lane, W3 (Acton Town Station).

MONDAY. A CLASSIC JAZZ 100 SOUTHERN STOMPERS and PAM, Terros, Harrow Road Sudbury Town. Members, guests, nd PAM .- Te ROCK-A-CHA-CHA, Royal Oak Hotel DAGENHAM: Rory Blackwell and his Blackjacks, 8-11. Admission 3.6. Meet the swing-R NORMAN DAY JAZZMEN. DOBELL'S RECORD Recital Club

Personal choice by members of staff..." White Bear" Liale Street W.C.2, 730. Acculation 2s. KENNY BALL JAZZMEN, "GREY-HOUND," CHADWELL HEATH, 7.45 CLUB SECRETARIES

requiring announcements in the "Jazz Club Calendar" of December 27 Issue please see announcement on page 18.

MONDAY-contd. . BLACKJACKS. plus green-haired Decca star BILL KENT.

White N, SOUTHALL, "White AGAIN. AVON CITIES JAZZBAND, St. BARNET, Assembly Hall, Union treet: Acker Bilk's Paramount

CY LAURIE Club: Cy Laurie Band, HARROW JAZZ CLUB, British legion Hall, South Harrow; Terry lightfoot New Orleans Jazzmen. LORD CHARLESWORTH, "Tiger's THE COLIN WILD TRIO, "King Larold," Harold Wood.

WOOD GREEN: GRAHAM STEW- WEDNESDAY A bad night? Never! "CAULIFLOWER,"

ART ELLEFSON and guests.
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DAGENHAM JAZZ CLUB, ROYAL Oak Hotel; Alex. Welsh Band wit Beryl Braden. orthwick Park. Bures, 250, 183, 140,

KEW BOATHOUSE: Cha-Cha, jive. HARRINGAY JAZZ CLUB:
KEN COLYER JAZZMEN.
EVERYBODY WELCOME! Only 3:"Russell-Vale" Dancing School, West
buzy Avenue, N.22 (club opposite

ROYAL FOREST, Chingford: Cha-STORYVILLE Harrangay Jazz Club. THE GEORGIAN Jazz Club, High treet, Cowley: Ian Bell's Jazzmen. WHITTINGTON HOTEL, Pinner: WOOD GREEN: TERRY LIGHT-

PALM COURT. PURLEY: TERRY LIGHTFOOT'S NEW ORLEANS JAZZ-MEN. ALL WELCOME. Licensed bar ST. ALBANS, Market Hall: Acker APEX CLUB: JEEVERS APEX JAZZMEN featuring Dave ("Folk") Smith - Preemasons Tavern Croyalso Friday. "TIGER'S HEAD," Catford-see Penge. Thanks, Panama

> THURSDAY ACTON MODERN Jazz Club pre-

ents another "Two Group" Christ-nas Session Bar, hall extension

BLUES AND BARRELHOUSE Alex. Korner and Cyril Davies. CHELMSFORD JAZZ CLUB, Odeon Cinema Ballroom, Baddow Road, 7.30; Kenny Ball Jazzmen

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BLAIR TRACEY Ronnie Johnny Hawksworth Verrell Also the

EDDIE THOMPSON Trio

SUNDAY -

JOHNNY DANKWORTH 7 Incorporating The DICKIE HAWDON 5 The LAURIE MONK 4 The DAVE LEE 3

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WEDNESDAY (17th) at 7.30

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A happy Christmas

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MACCAPERRI-TYPE Plectrum Guitar, first-class instrument, with good acoustic tone, modified for elec-tric use, almost new,-Prentice, Wim-

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NEW and USED instruments. Vast range including as new Ajax Vibes.—Pioneer Sales, 122, North Street, Romford (45786).

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what's happening in the world of music

infection.

Christmas, While in hespital Joe wrote "The Pinewood Suite" which he intends to debut

+ BIRMINGHAM +

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HRED JACKSON, who resigned his position as General Manager for Mills Music some \* CARDIFF \* CITY RADIO (Cardiff), Ltd., 2, hurchill Way, Cardiff, Phone 28169. the only specialised jazz record shop Wales WHETHER POP or classic your

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foined Terry Lightfoot. He re-places Billy Loch who is now with the Micky Ashman Band. **Busy week** 

M ANCHESTER'S Bodega Restaurant on Monday kicked off a new six nights a week policy—two of traditional jazz, and one each of modern jazz, Latin-American, "pop" and a record night.

