# / Maker

DECEMBER 7, 1957

World's Largest Sale

EVERY FRIDAY 6d.

Welcome See Page 5

## JAZZ QUAR



PERCY HEATH



CONNIE KAY The Modern Jazz Quartet should win any "Best Dressed Musicians" contest. The group's uniform is morning dress for early concerts and evening dress for the late ones. Arriving at London Airport on Friday, after six weeks on the Continent, the MJQ was greeted with the heaviest advance bookings for



JOHN LEWIS



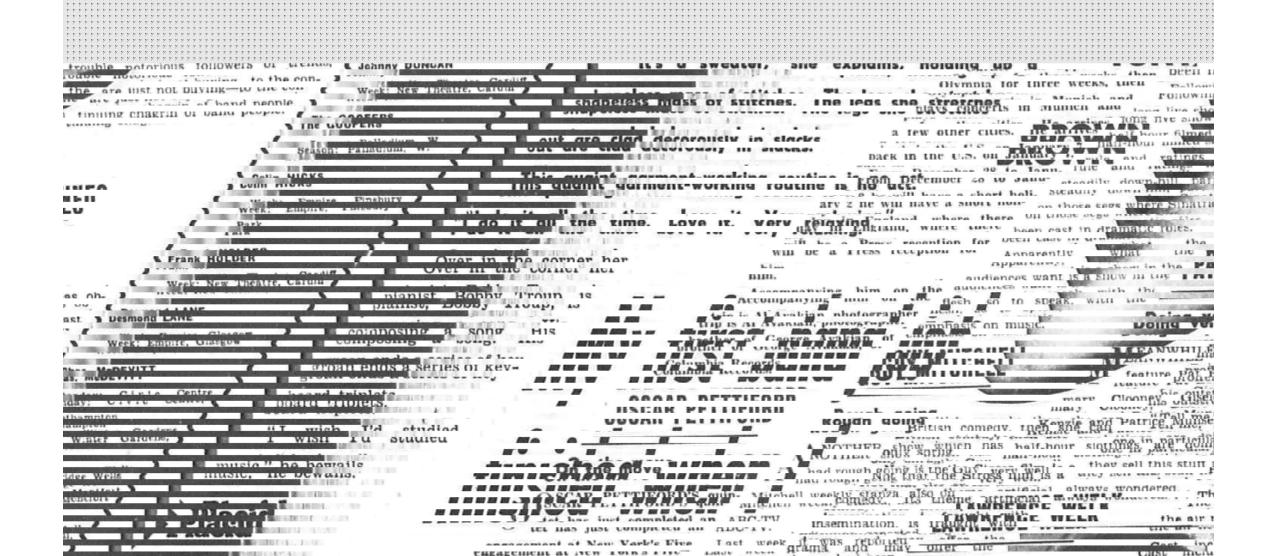
MILT JACKSON

its concerts of any visiting band. The tour ends in London on December 15 and, after two weeks holiday, the group will continue the tour in Germany. (For Tony Brown's review of the opening concert and Bob Dawbarn's impressions of the tour, see page 8.)

THELMA VISITS CHELSEA AT NINE



They met the Press



# JULIE LONDON

NTERVIEWING stars can be a baffling business. Go to see Julie London, by repute something of a glamour-puss, and she curls up in a chair with a bundle of knitting.

"It's a sweater," she explains, holding up a shapeless mass of stitches. The legs she stretches out are clad decorously in slacks.

This quaint garment-working routine is no act. "I do it all the time. Love it. Very relaxing."

Over in the corner her pianist, Bobby Troup, is composing a song. His groan ends a series of keyboard triplets.

"I wish I'd studied music," he bewails.

### Placid

Miss London takes a dif-ferent view. "Have you heard Bobby's new song?" she asks with something close to enthuslasm. "The one he wrote for the film;

it's wonderful..."

Troup is now out in the hall. "I wish someone would make for me specifically. Now they some more coffee," he complains loudly. "I'm not nervous got me I think I'd have wanted

Julie London ignores that sally. She isn't at all nervous. In fact, she is claiming .

> person. " Neurotic ? Tempera-mental?

be a placid

" ME?"



She laughs. "I get nervous some-times when I have to sing or act... doing things in front of other people. Fear of failure, I sup-pose. Mostly it wears off when I start

Working "But not on television. "That's hard work all the

What's so special about TV? "The feeling that if I make a mistake, 50 million people are going to laugh at me, I guess."

Then she carries on debunking London. Advance informa-tion on her singing experience wasn't strictly accurate, she readily admits.

#### Pre-war

"I had sung before. When I was a kid I sang with my mother and father. Not professionally, though, When I was in junior high school, I sang with the band. But truly, that didn't amount to much. Didn't last. I was sacked. Couldn't come in at the right time.

"What did I sing? 'Yes, My Darling Daughter,' I think. It was pre-war. I was only 14 at the time. I suppose I must have improved a little since."

Julie discounts the fanciful

Julie discounts the fanciful notion that the failure of her marriage to Jack Webb could have contributed emotionally to her big record bit "Con Mo. her big record hit. "Cry Me A

## Sentiment

"I'm sorry." (She flashes a smile to ease disappointment.) "It was just a song I happened to like. I think all women like sentiment, don't you?"

Flattery will get you nowhere with Miss London. If you wonder aloud what she is doing over here at all, with all that demand for her services in Hollywood, she cuts you short.

"You'd be surprised," she says. "There aren't any good scripts."

She was approached to play

tells TONY **BROWN** 

My first band job finished when I got the sack

say they did. Anyway, they've got me. I think I'd have wanted

try was making it. "Don't get that wrong. I'm Lazy crazy about British films. "No. I mean it," she adds

to do this film whichever coun-

quickly. And, challenged, she can even remember the titles of a couple, including "Passport To Pim-lico." And if you're surprised lico." And if you're surprised that Julie London digs the regional humour of that very

British comedy, then she can

only shrug.

Not that the Stross film is a comedy. Its theme, artificial insemination, is fraught with drama and may offer the meatiest London rôle yet. And for someone who has been halled by critics as an actress of some power, that is irresist-

ible bait.
"But I take my singing very seriously, too, I do, indeed. I think I'm equally interested in music and acting. You might say that I'm chasing my chances.'

Yet Julie denies that the urge is very strong within her. "I'm not the essentially ambitious type. In fact, I tend to be lazy." The drive, you are forced to assume, has come from others. Certainly some of it comes from Bobby Troup.

