

Melody Maker

December 27, 1958

FOR THE BEST IN JAZZ

Every Friday 6d.

Best LPs
of 1958

See Page 11

Party Time Again!



It's Christmas party time again for the record companies. Last week they entertained their stars and the Press. At the Philips party on Thursday last, Steve Martin was "shot" trying out savouries with the Kaye Sisters (l-r Sheila, Shan and Carol).



Still at the Philips party and cocktail cherries replace the savouries. The celebrities are (l-r) Anne Shelton, bandleader Johnnie Gray and TV singer-compere Jackie Rae.



At the Nixa party at the Celebrite Restaurant the party was in full swing when the MM cameraman arrived. And there to meet him were Lonnie Donegan and film actress Janette Scott, pictured sharing a Christmas cracker.

DANCE-HALL DATES FOR U.S. BANDS?

WILL the New Year see American bands playing for dancers in British ballrooms? And will British bands follow suit in the States?

These were the \$64,000 musical questions as the Old Year draws to a close. At press-time, moves were being made to break the present concerts-only ruling governing the Anglo-American band exchanges.

New York agent Jack Green has already asked the American Federation of Musicians to lift the ban. But if the AFM agrees, would the Musicians' Union also play ball?

IN THE BALANCE

The matter is in the balance. For Harry Francis, MU assistant secretary, this week told the MM: "It depends on the Executive Committee. It is decidedly dubious. There are not enough opportunities for our own British bands to play at dances."

"We have heard that the AFM has removed the restriction and we have written for confirmation."

'TOO COSTLY'

Adds Harry Francis: "In any case, I doubt whether anybody could afford to bring American bands in for dances."

Bandleader Ted Heath, who has already made four concerts-only tours of the States, says: "We had hoped that AFM permission to play for college dancers would come through in time for our scheduled tour in February."

"But as we have not heard anything, I have decided to postpone the visit to October. We would certainly like to play for dancers."

PROHIBITIVE

Like the MU, Ted thinks that the cost of tickets would make the scheme prohibitive in Britain. "The fans would have to pay something in the region of 15s. or £1. And there are only about two halls—Belle Vue, Manchester, and the Royal Albert Hall—that could accommodate the necessary 3,000 to 4,000 dancers."

"It's a different matter in the States. Over there, the youngsters can afford three or four dollars—the equivalent of one guinea or 26s.—for admission."

ⓐ Back Page, Col. 3

'GO MAN, GO' WITH RADIO

RADIO enters the beat-show field next Monday with a modern-style series by the Oscar Rabin Orchestra, conducted by David Ede.

Tilting at TV's "Six-Five Special," "Dig This" and "Oh Boy!", the new venture, captioned "Go Man, Go," will be aired every Monday from 1 to 1.45 p.m. in the BBC Light Programme. It is scheduled for 13 weeks.

Joining the 15-piece outfit will be "honking" tenor-saxist Rex Morris, currently featured with Lord Rockingham's XI in "Oh Boy!" David Ede will also add a new singer—22-year-old bank-clerk, rock-'n'-roller Ray Pilgrim.

WELL DONE!



Frankie Vaughan is the Cat's whiskers, says AR-TV.

CAT'S WHISKERS FOR TV STARS

FOURTEEN top British and American disc stars were awarded "Oscars" on AR-TV's "Cool For Cats" show last Friday. They got "Cat's Whiskers" for being the year's outstanding disc personalities.

The stars were selected by Ker Robertson, who arranges the records for the show, and the awards were in the form of a black china cat embossed with the title "The Cat's Whisker."

The winners were:

- The Mudlarks ("Lollipop")—Top Disc Group.
- Ted Heath ("Swinging Shepherd Blues")—Top Bandleader.
- Norrie Paramor (backing to Michael Holliday's "Story Of My Life")—Top A&R Man.

- Cliff Richard ("Move It")—Most Promising Discovery.
- Tommy Steele ("Nairobi")—Top Entertainer.
- Frankie Vaughan ("Kewpie Doll")—Top British Disc Personality.
- Elvis Presley ("Jailhouse Rock")—American Disc Personality.
- Marlon Ryan ("Love Me Forever")—British Disc Girl.
- Connie Francis ("Who's Sorry Now?")—American Disc Girl.
- Pat Boone ("Love Letters In The Sand")—Outstanding Disc.
- Max Bygraves ("You've Gotta Have Rain")—Song-writer.
- "My Fair Lady" star Julie Andrews won a special award for her "I Could Have Danced All Night" disc.

DON'T FORGET

Next week's MELODY MAKER (Out on FRIDAY, Jan. 2) will contain complete results of the 1959 MM Poll (British Section)

**Stop
Press,
U.S.A.**

ELLA SMASH-HIT AT LAS VEGAS

DUKE ELLINGTON TO REVIVE 'JUMP FOR JOY'

From
BURT KORALL

NEW YORK, Monday. Duke Ellington announced this week that he is reviving "Jump For Joy," a musical revue which he unveiled in Los Angeles in the early 1940s.

Ellington said the new version will be produced by Sid Kullers of Hollywood and will open at the Copa City Hotel in Miami on January 20.

Auditions

No stars have yet been signed, but Kullers and Ellington have already auditioned singer Damita Jo and comedian Pat Patterson—formerly of the Patterson and Jackson comedy team. There will be a cast of 75 by the time the show is ready to go.

After a month in Miami, Ellington hopes to take the show to New York for a Broadway run.

HOLLYWOOD, Monday.

Ella Fitzgerald is really packing them in at the Sands in Las Vegas. And up the road the big bands of Harry James (at the Flamingo) and Ray Anthony (Tropicana) are playing to SRO (Standing Room Only) crowds.

Bandleader Fred Waring's life is to be filmed by MGM. . . . Gisele MacKenzie expects her first baby in July. . . . Xavier Cugat is looking for a new gal singer. Some of his previous ones were Dinah Shore, Abbe Lane and Rita Hayworth.

FRANK SINATRA

Plus goatee!

FRANK SINATRA is to star in "Never So Few" which will go on location in Burma. He is at the moment growing a goatee for the part. . . . Grady

From HOWARD LUCRAFT

Johnson is writing a paperback based on the Red Nichols biopic "The Five Pennies." . . . The Mel Tormes are expecting around March 5.

EARTHA KITT

Taking notice

SAID Eartha Kitt, of her rave notices for "Anna Lucasta": "If you can't get good notices playing a slut you've no business being an actress at all." . . . Howard Roberts has started his 12-volume Guitar Encyclopedia. . . . The favourite musician of Gail Davis (TV's glamorous Annie Oakley) is the late Freddy Gardner.

GARY CROSBY

Bill for damages

GARY CROSBY was sued for \$44,370 by a couple whose car was hit in the back by Gary's sports car. . . . Gary and brother Lindsay are looking for a place way up on Hollywood Hills so that they can have their wild parties without neighbours complaining.

ELVIS PRESLEY

Heart throb

THEY say that Elvis Presley's latest heart throb in Germany is American ballet dancer

Janice Estelle. . . . Columbia Records has a nationwide contest asking people to submit art impressions of what they feel on listening to Dave Brubeck's "Jazz Impressions of Eurasia." Prizes include free trips to Paris.

ANDRE PREVIN

'Gigi' Oscar?

IF Andre Previn wins an Oscar for his "Gigi" music supervision, it will be the first "behind the camera" person under 30 to win one of the gold statuettes. . . . Norrie Paramor is in town, visiting with the local DJs. . . . Bing Crosby and Rosemary Clooney have a new duet LP with backing by Billy May and Frank Sinatra has just made another LP with backing also by Billy May.

PAT BOONE

Heir wanted

"PORGY AND BESS" is finished and producer Golwyn says: "This is the peak of Sidney Pottier's career (he plays Porgy) and no one has ever really seen Dandridge (Bess) before this." . . . Pat Boone and his wife Shirley, who have four daughters, are reportedly "ready for one more try at having a son." . . . Pat and Shirley have made a joint EP.

TORONTO Rock-'n'-roll is here to stay

Says
BILL HALEY

(In an interview with
Helen McNamara)

TORONTO, Monday.—The more rock-'n'-roll is criticised, the stronger it will get. That's the opinion of Bill Haley, who was in Town last week with his seven Comets for a two-week engagement at the Edison Hotel.

Haley has just returned from his 10-week tour of Europe, and he admitted that he doesn't know half the names on the Hit Parade.

No novelty

"That many have come up since I was away," he said, "but that's what will keep rock-'n'-roll going, although the ones who will keep it really alive are the stars."

"At first," he added, "rock-'n'-roll was a novelty but now it will have to improve and the more it's criticised the stronger it will get."

With an eye to the future, Haley said he's planning a special night club act. "It's going to be a two-hour show called 'The Rock-'n'-Roll Story'—a sort of history of our group."

Changing mood

"It will show how we started out as a Dixieland band, then a rhythm and blues outfit, a hillbilly group and then a rock-'n'-roll band."

Haley also said he and the Comets will return to Germany in May to make another film. It will be called "Rockin' in Heidelberg," in which they will play the roles of American students attending the Heidelberg University.

BBC records show for Mona Baptiste

Singer Mona Baptiste arrived in London from the Continent last week to record a series of half-hour programmes for the BBC, appear on TV and discuss a film script.

The radio programme will also feature organist Cherry Wainer, her drummer Don Storer, the Peter Crawford Trio and Tito Burns as pianist and MD. Starting date has not been fixed.

After working on the radio recordings prior to Christmas Mona televises in "Oh Boy!" on January 10 and 17.

Stars in Pantomime

Eve BOSWELL
Pantomime: Empire, Newcastle

Ronnie CARROLL
Pantomime: Lyceum, Sheffield

Jackie DENNIS
Pantomime: Empire, Edinburgh

Larraz DESMOND
Pantomime: Royalty, Chester

Lonnie DONEGAN
Pantomime: Globe, Stockton

Morton FRASER'S Harmonica GANG
Pantomime: King's Theatre, Southsea

Rennie HILTON
Pantomime: Alhambra, Bradford

Edmund HOCKRIDGE
Pantomime: Palladium, W.

Audrey JEANS
Pantomime: Theatre Royal, Nottingham

Kathie KAY
Pantomime: Empire, Glasgow

Lawrie LONDON
Pantomime: Empire, Sheffield

Glas. McDEVITT
Pantomime: Hippodrome, Stockton

Gary MILLER
Pantomime: Connaught Theatre, Worthing

MUDLARKS
Pantomime: Hippodrome, Hulme

Ruby MURRAY
Pantomime: Theatre Royal, Dublin

Joan REGAN
Pantomime: Empire, Chiswick

Lita ROZA
Pantomime: Pavilion, Liverpool

Edna SAVAGE
Pantomime: Empire, Sheffield

Tommy STEELE
Pantomime: Coliseum, W.

THREE MONARCHS
Pantomime: Palace, Manchester

Dickie VALENTINE
Pantomime: Empire, Pimbury Park

Shani WALLIS
Pantomime: Streatham Hill Theatre

David WHITFIELD
Pantomime: Hippodrome, Birmingham

Marty WILDE
Pantomime: Hippodrome, Stockton

YANA
Pantomime: Coliseum, W.

Race-Dankworth Specials for TV

MM columnist Steve Race and bandleader Johnny Dankworth have each written special numbers to kick off the lavish, star-studded AR-TV series which starts on New Year's Day.

Entitled "The 1959 Show" the extravaganza will be screened every third Thursday.

33-piece Orchestra

With lyricist Peter Moffat, Steve Race has penned the show-opener "When There's A Song," which will be played by the 33-piece Orchestra specially lined-up by Steve, who will MD the series.

Johnny Dankworth—whose band appears in the first pro-

gramme—has written an instrumental entitled "Highgate Hideaway." "It is a great number," enthuses Joan Kemp-Welch, producer of the programmes.

Star bill

Stars on the opening show include Cleo Laine, Tommy Steele, Diana Dors, Peter Sellers, Laurence Payne, Toni Dall, Katie Boyle, John Hower and Margaret Rutherford.

Four members of the "Cool For Cats" team will be included in the hand-picked dancers fixed for the series. "There will be a big cha-cha dance finale," adds Joan Kemp-Welch.

Joan was recently voted "Best Light Entertainment Director Of The Year" by the Producers and Directors Guild.

She produced the AR-TV "Free And Easy" series starring Dickie Valentine, and last year's big Christmas Eve show.

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- ★ **JUNGLE FEVER**
The Shadows (H.M.V.)
- ★ **DANCE WITH THE TEACHER**
The Olympics (H.M.V.)
- ★ **HURTIN' INSIDE - IT'S A MATTER OF TIME**
Brook Benton (Mercury)
- ★ **PLAZ JAZZ**
Plaz Johnson (Capitol)
- ★ **NO MORE IN LIFE**
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TAXMAN MAROONS SHIRLEY ABICAIR

TAXATION difficulties have marooned zither-girl Shirley Abicair in Australia and will prevent her from televising with other Dominion stars in ATV's Xmas Day show.

The Commissioner for Federal Taxation has frozen her entire earnings from a 10-week radio and TV tour.

Shirley has appealed and the case is due to be heard on January 2.

But Shirley will fly to London on January 6 to appear in cabaret at the Dorchester Hotel. Her place in the Christmas Day programme will be taken by Joan Sutherland.

TV cameras going to SCIF party

AR-TV cameras will visit a children's party organised today (Tuesday) at Notting Hill by the Stars Campaign for Inter-Racial Friendship.

Among the stars who will entertain the children are Dickie Valentine, Cleo Laine, Humphrey Lyttelton, Otilie Patterson, Marion Ryan and Russell Quaye.

United

SCIF was formed after the racial disturbances at Notting Hill in August and its members are all from the worlds of entertainment, the arts or journalism.

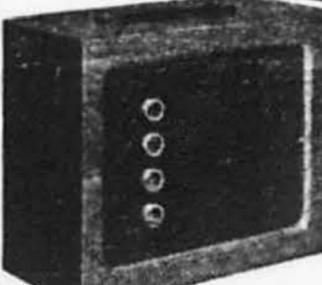
Johnny Dankworth is Chairman and Humphrey Lyttelton Vice-Chairman of the committee which includes Cleo Laine, Josephine Douglas, record supervisor Denis Preston, Russell Quaye, publicist Lee Perrin and the MMs Max Jones.