The Joe Palin Group is resident on the Thursday modern sessions and Paul Beattle and the Beats on the Friday "pop" nights.

Ideal panto

THE Ideal Four have been booked for Tom Arnold's pan-comime, "Robinson Crusoe," which opens at the Birmingham

– FOUR OFF -

THE National Jazz Feder-ation plans to arrange for four British Jazzmen to take a course at America's Lenox School of Jazz, Massachusetts, next summer

The Federation's executive secretary Harold Pendleton has been elected the school's English repre-sentative. This summer he lectured at Lenox on British

TO SCHOOL

Hippodrome on December 23. star of the show is David Whit-Line-up of the group is Mark



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BLUES/JAZZ/CHA-CHA-CHA. Doors
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Gordon's swinging trio join our guest ensemble. "White Hart,"

BARKER'S TRIO awings George KISH, HERMANN, "S. and G." Putney, Also, thanks Tony Fisher, Putney, Als Les Wigsield. BILL BRUNSKILL'S JAZZMEN.

CHARLESWORTH, Derby AT STREATHAM: THE DAVE EALING BROADWAY. "Feathers "

HIGH WYCOMBE, Cadens Hall.
Prosmore, 2:30-8 REORGANISED
AND REOPENED. This week: BOB
EFFORD, JOHNNY HAWKSWORTH,
RONNIE VERRALL, STAN TRACY, Denglow Studios, Chadwell Heath, 7.30. This week: RONNIE ROSS, TOMMY JONES, BANDITS. "King's Arms." Hanwell, 8-10-30.

CY LAURIE Club: Sonny Morris Jantmen, 7.15-10 45. Sebastopol Road, Edmonton (200 yards Regal Cinema), 7 p.m.: CY CY LAURIE

HUCKLEBUCK, "Red Lion." Westminster Bridge Road, S.E.I JOHNNY SCOTT.

TONY ARCHER Group. PANAMA JAZZMEN again invite you to "GREYHOUND," REDHILL. Special Christmas session next Friday.

ST. LOUIS Jazz Club, Elm Park Hotel Hornchurch (nearest station: Elm Park). Buses to hotel, car park adjoining: Storyville Jazzmen. Next week: Cy Laurie Band. KEW BOATHOUSE: Rock-a-Cha-

TUESDAY, 0

BROMLEY, KENT, "White Hart," 30-10-30; KEN COLYER'S Jazzmen. "TIGER'S HEAD," Bromley Road, Catford, CHRISTMAS PARTY till midnight: Three Bands!

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A FTER eight weeks as the guest of Charles Chap-lin at his home in Switzer-land, Eric James has returned to London with

music completed for three early Chaplin pictures. These are "Shoulder

These are "Shoulder Arms," A Dog's Life" and "The Pilgrim," which, with

an introductory comment-ary by Chaplin, will be pre-sented next spring under the title of "The Big Chap-lin Parade."

Eric is now preparing orchestrations for record-

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Tommy STEELE

Joan SMALL

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Pantomime (Thursday):

Pantomime (Thursday): Coliseum, W.

Many artists are still rehears-

ing for pantomimes due to open

Kathie KAY

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Willie HARRIS Week: Empire, Sunderland

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PORMER Seven member Ken Rich has just formed his own quartet. Ken (gtr.) leads Fred Kirk (bass) and Ken Gol-der (drs.)—also former Barry sidemen—and Geoff Laycock (pno.).
The quartet played opposite
Fred Percival's Orchestra at
Scarborough Rugby Club's LTOIST Joe Harriott left the Pinewood Sana Scarborough Rugby Club's Tramp Ball yesterday (Thurs-

torium last week after three-and-a-half months in bed with bronchial pneumonia and a lung Joe hopes to be fronting his Quintet-resident at the Marquee, W .-- soon after

on his first outing with Joining Lightfoot Drummer Jim Garforth, from (gtr.), Vio Sephton (bass) and the Dave Reynolds Band, has Denny Martin (drs.).

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All announcements for December 27 (on sale December 21)
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DECEMBER 13, 1958

EVERY FRIDAY 6d.

# Discs halted

DARIS, Wednesday.—French disc companies have a musicians' "protest" on their hands.
Disc sales are down by 20 per cent, but the musicians

have refused to record unless rates are increased from around £5 a session to £5 10s.

Some of the companies have already decided to record in Belgium and Germany to beat the ban.

## Tapes, too

The musicians are particularly The musicians are particularly worried about tape recordings. Says sax star Guy Lafitte: "We get only one fee for our tapes but they are used over and over again to accompany soloists."