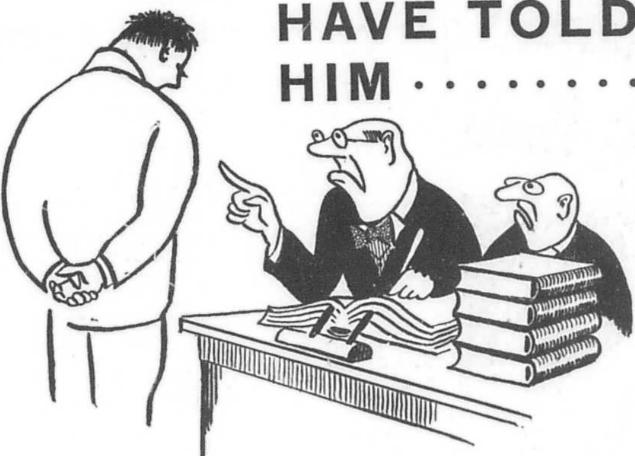
mands. And Bobby takes the proffered skein of wool across his outstretched thumbs.

"Tell me," he demands of no one in particular, "Why don't they sell this stuff in balls? I've always wondered."



Julie's accompanist, Troup—" I wish I'd

"Booby, be an A," she com-AUDITORS HAVE TOLD



 that he will never make a lot of money by giving such high allowances in part exchange and such amazing value for money on reconditioned second-hand Accordions, but Arthur Bell cannot resist treating every customer as a personal friend (you see he really likes people) and tries to make every transaction something very special for the client. He will not die with the most money, but he will die with the most friends. Don't forget he has thousands of instruments in stock of every make and type at extremely advantageous prices with specially easy terms if desired and terrifically high part exchanges, so do come along and talk Accordions to Arthur Bell. He loves to talk.

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SPECIAL d "Shooting" In The Film SPECIAL

ar's Eve The Seven will play at The arity Ball, Grosvenor House

TAIN'S FRESHEST BEAT -B, FULFORD HOUSE, FULFORD, YORK Manchester, will be an audience of dancing teenagers and the accent will be on live numbers.

If successful, the programme will become a regular afternoon series.

Stars of BBC-TV's "Six-Five Special" will be doing a one-night-stand tour of cinemas in the New Year.

They will include Don Lang and his Frantic Five, Kenny Baker and his Half Dozen, Jimmy Jackson's Skiffie Group, clarinettist Carl Barriteau and singer Rosemary Squires.

Opening dates are Sallsbury (January 12), Flymouth (19th), Edmonton (26th), Bradford (29th), Barking (February 1), Guildford (2nd), Rochester (4th), Cheltenham (5th), Southampton (9th), Nottingham (10th), Ipswich (12th), Hull (16th), Liverpool (17th), Manchester (18th), Cardiff (19th), Exeter (23rd).

# going abroad

EBC's "Six-Five Special" is to spread its scope to the Continent in the New Year.

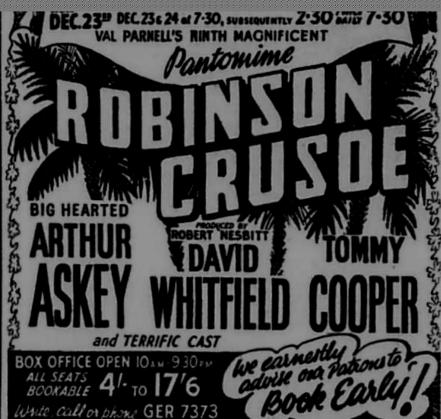
Arrangements are being made for it to visit Paris, Hamburg, and maybe Rome and Copen-

and maybe Rome and Copenhagen.

Rumours reaching the Melody Makes this week suggest that the Faris relay will be from the famous Left Bank jazz haunt, Les Trois Mailletz.

Local and visiting jazz stars will be featured. One name mentioned is American folk singer Brother John Sellers.

On December 14, "Six-Pive Special" presents a Goon edition,



VICTOR HOCHHAUSER & Corporation of Royal Albert Hall present

Assisted by CONSTANTINE CALLINICOS, Pianist ROYAL ALBERT HALL ALL SEATS SOLD

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NOTE: Personal application is advised.

AS an ardeut Hu having to dis

having to dissutterances against to wonder just who Jazz was bora in and it flourished in Now it is accept parents who are corprevent them from clubs, because they that they will be company

Surely Humph dall this to change a revert to its originent. Jazz is now and may it ever reas long as it is, so wing grow.—M. If Nuneaton, Warnick.

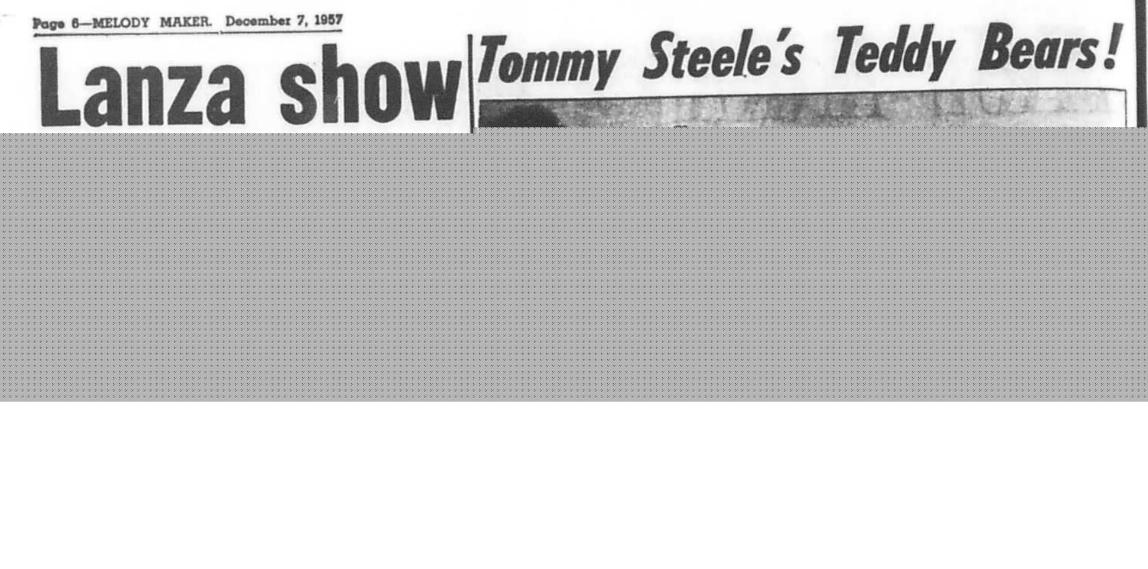
Desirable | HUMPHREY LY

HUMPHREY LYTE and respectability Although he is try! Perfectly sensible this statement as obviously absurd tion, these are desir in jazz as in anythic I can only think he a jazz musician inhibit his emotion conceptions of good are often transitory other hand, by a the need to appear in an artificial way. This is an important by the great jazz, but it need accurately. — Peter Widnes, Lanes

#### Farcical re

A S one who has lege to be as the Bruce Turner since its inception, maximum attention drawn to its rejemble.