The organisation is planning to run a large-scale concert at a London theatre early in 1959 to raise funds.

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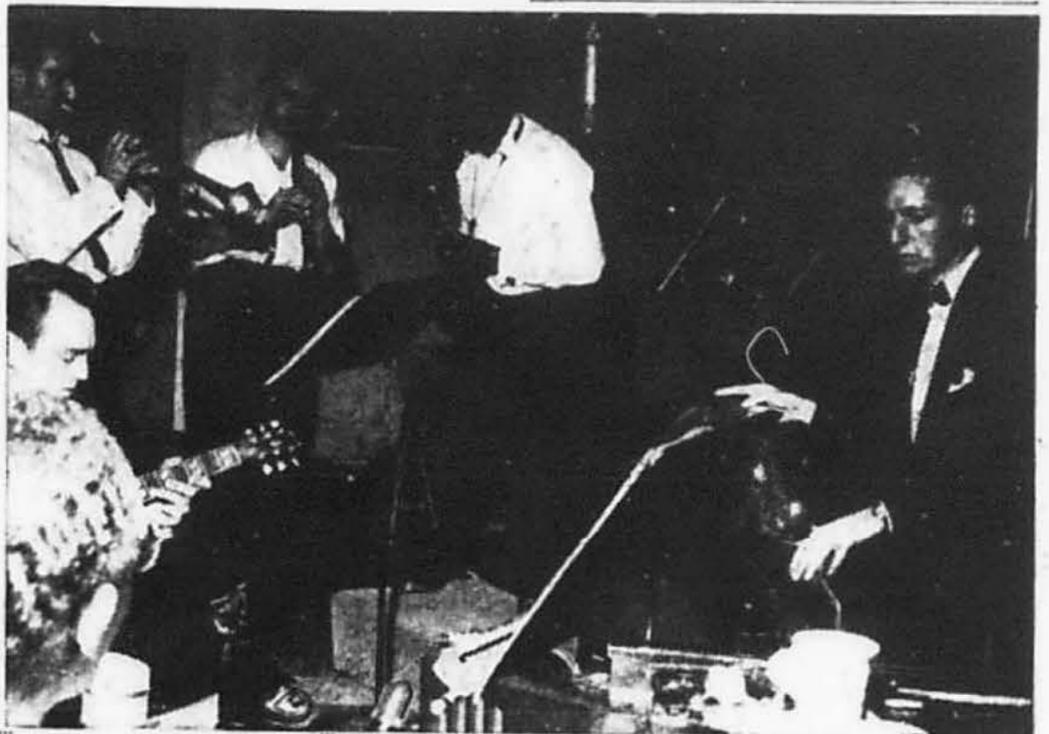
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25 years of jazz Jazz gives Jim Crow a beating



THE first article I ever wrote for the MELODY MAKER was one concerning the relative merits of Negro and white musicians. Today the stupidity of such a subject would automatically preclude my writing on it. There is no longer such a thing as Negro or white jazz; but in the 1930s the race issue was a dominant one, musically and socially.

In 1936, when I invited a well-known Negro band leader (Andy Kirk) to my hotel room for a drink, we were shunted off from the passenger lift to the baggage lift, an incident that was traumatically seared on my mind as the first direct encounter with American Jim Crow.

Today that hotel, in midtown Manhattan, accepts Negroes both as visitors and residents, in accordance with a state law. Then one night, in 1939, when I escorted a lovely and sensitive Negro girl to the Famous Door on 52nd Street to hear Woody Herman's band, we were refused admittance.

Schizoid

Today there is not a jazz club in New York City that dares discriminate (though there are still many in states of the Union even out-

side the South that don't have, or don't enforce, anti-Jim Crow laws).

All this was part of a generally schizoid situation that had musicians willing and eager to work and socialise with one another in the late 1930s but prevented by custom and even by law from doing so.

When I started with the MM there was not a single case, anywhere in America, of a Negro and a white musician appearing together in public.

When Benny Goodman broke this down (at John Hammond's suggestion) in 1935, by hiring Teddy Wilson, he had to use caution, fea-

LEONARD FEATHER



—leading American jazz writer, started his career in the MM dated December 30, 1933. In this exclusive series he comments on the changes in the jazz scene since then. This is his second article.

Besides being one of the world's leading jazz writers, Leonard Feather has been responsible for many fruitful record sessions. Here he is seen in Hollywood on a Blue Note session which produced his "Best From The West" album. L-r, Howard Roberts, Conte Candoli, Jimmy Giuffre, Buddy Collette and Feather.

turing Teddy only as a specialty act with his trio and not as a regular member of the big band, which would have been too much for the U.S. public to swallow (or so he was told).

This is one area in which jazz has made tremendous progress. During the 1940s there was a slow but sure breakdown in which the roles of bandleaders like Charlie Barnet, Benny Carter, Dizzy Gillespie and Lionel Hampton (and of night clubs like Café Society) were vitally important in showing a united front to the patrons of bistros and ballrooms.

Short-lived

Jim Crow began to crumble in many important areas during those years. Thanks again to the initiative of John Hammond, Raymond Scott for a while had a staff band on the CBS radio network that included Charlie Shavers, Ben Webster et al.

But the end of the war (and of the concurrent manpower shortage) saw the end of this short-lived venture.

Today, of all the hundreds of musicians employed on staff at

CBS, only five are Negroes; and at the other two major radio-TV networks, NBC and ABC, there is not a single one.

Things are not much better in Hollywood's movie and recording studios, where, with the exception of a lucky handful of men like Harry Edison and Buddy Collette, Negro musicians have been almost totally unable to get a foothold on the most lucrative jobs.

But there is a brighter side to the picture. Negro musicians today are frequently called on for the recording of highly-paid commercial jingles and have made considerable headway in New York recording studio work.

South

Count Basie's band and Sarah Vaughan in 1957 inaugurated a jazz policy at the Waldorf-Astoria, where the concept of accepting Negroes as performers, let alone as patrons of the swanky roof ballroom or of the hotel's residential facilities, was unthinkable in the bad old days.

And posh night clubs like New York's Copacabana, which barred Negroes both as entertainers and customers, now vie with each other for Fitzgeralds and Belafontes and Lena Hornes, and for the inter-racial clientele they attract.

Too, the harmonious inter-racial scenes at the various jazz festivals (marred only by an occasional refusal of accommodations on the part of some bigoted individual) have been reflected via pictures and articles in the chi-chi women's

magazines, the intellectual quarterlies and other channels.

Of course, I am talking only about the America I know, for I have stayed clear of the South for better than two decades and shall be happy to continue regarding it as another country, perhaps called Faubusland, which many Americans hope will shortly secede from the Union, leaving us a smaller but more unified nation.

This was brought home to me again quite vividly a few weeks ago when, in a border state, I was touring with a jazz show that included several Negro musicians. One of them put a



Tenor star Flip Phillips (l) with Feather.

dime in a soft-drink machine but the bottle failed to emerge. "You see?" cracked one of his fellow-sidemen. "Down here even the machines learn to discriminate."

NEXT WEEK: Jazz Critics

THE HUMPHREY LYTTTELTON COLUMN

How about making these New Year resolutions?

IT'S coming up to the New Year, and we shall all no doubt be making our private resolutions—solemn or frivolous, as the spirit moves us. There's scope for resolution-making on the public side of this jazz business, too. It's an unhappy fact that, to the outsider, the jazz scene remains in many ways richly absurd.

Among jazz fans, the various sects remain stubbornly divided—indeed, there's reason to suppose that the barriers between Trad and The Rest have been reinforced in this last year.

When you come down to it, what are Traditional Jazz, Mainstream and Modern Jazz but different aspects of jazz history, all crammed together into a very short period of time and all related to each other?

As long as they remain strictly segregated, jazz appreciation, here or anywhere else, will remain a haphazard business of fad and fashion.

Overcome prejudice

With the influx of American bands of every kind, we have the opportunity to study these facets of jazz development in their most authentic form. Therefore I suggest that a good resolution for all jazz fans would be to try, in this coming year, to overcome prejudice and see jazz history as a whole.

To this end, I would urge modernists to go and hear George Lewis and traditionalists to listen to Gerry Mulligan. The music of these two groups is historically connected,

that's a fact. If jazz fans make the effort to discover the connection, to dig out a true jazz tradition, then we are on the way to balanced jazz appreciation.

The critics, too, might well resolve to deny themselves the luxury of criticising isolated performances, and get down to hammering out some accepted criteria which can be applied to all contemporary jazz.

At present, it's like the Tower of Babel, with thousands of "critics" proclaiming their views at the top of their voices, and no two agreeing.

The big business boys can play their part, too, in establishing high jazz standards which would eventually benefit them. I would urge those in whose hands the importation of America take a long-term view and make a point of bringing in bands, and not just a random collection of box office "names."

I mentioned a specific case last week. Buck Clayton's group, with some of his long-standing associates, would have stood for something. It would have represented an important part of jazz development. In short, it would have had style.

The all-star conglomeration proposed in its place may look good on paper, but in effect it means nothing. Once again we shall be offered the spectacle of highly-paid but incompatible musicians uneasily drifting through a slipshod presentation.

Buck's group might have drawn fewer customers first time round. But the hotch-potch stands a good chance of killing the goose with the golden egg.

says
HUMPH



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ON THE BEAT

WHEN the big-band teenage show "Dig This!" replaces "Six-Five Special" on January 3, it starts a 13-week run—with an option for a further 13 weeks.

But my spies tell me that this option is unlikely to be taken up. That the BBC plans to replace it with a completely different show from March onwards.

Producer Russell Turner is to spend some weeks scouring the world for new acts—and the resultant programme, if my information is correct, will be seen on FIVE nights a week.

No one at the BBC will confirm this. But I am assured that plans to this end are well under way.

Dirty word!

THE term "deejay" is becoming a dirty word in the minds of the American public. Who thinks so? An American deejay.

Says Stan Dale, of station WAIT in Chicago: "Records no longer connote what they did years ago. Now they seem to mean junk to many people.



motion banning the word at the next National Disc Jockey conclave, in May.

His alternative? "Music Master."

Will it be universally accepted?

It's far too pompous.

All the same, it's a pleasant sign of the times.

Tea for—?

THEY'RE now calling me the guy with the biggest mug in the Alley—and it's nothing to do with the Disley drawing up aloft.

In desperation at my repeated orders for tea at lunchtime, Ray and Gwen, of the "White Lion," have made me a Christmas present of a special cup.

It holds a pint!

Call of Wild West

THE death (reported last week) of Syd Seymour brought a call from the man



JUST to be aggravating, I'm offering this sunny shot of former BBC Show Band trumpeter Billy Burton relaxing on Australia's famous Bondi Beach. Now lead trumpet with the Bob Gibson Orchestra in Sydney, Bob is also busy on radio commercials and solo TV appearances.

But not too busy to enjoy the climate with (l.) model Jill Weir and singer Terri King. Terri was spotted by Billy Eckstine during his recent Aussie tour, and was immediately signed for a tour of the States to follow a Tokyo season early in the New Year.

who started Syd and the Mad-hatters off in 1928—Jack Glicco.

Jack has for some time been running his own hairdressing business in Town, but the call of the Wild West End has proved too strong.

So, early in the New Year, he's re-entering club life with a Dixieland group.

He's just completed his second book of memoirs. Due for publication next year, it's called "West End Confidential."

Feudin'

THAT long-standing feud between those two American collecting houses, ASCAP (the American Society of Composers, Authors and Publishers) and BMI (Broadcast Music Inc.) shows no sign of easing.

In fact, as a recent headline in "Variety" put it: "An Old Hate Gets Verse and Verse."

At last!

I FORGET how long ago it was that I first described Dick Katz as one of the most under-appreciated pianists in

the country. All I know is that it's taken far too long to bring him forward from among the members of the Ray Ellington Quartet and give him a showcase of his own.

Which is why I was delighted when he told me at Pye-Nixa's Christmas Party on Wednesday that he'd just made an LP of his own for that label.

Backed by guitarist Judd Proctor, bassist Peter McGurk and drummer Harry Brown, he's able to give full rein to his swinging versatility in 12

tracks, under the probable title of "Katz on the Keys."

Watch for its release in February.

Eh?

ONE of the first requests Alma Cogan received on her "Sunday Best" radio series was from a soldier. To play "When I Grow Too Old To Dream" for his sergeant-major. He added this note: "I'd like you to play a stereo recording of it. Because he's got two heads."

OFF-BEAT

HED been an unsuccessful musician for most of his working life, and then he died and found himself at the Gates of Hell. Philosophically, he shrugged off his bad luck and rang the bell.

An elegantly attired individual welcomed him in and he stood gazing in surprise at the marble pillars, the pile carpets, the tempting dishes of food displayed in various alcoves.

"Just help yourself to whatever you want," said his host, offering him a little golden tray. The strains of a Strauss waltz began to fill the air.

The musician could contain his amazement no longer. "I'd no idea Hell would be like this," he said.

"Ah," said the other, "but you should have seen it before Charles Forte took it over..."

HITWRITER Tolchard Evans ("Lady of Spain," "September Love," etc.) will spend Christmas in the University College Hospital, London, W., which he entered for an operation on Wednesday last. Why not send him a card?

They associate them with juvenile delinquency, and tie in the disc jockey as a piper.

A sufficient number of other deejays feel the same way, thinks Dale, for him to carry a

TV is teaching me a lot, says Jack Parnell, but—

JACK PARNELL sat smoking French filter tips non-stop. It was between rehearsals and time was short. Tall and good-looking, with his open-necked shirt and casual sports wear, he looked like a worried Wyatt Earp.

"How does full-time television work compare with being on the road?" I asked.

"Well, though the music is often far from stimulating—you have to play anything from acrobatic accompaniments to ballet—I have learned more in two years working for ATV than I have in my whole career.

"I'm learning to conduct for one thing—and that's a lifetime's study. I had lessons from George Malcolm, who's now teaching me piano and orchestration.