A 20-strong committee representing all types of French musicians has been set up to work out a plan to put to the companies.

A spokesman for the musicians told the MM: "Don't call it a strike. We are not on strike and we shall start cutting records again if the record houses agree to increase our fees,"

# CRUISING ROUND THE WORLD...

R AYMOND GORDON, who has been leading Geraldo's "Talk Of The Town Orchestra," tomorrow (Saturday) takes over as Bandmaster on the Mauretania for a two-month West Indian cruise.

Gordon will front an eight-piece completed by Bull Cook

Gordon will front an eightpiece completed by Bill Cook,
Mainny Prince, Brian Wicks
(saxes), Ben Perrin (tpt., vcl.),
Norrie Fisher (pno.), Eric Webb
(bass, gtr., vcl.) and Kenny Sinfield (drs.).

Pianist Lennic Metcalfe will
front a six-piece L-A band of
Jack Canter (acc., pno.), Gerald
Skelton (tnr., etc.), Arnold
Tweedy (tpt.), Phillip Bates
(bass), Benny Goodman (drs.)
and Reg Moore (solo-accordion).

# **Xmas charity show**

Julie Andrews, Max Bygraves and Stanley Holloway are among the stars appearing in a Christmas matince at the Drury Lane Theatre on December 19.

The show—arranged by the Variety Club of Great Britain—is for the St Martin-in-the-Fields fund for refugee children.

# WIND

fixed.

ruary 7.

TWELVE of the dates for

The Basie Band, with singer Joe Williams, opens with two concerts at the

Royal Festival Hall on Feb-

Jack Higgins, of the Harold Davison office, told the MM on Wednesday: "Of the 6,000 seats

for the two shows we have al-

ready sold 3.500 and money for

Count Basie's third British tour have been



Pianist-composer Ken Moule gathered an all-star line-up for the first airing of his jazz suite. "Wind In The Willows." on the Light Programme's "Jazz Club" last Thursday. Here are two of the musicians — flautist Johnny Scott and trombonist George Chisholm.

# **NEW RESIDENTS**

The Norman Day Jazzmen will next week take up Monday residency at the Cy Laurie Club.

# Three-day Beaulieu

Five top bands and two star soloists are already lined up for the 1959 Beaulieu Jazz Festival—which this time will run for three days (August Bank Holiday Saturday, through Sunday to Bank Holiday Monday).

In addition to solo appearances by Cleo Laine and Lennie Felix, the bands of Ted Heath, Johnny Dankworth, Humphrey Lyttelton, Acker Bilk and Mick Mulligan will appear, together with a number of small groups still to be fixed.

A "name" foreign attraction is also being sought for this annual open-air event in the grounds of Beaulieu Castle, New Forest—home of the Festival's organiser, Lord Montagu.

Full details are to be announced at the beginning of April, (See also "On The Beat.")

# were at Leicester (13th), Bristol (17th), Glasgow (22nd), Shef-field (27th), and Manchester (31st). ROCKINGHAM INTO STAGE

JACK GOOD this week announced the bill for his "Oh Boy!" stage show which starts a week at the Commodore Theatre, Hammersmith, on January 25. It is: Cliff Richard, Vince Taylor, Lord Rockingham's XI, Neville Taylor and the Cutters, the Dallas Boys, Cherry Wainer, Peter Elliott and "Cuddly" Dudley, With the exception of 21-year-old American rocker Vince Taylor, all are regular members of the ABC-TV "Oh Boy!" series, ABC-TV has also fixed a star bill for a special edition of "Top Numbers" on December 28.

# Davidson himself would wish to see this programme go. But the fact that no plans have yet been made for its resumption is, to say the least, ominous. Maestro Steve Race

MM columnist Steve Race will be MD of a 32-plece band planned for AR-TV's first big Variety show. It is scheduled to start in the New Year.

OUR DATES

towns in

first list

tickets is coming in at the rate of £100 a day."

Other dates set are: Empire,

Other dates set are: Empire, Liverpool (February 8), Odeon, Newcastle (9th), Odeon, Glasgow (10th), Odeon, Leeds (11th), Gaumont, Hanley (12th), Col-ston Hall, Bristol (13th), De Montfort Hall, Leicester (16th), Odeon, Birmingham (17th), Gau-mont, Cardiff (18th), Gaumont, Southampton (19th) and Free Trade Hall, Manchester (21st).

