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The Six-Five 'Juke B



Marion Ryan and Johnnie Gra...
first appearance on BBC-TV
Special on Saturday. And show
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HUMPH GOING SOLO IN U.S

HUMPHREY LYTTTELTON is to make a solo trip to the States for TV and disc jockey shows.

This follows the falling through of the proposed Anglo-American exchange between the Lyttelton Band and an all-star U.S. group led by trumpeter Buck Clayton.

Humph will make his American trip early in 1958 and it is hoped that a new exchange can be fixed for the band later.

What re... Finsbury

HOW much fruit was thrown London Variety debut c Empire? A newspaper report stated

GUESTS OF JACK JACKSON



Seen in last Sunday's "Jack Jackson Show" were (l-r.) Eddie Calvert, Eve Boswell and Robert Earl. Eddie had just returned from a 3,000-mile tour of the Middle East and played his new recording, "Rumty Tumty Melody."

FILM BIDS FOR PA

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

Two offers from U.S

Paul is due in Hollywood on January 26 to discuss scripts and offers from two major film companies. In his dressing-room at Liverpool Empire on Monday he told the MM: "20th Century-Fox have made me an offer and Paramount have also suggested a story that appeals to me—a teenage family movie, not rock-n-roll."

Vaughan show date

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.

"My agents, General Artists

AVES

will replace The Goofers in when the show moves from Manchester Opera House for The Goofers are returning to

Yana for Joan Regan, who lives will continue to star, with

enough to appear with the Nitwits. His slapstick-comedian partner Wally Stewart will conduct the band.

Year in Paris

The group has just ended a year's engagement at the Lido in Paris.

After the run of "We're Having A Ball" in Manchester, the Nitwits will consider offers from Blackpool, a return to France, or protracted negotiations for an Anglo-U.S. exchange with Spike Jones.



Michael Holliday, Edna Savage and Tony Crombie—seen after Friday's "Off The Record" on BBC-TV.

—and Eric Tann becomes the MD

ERIC TANN, lead trombonist in the London Palladium Orchestra, takes over from Cyril Orndel as MD of "We're Having A Ball" on Monday.

Eric will conduct the show during its final week at the Palladium and for its eight-week run at Manchester Opera House.

Cyril Orndel will take a short holiday before the Palladium pantomime opens and when it ends will leave to become MD of the American musical "My Fair Lady."



Eric Tann

Blue Rockets leader

Eric Tann has played with Lew Stone, Roy Fox, Geraldo, George Melachrino and many other well-known leaders. He was the original leader of the wartime Blue Rockets and during a three-year stay in Australia was MD at Sydney's Romano's Restaurant and Prince Edward Theatre.

For the Palladium panto, "Robinson Crusoe," Walter Russell (bass) replaces Dennis Bowden, Ted Edwards (vln.) replaces Ted Bryett and Francis Bradley comes in on French horn.

YOUR CHANCE ON TV

ORIGINAL music of all types is being sought by TWW producer Jeff Inman for performance in his series "New Aids And Faces." He told the MELODY MAKER: "Our offer is initially limited to those living in or connected with Wales and the West Country. We are chiefly interested in songs, but music of all kinds—which this series can give its first performance—is welcome.

"Pieces should not exceed three to four minutes' playing time, and—though this is not essential—we would prefer them submitted on tape or disc."

Compositions (accompanied by stamped and addressed envelope for return) should be addressed to Jeff Inman at TWW, Ltd., Pontcanna Studios, Canton, Cardiff.

The new station is scheduled to start operating early in the New Year.

MELODY MAKER

INCORPORATING 'RHYTHM'

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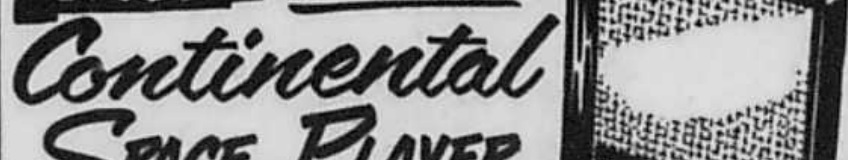
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I/We certify that the enclosed lyric and melody are my/our own original unpublished work. I/We have read and understand the Rules governing the Competition, and agree to accept the Judges' decision as final.

Signed

Address

(Block Letters)

Copies of rules obtainable on application. MM 7.12.57
Closing Date: December 30, 1957.