"I've learned some of the technique of television, too, such as following a taped voice with my orchestra while the artist mimes. And miming ourselves.

"All the same, more than ever now, I think about jazz.

Art

"Previously I was trying to play jazz for a living, which is impossible, because if you want to keep a big orchestra going, you must study the public.

"Jazz is an art, after all. So when you're playing it, you've got to put your whole mind on it.

"Now, as I'm earning a living with TV, jazz is more of a hobby and I feel when the time comes along I might have something new to say in this field."

"How about Johnny Dankworth, then?"

"I take off my hat to him. He has stuck to his guns and made it."

We got on to Duke Ellington. "I saw the band three times. I thought it was the greatest artistic experience I have ever had. It was like going into an artist's workroom and seeing the dirty cups, old bits of plaster and paint. And—standing in the middle, shining, the real genuine work of art."

Over six feet tall, married

I still think about jazz

with two boys, 35-year-old Jack Parnell comes from a famous theatrical family.

His first drumming job was with Buddy Featherstonehaugh, followed by the partnership with Vic Lewis, then the new Ted Heath Band and finally his own orchestra. He



● Johnny Dankworth

is disarmingly frank and outspoken about himself.

"As a modern musician, why do you play Dixieland on your Sunday afternoon 'Music Shop'?"

"Again, it is a job and I believe the mass of the public gets more enjoyment from that style than from anything else. But we are not going to limit it just to that.

"We do four shows a week, incidentally: 'Thursday Star Time,' 'Saturday Spectacular,' 'Music Shop' and 'New Look.'"

"What about hobbies and ambitions?" I asked.

"Golf and music. But I am not interested in my singing—I have always thought I stank. "My big ambition is to be first class in my job and ultimately, God willing, I'd like to be a serious composer.

"I know that from a business point of view I should try

Jack with an all-star line-up: Humph, Sid Phillips, George Chisholm and Dill Jones.



to build myself up as a personality, but it doesn't really interest me.

"As a matter of fact, I believe I got a name for being unfriendly to the fans when I was touring. But I wasn't really, I just used to get embarrassed—screaming girls and all that—I don't understand it.

Tension

"I'm not being modest, I've got as much ego as the next fellow. After all, that's what makes you get ahead.

"There's just one other thing," he added, as he rose to go.

"I've always wondered why I have been unable to eliminate nervous tension when it came to a performance. I mean, how it was I felt easy and played better on the final rehearsal than on the actual show.

"It's not just me. Since I've been on this job I've worked with practically every English and a great many top American artists.

"Nobody—repeat, nobody—performs as well on the actual show as they do on the final rehearsal.

"I wonder why."



Two early colleagues: Vic Lewis (above) and Buddy Featherstonehaugh.



This week Steve Race goes back to the early days of jazz to review one of the really great records of our time—'Garbage Can Blues' by...

EGG-HEAD BURTON

and the New Orleans Water Diviners



MORE than half a century has gone by since the tragic day when the bordellos of New Orleans were closed and that parade of 'hostesses' wound its way out of the city, to an accompaniment of jazzed-up hymns.

Even now the thought of that dejected throng brings a tear to the eye of British jazz lovers.

Red Light area

Nicely brought-up young men in Sevenoaks, Sutton Coldfield and Cheltenham Spa, who would strenuously oppose the opening of a brothel within 20 miles of their own homes, believe passionately that the Red Light area of New Orleans should have been left as it was.

Many of them are unaware that at the very moment when

the great jazz pioneers were trailing eastwards out of the city, a young trombonist was entering it from the west.

Arriving at the intersection of Basin and South Rampart some two hours later, he stood there with a puzzled frown on his face. "Where'd everybody go?" he asked.

This enquiring spirit (based on a sort of natural stupidity) was characteristic of Columbus Dwight Washington Burton, affectionately known as "Egg-Head" because it took him three minutes to understand anything.

"The bordellos have all been closed," someone told him.

Egg-Head Burton thought for a few minutes. "Then we'll have to open them again," he said.

And he did. Within a week,

while the jazz pioneers were starving some place up north, the Watch Committee had found something else to get excited about ("X" Certificate Lantern Lectures), and Egg-Head Burton's New Orleans Water Diviners were playing to capacity business at Madame Fannie's Easy House.

Bated breath

Fifty years passed. Egg-Head became a myth. Some people said that he had never existed at all, being merely a figment of Rex Harris's lively imagination. Madame Fannie's Easy House was closed and became the Dockland Mission for Wayward Seamen.

One morning in 1958, Nelson J. Rattlequiver, the noted jazz critic and even more noted jazz concert promoter, was passing through Goonville, Mo., in his limousine.

Calling at a garage to buy a new grumble-shank pin to fit on his forward camber-shaft drive, he happened to ask the mechanic his name. "Columbus Dwight Washington Burton," replied the garage man. "Not Egg-Head Burton?" asked Rattlequiver, with bated breath.

At last!

There was a pause. "Yup," replied the mechanic at last. "That's me. I'm the guy that used to fracture the people every night at Madame Fannie's Easy House. It was there that I invented jazz, be-bop, boogie-woogie and Olde-Tyme Dancing."

"Then I've found you at last!" cried Rattlequiver, jumping up and down. "Tell me, Egg-Head, would you be prepared to come to live in New York, make records, win international polls and tour Polynesia for the State Department?"

A tear coursed down Egg-

Head's rugged cheek. "All these years of waiting," he whispered. "And now, at last..." He laid a gnarled hand on Rattlequiver's sleeve, and murmured, "Harris Tweed."

Then he squared his shoulders. "Yes," he said, "I'll do it. I'll sign for six months at \$250 a week plus 20 per cent. of the gate and 15 cents a record, 14 copies counting as 12."

And so it was that on Feb. 30, 1958, our hero walked into the New York studios of Two-Time Jazz Records, Inc., and made his now-famous LP: "Fannie's Favourites in Hi-Fi."

I have selected "Garbage-Can Blues" for reasons which every true jazz student will understand.

Earthy, rough

From the first pulsating note of "Fake" Buscombe's clarinet intro (unfortunately marred by a squeak) to the dramatic silence which follows the final chord, this is magnificent, basic jazz: earthy, rough, unpolished, unrehearsed, badly played, calamitous.

Egg-Head's solo (in Bb) with its banjo accompaniment (in Eb) has been copied by amateur jazzmen the world over, but no one has made it sound quite

so rough or unpolished as on the original.

It was the only record that Columbus Dwight Washington Burton ever made. Following a disagreement with Rattlequiver over his Carnegie Hall billing, he sank back into obscurity.

Does he regret his brief glimpse of fame? Not he. "I was lucky it lasted so long," he says.

Still there

Lucky is right, considering that he wasn't the same Columbus Dwight Washington Burton who used to play at Madame Fannie's Easy House, but a Minnesota mechanic of the same name.

As a matter of fact—though Mr. Rattlequiver would be amazed to know it—the real Columbus Dwight Washington Burton never left New Orleans. He's playing there now—at the Dockland Mission for Wayward Seamen: proprietress, Madame Fannie.

Come to think of it, maybe he's not so stupid after all.

NEXT WEEK Steve Race gets down to serious business again with the music of Duke Ellington.

SONGSHEET

by Hubert W. David

OUT of the hundreds of entries for the recent Songquiz contest, quite the majority scored over 50 per cent. I awarded a maximum of 10 marks for each answer, making a possible total of 120.

I must congratulate two of our regular correspondents whose scores stand out from the rest. L. Chisman (Brockenhurst, Hants.) had 108 points, and Ken Gray (Nottingham) had 106. They qualify for the first two prizes—sets of books.

Two more prizes

If you scored 95 or over you have acquired quite a lot of song-writing knowledge and are efficiently equipped to explore the weird and wonderful intricacies of Tin Pan Alley.

In this category are Ken Brooker, Frederick W. Emmins, J. Goldrick, Mrs. Val Griffiths, Eric Hall, Bernard Kelly, Bernard Noon, Bill Worland and T. A. Wright.

Dozens of you scored between 75 and 95 points, and I am also awarding prizes to the two writers showing the most promise. They are Bill Bowen (Stafford) and Harry Bannister (Tipton).

These two answered all 12 questions to the best of their ability—and you will recall that at the outset I said I was looking for overall knowledge rather than two or three questions answered correctly.

Mr. Bowen has taken his song-writing very seriously for the past two years. So far he has had little to show for it, but I think his day will come, having seen quite a lot of his work.

Harry Bannister, incidentally, is local secretary of the Birmingham and District Branch of the Songwriters' Guild.

Details

As a number of readers have asked for details of the books which comprise the prizes, here they are: "The Improved Rhyming Dictionary," by Jane Shaw Whitfield (Thomas and Hudson, 15s.); "Surely you can write a song?" Douglas Furber (Ascherbergs, Ltd., 2s. 6d.); "Essential Harmony," Elizabeth Howard (Ascherbergs, 5s.); and "Practical Modulations," H. R. Lampugh and T. A. Wright (Robbins Music, 4s.). Prizes will be sent off immediately after Christmas.

The competition has been a useful exercise, and in the near future I will discuss some of the matters which your answers have raised.

Songwriters

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

MS must bear name and address of the sender, and must be accompanied by s.a.s. Post to Songwriters' Advice Bureau, "Melody Maker," 155, High Holborn, London, W.C.1.

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SHELDON

LOVE IS ALL WE NEED

MY HEART IS AN OPEN BOOK

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From "CINDERELLA"
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DO I LOVE YOU

A LOVELY NIGHT

TEN MINUTES AGO

IN MY OWN LITTLE CORNER

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From the Paramount Film Production "Houseboat"
LOVE SONG FROM HOUSEBOAT (ALMOST IN YOUR ARMS)

CHAPPELL

From the M-G-M Film Production GIGI
Score by Alan Jay Lerner and Frederick Loewe

"GIGI"

THE NIGHT THEY INVENTED CHAMPAGNE

THANK HEAVEN FOR LITTLE GIRLS

I'M GLAD I'M NOT YOUNG ANY MORE

SAY A PRAYER FOR ME

I REMEMBER IT WELL

BRINGING THE MESSAGE



Art Blakey's Messengers came over from America earlier this month to tour Europe. Here, after a successful Paris concert, tenor star Don Byas (centre) congratulates saxist Benny Golson (l.) and drummer Blakey.

IT'S TOUGH BEING THE SON OF BING



● GARY—comparisons were inevitable

'MARDI GRAS' IS A HIT FOR GARY

YOU may want to see "Mardi Gras" because of Pat Boone, or Tommy Sands, Gary Crosby or just to get an eyeful of Christine Carere.

You couldn't possibly be interested in the story. The male threesome are cadets at one of those American military academies where the lads dress like Toytown soldiers and sing songs about it. Boone wins a hundred dollars in a raffle and a mission. He has to date Christine Carere, a French film star, and invite her to the graduation dance.

Of course, you can guess the rest if you've nothing better to do.

Most of the action—and I use the word guardedly—is set in New Orleans at carnival time.

Tommy Sands gets little to do except goof around and give out with a song. The girl is there to be seen rather than heard.

Pat Boone vocalises pleasantly a couple of times and ambles around playing the good boy, which is a pretty colourless occupation.

The one stand-out character is Gary Crosby, throwing off wacky asides and humorous observations in the manner born. Shut your eyes and it's like hearing Bing himself.

Looks like Gary Crosby has found himself a trade.

IT'S tough being born at the top. Take the case of Gary Crosby, eldest son of the fabulous Bing. In a world over-populated with vocalists of all types, Gary chose to become a singer. Comparisons were inevitable—and disparaging.

"What a pity he hasn't inherited the Crosby pipes," they said.

He was measured against Bing in other ways. Whereas Old Man Crosby is famed for being relaxed and easy-going, Gary was assessed as a young man of cocky and aggressive disposition.

Fortunately, not everyone took him at face value.

"All that's on the surface," says Pat Boone. "Gary and I get along fine together. Maybe that's because he knows I like him. I think he likes me."

Boone's theory is that the outward Gary Crosby is the defence of a youngster who, in the shadow of his celebrated dad, felt hopelessly inadequate.

"Part of Gary idolises Bing, the other resents him. He wants passionately to be someone in his own right. But being the son of Bing can be a handicap.

PAT BOONE ▶ 

talks about

◀ **GARY CROSBY**

"You know, you can often judge a man by his treatment of children. I travelled back to Hollywood with Gary when he was released from the army. He was dead beat.

"On the plane he tried to get some sleep. I had my three children with me and one of my little girls wouldn't leave Gary alone—kept climbing on him and talking. Gary was wonderful with her.

"And all that toughness. I watched him when we landed. Gary scanned the faces along the barrier eagerly as we taxied in.

"None of my family there," he said. I saw his face darken with disappointment before he covered it up by gagging.

"Then he spotted his brother Dennis and got excited again. You should have seen his face when he saw that Bing had come down to meet him, too!

"It's the Old Man," he babbled, off his guard. Then the shutters went up and he was the hard-boiled Gary once again.

"It's the Crosby tradition of nonchalance. But underneath,

Gary longs to succeed and earn the respect of Bing.

"I think his performance in 'Mardi Gras' will do the trick. He plays up all the Crosby mannerisms, strictly with tongue in cheek. He really emerges as a light comedian."

A comical and successful Gary Crosby shouldn't need the pathetic poses of the insecure. Gary will get a chance of living down his adolescent reputation, thanks to "Mardi Gras."

Odd that he only had to laugh himself out of the shadow of Bing.

THE MM CHARTS
have been withheld this week due to Christmas printing arrangements

"The Crosby boys have been described as being a little wild. Well, of course, they've cut loose a little. Bing kept the boys on a tight rein—ruled them with a rod of iron, with the best intentions. He just didn't want them to be spoiled.



● BING—easy going

Are British audiences really the best?

ARE British jazz audiences really the best in the world? So often one reads the eulogies of visiting American jazzmen when asked their opinions of British audiences. From Count Basie to Ella Fitzgerald they all lavish praise on British concertgoers—on their appreciation, on their ability to use their ears and tell the good from the bad.