One fully apprect for the maintena standards on a Str



IT must be about three years now since I gave up all hope of keeping up to date with Jazz record releases. I suspect that most, if not all. my colleagues in the jazz-critic game have made similar decisions at some point between the release of those first LPs and the end of this jazz-laden year of 1957.

The happy recipient of review pressings, the rich man who orders whatever may take his fancy from the catalogues, or even the young journalist whose payment for articles in a jazz magazine takes the ingenious form of LP records—all these people are fortunate but by now overwhelmed.

As for the jazz enthusiast who merely buys a record or two each month out of his wages, I cannot imagine how on earth he makes his selection.

If it were ever possible for there to be too much jazz, there would be too much jazz today.

To revert to my own case, this glut of jazz records has made quite a

difference to the form taken by my listening time, such as it is.

## Discs in the dust

Where once I would wade conscientiously through a stack of new issues, determined if not "to hear" at least to "have heard" every new record. I now let 90 per cent, of the recorded jazz drift by on the tide, selecting just a handful of records I expect to like, or merely ought to like.

More and more I find myself tending to live for a while with just one disc, savouring its detail and seeking its hidden corners. This has happened recently (to name only two) with Joe Turner's "Boss Of The Blues" and—inadvertently moved to the top of the pile by a dust - crazed housekeeper—the Duke's masterly piece of musical architecture, "The Tattooed Bride."

E

R

C

Sometimes a single track of an LP will occupy my turntable for quite a spell. A recent case of this was Count Basie's "Cherry Point," from the Columbia Clef "Dance Session." Dear old Count Basie!

I hurried through side one with mounting resentment at the foul balance which Norman Granz saw fit to inflict on the world's No. 1 Band. (Dig those crazy. inaudible trumpets in "Peace Pipe," for instance.) Surely a smaller aircraft hangar might

have sufficed? I started on side two, irritated but still questing, and the quest, which up till then had merely been for sympathetically-recorded Basie, ended with something far better.

"Cherry Point," I reflected, must surely be one of the most economical bits of writing even Neal Hefti has ever done.

## The blues

After an intro, it starts on a unison basis of three notes, the Count echoing each phrase with superb timing and not a little



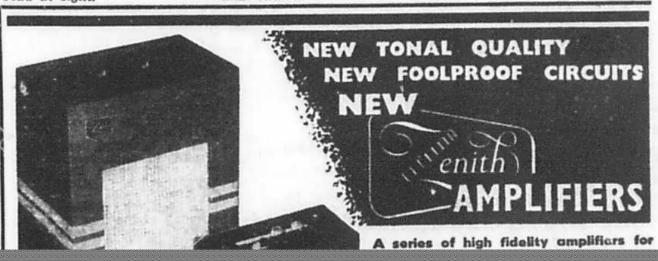
"Neal Hefti's 'Cherry Point' is my current favourite," says Steve Race.
"As with so many Basie numbers, the chord sequence is the blues.
Others may play it, but somehow that sequence belongs to Bill Basie."

often admit it). Nothing of the slightest contrapuntal interest takes place. There's not a bar in the arrangement that Harry Davidson's Orchestra couldn't read at sight.

But of course I'm not fooling you. It's the performance that makes this a record to play and play again. The tempo having been chosen by the Count with his usual nicety, the band his usual nicety, the band quietly gets on with the business of swinging. And swing it does, from the first down beat to the final cut-off.

So "Cherry Point" remains one of my current favourites.

Every now and then some-thing comes along to dislodge it for a while. But sooner or later I turn away from the gramophone for a moment, and when I turn back, there they are again: those 16 Men Swinging.



N a Sunday paper for

which I contribute a column, I have recently stirred up a controversy around the apparent paradox that egg-heads

nd free booklet to .-IN CARTALS AY DEALER IS.

Look for the CYMBAL BAR at all the leading Drum Dealers



John Lewis (above) gifts of an unsually high order.
His choice of notes on vibes was always well wide of modernist cliches. most controversial groups to visit Britain in recent I suppose it would be easy to underrate the work of John years. On this page
Lewis at the piano, so circumscribed is his solo function. He plays nearly everything within Tony Brown and a small compass, apparently re-Bob Dawbarn deal garding excursions above middle C as undignified escapades.

If, accepting this constriction,

#### JAZZ IN AFTER watching the BOWLER entrance of the Modern Jazz Quartet at the Royal Festival Hall last Saturday afternoon I suspected that I was about to become the victim of a colossal leg-pull. Two from either side, they swept on to the stage like a diplomatic delegation from exotic places vidual group sound, then much One bluff and informal Britisher had entered a dress-ing-room backstage and gazed in disbelief at the black jacket may be forgiven.

And if the strength of a man lies in what he has achieved, then Lewis is surely a potent force in our sphere.

Heath pursed prim lips, "It's our uniform," he said stiffly.

To wear a beard with the Lewis has founded an attrac-

his music to a large and en thusiastic a u d i ence, both in America and Europeeschewing tricks of salesman-ship and grotesque posturing on-

Of course, the attitudinising The musicianship is first-rate of Lewis is bound to bring and I don't expect to hear more charges of gimmickry down on eautiful bass playing than that his head And unjustly. I fancy

**Uncle Tom** 

I regard his approach as a misguided attempt to bring dig-nity to jazz. He has obviously set his face too sternly against fraternity.

Milt Jackson must be credited with improvisational Uncle Tom antics. The pity is that he apes the ridiculous formality of Europe instead of relying on the natural dignity of his music.

It is beautiful, of course. Limited in range, perhaps—but who could resist the gentle melancholy of "Cortege" and Django."

In fact, I preferred the originals of the Quartet to the pieces acknowledged to Gillespie and Parker,

One shudders to imagine what might happen if the MJQ has to face a more earthy and ribald throng. Let us hope that there are enough fans of discernment to give the visitors their due on provincial dates. I wish I could feel more than hope,

#### Subtleties

I have heard whispers of boredom here and there. Some will doubtless be writing-off the MJQ as too doomy. The truth is that the music is pretty enough in texture and doesn't overtax the intellect. There are rhythmic subtleties to make up for lack of guts and vigour; listening to the MJQ demands maybe a little more concentration than merely hearing Armstrong's All-Stars.

Which brings us to the logical and perfectly fair question: Is

As a means of identification, the term jazz has become so swollen and distorted that it now means many things to many people. It can be definitive only by personal standards.

#### Stiff test

Jazz to me is more a way of playing than a type of music.

If you accept such makeshift

like bow with which the quartet responded.
One shudders to imagine what accept the music of the MJQ.

I believe that I will be able to play records of the quartet 20 years hence without finding them either dated or trite. That's a stiff test for any form of popular music,

Decorous music it may be; respectable in style and rhythmically polite.

But you can't change the nature of the beast by wearing a fancy suit.

It's still jazz for my money. Jazz (if you'll forgive a metaphor) in a bowler hat.