HOLLYWOOD HEADLINES

Growing up—by Miss Mansfield

THERE were nearly 400 top Hollywood music personalities at Stan Kenton's Beverly Hills home last week at a cocktail party to launch Stan's Balboa Rendezvous opening. . . . "Julie Swings Gently" is Miss London's new LP. . . . When Jayne Mansfield said last week: "I turn boys into men," Abbe Lane responded: "And I take them from there." . . . It's said that they're wooing Danny Kaye again for an early London Palladium date. . . .

BY
HOWARD LUCRAFT

Criticised Sinatra cancelled all engagements for the next seven months to concentrate on improving his much criticised regular TV programme. . . . Buddy Childers now runs jam sessions, every Monday night, at the Crossbow, in the San Fernando valley. . . .

Scarce Ronnie Ball and his pal Warne Marsh returned to New York as jazz work is rather scarce. . . . Pete Rugolo is now West Coast recording director for Mercury Records. . . . Bing Crosby and Kathy Grant plan a honeymoon in Italy in February or March. . . . Herbie

Mann and Buddy Collette did a two-flute jazz LP for Mode. . . . Ray Anthony has changed to rock-'n'-roll. "After all, this seems to be what the kids want," he said. . . .

Rhapsody Les Brown recorded "Rhapsody In Blue," "Slaughter On Tenth Avenue" and "Porgy And Bess," all in one album. . . . Fran Warren is at the famed Statler hotel here. . . . Leonard Feather supervised and performed on a Willie (The Lion) Smith record date. . . .

Twosome Betty Grable and husband Harry James will appear on a forthcoming "I Love Lucy" TV show. . . . Eddie Cantor is recording again. . . . Buddy Collette opens the Jazz Cellar, new week-end jazz spot on Hollywood Boulevard. . . .

Reckless Mamie Van Doren sings six songs in the "Born Reckless" picture. . . . Sammy Davis Jr. plays the New York Apollo this month and he's giving the total receipts to the National Association for Advancement of Coloured People. . . . Bing Crosby and Frank Sinatra are looking for another film like "High Society" to do together.

CHRISTMAS IN NEW YORK

BING CROSBY ON TOP AGAIN

From **REN GREVATT**

NEW YORK, Wednesday.—

Though the record market has seen the usual number of Christmas discs, the public so far has not broken down any dealers' doors to buy the merchandise.

Actually, the Christmas selling season is one week shorter this year, due to the lateness of Thanksgiving. This makes it tougher for a Christmas record to break into the paydirt classification.

At this writing, the disc getting the most action is Bing Crosby's fine new wax of "How Lovely Is Christmas." Some in the trade regard this as another "White Christmas," but it has yet to prove itself in that league.

Fred Waring

'I heard the bells . . .'

ANOTHER good Christmas record, and one that is being very heavily promoted, is the Fred Waring chorus and orchestra reading of "I Heard The Bells On Christmas Day." This was recorded last year by Crosby, but failed to break out. With the new and delightful

Waring arrangement the tune should bring added coin into St. Nicholas Music, the publishing firm of the tune's writer, Johnny Marks, who also wrote the classic "Rudolph The Red-Nosed Reindeer."

Elvis Presley

LP selling well

ON the LP front, without question, the best-selling package is "Elvis's Christmas Album," followed in the sales rankings by Bing Crosby's long-standing Decca Christmas album. With the Presley package, all of the 150,000 copies pressed were sold out in advance.

Gorman Sisters

Possible hit

A POSSIBLE hit in the Christmas sweepstakes here is a disc called "Jesus Is My Santa Claus," by a rock-'n'-roll group known as the Gorman Sisters.

It's the girls' initial disc on the Arrow label and it could make a good stir before Christmas Day arrives. Other in-

teresting singles are the Bobby Helms disc of "Jingle Bell Rock," and a pair of sides by Ruby Wright on the Fraternity label called "Let's Light The Christmas Tree," and "Merry, Merry, Merry Christmas."

Title of the latter alone is likely to raise some interest. Harry Belafont's last-year hit, "Mary's Boy Child," currently riding high on the British lists, has failed to get moving this year in the States.

Frank Sinatra

First Christmas LP

FRANK SINATRA has his first Christmas album this year with the Capitol package, "A Jolly Christmas." There's also a new set of Christmas material by Patti Page, and there are strong, reissued sets by the Norman Luboff Choir, Lawrence Welk, Roger Williams, as well as an especially charming package by Mantovani and his orchestra.

There are many other Christmas albums, both new and reissued, but when the chips are counted, those mentioned here will most likely be the winners.