Over the past few years I have come to the conclusion that if British is Best then it must be sheer hell to play before a foreign audience.

A few weeks back, Humphrey Lyttelton was writing under the heading "Jazz Audiences Can Be Cruel."

It's not the cruelty I dislike about the average jazz concert audience—a little cruelty will soon weed out the phonies from the honest-to-goodness jazz craftsmen. It's not even a question of ability to appreciate the good from the bad.

The chief trouble with British jazz audiences is their rudeness and the way they behave like music-loving sheep in follow-my-leader applause.

Rudeness? I can't remember when I last went to a concert without having the whole first half destroyed by people arriving anything up to an hour late. As they argue with the usherettes, fumble for the price of a programme and push their way to their seats past people with manners enough to arrive on time, I invariably wonder why they paid for their seats to hear half a concert.

Perhaps there is a Secret Society for the Suppression of Jazz which pays them to disrupt concerts.

The same people are usually more interested in chatting with their neighbours than hearing the music, and they are usually the ones who make the bar in the interval but

can never manage to return to their seats before the curtain goes up.

Point number two. Why must British audiences always start applauding before the end of a number? I have yet to hear a whole, unadulterated coda on any tune at any jazz concert. As soon as the band starts on that last eight bars out roars the applause—very often to expend its full force before the band has finished.

Audiences like sheep? Any publicist will tell you that if you want a good story in the national Press you only have to plant one couple to dance in the aisles and within two minutes they will be joined by a jostling mob who would never think of it by themselves.

The sheep also like to be up to date. For some time now drum solos have been "the thing." A drummer could lose tempo, forget about technique or louse up the whole conception of a number but be sure of bringing the house down. Today the drummer is becoming a little passé and if you really want to be "with it" you go crazy over bass solos. Anybody who can play a scale on bass (admittedly a rare enough phenomenon) can be sure of a storm of applause.

In my opinion there is only one British city that can be proud of its jazz audience—Glasgow. I shall never forget the Modern Jazz Quartet's appearance at St. Andrew's Hall before an audience that knew what was worth its applause and what wasn't, an audience that knew what sort of music to expect and greeted each piece with a concerted sigh of recognition after a couple of bars; and waited until the Quartet had finished before showing its appreciation.

AND THAT WAS UNFORTUNATELY A RARITY AT BRITISH JAZZ CONCERTS.

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Devoted To You .. 4/6	Girl Of My Dream (W) .. 4/6	Toppy .. 2/6
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To Frankie the sky's the limit

FEW people can have any doubt that Frankie Vaughan, the film actor, is here to stay.

His first film rôle, as the rebellious tough in "These Dangerous Years," was a revelation of future power. Against it, the hat-stick-and-gurgle routine that evokes teenage ecstasy at concerts seems laughable.

by
TONY BROWN

But since that first film, the Vaughan career has made a crablike progress sideways. "Wonderful Things" set out to be—and succeeded in being—nothing more than a giggle.

Any filmgoer could sketch out the plot of the follow-up, "The Lady Is A Square," from the title alone. And Frankie's next assignment is called, somewhat ominously, "Give Us The Moonlight."

Is this progress? "Don't be misled by the title," protests Frankie. "It's an acting part that I can get my teeth into—a real character. I'm quite satisfied the way things are going. Plenty of time for heavier stuff later. Admitted, I did two light subjects in a row. But you have

to allow for public demand. People can always find enough misery. Surely there's nothing wrong with giving them something to relieve it? Anyway, the response to 'Wonderful Things' proved it."

Vaughan quickly corrects any impression that he obediently follows a course mapped out for him by his film sponsors, Anna Neagle and Herbert Wilcox.

"Do I have any say in the matter of film subjects? Of course I do. Stories are discussed between us—but there aren't any arguments."

The Vaughan career, in fact, is very much a team effort. His mentors have considerable faith in him. Anna Neagle hasn't quite got over the shock of discovering that Vaughan was something more than "a prospect."

"I thought he had a great deal of talent," she explains. "But his performance in 'These Dangerous Years' exceeded my wildest expectations. He was astonishing."

Miss Neagle puts Vaughan's talents far beyond the dramatic ability possessed by any vocalist able to project a lyric.

"Often, that's just a matter of personality. Frankie's gifts are very rare. I would say he's almost unique."

How does she explain that?

"Who can tell? Perhaps he gets it from his ancestry. Russian, Eastern, Jewish. A background as richly cosmopolitan as that gives a richness and colour to the imagination."

But Miss Neagle also feels his acting rôles have been varied enough to give him scope for development. She confirms that public reaction largely dictated the happy-go-lucky nature of "The Lady Is A Square."

"He plays himself in it. Anyone who has seen him work couldn't ask for more. He's got terrific personality."

Plenty of say

"But you shouldn't get the idea that we push him into anything. Frankie gets plenty of say. It would be ridiculous for us to persuade him to take on anything that he couldn't put his heart into. I wouldn't dream of it."

The Neagle eye, in assessing the potentialities of actor Vaughan, is not bedazzled by the big grin and engaging character.

Ask her how far he is going and she points an expressive finger to the ceiling.

"The sky," you suggest, "is the limit?" "Precisely," says Anna Neagle.



Frankie Vaughan in a scene from his second film, Wonderful Things. "Plenty of time for heavier stuff later," says Frankie.

Gogi sings 'Gigi'



Gogi Grant

Perhaps this is yet another instance of songs having a greater impact in their film—or stage show—context.

Sharing the material on the RCA release are Tony Martin and Gogi Grant. The orchestra is Dennis Farnon's.

Tony—as always—is pleasing to listen to. And the same goes for Gogi Grant, whose previous recorded efforts have won my praise.

Incidentally, one of the songs, Say A Prayer For Me Tonight, was written for the American production of "My Fair Lady" and featured in earlier performances of the Broadway show.

Doris Day

"HOORAY FOR HOLLYWOOD"—VOLUME 2—is the second LP instalment of songs by Doris Day with accompaniments by Frank De Vol and his Orchestra.

The smooth, technically tops delivery of Doris, coupled with the always acceptable De Vol arrangements, makes restful listening.

Titles: It Might As Well Be Spring; Nice Work If You Can Get It; Three Coins In The Fountain; Let's Face The Music And Dance; Pennies From Heaven; Oh, But I Do; Over The Rainbow; Love Is Here To Stay; In The Still Of The Night; Night And Day; Easy To Love; I Had The Craziest Dream.

(Phillips BBL7248)

Sallie Blair

THOUGH Sallie Blair has recorded with Mel Tormé in the States, she is a newcomer on disc here.

And her début is pretty eventful—even though she offers pops of yesteryear in Whatever Lola Wants and Daddy.

The novel treatment of Daddy is, in fact, a minor gem. Sallie projects the amusing lyric of this piece with meaningful impact.

(45-MGM-1009)

THERE'S been quite a seasonal snowstorm whipped up by the rival EMI and RCA record concerns over the music from the forthcoming MGM film "Gigi."

The fact that the score features songs by the "My Fair Lady" team of Alan Jay Lerner and Frederick Loewe has caused a little hurry and flurry.

First to thump on my reviewing desk was a Press handout from EMI announcing that they were releasing the original soundtrack LP on January 2.

The 12-in. "Gigi" LP on MGM770 mirrors faithfully all the musical magic of this delightful film," glows the Press release.

RCA went one better. They sent their LP version of Songs From "The Motion Picture" (RD-27097) on December 17. In fact, I understand from Chappell's—publishers of the music—that RCA's enthusiasm ran away with them.

"Copies of the LP were on sale in November," I was told. "Five hundred copies went out—and we had to have them recalled, as the release date is not until January 2." The film, incidentally, has its West End première on February 4.

Bearing in mind the success of both the "My Fair Lady" show and the Phillips LP, I can understand any company being eager to get off the mark with anything involving the magic names of Lerner and Loewe.

But having now digested the RCA album, I am moved to wonder whether all the excitement was worth while.

Admittedly some of the songs are engaging—notably Thank Heaven For Little Girls and the title song (the two "plug numbers)—and the amusing I Remember It Well. But to my mind they do not measure up to the "My Fair Lady" efforts.

POP DISCS
by
Laurie Henshaw

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PICTUREGOER brings you photos from Brigitte Bardot's latest picture and explains why other stars are afraid to make a film with her!

Jerry Lewis Tells All!

The private life of a comic can be as hilarious as his public performances—Jerry Lewis explains how he gags-it-up on his friends!



Picturegoer

NEWSBOX

By Jerry Dawson

BBC-TV's "Come Dancing" next Monday will feature two big bands.

Les Moss and his Orchestra will be heard from the Carlton Ballroom, Rochdale, and the Nat Allen Band from Streatham Locarno.

BOOKED—Paul Chris and his Music Makers will be working around West Norfolk on 15 successive nights over Christmas and New Year—excluding dates at six different U.S. bases. Les Wheeler and his Orchestra assume pit duties at St. George's, King's Lynn, for "Sindbad The Sailor" which opens on Boxing Day.

NEWCOMERS—Blues singer Lynn Trent, formerly with Owen Bryce and Eric Silk, has joined Glasgow's Vernon Jazz Band. . . . Altona's "Great King" has joined Bert Murray's Orchestra at the Rose and Crown, Wisbech. . . . 19-year-old Glasgow folk singer Fionn Duncan, who is featured in BBC radio's "Saturday Club," has joined the Forrie Cairns All Stars at Whitcraig Tennis Club.

HOOTS MON!—Cy Laurie has four Scottish dates in February—at Inverurie, Aberdeen, Ayr and for university students at Edinburgh. Clyde Valley Stompers—first Glasgow band to be given "name band" status at Green Playhouse, start their third two-week season at the ballroom on February 16. . . . Scots folk singer Joe Gardner, of Glasgow, appears in "Saturday Club" on December 27.



Nat Allen (pictured above) and his band will be seen in "Come Dancing" on BBC-TV next Monday.

CLUB DATES—Paul Beattie will be at Manchester's Bodega Restaurant tomorrow (Wednesday) immediately after his TV appearance in Granada's "People and Places," for which he has signed a 10-week contract. . . . The Graham Stewart Trio will be the New Year's Eve attraction at the Bodega.

PANTO—After cabaret at Manchester's Cromford Club and the last of New Year bookings with the NDO, singer Paul Andre opens this week in pantime at Kildermaster. Tommy Kelly—13-year-old Belfast singer—has a part in Tom Arnold's "Cinderella" at the Opera House.

TYNESIDE—"Mighty" Joe Young's Jazzmen and the Vieux Carré Jazzmen and the Alleycats Jazz Band will play at the New Orleans Club, Newcastle, tomorrow (Wednesday) and on New Year's Eve. . . . Club manager Alan Brown is planning a three-band all-night jazz session for early in the New Year.

MAJESTIC—Billy Hey is seeking a tenor sax for his band at the Majestic Ballroom, Bradford, to replace Bunny Claiter, who has joined Nat Allen at Streatham Locarno. . . . Andre Rieu's band is due at the Majestic on February 12 followed by the Ray Ellington Quartet on the 26th. . . . Sid Phillips is due at Bradford Gaumont Ballroom on January 21.

YORKSHIRE ROCK—Chiff Richards and the Driters appear for the first time in Yorkshire at Dewsbury (January 14) and Leeds (22nd).

DEBUT—Comedian Jeffrey Lennox's songsstress, Carroll Gibbons' songsstress, Anne Lennox, has passed a Columbia test and will make his first record—an EP—shortly.

FANCY—Bradford (Yorks) Jazz Club's Fancy Dress and Art Ball will be held at the Midland Hotel on Saturday with music by Benny Netherwood's Wool City Jazzmen.

GREETINGS—From myself and all who help to compile this column for a Merry Christmas and a Happy, Prosperous New Year.—J.D.

1958 disc sales down 2 per cent.

DESPITE denials from the record companies, British disc sales have dropped in 1958.

Figures given in the Board of Trade Journal this week show that, compared with 1957, there has been an overall drop of two per cent, in sales during the first ten months of 1958.

In October, the last month for which figures are available, the decrease in sales had reached nine per cent.

The drop in sales up to the end of October represents a loss of some £220,000 to the companies.

Between January and October this year, the public spent £10,722,000 on discs, compared with £10,942,000 for the same period in 1957.

But LPs increase

The biggest factor is the fall-off in popularity of 78 rpm discs. Only 24,837,000 were sold in the first ten months of this year compared with the previous year's figure of 41,257,000.

Double 45 rpm

On the other hand sales of 45 rpm discs—both singles and EPs—almost doubled, jumping from 10,273,000 in 1957 to 20,140,000 in 1958. LPs also gained in popularity, jumping from a sale of 11,165,000 to 12,488,000.

Over the same ten-month period, export sales also dropped from £424,000 to £404,000.

Heath & Dankworth get German offers

THEATHEAT and Johnny Dankworth have been offered big money to take their bands to a luxury night-spot in London, similar to regular intervals next year.

The club is the Lido, in Hamburg, a dinner-dancing resort, similar to London's ambitious "Talk Of The Town."

The two bands would play three nights a month on an alternating basis from May to October. Fares will be paid both ways and salaries are reported to be well above Continental standards.

The Lido, which opened in October, has two bands and a lavish cabaret.

Mr. Acker Bilk to sing on Nixa LP

Acker Bilk's Paramount Jazz Band might debut as a concert top-of-the-bill in the London area on January 16. Venue is the Civic Theatre, Croydon.

From Croydon, the band will dash to the Royal Albert Hall for the all-night Carnival of Jazz.

Doris Preston's Record Supervisors is arranging a recording session for the band to wax an LP "Mr. Acker Bilk Sings," for release on the Nixa label.

MURRAY BAFFLED BY BBC RULING

TRUMPETER Murray Campbell is a baffled man. He recently had a BBC audition and failed—despite the fact that he already has over 250 broadcasts and numerous TV appearances to his credit.

He has been heard on the air as featured soloist with such bands as Ray Martin, Oscar Rabin, the Kirovins, Malcolm Mitchell, Joe Loses and Walt Stott.