## designed by and built for



75

GNS.

# Bob Dawbarn deal C as undignified escapades. If, accepting this constriction, we can allow that he may be deliberately sublimating his personal role to establish the indicates. The audience at the Festival yardstick, if you can feel the variety. It applauded warmly, ignoring the eccentricity of beat of the bass, if you are not dress—and the peculiar puppet-mortally offended by counter-N TOUR WITH TH

and striped trousers of Percy

Heath, the bassist.

genteel rig is

to bring in-congruity to

the giggling point.
Yet the

first few bars of music killed

any notion that a sombre

formality in presentation

derives from something

fundamentally phoney.

of Mr. Percy Heath.

and I don't expect to hear more

beautiful bass playing than that

with skill, sensitivity and intelli-

gence—which, after all, is in-finitely more than can be said for most of the walloping

Group sound

Drummer Connie Kay plays

DON RENDELL tells the four days DON RENDELL tells the story of a young lady in Modern Aberdeen who once asked Jazz Quarhim "What DO musicians do in the daytime?"

Jazz Quartet - Don Rendell

This has led Don into the Show, the alms of theory. "When only thing realms of theory. the curtain goes up," he says "the audience sees you on prises me I swear that they

Rendell only thing that sur-

is that the

enough, and one or alt hough the omens were there when Ronnie Ross

stepped

R o y a l the anarchist attitude of that Festival piano explains why the Brigh-Hall went ton Symphony Orchestra is not w e 1 1 quite so well known as the Hallé two of

Just to get into the act. Kenny Napper broke a string with two numbers to go at the second house. It says much for the generosity of Percy Heath that he at once offered to lend

any schooly no one betwe agree on

point red"? to the

**水 车 京** 

standard? Do andard of some oups? Or perof those very heard recently? is the standard BBC? Does it z style? A good ini ideas? Good ini ideas? Good ood ensemble? Good rhythm

and what else then the Bruce s it all. ve been hearing person twice a bod band by any borth broadcast-

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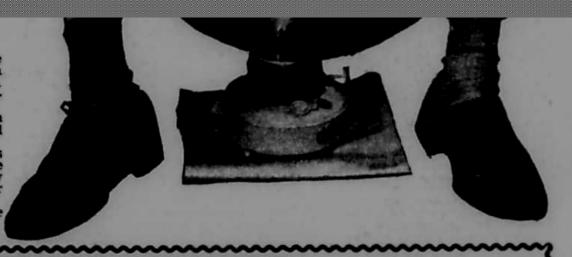
The Brett Brothers Skiffle Group 1 p.m. 29/11/57

ONE thing you learn these days about some of our traditional bands is not to form an opinion of them until the end of the broadcast. Reason: they usually make an indifferent beginning and an inspired end.

Galbraith's group is typical. From a rough start they developed, in 45 minutes, into a band which swung and showed nice ideas.

The last time I heard the Brett Brothers Skiffle Group they played their all in the skiffle-forsaken key of D flat. This time they went the other way and exploited the brighter keys of E, G, D and B.

One needn't necessarily go that far, but the improvement was noticeable.



COMPILED BY F. W. Street

(Times: GMT/CET plus !)
SATURDAY, DECEMBER 7:
10.0-10.30 a.m. DL; Skime Club.
11.30-12.0 A 1: Featuring Bill Cole-

12.0-12.15; 12.25-12.35 p.m. A 1 2; Eme Hall, Five Blind Boys, Spirits of Memphis, John Sellers, Rosetta Tharpe. 12.30-12.45 DL: Armstrong at New

7.0-9.0 T: (1) Popular. (2) Jazz. 8.0-9.30 Z: Champe-Elysées Jazz. 20-8,35 C 2: MJQ

9.10 S: For Jazz Fans. 9.30 app. K: Jam Session. 10.0-12.0 T: Repeat of 7.0 p.m. 10.5-12.0 J; D-J Shows

Europe 1: 1622. S: T: VOA: (1) 13, 16, 19, 31 bands. (2)

Q: HR Frankfurt: 506.

SDR Suttgart: 522, 49.75

19, 31 bands, 11.0-12.0 only: 1734. W: Luxembourg: 208. Y: SBC Lugano: 568.6.

# THE BEAT

"I'LL tell you how to make a lot of money writing songs," said Bobby Troup, "without having a hit."

And thereupon (on an elegant Park Lane piano) words:

between jazz and "serious" we think our present rates very fair, and we can't afford more. So far, negotiations are all very friendly. But anything could happen.

And there appears to be no truth in the rumour that one

elegant Park Lane piano) words: played and sang me a wistful, folksy little ballad called rids itself of intellectual preto the classical writers, and—
to even things out—will dispense with jazz and non sleeve-Song."

"Beautiful," I said.

I've long admired Bobby's songs. Numbers like "You're Looking At Me" and the kicking "Route 66," on Nat Cole's "After Midnight" album. Like "This October" and, especially, "February Brings The Rain," on Julie London's "Calendar

Bobby brushed aside my praise.

"This song," he said, "was done by Jimmy Rodgers on Roulette, with strings. backed it with a rock-'n'-roller called 'Honeycomb.'

time anybody bought the disc ing the guts out of jazz for any for 'Honeycomb' I got equal length of time, we shall never royalties for my number on the be forgiven."

#### Tough

BOBBY'S over here, of course, as accompanist to Julie London (as breathtaking to look at as to listen to). "They want me to write the title song for her picture," he told me. He'll have a job.

It's called "A Question Of Adultery."

### Vesta la Motley

THAT well-known singer Paul LoVecchio is currently entertaining his "paisanos" in Italy before embarking on a TTOW much do you think a

blooded spontaneity, it will,



for the simple reason that it

#### Can I help you?

THIS really took place in a Bradford second-hand shop: CUSTOMER: I want to sell this. Assistant: We don't usually deal in laundry things.
CUSTOMER: Laundry things! This is a skiffle washboard. It's tuned in the key of G. ASSISTANT: "But-!

way, it looks quite new, do you want to sell it? Why Customer (with dignity): I've retired from music.

Sleeve note

notes (unless they have a suitdespite all stylistic gaps, move able American one available to much closer to 'serious' music, them free), filling the space with adverts for other records.

### Yes? . . . No? . . .

I'M wondering. . . After the the "ordinary" man and woman at the Royal Variety Show, what chance is there of his being booked for a season at the London Palladium?

#### Parker Portrait

AM grateful to Arnold Shaw for sending me advance proofs of his Esquire article on Charlie Parker. This is one of "And 'Honeycomb' shot him to the top as an overnight hit."

will be good and new.

"If, on the other hand, we the most penetrating character serious musicians should turn studies of a modern jazzman "But," he pointed out, "every out to be responsible for knock-me anybody bought the disc ing the guts out of jazz for any Not least so when he says in

The greatness of Bird as a musician and the tragedy of Charlie Parker as a man make it inescapably clear that, if showmanship is required in addition to musicianship, a jazzman also needs a concept of life and society in addition to his art."