Alan Freed

Top rock-'n'-roll

ON the in-person front, Alan Freed leads the field with his gigantic New York Paramount 10-day Christmas holiday show, opening December 21.

This will feature virtually all the top current names in rock-



Luck to you
All and lots of



... and sets choir. Will- cially anto- rist- d re- s are here ners.

Alan with Para- holi- er 21. ly all rock- mino. verly hers. con- this at he w in West

FAME

POWER, they say, corrupts. And if fame is a form of power, then the charm of Tommy Steele should be disintegrating fast.

in contending that he was determined to be the exception. He admitted that the attitude of some around him could encourage self-important notions. "Sometimes, in this business, I think people are having me on."

His face sobered quickly when I asked him how he felt about his brother entering the singing

"But in a way, I wish he hadn't. I'm a bit afraid he might get hurt. Anyway, if he can always

with a movie camera for me. "Now look at this! "But I've turned down wood. I don't like that s "Don't laugh. I'd l write a symphony. I can or write music, but I

This is how Tommy St appears to his fans. There is another side him,' says Tony Br

JULIE SAYS 'NO' TO TV

Meet Surrey Jazz Champs



MM Editor Pat Brand went down to President's Circle

AMERICAN song star Julie London has turned down offers to appear on top British TV and radio shows. Included was a date on ATV's "Sunday Night At The London Palladium"—one of the most sought-after spots for visiting American celebrities.

Also refused by Julie: Granada TV's "Chelsea At Nine" and a special Boxing Day edition of the radio show "Toast Of The Town."

BATTLE OF THE PURCHASE TAX

THE Musical Instrument Association is planning a new attack on the 60 per cent. Purchase Tax on musical instruments.

Julie, now working on the film "A Question Of Adultery" at Elstree, told the MELODY MAKER: "Frankly, I just haven't time for commitments outside my film work."

"To appear on TV or radio requires extensive rehearsal, and I am unable to snatch a moment away from the studios."

The MM understands that Julie will be working continu-

er's band

for Bruce Turner, who is without doubt one of Britain's leading jazzmen.

As for the question of standards set by the BBC, they obviously include a good jazz style, a good beat, tone, technique, ideas, soloists, etc. Again, it should be obvious that, with the exception of Turner himself, his band is woefully far from fulfilling these requirements.—A. E. Gent, London, W.2.

They know

I HAVE nothing against Bruce Turner. I think he is a wonderful jazzman (and I've even been to some of his Friday lunchtime sessions). But I think the judging committee, or whoever auditions bands for the BBC, are experienced enough to know what they want.—Stan Ray, London, N.16



KEN THORNE &
wish their f
A HAPPY CH
and
A PROSPEROUS
ORCHESTRAL ARRANG
4 D'Arblay Street, W.1.

No riot squad for Paul Anka

A POLICE "Black Maria" stood outside the Kilburn State theatre on Sunday as inside 4,000 fans welcomed Canada's Paul Anka. He is the 16-year-old rock-'n'-roller whose recording of "Diana" has sold nearly two million copies (writes Bill Halden).

But the riot

LIONEL HAMPTON

(Voted Tops on Vibes—1957)

Britain... see you soon!

failed Bruce Turner's band

LETTERS TO THE EDITOR

open to him) proved more worthy of Bruce's talents. — Donald MacLean, Music Organiser, Light Entertainment, (Sound) British Broadcasting Corporation.

Against...

WHO is responsible for decisions such as "Bruce Turner's Band does not come up to broadcasting standards"? What standard is this? The standard set by money-coiners? Trad. groups or the musically illiterate skiffers?

Must a band have the hysterical acclamation of the morous before it comes up to standard? Turner's is a band which is

musically mature and plays good jazz whatever your tastes may be.—Peter Warby, Watford, Herts.

... and for

I HAD never expected to defend the BBC's policy towards jazz, but, in failing the Bruce Turner Band, I must, for once, agree with it.

Maurice Burman (7/12/57) asked whether the band did not come up to the standard required. Obviously it didn't; and, equally obvious, someone has at last been found in Broadcasting House with some discrimination in his choice of bands.

No doubt this is unfortunate

for Bruce Turner, who is without doubt one of Britain's leading jazzmen.