In addition, I've recorded for these bands about every label in Britain," he told the MM.

At the audition all Murray had to do was play one ballad. He intends to apply for another audition shortly.

Appearing on the same variety Bill as Murray at Leeds, comedian-vocalist Jeffrey Lennox also had a complaint.

"A singer has to pass a BBC audition before he can be heard broadcasting a song," said Jeffrey. "But a comedian can end his spot with a song without first having been auditioned."

FAWKES-TURNER BAND TOGETHER

AN all-star group drawn from the Wally Fawkes and Bruce Turner bands is booked for the Humphrey Lytton Club on New Year's Eve.

Line-up will be Wally Fawkes (cl), Bruce Turner (alto), Jeremy French (tmb.), Al Mead (pno), Tony Gough (bass) and Len Livesey (drs.).

From the club, Bruce Turner will dash to the Royal Festival Hall where his band is booked for a private function.

The Turner band plays a concert at Battersea Town Hall the next day.

'CINDERELLA' £100,000 OF PANTO

THE newspaper critics gave a mixed reception to the Harold Fielding production of "Cinderella" starring Tommy Steele, Jimmy Edwards and Yana which opened at the London Coliseum on Thursday.

The Daily Herald's "Mike Nevill" described the show, with a score by Rodgers and Hammerstein, as "more than a panto, less than a musical."

Top-of-the-bill

"Tommy Steele" said Nevill "a top-of-the-bill" does not get enough to do for the fans liking. But what he does is full of that bubbling personality that makes him far more than just a recording star."

By contrast, John Thompson of the "Daily Express" said the show had cost £100,000 and asked "Was it worth it?"

He answered his own question: "Not quite. It relies too much on spectacular effects."

Earlier in the evening, television had seen Steele and Edwards playing a trombone duet and talking about the show in BBC-TV's "Tonight."

Tipped as hits from the show are "I Love You Because You're Beautiful," "A Lovely Night" and the Tommy Steele-Yana duet "When You Are Smiling Through The Moonlight."

There are almost as many animals as humans in the cast—Edward rides a horse, Steele enters with a dog, Bruce Trent comes on stage with a large dog and Yana plays a scene with two ponies.

Harry Hudson Band for ice 'Babes'

HARRY HUDSON will conduct a 10-piece band for the Christmas ice pantomime, "Babes In The Wood," at Brighton Sports Stadium.

Hudson conducted last year's Sports Stadium pantomime for Bobby Howell, and during the summer was MD at Britannia Pier, Great Yarmouth.

Line-up of the band is Ernest Stratford (leader), Dick Gibbs, Stan Richmond, Richard Ames (saxes), Peter Almond, Jimmy Wick (tpis.), Fred Read (tmb.), Jeanie Phillips (pno.), Stan Bellin (bass) and Allan Johnson (drs.).

OFF TO UNIVERSITY

THE All-Weather-Sandy Brown All-Stars have been booked for Leeds University's New Year's Eve celebrations.

The following day the band starts a short Scottish tour—playing Leeds, Dumfries and Glasgow on January 1, 2 and 3.

A GIFT IN GOOD TASTE

LEDS tailors Montague Burton are to give £2,000 in support of the next Leeds Musical Festival to be held in 1961.

This is the largest individual gift brings the total to £7,257.

This year's show featured the Duke Ellington Orchestra as well as the bands of Johnny Dankworth, Humphrey Lytton and the "Jazz Festival" unit. U.S. sinners Muddy Waters and Jimmy Rushing also took part.

The Ellington Orchestra is rumoured to have cost the festival some £4,000.

Bert Courtley in Stapleton Ork

TRUMPETER Bert Courtley joins Cyril Stapleton's Show Band after Christmas. For his ATV sweet-music programme starting on January 2, Cyril introduces singers Michael Desborough and Vicki Anderson and dancers Sonny Binnick and Sally Brock.

KENNY BAKER-GUEST IN 'SUNDAY BREAK'

Kenny Baker, Chas McDevitt and Shirley Douglas will guest with the resident Dill Jones Trio on the December 29 edition of ABC-TV's "Sunday Break."

STAIRCASE FOR STARS



Stars appearing on the "Jack-in-the-Box Show" will be given a break by the BBC in an experimental programme called "New Faces," commencing on January 6, at 8 p.m.

Booked for half-an-hour every fortnight, the show will give new acts, advice and assistance on dress, presentation and music.

Grooming will be given by dancer-choreographer Janet Ball, orchestrator and accompanist Bert Waller, musical-director George Clouston and producer G. B. Lupino—member of the famous theatrical family.

Every artist will receive all the production given to top stars, promises the BBC.

EAT, DRINK AND JAZZ WITH 8 BANDS

EIGHT top traditional bands have been set for the third annual all-night Carnival of Jazz at the Royal Albert Hall on January 16.

Presented as usual by Jazz-shows, there will be 8½ hours of non-stop "trad" from 10.30 p.m. to 7 a.m.

Billed to appear are the bands of Chris Barber, Ken Colyer, Cy Laurie, Acker Bilk, Alex Welsh, Graham Stewart, Mike Daniels and the Mississippi Jazz Band and singers Otilie Patterson, Neva Raphaelo and Doreen Beatty.

Carnival debut

It will be the Carnival debut for the Laurie, Bilk and Daniels groups and the third time in succession for Barber and Colyer.

This year's musical will be completed by the musical goons, the Alberts.

Buffets will be open all night, and the bars will be licensed until 1.45 a.m.

Says organiser George Webb of Jazz-shows: "We had well over 3,000 people last year, but judging by the way the tickets are going it will be even more successful this year."

BBC SHOWCASES 'NEW FACES'

ARTISTS who have made a start in show-business, but not yet appeared on television, will be given a break by the BBC in an experimental programme called "New Faces," commencing on January 6, at 8 p.m.

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RESIDENT BANDS

Lined up for a record production tour of Scandinavia in February is the Chas McDevitt Group. Chas has also received offers to tour Australia, New Zealand and South Africa.

Fontana singer Barry Cryer starts a season at London's Cafe de Paris on January 5.

LOOKING FOR OLD FRIENDS

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Fontana singer Barry Cryer starts a season at London's Cafe de Paris on January 5.

BELAFONTE AGAIN SCOOPS XMAS JACKPOT

CHAS McDEVITT —MANAGER?

CHAS McDEVITT, who kicks off his first panto at Stockton Hippodrome tomorrow (Christmas Eve), may turn manager next year.

He told the MM that he was thinking of managing "The Airs," a 16-year-old rock-'n-roll singer.

"It's too early yet to say who he is," he said, "but I think he could go to the top."

FOUR BANDS FOR BBC NEW YEAR

FOUR bands have been booked for a late-night show on the BBC's Light Programme on New Year's Eve.

Felix King and his Orchestra, with singer Gerry Grant, will be heard from London's Colony Restaurant between 10.40 and 11.10 p.m. and the Edmunds, Ros and Arnold Bailey Bands play from the Edmunds Ros Club, W. from 11.10 p.m. until midnight.

After the chimes of Big Ben there will be the traditional welcome to the New Year followed by a visit to Scotland with music played by the Ian Powrie Band. The Ros Band returns at 12.20 a.m. for a further 25 minutes.

GOING.. GOING.. GONE

Benny Lee and Nat Temple's Orchestra will be featured in the new Michael Bentine show "Round The Bend In Thirty Minutes" which starts a 13-week Light Programme series on Boxing Day.

HARRY BELAFONTE—who last year captured the Christmas disc market with "Mary's Boy Child"—has again scooped the seasonal song pool. And acted, incidentally, as Santa Claus to the RCA record label.

RCA have re-released "Mary's Boy Child," together with two new Belafonte songs—"Son Of Mary" and "I Heard The Bells On Christmas Day."

All three are in the best-selling song list and the two "Mary's Boy Child" EPs are in the MELODY MAKER's Top Twenty chart.

Apart from these "singles," Belafonte is also scoring heavily with his "Mary's Boy Child" EP and his "I Wish You A Merry Christmas" LP.

NEW CRAZY SHOW FROM GRANADA

A NEW "crazy show" will be tried out by Granada TV for eight weeks commencing December 31, at 7.30 p.m.

The programme, titled "On The Air," will revolve around fast-talking compere Jackie Rae and typically British comedian Graham Stark.

The programme will be leading a modern-style beat group for the show.

American coloured singer Ann Henry, currently appearing in Chicago, will fly over to join the half-hour show as an additional resident.

There will be two to four guest stars every week—chiefly musical acts.

Guests on December 31 are conjurer David Berglas, Dutch acrobats the Dassie Brothers and the Polka Dots.

Producer is Peter Eaton, who is responsible for "The Army Game" and "The Goon Show."

MIKE PRESTON TALKS ABOUT FILM OFFERS

Singer Mike Preston, whose first record "A House, A Car And A Wedding Ring" became an American best seller, is negotiating for a starring screen role with two film companies.

A nationwide Variety tour is also being arranged for him.

BETTER AND BETTER

Jimmy Phillips, chief of Bourne Music—publishers of "Mary's Boy Child"—said: "We did enormous business with the song last year. It's the same again this year. Altogether record sales should total two-and-a-half-million copies."

"On sheet music alone we did a quarter-of-a-million copies—all priced 2s. 6d.—last year."

"This year, we have printed another 50,000. Then there are the chorale editions—three in all—which are selling in thousands."

"Mary's Boy Child" is the first new carol since the year dot. It will go down to posterity."

DEEJAY BROTHERS

Piano and vocal duo, the Gaunt Brothers, will appear in the Saturday Night "On The Light" programme on Saturday. On Sunday they have a Northern Variety Show airing.

The brothers are at the moment considering a disc release for the BBC Northern Home service. In January and February they will appear in cabaret in London.

FRANKIE VAUGHAN staggers critics

FRANKIE VAUGHAN was lauded in the German Press and showered with offers after his appearance in the Caterina Valente TV show from Stuttgart last week.

Phoning his London office from Germany Frankie's manager Paul Cave read out a glowing report in the Frankfurt newspaper, "Abendst."

MICK MULLIGAN FOR LIVERPOOL

THE Mick Mulligan Band, with George Melly, has been booked to see 1958 in at the New Year's Eve Dance at the New Shakespeare Theatre, Liverpool.

On Boxing Day the band has a concert at Ealing Town Hall and has jazz club dates at Hornsey on January 2 and Maidstone on January 3.

Mick is booked for the Cadena Hall, High Wycombe, on January 4.

Mick (tpt.) leads Ian Christie (clt.), Frank Parr (tmb.), Bix Duff (pno.), Bill Branwell (tr.), Alan Duddington (bass), Pete Appley (drs.) and Melly (vcls.).

VALUABLE EXPORTS

THE export of record matrices to America for the 12 months up to October were valued at £817, said John Vaughan-Morgan, Minister of State, Board of Trade, in the Commons last week.

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SEASON'S GREETINGS from THE JAZZ COURIERS

Ronnie Scott • Tubby Hayes
Bill Eyden • Terry Shannon • Geoff Ingle

Direction: Pete King Ltd., 20 Old Compton St., W.1. Regent 5994



'London Hot Club' kicks off 1959

HERE are the two resident singers for the new "Dig This!" show which takes over from "Six-Five Special" on January 3.

Pictured top is pretty 24-year-old West Riding girl Barbara Young. Of her "Dig This!" resident leader Bob Miller says: "She is one of the most versatile entertainers I have seen. Her regular spot in the series will make her one of Britain's most popular singers."

Pictured also is 19-year-old Londoner Barry Barnett, a summer season at Paighton, two sessions.

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All-night parties at the Tropicana

Four bands and a strong cabaret bill will provide entertainment for all-night parties at the Tropicana, Greek Street, on Christmas Eve, Christmas Day and New Year's Eve.

They are the Russ Hendon and Gus Galbraith groups and singers Frank Holder and Phil Fernandez, who will be joining the Tropicana bands Toni Scott and Lionel Kerrin in the three 12-hour sessions.

DON GIBSON

GIVE MYSELF A PARTY

RCA-1098 45/78

EDMUNDO ROS

THE HARRY LIME THEME CHA CHA

F 11092 45/78

THE AMES BROTHERS

PUSSY CAT

b/w No-one but you (in my heart)

RCA-1091 45/78

THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON SE11

'RECORDS' your monthly guide to good record buying. From your record dealer, price 6d.

THE DICKENSIAN MR. BILK



THE "Melody Maker" photographer caught traditional bandleader Mr. Acker Bilk backstage the other day.

We asked the questions: the expressive postures and Dickensian face of Mr. Bilk supplied the answers. Here they are (left to right).

1. How will you spend Christmas?
2. How do you feel about saxophones in a jazz front-line?
3. How do you listen to records by the great King Oliver band?
4. Do you agree that the contrapuntal polyrhythms attendant on ensemble extemporisation within the confines of a fixed binary rhythm effectively nullify the nodal impact indigenous to simple melodies expressed within the diatonic system?

JAZZ on the AIR

(Times: GMT)

SATURDAY, DECEMBER 27:
 11.18-11.45 A 1: Jazz Discs.
 12.23-12.40 A 12: Gospel Songs.
 2.15-2.45 P 2: Rhythm is Their Business.
 2.15-2.45 Z: For Jazz Fans.
 3.20-3.40 R: Jazz in Development.
 6.30-7.0 DL: Just Jazz.
 7.15-8.0 T: B. G., Sinatra, Tito Puente
 8.5-9.0 J: Casa Loma Story.
 8.15-9.0 T: Dukes of Dixieland, Pecora, George Lewis Bruff, Ory, Mackelt.
 9.0-9.45 W: Jazz Time.
 9.10-9.55 F 1: Jazz Microgrooves.
 9.35-10.0 Y: Jazz Gallery.
 10.5-12.0 J: D-J Shows.
 11.10-1.0 a.m. I: Rhythm on Records.
 11.30-12.15 T: Repeat of 8.15.
 12.0-1.0 E-Q: Saturday Night Club.
 1.5-2.0 H-Q: Hollywood-New York.