## Rudolph romps on

RUDOLPH goes romping on. For the ninth Christmas in succession the red-nosed reindeer promises to be high up in our Hit Parade. Seven new recordings have been made of him for his 1957

ride, making over 90 in all, with

They're rushing Laurie's discs out before his voice breaks!

THE Palophone record presses are running to a deadline these days. And he reason is a thirteen-year-old Grammar School boy-the latest in the succession of teen-agers in the top twenty charts. Top prigrity is the number of records that can be turned out by 13-year-old

Laurie Lo don-BEFORE HIS VOICE BREAKS! At Parkphone headquarters A&R boss Nor-man New!! told me: "This is the first time I have ever had to worry about a pop singer's king. But don't get me wrong; breaks or not this lad is here to voice bre

stay. To the cynics unamused by top disc stars, this Cockney "People lad's two-month diary of success may be the last straw:

### Contract

August 28: Stepped up from the audience to sing at BBC stand at the Radio Show. Invited back each day. September 1: Signed by Nor-man Newell on disc contract. October: Recorded first disc.

"He's Got The Whole World In His Hands." November 28: Record eighth in Top Ten charts after selling 200,000 copies.

#### Amazed

Equally amazed are his man," advised Norman Newell besieged at their house in Elm-hurst Park, Stamford Hill, by autograph hunters.

But now they have "resigned"

# by BILL

-and Laurie employs his own

"People think we are making lots of money," said Mrs. London, "but they are very wrong. In fact, we paid out quite a lot of money in getting him started

"I had hoped he would be-come a dentist, an architect, or something like that, but I'm afraid Lawrence is very keen on show business."

### Wonder boy

There will be two more sides on record by the wonder boy on sale before his 14th birthday on January 14. And after that there will be wo more—WRITTEN BY HIMSELF.

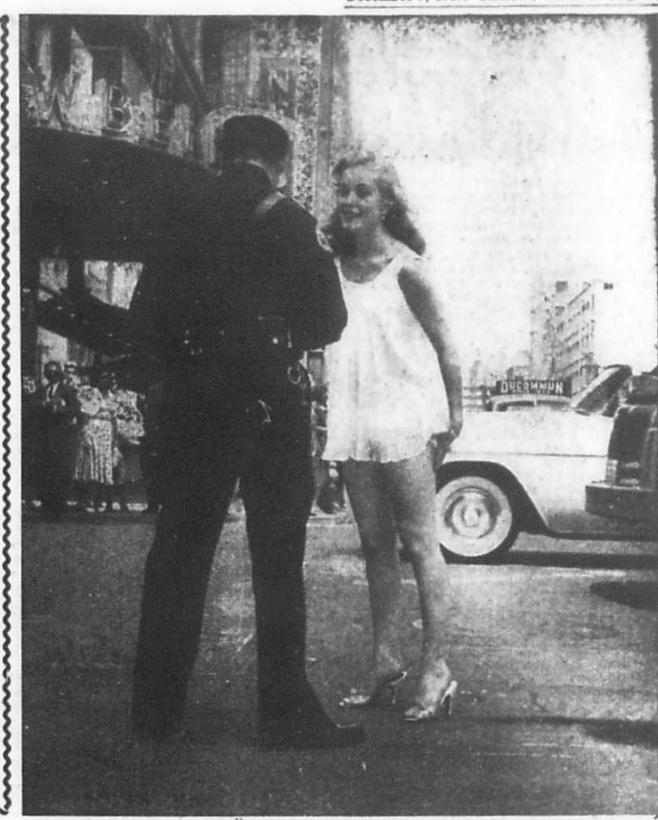
"This boy is a great showmother and father. They are "He's got a style all his own." besieged at their house in Elm- Mr. Newell was uncommunicative about how much a autograph hunters.

While Laurie was doing his homework, mum and dad used to wade through his fan mail.

But now they have "resigned."

disc company pays a 13-year-old boy, but to Laurie London it's made a big difference.

His pocket money has been doubled-from 2s. 6d. to 5s.!



THE young lady pictured above holding up x the traffic on Main Street in Los Angeles is x

Just a year ago usher Paul Anka

and a November at genries from These copyright last of the state of th vogue-corat 1 real wongerius: Victor Young with JOHNNY DING.

"Way back in the early part of the centilly the old somewhiters of Tite individual songs for particular artists, Such Well: A smooth supplying theoremation for record of the

Stars winted and they thurb usuany sell round wageining contisted to manage and a

# HERE'S A WIN

MALCOLM VAUGHAN: My Special Angel/The Heart Of A Child (HMV 45-POP419).

M ALCOLM VAUGHAN is apparently specialising in sanctimonious song material. And profitably, it seems. While I am no lover of songs of this type, I must admit that Malcolm handles them with commendable conviction. And he has a voice of unusual clarity.

Of its kind, I would say that "My Special Angel" is a real winner. Schmaltz indeed—but justifying its place in the Top Twenty.

Twenty.
"Heart Of A Child" may make sophisticates wince, but this, too, could send Malcolm's bank balance soaring.

LITTLE RICHARD: Keep A Knockin'/Can't Believe You Wanna Leave (London 45-HL-88509).

SOME 15 years ago Louis Jordan recorded "Keep A Knockin'"—a number ideally suited to his jump style.

Now Little Richard has a go, and merely cements my opinion that shouting is no substitute for singing. Moreover, Jordan had a fine alto sax technique as a second string.

Richard's "Wanna Leave" is more subdued—but only just.

POP DISCS by -Laurie Henshaw

HIT PARADE: Peggy Lee-Mr.
Wonderful; Victor Young with
Orchestra—Around The World In
Eighty Days Jeri Southern—Fire Down
Below; Rex Allen—Wringle Wrangle
(Bruns. 0E9340).

Standard.

JOHNNY DUNCAN and the Blue
Grass Boys: Cet Along Home Cindy/
Footprints In The Snow (Col.
45-DB4029).

WELL-CHOSEN selection of hit parade tracks on one EP. Jeri Southern's contribution wins my vote.

TINA ROBIN: Never In A Million Years Ca C'est L'amour (Vogue-Coral 45-Q72294).

THOSE oldies keep cropping up. "Never In A Million Years" dates from pre-war days and was sung by Alice Faye in a film entitled "Wake Up And Live."

The song is tuneful but the strident timbre of Tina Robin's voice, coupled with the inevitable gimmicky treatment, adds up to a debit.

up to a debit.

Backing is a coy, corny render-ing of a song from the "Les Girls" film.

ALMA COGAN: Please Mister Brown Party Time (HMV 45-POP415).