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Dates with the Stars

(Week commencing Dec. 15)
Paul ANKA
 Sunday: Gaumont, Bradford
 Monday: Odeon, Newcastle
 Tuesday: Odeon, Glasgow
 Wednesday: Odeon, Manchester
 Thursday: Odeon, Birmingham
 Friday: Gaumont, Cardiff
 Saturday: Odeon, Nottingham
Eve BOSWELL
 Week (commencing Tuesday):
 Palace, Manchester.
Jim DALE
 Sunday: Odeon, Barking.
Jill DAY
 Season: Adelphi Theatre, W.
Johnny DUNCAN
 Saturday: Festival Hall,
 Kirkby-in-Ashfield.

Colin HICKS
 Week: Empire, Chiswick
Desmond LANE
 Week: Empire, Glasgow.
Lucille MAPP
 Week: Metropolitan, W.
Ruby MURRAY
 Saturday: Empire, Liverpool
Sister Rosetta THARPE
 Sunday: Coliseum, W.
THREE MONARCHS
 Season: Prince of Wales, W.
Marty WILDE
 Week: Empire, Chiswick.

FOOTNOTE: Many of the stars who usually appear in this column are busy rehearsing for pantomimes.

SKIFFLE PAGE

City Ramblers talk about a trip to Spain

THE City Ramblers fly to Stuttgart (Germany) on January 18 for a one-day TV appearance and are discussing a three-week tour of Spain and Italy in the Spring.

They have been provisionally invited by the BBC to appear in next year's Festival Of Dance Music and they do their fourth "Saturday Morning Skiffle Club" session on December 28.

Blueblower Chris Bateson has left the Ramblers to play lead-trumpet for banjoist-leader Pete Deuchar at the New Orleans Jazz Club in Dusseldorf, Germany.

Successor

His successor is 18-year-old Bobby Taylor, from Elstree. While

the City Ramblers are currently touring in "Skiffle Jamboree," ex-Humphrey Lyttelton pianist Johnny Parker is leading the resident band at their Skiffle Cellar Club in Greek Street, W.

And McDevitt may film in France

CHAS. McDEVITT is discussing a film project in France next March or April.

It will be a comedy made by a British company. McDevitt, with his skiffle group and new singer Shirley Douglas, starts a second tour with rock-'n'-roller Terry Dene at Taunton Gaumont on January 5.

Christmas will be taken as a holiday, and after a concert at Woolwich Granada on December 29, the group does a week of one-night-stands in Scotland, opening at Perth on December 30.

Shirley's first record with the group introduces a McDevitt phase of skiffle: the pop tunes with "Across The Bridge," theme song of the Rod Steiger film. It is backed by an original, "Deep Down."

AUSTRALIAN BID FOR EDEN ST.

THE Eden Street Skiffle Group is considering an offer for a three-month tour of one-night-stands of Australia next summer. Last Saturday, the group made its recording debut on MGM, for release in the States.



To All Readers of
The "Melody Maker"

Sincere Good Wishes
for
A Merry Christmas
and
A Happy New Year
from

PETULA CLARK

Happy Christmas to Everyone
from

MALCOLM LOCKYER

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ROLLING—EVERYBODY!

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its a Christmas Party in
Waggon.
p.m. (Granada-TV):
The Tune" with
Ryan, Petula Clark
ed Heath
p.m. (BBC-TV): "Pan-
da" — the BBC-TV's
pantomime starring

Blair and George Gaynes will
sing numbers from their Col-
iseum show, "The Bells Are
Ringing," in "Toast Of The
Town."
10.30 (ATV): Four Midlands
skiffle groups play in "Roll
Back The Carpet."
10.40 p.m. (Light): "BBC
Ballroom" features the Ron-
nie Pleydell, Hermanos Deniz
and Alex Welsh bands.