Two shows

With the exception of Leices-ter there will be two concerts at

The band will fly in and out of London on January 30 en route for a week's tour of Switz-

In all, Harold Davison is pre-

AND 5 MORE FOR

**GEORGE LEWIS** 

FIVE more dates have been

each venue.

Bradford (30th).

Dates previously

senting Basie for 41 days in Europe. After Britain the band will play Sweden, Germany, Holland, Belgium and France.
Only change in personnel from Basie's last British tour brings in ex-Dizzy Gillespie tenorist Billy Mitchell in place of Eddie "Lockjaw" Davies.
Vic Lewis, whose band will tour America in exchange for Basie, will open a 16-day schedule in Washington on February 7.

# SIGNET NEXT WEEK ENGINEER

# **CHRISTMAS** ISSUE

There are 11 shopping days to Christmas but only six to go before you can get this year's Christmas issue of the

MELODY MAKER. Here are just a few of the SPECIAL features:

- REVIEW OF 1958
  - —in Britain
  - -in U.S
- XMAS ROUND THE WORLD
- XMAS CROSSWORD
- 25 YEARS OF JAZZ -by Leonard Feather

# The new dates are:—South- REINDENNING NEW 13), Newcastle (20th), Birmingham (28th) and PIANO REFLECTIONS

John Burnaby, who has produced scores of BBC piano programmes, will make one of his own rare piano solo appearances tomorrow (Saturday) from 2.40 to 3 p.m. in the Light Programme

gramme.

He has chosen numbers reflecting his 25 years as a BBC

# DEATHS

# Julia Lee — blues star for 30 years

NEW YORK, Wednesday.—
Blues singer and planist
Julia Lee died at her home in
Kansas City on Monday, aged 56.
A jazz artist for over 30 years
she was appearing recently in a
Kansas City club and since 1944
has recorded for Capitol—usually
backed by all-star jazz groups. backed by all-star jazz groups. Prior to 1933 she toured for 17 years with a band led by her elder brother, saxist George E

# **Tiny Bradshaw**

New York, Wednesday.—
Drummer-bandleader Tiny Bradshaw died last week in Cincinnati, Ohio, while on holiday there with friends. He was 53.

His most recent hits, "Soft,"
"Butterfly" and "Salt Lake City
Bounce," earned him three gold records for selling a million copies each. copies each.

Bradshaw played with Luis Russell in the 1930s, leaving to form his own band.

# Is this, perhaps, a decision arrived at by the BBC planners—yet another indication that the axe is to fall on big bands? Davidson himself was forced to agree that big bands do not attract the listener, "It is proved," he said, "by our programme, 'Saturday Club,' which doesn't feature a big band, but has listening figures 300 per cent, in excess of any other dance band programme." Questioned as to whether the BBC is satisfied with big band programmes generally, he answered; "Let us simply say that we aim to put more into 30- or 45-minute programmes than simply the conventional decision." **ALL-NIGHT** CARNIVAL of

Friday, 16th January, 10.30 p.m. to 7 a.m.

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# Vol. 33

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And I shall be con-fighting to bring it stantly fighting back."

What says the BBC? Questioned by the Melory Maker, dance music executive Jim Davidson defied these rumours, adding that it would be brought back "at the appropriate time."

It is inconceivable that Mr. Davidson himself would wish to Davidson himself would wish to

Titled "Top Numbers Of 1958."
It will feature Bernard Bresslaw,
Lord Rockingham's XI. Malcolm
Vaughan, Marion Ryan, Gary
Miller, Marty Wilde, the Tanner
Sisters, Rikki Price, Maureen
Kershaw, the Gibson Girls and
the Joe Loss Band.
This will be the Rockingham

This will be the Rockingham XI's first Variety performance and first TV show outside "Oh Boy!"

# (Dakota Staton, George Shearing, Count Basie)

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But the Dozen is not a conventional dance band. It does not use singers. Are listening figures, then, to be the criterion of all that emanates from the BBC?

45-minute programmes than simply the conventional dance band with singers."

Going 'commercial'?

From Page 1

Big-band axe?

stantly

Is the BBC—which has for so many years been accused of lagging behind popular taste—now to change its tune and compete with commercial radio by giving the public only what the majority is considered to want?

KENNY HAKER HAD AN APPOINTMENT WITH JIM DAVIDSON YESTERDAY CTHURSDAY). EVERY GENTINE JAZZ ENTHUSIAST IN THE COUNTRY, AND EVERY SERIOUS MUSICIAN, WHAT BE ANALOUS TO KNOW THE OUTCOME.

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