A LMA COGAN pulls out all the squeaks on these tracks. But she knows how to sell her material, and the Frank Cordell backings are up to his usual high standard.

BOTH these numbers went down well when I saw Johnny Duncan on the Variety stage. And the recording has a big advantage over the hall I was in—you can hear the words. Duncan devotees will need no prodding to get these.

THE ANDREWS SISTERS: I'm Goin' Home/By His Word (Cap. 45-CL14807).

I CAN'T see that the Andrews Sisters have much to offer in these highly competitive days of vocal groups. "I'm Goin' Home" is about 15 years behind the times. Reverse is one of those religious songs that have me scooting for a monastery.

GENE VINCENT: I Got It/Dance To The Bop (Cap. 45-GL14808).

CHENE VINCENT, best of the Presley copyists, registers to the hilt with these efforts, "Dance To The Bop" will doubtless have the jeanagers jumping.

TOMMY WATT and his Orchestra; Overdrive/The Little Hut (Parlo. 45-R4377).

THE WEAVERS AT CARNEGIE good humoured, enthusiastic X BRITAIN'S Tommy Watt seems to have the right idea.

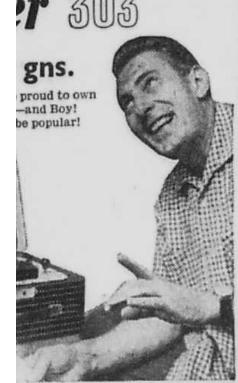
\*\*Darling Corey: Kisses Sweeter original in their approach to X Americans for ensemble pressure.



lcolm Vaughan's latest takes him back to the top. Malcolm Vaughan's latest takes him

# \*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\* How the Americans

hristmas Present! × so much as individualists, × they might produce some x surprising results. — Jeff x Smith. JACK JACKSON



ORDEN, SURREY . Tel: DERwent 4421

X PEGGY SEEGER

Child Of God Pretty Little
Baby (Toric TRC 108).

TWO extremely pleasant
Christmassy folk songs
by Peggy Seeger, accompanying herself on guitar
("Pretty Little Baby") and
banjo. Her impeccable
musicianship shines through
each track and I can do no
better than endorse Topic's
cover note:
"When you have become
sick of 'I Saw Santa Kissing

sick of 'I Saw Santa Kissing x
The Christmas Tree' or 16 x
versions of 'Holy Night' for x
crooner, skiffle group and x
singing strings, we suggest x
you slip on this record."— x
Jeff Smith.

PEGGY SEEGER, ISLA CAMERON, GUY CARAWAN

"Origins Of Skiffle" reight Train; Cumberland Gap; Sail Away, Lady; Bring A Little Water, Sylvie. (Nixa NJE1043.)

X SUSPECT a good deal of X tongue-in-the-cheek X went into the idea of mak-xing this record. Still, it has X produced four very pleasant X tracks—though I could have X done without yet a third X version of "Freight Train," X however excellent Peggy's X singing and playing. Cara-X wan leads effectively on X "Cumberland Gap."—Jeff X Smith.

xxxxxxxxxxxxxxxxxx

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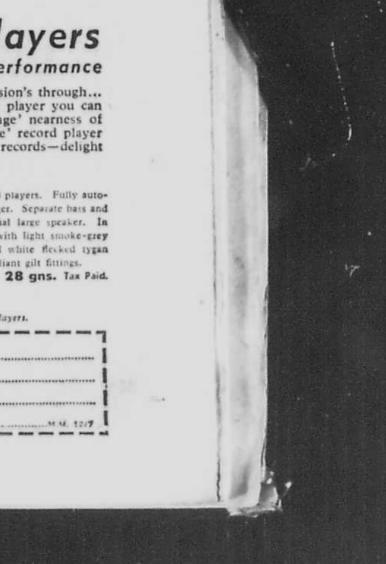
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## Garner is still the greatest ERROLL GARNER (LP) Laura (d); Indiana (b); I'm In The Mood For Love (c); The Way You Look Tonight (c); Penthouse Serenade (When We're Alone) (b); Frenesi (f); Play, Plano, Play (c); Body And Soul (c); I Cover The Waterfront (c); Oh, Lady Be Good (a); Mean To Me (f); Easy To Love (f). (Philips 12 in, BBL7193) (a), (e), (d), (e)—Garner (pno.); John Simmons (bass); Ressiere "Shadow" Wilson (drs.). (a) 7/10/50; (c), (d), (e), 11/1/51. USA (Am. Columbia.) (Am. Columbia.) (b)—Garner (pno.). 11/1/51. Do (Do.) (f)—Garner (pno.); Wyatt Ruther (bass); Eugene "Fats" Heard (drs.). 30/3 53. Do. (Do.) Previous issues (all seleted); (a) inc. in Columbia SEG7533; (b), (c), (d), (e) inc. in 33S1059; (d) also DC586; (e) also DC615.

cidentally, on Felsted PDL85008, PDL85013 and ESD3034.

At the time the "cool" style was still the rage, and fashions

But I don't Fifth EP by de Parls and his

gutter And in his

's got WER 's got

a full size so compact It has the pick-up, a peaker, and of red and ully. You'll AND LET ECIDE

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GNS

W.12

Erroll Garner This may not be his most exciting set, but the when they voted him the world's greatest living jazz piant TEMPO JAZZ LABEL RECORDS **GREAT NEW RELEASE!** TUBBY HAYES THE JAZZ COURIERS" FOGGY DAY, CHEEK TO CHEEK, etc. **TAP 15** PREVIOUS RELEASES NOT TO MISS! VICTOR FELDMAN IN LONDON (VOLS. 1 and 2) TAP 8 and TAP 12 **COOL MUSIC FOR A HOT NIGHT TAP 10** "PROGRESS REPORT" TAP 9 TEMPO RECORDS, 113 Fulham Road, London, S.W.3 The Melody Maker"
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# THE HARRIS HERD HAS A FROLIC

are not outstanding. Ketelby's cinema organ classic was an unusual but unfelicitous choice. Clarinet and trumpet do their best, but the result, to my ears, is sad.

The cover picture, of Wilber and Simeon, and sleeve note are okay; I hope the next release sounds better.—Max Jones.

BILL HARRIS HERD (EP) C-Jam Blues; Tutti-Frutti (V); Jive At Five; Sue Loves Mabel. (Columbia Clef SEB10080) Harris (tmb.); Charlie Mariano

through to raise his efforts to occasional heights.

Rollins also is below form and the rhythm section have all played much better than this. Miles, as usual, is fine.

In the two versions of "Serpents" the soloists follow the same melodic framework although the second take was rather faster.

On the other side of the disc we have excellent Miles, better Rollins, a swinging rhythm sec-tion and first-rate piano from Tommy Flanagan.