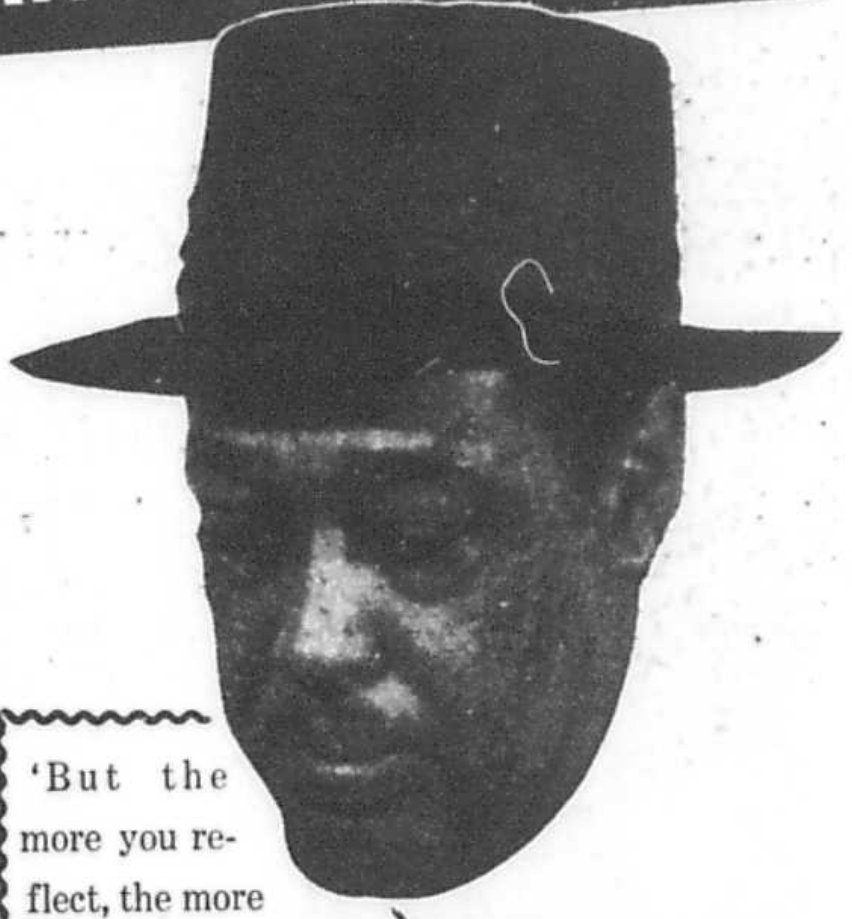
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ALEX WELSH and his BAND
YOLANDA

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WHO IS THE JAZZ GIANT OF 1957?

DUKE TOPS THEM ALL



'But the more you reflect, the more you think in terms of overall accomplishment . . . the more one name comes into focus'

the vagaries of fashions and trends: music that evolved logically from the directions Duke had taken in his earlier concert works. The year ended in high style as the band finished an admirable album of standard tunes and the National Association for the Advancement of Coloured People paid Duke a long-due tribute at a \$50-a-plate dinner held on November 22 in aid of its "Fight for Freedom" fund.

IN times as jazz-rich as these golden days of 1957, is it possible to pick any one artist as Musician of the Year?

You might pick out a soloist from the huge heap. Sonny Rollins's tenor was a fresh, compelling sound that had both coasts talking. Or among the combos you could certainly say the Giuffre Three made the most noise figuratively (and the least literally).

Age has withered and custom staled the infinite monotony of too many respected combos in both traditional and modern jazz.

In the big band field, Herman and Kenton coasted, slipping from the prestige and prominence of a few years ago. Basie's crew, wonderful as ever, nevertheless began to sense its own aura of sameness and started on reorganisation of library and personnel as the year neared its end. Gillespie happily did contrive, despite economic problems, to keep a pretty strong crew together during nine months of the year.

Dignity

But the more you reflect, the more you think in terms of overall accomplishment, of contribution to the dignity and world-wide esteem of jazz, of refusal to lie down and vegetate or depend entirely on past glories, the more one name comes into focus.

Armstrong may have gassed Africa; Tony Scott took over Yugoslavia; Jay Jay carried American rhythmic good will to the Swedes. But in the midst of the year that saw more inter-

LEONARD FEATHER
selects his jazz personality of the year



closest to him as fans and friends were dismayed to find a paucity of important new works and a seeming lack of direction.

Surprise

But the turning point came with the band's surprise hit when it stopped the show at the 1956 Newport Festival. And with the appearance of Duke's portrait, a few weeks later, on the cover of "Time" magazine.

(To those of you who don't live in the U.S., the importance of a publicity break like this may be hard to appreciate. For the Ellington band it was a vital morale-raising factor.)

Admirable

More successful musically was the Shakespeare suite, "Such Sweet Thunder," commissioned by (and played by the band at) the festival in Stratford, Ontario.

Here was the kind of Ellingtonia—and, let us not forget, Strayhornia—that escaped all

Acclaim

With Steve Allen as compère, top executives of the NAACP spoke warmly of Duke. Averell Harriman, the Governor of New York State, was among the evening's speakers. A document was handed to Duke. It read:

"In appreciation of his outstanding genius as a creative artist whose exceptional talent has won not only universal acclaim for himself but also world-wide recognition of America's signal contribution to American music; in grateful acknowledgment of his generous and steadfast support of efforts to eliminate racial discrimination and segregation from all phases of American life, the NAACP proudly presents this scroll of honour to Duke Ellington, America's Gift to the World of Music."