SUNDAY, DECEMBER 28:
 3.10-3.30 p.m. C 2: Rita Reynolds Trio.
 7.15-8.0 T: Horne, Mathis, Jonah J. B.G.
 8.15-9.0 T: "Sing a Song of Basie," James, MJQ
 9.10-10.0 S: For Jazz Fans.
 9.38-9.58 B: Hughes Panassié.
 11.5-12.0 E: Jazz Programme.
 11.30-12.15 a.m. T: Repeat of 8.15.

MONDAY, DECEMBER 29:
 5.40-6.0 p.m. C 1: Sauter-Finegan.
 7.15-8.0 T: Auld Ork., Basie, Williams, Kingston Trio.
 8.15-9.0 T: Omer Simeon (15), Ferguson, J. Smith, Hank Jones, Brubeck-Morella, Artie Shaw.
 9.10-10.0 S: As Sunday.
 9.15-10.0 E: Jazz Club.
 9.30-10.0 J: Big Band Sounds.
 9.30-10.30 app. K: The Nineteen Twenties and the "Golden Age."
 9.35-10.0 Z: European Jazz Horizons.
 10.0-10.30 V: The Jazz Corner.
 10.5-12.0 J: D-J Shows, etc. (nightly).
 11.30-12.15 a.m. T: Repeat of 8.15.

TUESDAY, DECEMBER 30:
 5.0-5.30 p.m. X: Jazz Programme.
 7.15-8.0 T: Strigan, Miller, Anthony.
 8.15-9.0 T: Wilson, Duke, Miles, D., Ferguson.
 9.10-10.0 S: As Sunday.
 9.30-10.0 J: Modern Jazz 1958.
 9.30-10.0 N: Jazz Programme.
 9.30-10.15 I: Jazz 1958.
 11.30-12.15 a.m. T: Repeat of 8.15.

WEDNESDAY, DECEMBER 31:
 1.45-2.0 p.m. C 2: Jazz Chamber Music.
 5.30-5.55 F 1: Modern Jazz, 1958.
 6.15-6.45 DE: Jazz Session.
 7.15-8.0 T: Count Basie and Joe Williams.
 8.15-9.0 T: New Year's Eve Jazz Programme.
 8.30-9.30 P 3: Jazz for Everyone.
 9.0-9.30 U: Jazz Studio.
 9.10-10.0 S: As Sunday.
 9.30-10.0 J: Jazz Club.
 10.15-11.0 O: Jazz Journal.
 11.30-12.15 a.m. T: Repeat of 8.15.

THURSDAY, JANUARY 1:
 7.15-8.0 T: Top Pops of 1958.
 8.15-9.0 T: Top Jazz of 1958.
 10.40-11.30 DL: Jazz Club.
 11.30-12.15 a.m. T: Repeat of 8.15.

FRIDAY, JANUARY 2:
 4.0-4.30 p.m. K: Jazz from New York.
 4.25-4.55 L: Jazz.
 6.10-6.30 C 1: Jazz Programme.
 7.15-8.0 T: Pied Pipers, T.D., Clinton, Miller, Page Cavanaugh.
 7.40-8.0 Z: Jazz à la Carte.
 8.15-9.0 T: Hawk, Shorty R., Cain-Kral, Previn, Herb Ellis, Stanton, Kenton.
 8.30-9.0 B-258m: The Real Jazz.
 9.10-10.0 S: As Sunday.
 9.15-9.55 F 2: The Living Jazz.
 9.30-9.55 J: Stars of Jazz.
 10.15-11.0 G: Jazz for Midnight.
 11.30-12.15 T: Repeat of 8.15.
 Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES
 A: RTP France 1: 1-1820, 48.30, 2-193.
 B: RTP France 2: 280, 218, 318, 359, 379, 445, 498.
 C: Hilversum 1-402, 2-298.
 D: BBC: E-464, L-1500, 247.
 E: NDR WDR: 309, 189, 49.38.
 F: Belgian Radio: 1-484, 2-324, 3-267, 4-198.
 G: Austrian Radio: 215.
 H: RIAS Berlin: 303.
 I: SWP B-Baden: 295, 363, 195, 41.29.

Instruments are NOT a luxury

If a musician is able to prove himself a professional by producing an MU ticket, why shouldn't he be able to buy an instrument without paying luxury tax on it?

A tenor sax is as much a "tool of the trade" for him as a tenon saw is for a carpenter. — F. Peters, Tidworth, Hants.

● A point that can't be made too often.—LP Winner.

Composers
 WE have had books on the lives of Basie, Ellington, Armstrong and others. Now, how about some composers like Kern, Porter and Gershwin?—A. Bailey, RAF Linton, Yorks.

● Watch for a new series by Hubert W. David on these lines shortly.

Test discs
 THE present method of determining the condition of a stylus is to note how many hours it has played. This is a poor method because of the varying qualities of the needles and records.

Why don't the record publishing companies make test discs which would magnify interference. — Derek Lees, Bury.

● With reproduction techniques so highly developed, the present method is very rough-and-ready.—LP WINNER.

Calendars
 EVERY Christmas there emerge many different types of calendar covering such varied subjects as golf, football, cats, dogs, animal lovers, "the countryman," "the Scotsman,"

by F. W. Street

- J: APN: 344, 271, 547.
- K: SBC Stockholm: 1571, 255, 245, 306, 506, 49 band.
- L: NR Oslo: 1376, 337, 228, 477, 19, 29 or 31 bands.
- N: Monte Carlo: 205, 49.71, 40.82.
- O: BR Munich: 375, 187, 48.7.
- P: SDR Stuttgart: 522, 49.75.
- Q: HR Frankfurt: 506.
- R: RAI Rome: 355, 290, 269, 41.81.
- S: Europe 1: 1622.
- T: VOA: 7.15 and 8.15: 49, 31, 25, 19, 16 metre-bands, 11.30: 1734 (LW).
- U: Bremen: 221.
- V: Saarbrücken: 211.
- W: Luxembourg: 208, 49.36.
- X: SBC Beromünster: 547.
- Y: SBC Lugano: 568.6.
- Z: SBC Geneva/Louanne: 293, 31 band.



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

the gourmet. "Beautiful Britain," just about the lot—with one notable exception.

What about it next year, publishers? How about a jazzman's calendar?—C. Chapman, Sheffield 5.

● Modern for winter, trad for summer?

Paul Desmond
 SURELY the attendance at Brubeck concerts, and the reception given to Paul Desmond, merit the issue of some of Desmond's outstanding records.

It is probably a good idea to withhold records of some rock-'n'-rollers, who may be forgotten in six months, but with an artist of Desmond's calibre, it is simply infuriating.—G. H. Smith, Sheffield 2.

● There's a lot of people who will agree with you.

'Thanks, Alan'
 A BIG thank you to Alan Dell for his wonderful Tuesday evening programmes.

If only I could buy everything he plays.—R. A. Gibbs, London, N.W.1.

● Alan Dell seems to be building up quite a following.

Jazz on 45s
 RECORD companies should issue more jazz on standard 45s. When I wish to buy a record it has to be an EP or LP, which I cannot always afford.

At one time we used to be able to get Basie, Ellington or Parker on singles. All we can get now is rock or skiffle.

More jazz on singles might interest more teenagers in jazz.—K. Rogers, Hanworth, Middx.

● It would enable people to acquire a wider jazz education, too.—LP WINNER.

Break 'em!
 WHAT can the record companies do to keep at full production? I suggest they extend their occasional practice of "breaking up" their LPs into sets of EPs.

Often one likes a single track from an album but is not prepared to take the full LP.—Sean Fox, Dublin.

● This is a fact record companies will have to accept, sooner or later.

Glad rags

WITH reference to Tony Brown's article—"Musicians Have A Weakness For Glad Rags"—we would like to point out an inaccuracy. Mr. Stanley Black has had his

clothes made by us now for many years, and does not patronise Mr. H. Bilgorri of Bishopsgate, as stated.

The only occasion on which anything was made for Mr. Black by Mr. Bilgorri was, we believe, in 1937, while he was a member of Harry Roy's Band.

At this time all the bandmen wore white evening jackets made for the band by Mr. Bilgorri.—E. S. Stewart, Director, Lord and Stewart, W.1.

● Our profoundest apologies.

Play the game

WHY can't the record companies play the game with the traditionalists by separating good jazz from bad.

The two LPs issued by London ("New Orleans Horns") have both King Oliver and Freddie Keppard.

These two bands deserve a place in anyone's collection, but why does the company put bands like those of Charles A. Matson, Doc Cook and Bernie Young on the same disc? To sell the records of these comparatively poor bands?—R. A. Healey, Cheshire.

● A matter of taste, isn't it?

Humph-BJC

IF the MM ever holds a poll for the Best Jazz Columnist, my vote will go to Humph for his outspoken remarks on racial questions and his views on the jazz scene generally.—Peter Burns, Johnstone, Renfrewshire.

● Just part of the MM service.

Make 'em squirm

BRAVO, MM! It's about time a finger was pointed at the responsible persons who plug the rubbish that gets into the Top Twenty these days.

Let's hope you make someone squirm. Here's to the return of sanity and the days of really good pop music.—Donald Hogerton, London, S.E.13.

What a team!

WHAT a merger of greatness the teaming of the Hi-Lo's and Tormé would be.

If the Hi-Lo's have a weakness, it is soloing. If Tormé could join them for solos, his tone and pitch would be ideally suited to their exclusive background sound.—R. D. Outram, West Melton, Yorks.

Satch: supreme

LOUIS is still supreme. If Kenneth Gray will listen to almost any track from the Brunswick "Satchmo" set—



Herb Ellis

I AM compiling a history of the famous guitarists and would be more than grateful to any reader who could send me photographs of Jim Rainey, Johnny Smith, Scotty Moore, Jim Hall, Barney Kessel, Herb Ellis, Freddie Greene, Judd Proctor or others.—Murray Baird, 31 Guthrie Road, Saltcoats, Ayrshire.

● We look forward to seeing it.

and there are 48—he will hear that for tone, feeling, ideas and melody, Armstrong is still the master.

With regard to his solo on "Tenderly," I have yet to hear a good jazz solo on this tune (it even defied Hodges).—Michael R. Leigh, Ipswich, Suffolk.

● Which sums up the feelings of many MM readers on this question.

Elvis for Britain?

DO you think Elvis will come over to England on his leave?

It would be a great experience for all his fans to see how Elvis really behaves on-stage. And interesting whether his popularity would decrease, as that of other stars seems to have done.—R. D. Churchman, London, S.W.4.

● Just can't imagine a world without Elvis.

Musical snobs

MUSICAL snobs—"who hear in the crudest pre-electric New Orleans recordings the heart cries of the whole coloured race"—should have a club to themselves so we ordinary enthusiasts can enjoy elsewhere ALL jazz that pleases and excites—even if King Oliver or Charlie Parker didn't play it!—Jack Moore, London, W.9.

● We can think of a couple that fit the bill.

THIS WORLD OF JAZZ

Best LPs of 1958

It has become the custom, at this time of year, for me to recollect the jazz releases of the 12 months and pick out those that have given most enjoyment. There has been enough good jazz issued to make the job tough, and for this review I am limiting my recommendations to long-playing discs.

I suppose it is futile to look for a Record of the Year. Yet I am tempted to nominate "The Atomic Mr. Basie," by Count Basie's Orchestra, the LP of 1958.

This is the album containing the sparkling "Kid From Red Bank," also the very slow "Lil' Darlin'" which Steve Race wrote about in his "Great Records" series.

Whatever your prejudices, you should be able to derive satisfaction from the combined efforts of Neal Hefti and Basie's band. Get it on Columbia 33SX1084.

Mainstream

WHILE we follow a middle course, here are two more samples with enough beat, melody and jazz feeling to win anyone's appreciation.

Johnny Hodges and the Ellington All Stars are first-rate on Cool. Clef 33CX10098; and Art

Selected by
**MAX
JONES**

(LTZ-U15117); Sonny Rollins reveals imaginative craftsmanship on "Saxophone Colossus" (Esquire 32-045).

Traditional

THIS has not been an outstanding year for records of traditional jazz, and no masterworks—like last year's "Satchmo" album—come readily to mind.

But I found Darnell Howard, with Ewell's Trio, very easy to listen to on "Music To Listen To Don Ewell By" (Good Time Jazz LAG12131), likewise Ory's "The Legendary Kid" (LAG 12084).

Buster Bailey with quartet is pretty traditional on "All About Memphis" (FAJ7003), though in the main the record must be considered an extremity of mainstream.

But never mind the categories: "Gotham Jazz Scene," by Bobby Hackett, presents a fresh slant on traditional music (Capitol T857), and on "Jazz Ultimate" Hackett and Jack Teagarden enjoy a polished partnership.

Condon's group plays attractive Dixieland on "The Roaring Twenties" (BBL7227); Teddy Buckner blows powerfully and well on his "Salute to Louis Armstrong" (Vogue LAE12129); and George Lewis makes New Orleans jazz of eight spirituals on "Jazz at Vespers" (LTZ-U15112).

Piano Jazz

ON the piano front, I would pick—in addition to the Hines and Tatum discs already

Count Basie's LP, "The Atomic Mr. Basie" contains the track "Lil' Darlin'" which Steve Race wrote about in his "Great Records" series. Says Max Jones, "you should be able to derive satisfaction from the combined efforts of Neal Hefti and Basie's band."



The Atomic Mr. Basie

Max Jones's choice for Record of the Year

noted—Erroll Garner's "Afternoon Of An EH" (Mercury MPL6539) and "Most Happy Piano" (BBL7282).

Others to think about are the old blues assembled on "Piano Jazz, Vol. 1" (Coral LVA9069); Hines's "Paris One Night Stand" (BBL7222); "Thelonious Himself" (LTZ-U15120), and Oscar Peterson (33CX10096).

"The Great Ray Charles" is really a band LP, but Charles's piano is its greatest asset (LTZ-K15134).

Vocal

VOCAL records abound, though many inhabit the jazz borderland.

Ella Fitzgerald's "Like Someone In Love" (HMV CLP1166) and "Irving Berlin Song Book" (CLP1183/4) are both impressive. Sarah Vaughan registers smartly on "At Mister Kelly's" (MPL6542).