I can

commend the with no reser-



#### Chet Baker

(pno.); Heath (bass); Smith (drs.).
Do. Do. (Do.)
(c)—Jackson (vib.); Lucky Thompson (tnr.); Hank Jones (pno.); Wendell Marshall (bass); Kenny Clarke (drs.). Probably 1956. USA. (Am. Savoy.)

T. is a maring how dies of Milt. vations what-ever. Davis, Jackson and McLean— present on his

IT is amazing how discs of Milt Jackson continue to pour on to the market without his well of inspiration showing any two composi-tions "Jackle" well of inspiration and "Minor" signs of drying up, only—give of their best,

Just about every facet of his genius is represented on these two LPs.

If you cannot afford both, I urge you to buy the London disc which eclipses even the recent Jackson-Lucky Thompson release "The Jazz Skyline" and "Ballads And Blues."

Jackson and Thompson are ideal folls and on Charlie Parker's "Now's The Time" the group swings like a miniature Basie Band. The famous rhythm give one of his best performances.

The Vogue rhythm section is not as good but again there are some fine moments particularly from Jackson.

Cohn, Renaud and Johnson do well but all three tend to lapse into cliché.

Milt plays piano on the J.J. feature "Indiana" but does not solo.—Bob Dawbarn.

trio give a firmly rocking beat and Hank Jones is inspired to give one of his best perform-

## records

(aito, bari.); Harry Johnson (tnr.); Sonny Truitt (pno., tmb.); Chubby Jackson (bass, voc.); Morey Feld (drs.). 14/2/53. New York. (Am. Norman Granz.) While Bryant's "Changes" and "Minor" contain some of Miles' most beautifully melodic lines since "Bag's Groove."—Bob Dawbarn.

TROMBONIST Bill Harris, who first became prominent in the famous 1944-46 Woody Herman orchestra, and Chubby Jackson, the band's exuberant cheerleader, are aided by Parker-Jacquet-inspired Charlie Mariano, a tenor, piano and bass. They frolic unaffectedly through the four tracks. the four tracks.

Specially recommended for those partial to Harris's fruity tone and pointed phraseology.— Edgar Jackson.

## MILES DAVIS-SONNY ROLLINS-CHARLIE PARKER (LP)

"Collector's Item"

The Serpent's Tooth (Takes I and II) (b); 'Round About Midnight (a); Computsion (b); No Line (c); Vierd Blues (c); In Your Own Sweet Way (c).

(Esquire 12in. 32-630.)

(a)—Davis (tpt.); Charlie Parker (listed as Charlie Chan) (tnr.); Best title is Bill le Sage's Walter Bishop (pno.); Persy Heath (bass); Philly Joe Jones (drs.). (drs.) (drs.) (b)—Same personnel, plus Sonny Rollins (tnr.). Do. Do. (Do.) (e)—Davis (tpt.); Rollins (tnr.); Tommy Fianagan (pno.); Paul Chambers (bass); Art Taylor (bass). (bass).

#### MILES DAVIS ALL STARS (LP)

" Changes " Dr. Jackle (b); Bitty Ditty (a); obtrusive.

Minor March (b); Changes (a).

(Femule 12in, 32-028.)

The final track, Harriott's "Just Goofin'," is taken at a fau-

(a)—Davis (tpt.); Milt Jackson (vib.); Ray Bryant (pno.); Percy Heath (bass); Art Taylor (drs.). 5/8/55. USA. (Am. Prestige.)
(b)—Same personnel, plus Jackie McLean (alto.) Do. Do. (Do.)

their best, while Bryant's

> TONY KINSEY QUINTET (LP) 'Jazz At The Flamingo' Session"
> Hi-ya!; Fishin' The Blues; The
> Mystery Of The "Marie Celeste";

I'm Beginning To See The Light; Pict's Lament; Just Goofin'. (Decca 12 in. LK4207.)

Kinsey (drs.); Joe Harriott (alto); Bob Efford (tnr.); Bill Le Sage (pno., vib.); Pete Biannin (bass). 16/5 57. London. (Decca.)

THATEVER its shortcomings, the advance of British jazz over the past five years has been truly incredible. No longer does the record reviewer have to

phrasing rather contrived and he overdoes his use of slurs. Kinsey is intelligently un-

tastic pace which proves too fast for the majority of the solo work -Bob Dawbarn.

MILT JACKSON (LP)
"Wizard Of The Vibes"
I'll Remember April (b); Jay Jay

## Heath tells his story—'from gutter to

WOULD assume that if an author can keep a reviewer interested, he is well on the way to achieving his main objective -to get his book read by the public at large. And this would certainly be the case with Ted Heath's 176page autobiography, "Listen To My Music." I read the book at one sitting.

For this is a well-told story that holds the interest throughout. From the "gutter to the top"—as Ted puts it—it has the fairy-tale pattern that rarely fails to enthral. And when the picture is unravelled in such skilful fashion, then few can fail to be gripped.

Ted tells of his early busking days, his initial heartbreaking struggles as a leader in his own right—his eventual triumphs. And he tells his story with candour and integrity.

He admits he owes much to his wife Moira, whose love sustained him when he at times felt like giving up the battle against inipossible odds. When a EBC ruling, for instance, for-bade bands to broadcast without a "regular" personnel. Ted—perhaps with some justification—feels the edict was specifically aimed at him.

### Banned

Then, when he had to modify his all-out jazz policy by taking on vocal-ists, that same BBC re-fused to pass Lita Roza for broadcasting. (To their credit they releated when then presented a Decca recording that revealed Lita's considerable talents.)

He even had troubles with transatlantic official-dom. "That Lovely Weekdom.





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Monday, December 9th ACKER BILK'S PARAMOUNT JAZZ BAND Tuesday, December 10th

JOHNNY PARKER AND HIS BAND Wednesday, December 11th HUMPHREY LYTTELTON

AND HIS BAND Thursday, December 12th TERRY LIGHTFOOT'S JAZZMEN

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KEN COLYER'S JAZZMEN WEDNESDAY MIKE PETER'S JAZZMEN ALL NIGHT SESSION, SATURDAY, DEC. 21

MONDAY

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- JAZZ CLUB CALENDAR : - A

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choice; ALEXIS KORNER-Country Blues. Admission 2 6.

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JACKIE SHARPE SEXTET, THE HARRY SOUTH TRIO, plus guests.

TUESDAY .

AGAIN, SOUTHALL, "White lart," TOMMY WHITTLE Quartet ith EDDIE THOMPSON.—See also

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NEW

7.30-11.

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Fri.: BOB PARKER'S swinging midperiod Band.
Sat.: BY POPULAR REQUEST.
BRUCE TURNER JUMP BAND.
Sun: BOB PARKER BAND.
PLEASE NOTE: The club will be
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And another great all-night session
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Dizzy Reece Quintet
Jackie Sharpe Quintet

\*SUNDAY (8th) at 7.30:
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Dizzy Recce Quintet
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4, 5, 6, Cafe Anglais, Leicester Square #SATURDAY (7th) at 7:30: TONY KINSEY QUINTET with Ronnie Scott, Tubby Hayes. Your compere: Bix Curtis. CLUB "M,"

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First time at Club 17, the wonderful new group of well-known musicians in the KENNY GRAHAM QUINTET.