And, incidentally, they could have added: No. 1 Jazz Personality of 1957

Drifting

For a while it had seemed that the Duke was drifting. Those of us who had been

national jazz travelling than ever before, the figure whose name stood glittering at the apex of the hill was the one, almost the only one, who stayed on his native terra firma all year round—the incredibly perennial Edward Kennedy Ellington.

Christmas radio and TV guide

FOR readers spending a stay-at-home Christmas here is a guide to the top radio and television programmes over the holiday period:

CHRISTMAS EVE
8 p.m. (AR-TV): "The Christmas Eve Show," with Dennis Lotis, Anne Shelton, Tommy Steele, Petula Clark, Frankie Vaughan, Michael Holliday, Sister Rosetta Tharpe, Dickie Valentine, Sabrina, Ted Heath, Johnny Duncan, Humphrey Lyttelton and the Big Ben Banjo Band.
10.30 p.m. (BBC-TV): The Stanley Black Orchestra and George Mitchell Choir in "The Night Before Christmas."

CHRISTMAS DAY
11 a.m. (Home): "Sing Christmas and the Turn of the Year," introduced by Alan Lomax, featuring skiffle groups and singers, including Frizzy Coleman and the Happy Wanderers street-band.
2 p.m. (ATV): Mantovani and his New Music will be featured in a 60-minute all-star show.
5.45 p.m. (Light): Joe Loss presents a Christmas Party in "Band Waggon."
7.30 p.m. (Granada-TV): "Spot The Tune" with Marion Ryan, Petula Clark and Ted Heath.
7.30 p.m. (BBC-TV): "Pantomania" — the BBC-TV's annual pantomime starring

Ted Ray, Bill Maynard, Sam Costa, the George Mitchell Choir and other stars.
7.35 p.m. (Light): Pearl Carr and Ronald Chesney appear in a Christmas edition of "Educating Archie."
10.40 p.m. (Light): Ronnie Aldrich and the Squadronaires play "Music For Your Party"

BOXING DAY
6 p.m. (Light): The Sid and Woolf Phillips' bands and singers Rae Diamond and Ray Burns appear in "Band Waggon."
6.45 p.m. (Light): Ronnie Hilton, as Principal Boy, and Sabrina (Good Fairy) star in "Son Of Mother Goose."
8.45 p.m. (BBC-TV): Billy Cotton and Vera Lynn team up to present a Boxing Day Party

9 p.m. (ATV): "Santa For Christmas," a 90-minute musical Spectacular featuring Diana Decker, Dickie Henderson, David Jacobs, Joan Savage, Harry Secombe and other stars.
9.15 p.m. (Home): Janet Blair and George Gaynes will sing numbers from their Coliseum show, "The Bells Are Ringing," in "Toast Of The Town."
10.30 (ATV): Four Midlands skiffle groups play in "Roll Back The Carpet."
10.40 p.m. (Light): "BBC Ballroom" features the Ronnie Pleydell, Hermenos Deniz and Alex Welsh bands.

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and the artists it has pleasure in representing

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- DICKIE BISHOP and his SIDEKICKS
- SANDY BROWN'S JAZZ BAND
- KEN COLYER'S JAZZMEN
- LONNIE DONEGAN and his SKIFFLE GROUP
- JOHNNY DUNCAN with the BLUE GRASS BOYS
- CYNTHIA LANAGAN
- TERRY LIGHTFOOT'S JAZZMEN
- HUMPHREY LYTTTELTON and his BAND
- MIKE MCKENZIE
- THE MERSEYSIPPI JAZZ BAND
- JOHNNY PARKER and his BAND
- NEVA RAPHAELLO
- ALEX WELSH and his BAND
- YOLANDA

LYN DUTTON AGENCY, 8 Great Chapel St., London, W.1. Tel.: GERrard 7494



RED NICHOLS—11.10 p.m., Wednesday

JAZZ ON THE AIR

(Times: GMT/CET plus 1)

SATURDAY, DECEMBER 14:

10.0-10.30 a.m. D L: Skiffle Club.
 11.30-12.0 A 1: Improvised Jazz.
 12.0-12.15; 12.18-12.30 p.m. A 1 2:
 Gospel Songs.
 2.15-2.45 Z: For Trads.
 4.0-4.30 C 2: Modern Swing Combo.
 4.15-4.45 Z: Swing Serenade.
 5.5-5.30 B-218m: Kings of Jazz.
 6.30-7.0 D L: Just Jazz.