High among the true swingers must come Ella's "Duke Elling-

ton Song Book" (two HMV albums), Jimmy Rushing's "If This Ain't The Blues" (PPL 11008) and "Little Jimmy And The Big Brass" (BBL7252), all endowed also with band appeal.

Sonny Terry—on Topic 10T30 and Melodisc MLP516—and Terry and Brownie McGhee on 12T29 and Nixa NJL18 provide rich folk-blues collections. Marie Knight sings with warmth and drive on MPL6546, and the two choirs on "Gospel Singing At Newport" (33CX 10112) are ear-openers.

Incredible in another way is the vocal music on "Sing A Song Of Basie," by Annie Ross, Dave Lambert and Jon Hendricks (CLP1203), and there is much to be said for Carmen McRae (LAT8257) and Anita O'Day (33CX10125).

Compelling Leadbelly can be found on MLP515 and MLP12-107, while Nixa NJL16 offers a selection of Big Bill Broonzy titles previously put out on EP discs.

Modern

NOTABLE modern sets are too numerous to fit into my remaining space. But I must mention the five-volume "The Immortal Charlie Parker" (LTZ-C15104/8) as an item of historical importance.

Others to try: Quincy Jones's "This Is How I Feel About Jazz" (CLP1162), the MJQ on LTZ-K15136, Monk's "Brilliant Corners" (LTZ-U15097), Sonny Stitt's "New York Jazz" (33CX10114) and Gillespie, Stitt and Getz on 33CX10095.



● Buster Bailey
Pretty traditional.

Tatum solos incredibly and presents such giants as Eldridge, Webster and Carter on 33CX10115.

Others in the mainstream which should not let you down are the two Buddy Tate sessions on Felsted FAJ7004; the Earl Hines-Cozy Cole LP on FAJ7002 (the first side really qualifies for a piano jazz award); and Clayton's "Buckin' The Blues" (Vanguard PPL 11010).

Ellington's "Such Sweet Thunder," the most rewarding of Duke's 1958 issues, merits a category of its own... and your careful attention (Philips BBL7203).

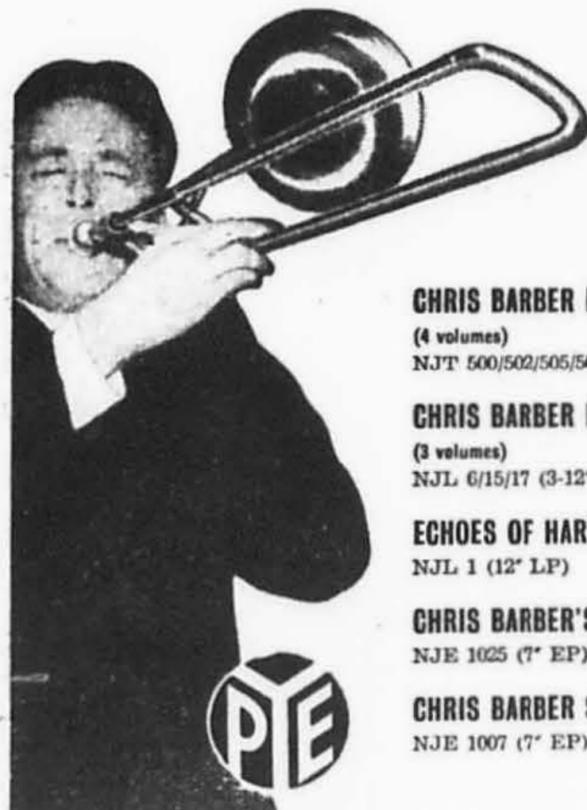
Tenor Country

"BASIE Plays Hefti"—the Count's latest, with Billy Mitchell on tenor, is a less scintillating affair than "The Atomic" LP.

Still, I think it's an album that will grow on me (33SX1135). And the "Eddie Davis Trio plus Joe Newman" disc is another Basie record with staying power (33SX1117).

Now that we have moved into tenor country, I'd like to remind readers of two admirable collections: Lester Young's "Blue Lester" (London LTZ-C15132) and Ben Webster's "Soulville" (33CX10122).

"The Hawk Flies High," semi-modern, features brilliant Hawk



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*SATURDAY ALL-NIGHT SESSION:
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CROYDON JAZZ CLUB, Star Hotel: Another great session, 8-MIDNIGHT, with a fabulous surprise band.

CY LAURIE Club: Cy Laurie Band, 7.15-10.45.

DARTFORD: NORTH DOWN STOMPERS, Bull Hotel.

DICK CHARLESWORTH, Elm Park Hotel, Hornchurch.

HAMMERSMITH JAZZ CLUB opening next week, January 2. Free membership.—Watch this space.

NO SESSION at the "Viaduct" this week.

REDHILL JAZZ CLUB—no session this week.

SOUTHERN JAZZ CLUB, Leytonstone, every Friday, but closed Boxing Day.

STORYVILLE JAZZMEN, Dartford.

FRIDAY—contd.

STREATHAM—no meeting Boxing Day.

SATURDAY (27th)

BECKENHAM: ERIC SILK'S SOUTHERN JAZZBAND.

CHISLEHURST CAVES (next to Chislehurst Station), 7.30: Now in the unbelievable "DOUBLE NUMBERS." Definitely London's most unusual club.

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CY LAURIE Club, Great Windmill Street, 7.15-10.45: Cy Laurie Band.

HARRINGAY JAZZ CLUB: DICK CHARLESWORTH BAND.

See Wednesday club for address and N.Y.E. announcements.

HEMEL HEMPSTEAD, St. John's Hall: The Dauphin Street Jazzmen.

KENTON, Churchill Hall: MIKE DANIELS DELTA JAZZMEN. 8.5 a.m. change of premises from Whittington, Pinner. All members welcome, 8-11. Tubes: Kenton or Northwick Park. Buses: 230, 183, 140. Licensed bar.

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SONNY MORRIS Jazzmen, Thames Hotel, Hampton Court.

STORYVILLE JAZZMEN, Croydon Jazz Club.

THE GEORGIAN Jazz Club, High Street, Cowley: Ian Bell's Jazzmen.

WOOD GREEN: GRAHAM STEWART ALL-STAR SEVEN.

SUNDAY (28th)

AFTERNOON, 3-6 p.m. CY LAURIE Club: Bill Brunskill Jazzmen. EVENING, 7.15-10.45: Cy Laurie Band.

APEX CLUB: JEEVERS APEX JAZZMEN featuring Graeme Robertson.—"Freemason's Tavern," Croydon Road, Penge.

BALLADS AND BLUES "THE HOOTENNANY," CORA HOTEL, Upper Woburn Place (Euston Station Tube): Ewan McCall, Fitzroy Coleman, A. L. Lloyd, Isla Cameron. 7.15.

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

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"RED LION," LEYTONSTONE: MODERN JAZZ, CHA-CHA-CHA, to RON SAINT COMBO. Start 7.30.

COOK'S FERRY INN: The WALLIS COLLECTION again, BOB'S STORYVILLE JAZZMEN, "DOOK" CHARLESWORTH, East Sheen.

EALING BROADWAY, "Feathers": Turkey-Haggis Time Session! Mr. Roscoe Quill's Columbia Jazzband, famous Metropolitan Skiffle.

HIGH WYCOMBE, Cadena Hall, Frogmore. 2.30-8. REORGANISED AND REOPENED. This week: WALLY FAWKES and HIS TROGS.

HOT CLUB OF LONDON, 7 p.m.: MIKE DANIELS DELTA JAZZMEN featuring DOREEN BEATTY. See WEDNESDAY for SPECIAL NEW YEAR'S EVE SESSION.—Shakespeare Hotel, Powis Street, Woolwich.

London Society of Jazz Music, BRITANNIA INN, Edmonton: CHRISTMAS PARTY! MICKY ASHMAN AND HIS BAND. Prizes, novelties, etc.

QUEEN VICTORIA, North Cheam: TERRY LIGHTFOOT NEW ORLEANS JAZZMEN. Listen. Jive. Licensed. 7-10 p.m.

WOOD GREEN: ALEX. WELSH!!

MONDAY (29th)

CY LAURIE Club: NORMAN DAY JAZZMEN.

DOBELL'S RECORD Recital Club—no meeting this week.

GRAHAM STEWART Seven with Alan Elsdon, "White Hart," Southall.

Kew BOATHOUSE, RORY BLACKWELL and BILL KENT.

NEW YEAR grand reopening Harlem Jazz Club, "Jolly Gardeners," Twickenham Road, Isleworth (near West Middlesex Hospital): Dace Allen's Mainstream. Free membership tonight, 7.45.

TUXEDO CLOSED. Reopening Friday, January 9, at Wembley.

TUESDAY (30th)

AGAIN, SOUTHALL, "White Hart," LENNIE BEST QUARTET.

AVON CITIES JAZZBAND, St. Michael's Hall, City, BRISTOL.

BARNET, Assembly Hall, Union Street: Terry Lightfoot New Orleans Jazzmen.

CY LAURIE Club: Cy Laurie Band, 7.15-10.45.

"DOOK" CHARLESWORTH can be caught up with at Portland Hall, New Cross.

TUESDAY—contd.

HARROW JAZZ CLUB, British Legion Hall, South Harrow: Cy Laurie Band.

WOOD GREEN: IAN BELL.

WEDNESDAY (31st)

OR XMAS EVE (IF INDICATED)

A BALL at the Georgian Jazz Club, High Street, Cowley: Ian Bell's Jazzmen, the High Curley Stompers.

ALBEMARLE—see Monday.

APEX CLUB: JEEVERS APEX JAZZMEN, New Year's Eve Ball.—"Freemason's Tavern," Croydon Road, Penge.

BECKENHAM: HIAWATHA JAZZ-BAND.

CROYDON JAZZ CLUB, Star Hotel, London Rd., 8-12.30 a.m.: NEW YEAR'S EVE RAVE! GRAHAM STEWART SEVEN.

CY LAURIE CLUB, GRAND NEW YEAR'S EVE SESSION: NORMAN DAY'S JAZZMEN PLUS TONY WAINWRIGHT TRIO, 7.30-12.15.

DICK CHARLESWORTH and RUDY MARSHALLS, Palm Court, Purley.

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HOT CLUB OF LONDON: SPECIAL NEW YEAR'S EVE SESSION, 8-12.30 a.m., with MIKE DANIELS DELTA JAZZMEN, MICK ASHMAN and his BAND with DICKIE BISHOP.—Shakespeare Hotel, Powis Street, Woolwich.

PALM COURT, Purley, New Year's Eve Jazz Ball: DICK CHARLESWORTH, Tim Healing, Panama Jazzmen, Mississippi Boys, 8 p.m.-1 a.m.

ROYAL FOREST, CHINGFORD, Carnival Night, 8 p.m.-12.15 a.m. Jive the New Year in!! BOB'S STORYVILLE JAZZMEN and THE WESTCOTTS. Licensed. Only 5/-.

ST. ALBANS, Market Hall: Terry Lightfoot New Orleans Jazzmen.

STREATHAM DOLPHIN CLUB (opposite Streatham S.R. Station): 7 HOURS of music from 8 p.m.-3 a.m., with Rudy Jones, Roy Stannard, Gary Luthers and guests. Fully licensed till 3 a.m.—Str. 8138.

"TIGER'S HEAD," Catford, next session January 7.

XMAS EVE, Thames Hotel, Hampton Court: SONNY MORRIS Jazzmen, plus the Pete Scott Six and guests, 8-12. ALSO N.Y.E.

THURSDAY (1st)

BECKENHAM: NEW COMMODORES JAZZMEN.

BLUES AND BARRELHOUSE, "Roundhouse," Wardour Street: Alex. Korner and Cyril Davies.

CY LAURIE Club: Brian Taylor Band.

SYDENHAM: NORMAN DAY'S JAZZMEN.

THE MONKS JAZZBAND.—"The Master Robert," Great West Road, Hounslow.

WATFORD JAZZ CLUB, United Ex-Servicemen's Club, St. Albans Road: Kenny Ball Jazzmen.

WOOD GREEN: "CLUB DJANGO" for REINHARDT fans, with DIZ DISLEY'S QUINTET and guests.—8-10.30, "Fishmonger's Arms" (12 mins. from Underground), FREE MEMBERSHIP.

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 Complete (d); How Deep Is The Ocean? (d); Too Close For Comfort (c); Mean To Me (c); Stranger In Paradise (b); Counsellation (c); Big Foot (a). (Contemporary 12 in. LAC12133—35s. 3d.)

Counce (bass); Harold Land (tr.); Jack Sheldon (tp.); Carl Perkins (pno.); Frank Butler (drs.). (a) 8/19/56, (b) 15/10/56, (c) 22/4/57, (d) 12/5/57. Los Angeles. (Am. Contemporary.)

THIS I like! Bassist Counce has gathered round him four underrated musicians for a most entertaining album.

Tenorist Land has developed a much more mature sound and melodic conception since he first came to the fore with the Max Roach-Clifford Brown group in 1954.

Both he and Sheldon are given plenty of room to develop their ideas and both make rewarding listening.

Sheldon, currently I believe with Stan Kenton, is only 27. He shows tremendous promise, with an attractive "flat" tone and clean flowing lines.

The late Carl Perkins again demonstrates that he could have become quite an important jazz voice had he lived. Both in the excellent rhythm section and in his solos he plays with swing and wit.

Frank Butler is the Thelonius Monk of the drums—his "far-out" ideas on a drummer's ensemble role never however detract from the group's sound and beat.

Counce is, as always, a steady bassist with a nice tone and ability to solo without too much anti-climax setting in.

Of the numbers, "Complete" and "Counsellation" are originals by the leader. The first is a most agreeable blues while the latter, according to the sleeve note, is "in the Lyle Murphy 12-tone system."

The result is a pleasing, slightly exotic piece including some of Perkins' best piano work.

Even the unlikely "Stranger In Paradise" becomes good jazz material in the expert hands of

the Counce group.—Bob Dawbarn.