Thursday, December 12: Once more, JAZZ FOR MODERNS, ups-the TOMMY WHITTLE QUARTET.

Gt. Windmill Street, 12.30-2 p.m.

e FRIDAY (TODAY) e A BIG success, Southall, "White Hart": ALLAN CAMLEY Quartet with JOE HARRIOTT, Spe also Tuesday.

ALWAYS OPEN, the club with the atmosphere: "Club Octave," Hambrough Tavern. Southall, 7,-10 15. Bus 607 ABOUT 8.30: Peter Burman pr OJLL JONES TRIG plus GEORGE CHISHOLM. — El Toro Club (1 min Finchiey Road Station). AT THE SKIFFLE CELLAR. 49. CHISHDLM. — El Toro Club (1 min Pinchley Road Station).

A BRUCE TURNER session, Mac's, BENBOW.

Greek Street W.1. 6.80-11 p.m.: THE SUPERB OLD TIMERS, plus THE RED DEVILS. Guest: STEVE BENBOW.

the JEFF FROST SATELLITES. BLUE CIRCLE, West Epd Road, Ruislip: Albert Hall, Eddle Thompson.

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e WEDNESDAY-contd. AT THE SKIFFLE CELLAR, 49, CLARINET STAR DAVE SHEP-Greek Street, W.1. 6.30-11 p.m.: HERD.—"Pox and Hounds," Kirk-THE BRYAN NEWEY GROUP, plus dale, Sydenham.

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SOUNDS Sextet. — "Cranbourne."
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ST. ALBANS JAZZ CLUB, Market FABULOUS CY LAURIE JAZZBAND.

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19 Dec. College Dance 20 Dec. Ashlord 25 Dec. Cy Laurie Club (All Night)

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stayed four

from Bill Coleman's "Mallets" band, though Columbia's DENNY BOYCE BANDS AND CABARET.—322, Streatham High Road, S.W.16, Streatham 1084; Livingstone 1083 (night). Advance List has him down for "trumpets." This session took exingstone 1083 (night). ERIC SILK'S Southern Jazzband place on May 13. stage. radio, recording.—8, Otley rive. liford, Essex. Valentine 7266. FREE DECEMBER 24, 28.—London's but reliable QUINTET.—Contact. WITH COLEMAN HOWARD BAKER Bands and Caba-More recently, Sellers completed an LP collection for .-One-night stands or resident.-Glenwood Gardens, Hford, Valen-

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REFACER'S Ambassadors bonist, whom Sellers much feature Bill and Jimm admired, named Claude Gossez ing and many others." [Goussez?], were among those LOU PREAGER'S Ambassadors The 11 songs, all blues or ballads, included "Morning, Noon And Night," "Outskirts of Town," "Woke Up This and where same hotel's and mountylew same same hotel's and mountylew same moon quarter/quinter." Take Your Hands Off Town," "Toke Your Hands Off Town," porter until he finally crack. on the disc. NEW MOON QUARTET QUINTET Take Your Hands Off Her," NORMAN JACKSON, his Orchestra You Been Gone Five Years,"

and Associated Groups, have some variant dates.—61, Aragon Road. Kingston. Surrey. Kingston 8609 (evenings): Valentine 4420 (day).

OWEN BRYCE and his Band with land Trent.—Woolwich 3631; Thornson Heath 3221. gramme. Both, it seems, were PAL. 5580,-Premier Dance Band extremely successful. "I was for all tastes and occasions.

PAUL MAURICE QUARTET, vacant dates including Christmas.—Horn-church 7564; Ilford 4774; Romford Sellers assured us.

PETER WRIGHT'S Band (quartet) vallable New Year's Eve.-Streatappear at the Olympia and make a film in France-" Me —Call or send instrument: Len ha Stiles, Musical Instruments, 233-235, ( Lewisham High Street, S.E.13, 'Phone Ar QUARTET free Christmas N.Y.E .- and this great big hammer," as John put it—about authentic Southern folk music RAY NORMAN Band, 9-piece,

A BAND, able, available; booking PROTHER John Sellers, me to lie in my hospital bed the American folk singer and read letters from my fans

who toured this country last and friends overseas. February and March, me to get well and come home. "I do believe that they helped arrived in Britain from the My doctors say, and I say my-Continent on Monday. self, that I am doing fine. Since he left here, on March About my sickness: I had two 25, he has spent most of his operations-one in June, antime in France and Belgium. other in July. They have taken Sellers told us:

"I went into lung but I can

COLLECTORS' CORNER

edited by Max Jones and

Sinclair Traill

sing pretty good still, and my doctor said would sing just as good as

ever.
"Oh, yes. The peoples here are giving

sels to do a TV show, then back me on November 27 at the to Paris for some more record- K.A.M. Temple (930 East 50th Street, Chicago). And I am Sellers' first recording ven-going to New York on Decem-ure in Paris produced the ber 8 to be on a CBS show. titles lately released here on Hope I can sing then."

Columbia SEG7740, with Kenny It is good to know that Clarke, Pierre Michelot, pianist Broonzy is up and about and Georges Arvanitas and Guy even thinking of coming over

here again next year. We have not yet received an account of the benefit, but "Down Beat" reported that Mahalia Jackson and Pete Seeger were to headline the programme, which would include Muddy Waters, Little Walter, Memphis Slim, Eddie Boyd, Fleming Brown and

Gerry Armstrong The concert was scheduled to Patne-Marconi on which he was begin at 8.30, says the "Beat," accompanied by Coleman leading a nine-piecer. Lafitte, de singer runs out of breath."

Villers, Jean-Pierre Sasson, The CBS radio programme, according to Sellers, is "a big Paul Rovere (bass) and a trom- thing on the blues, which will

feature Bill and Jimmy Rush-

as they are on it?

act with the same hotel's night porter until he finally cracked, actually smiled, and admitted: "I'm a jazz fan. We had Chas McDevitt here last week." Are these four great musicians as stiffly correct off-stage

In a word, no. John Lewis. an ever-dignified non-drinker. is a most affable, courteous man who lives for music.
Milt Jackson? My nominee for the typical American jazz-

man but quick to laugh. Heath - a charming, easygoing wit. Nothing bigtime

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HOLLYWOOD is after Paul Anka-the 16-year-old Canadian disc sensation currently on his first British

Paul is due in Hollywood on January 26 to discuss scripts and offers from two major film companies. In his dressing-room

Vaughan show date of

Frankie Vaughan will open his own West End show at the Palace Theatre on January 20. The rest of the bill is not yet fixed.