7.0-9.0 T: (1) Popular. (2) Jazz.
 8.0-8.25 J: N. Orleans Band.
 8.30-9.30 J: Band O. B.: Hollywood
 Views.
 9.10-9.55 F 1: Carlos de Raditzky.
 9.30-9.57 B: Milton Buckner.
 9.30-10.0 W: Jazz Time.
 9.50-11.0; 11.10-1.0 a.m. I: Jazz and
 Dance.
 10.0-12.0 T: Repeat of 7.0 p.m.
 10.5-10.45 P 2: Jazz for Everyone!
 10.5-11.0 J: America's Pop Music.

10.10-10.30 Y: Jazz Gallery.
 11.5-12.0 J: D-J Shows.
 12.0-1.0 a.m. E-Q: Saturday Night
 Club.
 1.5-2.0 H-Q: Hollywood-New York.

SUNDAY, DECEMBER 15:

4.45-5.30 p.m. A 1 2: Masters of
 Modern Jazz.
 7.0-9.0 T: (1) Popular. (2) Jazz.
 9.10 S: Jazz Requests.
 10.0-11.55 P 1: Jazz Microgrooves.
 10.0-12.0 T: Repeat of 7.0 p.m.

MONDAY, DECEMBER 16:

5.45-6.0 p.m. P 3: Namur Jazz

SEASON'S GREETINGS TO EVERYONE
 from the

The Season's Greetings

SATURDAY NIGHT FUNCTION. BLACK, BROWN AND BEIGE (H.M.V.)

A DRUM IS A WOMAN. SUCH SWEET THUNDER. ELLINGTON AT NEWPORT. BLUE ROSE (PHILIPS)

ly!



Sincerely,

JAKE ELLINGTON

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GREETING



and LYNN TR

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 and THE BC

THE
DILL JON
 Danny TRIO Mal
 Craig and C
 (Drums)
 Peter Burma
 send you
 Season's Greet
 ★ ★ ★

The sad story of a beard



... told by
MAURICE BURMAN

THERE'S nothing Christ-massy about this story apart from a beard. And the beard is the essence of this tale which is basically true.

Have you ever sat by yourself in a jazz club? If you have, you will know that eventually someone will come over and talk. I was in a club recently when a chap came over and joined me.

"My name," he said, "is Vincent de la Rue."

I didn't believe him. He looked more like the type which the papers these days are calling "off-beat." But it was a good beginning.

A point

"I want to interest you," he continued, "in an organisation I'm forming called 'Jazz Contemporary Sight And Sound.' We are not getting the right noises and pictures of 1957. And nobody ever did in the past, either.

"I mean, look back to 1927 and what have you got? A few jazz records and some carefully posed photos of musicians. It would have been different if I had been around.

"I would have recorded Jelly Roll's Band from the moment they entered the studio. Everything they said—arguing, joking, quarrelling—right through the rehearsal. All the wrong notes, too—the lot.

"That would have been real sound history. And I would have taken pictures of them getting paid, getting drunk, getting off with girls. That would have been real pictorial history. Don't you agree, Mr. Burman?"

"I concede you have a point," I said. "Carry on, Vincent."

"Well, imagine," he said, warming up, "Dizzy's first recording date. He blows all those new bop notes and the recording manager rushes out saying: 'Mr. Gillespie, you are playing all wrong.' Can you imagine what Dizzy would have said?"

"Frankly, no."

"And that's it—you don't know. But you would like to

know. And that's where our organisation, JCSAS, comes in. We will find out for you and hand it down to posterity," he said excitedly.

There was a silence. He gradually became morose.

"I don't think you are interested. I don't think anybody is. It's very tough breaking through with new ideas."

I felt sorry for him. "Please go on, Rue, old boy, if I may call you Rue, old boy, and I'm sure that I may."

"Yes, you can," he said absently. "Well, three weeks ago," he began again, "I was sitting here and I saw a terrific sight. A couple was dancing in an entirely strange manner.

"She was wearing a sack dress and beads and he wore drain-pipe jeans with a striped jersey and he had nearly shoulder-length hair and a great beard. That beard made him look like a saint.

"But their dancing!

Crouched round

"They never held, but crouched round each other. One moment he'd be leaning back on his heels, the next he would be roaming around all bent up, arms splayed out and both dancing a strange rhythm.

"It was incredible and very NOW. I knew I had to capture this.