Louis tribute

TEDDY BUCKNER DIXIELAND BAND (LP)

"Salute To Louis Armstrong" Potato Head Blues (a); Slack And Blue (b); My Bucket's Got A Hole In It (a); Save It, Pretty Mama (b); My Monday Date (a); Big Butter And Egg Man (a); Savoy Blues (a); Someday (V) (a); Squeezes Me (a); High Society (a). (Vogue 12 in. LAE12129—35s. 3d.)

(a)—Buckner (tp., voc.); Joe Darensbourg (clt., sop.); John Ewing (trb.); Chester Lane (pno.); Art Edwards (bass); Jesse Salles (drs.). Date untraced. USA. (Am. Gene Norman.)

(b)—Same personnel, except Albert "Pud" Brown (clt.) replaces Darensbourg. Do. Do. (Do.)

TEDDY BUCKNER'S six-piece plays vigorous, driving New Orleans jazz, dominated by the leader's ripe trumpet.

Ever since his Ory days, at any rate, Buckner has played in a way which leaves no doubt about his admiration for Armstrong. This LP is the formal acknowledgement.

I would have preferred less obvious titles. With the exception of "Someday"—and that must be 12 years old—these tunes all go back to the 'Twenties, and some have become over-familiar. None the less, Buckner hits at them with untrammelled enthusiasm and gets convincing ensemble support.

The trumpet on "Savoy" is very good throughout and Buckner's chorus surprises by its sensitivity. "Squeezes Me" has a shapely 16-bar solo and there is fierce trumpet work on "Potato Head," "Bucket's," "Pretty Mama" and the home choruses of "High Society."

Ewing's muted trombone cuts through on "Potato," Darensbourg is at his best on "Savoy," and Lane contributes handsomely to several tracks.

On "Monday Date," Darensbourg blows a rather tired soprano solo, while on "Black And Blue" and "Pretty Mama" Pud Brown takes over the clarinet post. Soprano is also featured on "Bucket's," one of the happiest examples of Buckner's



● Curtis Counce—always a steady bassist

pushful lead, and Buckner sings "Some Day." The record has flat spots but should go down well with purists.—Max Jones.

Unassuming

WHITEY MITCHELL SEXTET (LP)
 It Could Happen To You; Strike Up The Band; Perdido; Why Don't You Take Up The Piccolo? (HMV 7EG3421—11s. 11d.)

Mitchell (bass); Steve Lacey (sop.);

Den Stratton (tp.); Tom Stewart (trb.); Joe Puma (tr.); Ole Johnson (drs.). Circa early 1946. USA. (Am. ABC-Paramount.)

WHITEY MITCHELL, at 26, has played with a long list of name bands including those of Gene Krupa, Benny Goodman, Ray McKinley and Boyd Raeburn. This, I believe, is his first session as nominal leader.

The music is unassuming and unimpressive, though guitarist Puma occasionally raises the level with imaginative solos.

The rhythm section is good but the three horns are unadventurous and stilted. Stratton and Stewart sound somewhat immature and Lacey would be hap-



ANITA SWINGS

ANITA O'DAY (LP)
 "Anita Sings The Most"

'S Wonderful; They Can't Take That Away From Me; Tenderly; Old Devil Moon; Love Me Or Leave Me; We'll Be Together Again; Stella By Starlight; Taking A Chance On Love; Them There Eyes; I've Got The World On A String; You Turned The Tables On Me; Bewitched. (Columbia Clef 12 in. 33CX10125—41s. 81d.)

Anita O'Day (voc.) acc. by: Oscar Peterson (pno.); Herb Ellis (gtr.); Ray Brown (bass); Milt Holland (drs.). Late 1956. USA. (Am. Norman Granz.)

ANITA O'DAY'S singing is an acquired taste. People who don't like it will tell you she

cannot sing, that she practically talks to music—and this is not too much of an exaggeration.

She sings less proficiently than, say, Ella Fitzgerald or Sarah Vaughan, and is less of an artist than Billie Holiday (who obviously inspires her).

She has a strange, frail, broken sort of voice and intimate style which gave rise to the "misty" school of vocalists. Her strong points are that she swings emphatically and has the ability to improvise and accentuate her phrases like a jazz musician.

This LP, entitled "Anita Sings For Oscar" in the USA, exhibits the virtues and vices of her singing.

Strong beat

"Stella By Starlight" is one of several items showing the qualities that influenced June Christy and followers. "Them There Eyes," taken at an impossibly fast tempo you would have said, turns out to be possible for Anita and the racing Peterson quartet.

Like most of these tracks, it is somewhat Holidayified; but neither the speed nor the wordless patches are things Billie would ever have attempted.

Other freely-swinging titles are "Love Me Or Leave Me," "Taking A Chance" and "Old Devil Moon." Among the best for feeling are "We'll Be Together Again," a good song by Frankie Laine and Carl Fischer, and "You Turned The Tables."

Here and there, the vocal tone goes a bit dead. But the spirit remains strong, and the LP has wit, intelligence and a strong beat to recommend it.—Max Jones.

Capsule review

AARON SACHS QUINTET AND OCTET (LP)

"Clarinet And Co." Rondo Blues; Gorme Has Her Day; Just Sick Blues; I Can't Believe (b); Blue Sophisticate; Conversation; Mona's Kimona; Hall's Loft; Countrified; Nancy; Wiggins. (Esquire 12 in. 32-064—30s. 71d.)

THE leader's rather undistinguished clarinet and tenor gets most of the solo space on this rather dreary LP.

Several well-known names contributed arrangements but none of them has come up with anything remarkable.—B. D.

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Bassman Rumsey, founder of the famous Lighthouse All-Stars, has been leading his group of some of the world's greatest jazzmen at his Hermosa Beach "home" continuously for almost 10 years.

"I first met Kenton," Rumsey told me, "in Vido Musso's band, in 1936, when Stan was the pianist. This was the start of my association with Stan who was the guiding light in my career. Because of my work in Vido's band, Stan asked me to play bass in the original Kenton band, in 1941, at the Rendezvous in Balboa.

Formed own group

"From the Rendezvous Stan moved into the Hollywood Palladium and then right across country to New York. It was the very beginning of the Kenton era."

When the band broke up, Rumsey found himself back in California with Charlie Barnet, Freddie Slack, Alvino Rey and Jimmy Dorsey. After that he went into small bands, first with Barney Bigard and then with Wingy Manone.

"Then I decided to form my own group," says Howard. "I went looking for a club to work in. There had been much musical activity in the Los Angeles beach area so I drove down to Hermosa Beach—about an hour's run from Hollywood. I found 'The Lighthouse.' It had a great bandstand but no band.

"I persuaded the owner to let me put on a trial Sunday concert. I hired the loudest bunch of guys I could find, opened all the doors and started to blast. People were



Howard Rumsey—"Uncle of West Coast jazz."

by HOWARD LUCRAFT

curious. They wandered in." Soon things began to move and he assembled a good outfit, with Karl Kiffee on drums and the unique, unpredictable Steve White on tenor. Not long after, Shorty Rogers, Jimmy Giuffre and Shelly Manne joined, with Milt Bernhart and Bob Cooper added at weekends and the reputation of the Lighthouse All-Stars was established.

The current line-up is: Bob Cooper (tnr./oboe), Frank Rosolino (tmb. and comedy!), Stan Levey (drs.), Victor Feldman (pno./vbs.) and, of course, Howard himself.

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Melody Maker

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Ranks disc deal with film label

FIRST American tie-up by Rank Records will be with Hollywood's Twentieth-Century Fox.

The deal is settled, but waits the approval of the Bank of England and the Board of Trade.

Twentieth-Fox label, comparatively new on the market, includes some unissued film sound-tracks of the original Glenn Miller Orchestra and a collection of hit songs by Shirley Temple.

Its big Christmas "single" is a juvenile-angled number "The Little Drummer Boy" by the Harry Simeone Chorale.

January start

Rank have still not fixed where and when they will start recording in Britain, but are expected to commence production in the U.S. label in January.

U.S. labels

Their American representative Bobby Shad has already acquired two labels, which will be launched in the New Year and made available to Rank.

"The big objective will be to boost British artists in America, starting with our first big signing, the Johnny Dankworth Orchestra." Rank Records' general manager Malcolm McGrady, told the MM.

Just in case you've forgotten
NEXT WEEK'S MM
will include
POLL RESULTS
(British section)

WYATT EARP RIDES INTO SUNDAY TV

GUN-TOTING TV star Wyatt Earp—Hugh O'Brian—stars on ATN's "Sunday Night At Sunday (28th). O'Brian opens

'OH BOY!' SERIES

Singer Marty Wilde starts a series of "Oh Boy!" shows on February 7.

LIVING teenagers are out of the final "Six-Five Special" on Saturday. Instead viewers will see top Show Business celebrities.

Says a BBC-TV spokesman: "We want the show to go out with a bang instead of just petering out lamely."

"The audience will consist—as far as possible—of artists who have been connected with the show over its 98-week run."

Back again

"The original resident stars—Josephine Douglas, Pete Murray and Freddie Mills—will be along. Invitations have been sent to 250 personalities but we cannot give out any more names until the final list has been made up."

And the all-star bill they will be watching? Headed by Michael Holliday, it is: Ted Heath and his Music, Tony Osborne's Brasshats, Tito Burns and his Six-Fivers, the

Earp—Hugh O'Brian—stars on The London Palladium" this with his own Western Variety Show at the Odeon, Tottenham Court Road, for two weeks from Boxing Day. The final performances are on January 10. Also appearing in the show are Perry Botkin—top American guitarist who has accompanied Bing Crosby on many recordings—and has featured with Bing in films—Joe Baker and Jack Douglas, from TV's "New Look" show, The Fraser Hayes Four, and Group One, plus dancers and other acts.

Special settings depicting Dodge City have been constructed for the shows at the Odeon—the first time it has been used as a variety theatre.

Future stage shows may be presented if this venture is a success.

Top Numbers close 1958 for ABC-TV

ABC-TV's last programme for 1958 will be "Top Numbers" on December 28.

Presenting a non-stop selection of the hit tunes of the year will be Marion Ryan, Marty Wilde, Gary Miller, Bernard Bresslaw, Malcolm Vaughan, the Tanner Sisters, Maureen Kershaw and the Joe Loss Orchestra, as well as new-comers Rikki Price, Salvatore Pantoloni, the four Gibson Girls and Eric Flynn.

The show will be introduced by Jimmy Henney.

...and three stars added to 'Oh Boy!'

Three guest stars have been added for the last ABC-TV "Oh Boy!" of 1958.

They are Vince Taylor, Colin Hicks and American actor-singer William Marshall.

The guests will join the regular team including Cliff Richard, Cherry Wainer, Peter Elliott, Neville Taylor and the Cutters, the Dallas Boys, Lord Rockingham's Eleven and the Vernon Girls.

Lonnie for Ireland

Lonnie Donegan starts a week at the Opera House, Belfast, on February 2. He opens in "Aladdin" at Stockton's Globe Theatre on Christmas Eve.

DANCE SWAP

From Page 1

And those college halls can take 6000 or 7000 people at a time.

But what do MELODY MAKER readers think?

THE MELODY MAKER BELIEVES THAT THE AVERAGE JAZZ FAN WOULD WILLINGLY PAY 50 PER CENT MORE THAN THE PRICE OF AN I.P. TO DANCE SAY, TO THE SWINGING BEAT OF THE COUNT BASIE ORCHESTRA.

Bands invariably give more vivid performances in dance halls than on the concert platform. And the fans would welcome the chance to get close to their idols in the flesh.

We say remove the ban. And give a New Year fillip to the Anglo-American band exchange.

LAST FLING OF SIX-FIVE

'Going out with a bang'

Kingpins, Jim Dale, the Dallas Boys, Don Rennie, Don Lang, Steve Martin, Claudio Venturelli, Janice Peters and Dale Greaves—

a new singing discovery of "6.5" producer Russell Turner.

Twenty-seven-year-old Londoner Greaves was working as a relief store-keeper at the BBC when Turner heard him sing. He was auditioned immediately and so impressed Turner that he booked him for the first available TV show.

Russell told the MM: "His rich baritone voice combined with a pleasant personality and looks should take him a long way."

INTRODUCING—THE JUBILEE DUO



Marion Ryan, one of the stars who received an "Oscar" last week on TV's "Cool For Cats," has a big spot on Boxing Day in AR-TV's "The Jubilee Show." She is pictured (above) rehearsing, partnered by Scots singer Ian Wallace. Michael Holliday was also in the show.

JAZZ COURIERS LEAVE TOWN

THE Jazz Couriers make rare provincial appearances in January at Manchester's Bodega Restaurant (15th) and the Caverns, Liverpool (22nd).

The group is also booked for the Oxford University Jazz Club on January 26 and has a BBC "Jazz Club" airing on Jan. 8.

Resident on Wednesdays, Fridays, Saturdays and Sundays at London's Flamingo Club, the group is led by tenorists Tubby Hayes and Ronnie Scott. Rest of the line-up is Terry Shannon (pno.), Phil Bates (bass) and Bill Eyden (drs.).

Pamela Dennis in West End lights

More American glamour—in the shape of U.S. songstress Pamela Dennis—has moved into West End night life.

Pamela opened a fortnight's cabaret engagement at Al Burnett's Stork Room on Sunday. She follows with a season at the Society Restaurant from Monday, January 5.

Twenty-five-year-old Pamela has been in show business since she was 18. A former beauty contest winner and model, she is a former "Miss Coney Island," "Miss Exquisite Form," and "Miss Photographers' Model."

CY LAURIE— THAT WAS!

THE Cy Laurie Band had a bad scare on Wednesday of last week.

Returning from a date at Nottingham, the accelerator of their coach jammed—at 50 m.p.h.

When the driver—trumpetist Terry Pitts—tried to release it with his foot, the top of the accelerator came off. He eventually raised it by hand.

For the rest of the journey the accelerator had to be moved by hand.

Jackie On the Air

Jackie Rae, singing compere of Granada-TV's "Spot The Tune," starts a new Granada series titled "On The Air" on New Year's Eve.

The 30-minute show will be heard at 7.30 p.m. each Wednesday.

MELODY MAKER

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