"I went over and arranged to take pictures of them in all different poses the following Saturday. I went to all the magazines and musical papers and nobody wanted to know. Always the way with pioneers.

"Eventually I managed to get a photographer. When we came in, the following Saturday, I couldn't see them any-

where. But they suddenly appeared and I honestly couldn't believe my eyes.

"I don't know what the girl was wearing, but he had on a suit and he had had a smart haircut and had SHAVED OFF HIS BEARD!" He looked like a bank clerk.

There was a long, long pause, while he sat gazing dejectedly at the table. Suddenly he brightened.

"Still, I've got a new idea.

Listen—listen carefully. What do you hear?"

"A band."

No music

"No, no, no. Can't you hear the people talking? I'm going to make an LP of the 1957 sounds of a jazz club. No music—just the voices of people talking. Imagine in 20 years' time putting on the record and ...

Mr. Burman, MR. BURMAN.

"I had gone—gone to recapture for posterity the thoughts of the organiser of JCSAS (1957).

THE DANGER OF SKIFFLE

by **BRUCE TURNER**

British alto star

IT is getting more and more difficult to smile at the antics of Britain's skiffles. What once seemed an amusing pastime for the musically backward has developed into a powerful alliance directed against the professional musician.

A situation seems to be developing where the howl of a skiffle-singer cutting his first tooth is enough to send the promoters scurrying about with contracts held at the ready.

What are the arguments in support of skiffle? That it offers the kids a chance to make their own music?

Stop and think for a minute. How many amateur skiffle-groups do you know? Not many of them would feel the least bit ashamed to parade their amateurishness before a paying audience—if they had the chance.

And they have the chance!

are being told that what they are doing is Art.

What exactly is the status of music? And who or what are the skiffles? Amateurs by profession—but professionals by Friday? It's all rather confusing.

It is also making it very hard for the youth of Britain to understand about real music. Can you imagine ears which have become attuned to skiffle taking kindly to the music of Vaughn Williams?

Or, if the comparison seems far-fetched, to the Basie band? Or to the best in British jazz?

It is not yet clear where the Musicians' Union stands on this issue. Maybe steps are being taken—I don't know.

In the meantime, jazz musicians are discovering that they are in the only occupation where the unskilled worker has a better chance of survival than the skilled.

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A DRUM IS A WOMAN. SUCH SWEET THUNDER. ELLINGTON AT NEWPORT. BLUE ROSE (PHILIPS)

Thank!
Love You Madly!



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DUKE ELLINGTON

● DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA (VOLS. 1 AND 2) (VOGUE CORAL) ● ELLINGTON SHOWCASE (CAPITOL) ●

JAZZ YESTERDAY

THE fans who made 1957 the biggest year ever for American jazz clearly have a wide variety of tastes. Though close to 60 per cent of them (according to a recent survey) are from 13 to 22 years old, the musicians they applaud range all the way from the teen-aged prodigies of the Farmingdale High School Band—surprise click of last summer's Newport Jazz Festival—to Duke "Don't Count Me Out" Ellington, who at 58 is enjoying unprecedented popularity.

Not to mention Count Basie—still a crowd-rouser at 53.

What this adds up to is that jazzmen representing every era and style enjoyed a busy, prosperous year in every medium you can name. On records, the previous year's sales were just about doubled.

The solidest, longest-lasting hits included Ella Fitzgerald's Rodgers and Hart set (Verve);



Tremendous crowds for George Shearing in Central Park.

Previn, playing tunes from "My Fair Lady" (Contemporary) led to a new trend: dozens of swinging soloists switched from original jazz material to Broadway show tunes as a peg for their personalized performances.

In the concert field, jazz and classical musicians played a series of joint ventures at Town Hall, in a unique reminder that some forms of jazz are moving closer and closer to classical music.

▶ JAZZ AND CLASSICS

At one concert, Lionel Hampton and his cats rubbed horns with symphonic musicians under Dimitri Mitropoulos's baton in the premiere of Hampton's "King David Suite."

Jazz made progress in its escape from smoky cellar clubs into the fresh air. In addition to Newport, Randall's Island and other festivals, a little revolution was staged in Central Park.

The Theatre Under the Stars, suffering from box-office anaemia after playing dramatic shows, pop music and vaudeville, got a blood transfusion as soon as it turned to jazz.

▶ OPENED ITS DOORS

The tremendous crowds attracted by Brubeck, Garner and Shearing proved that jazz today is more popular than "popular" music itself.

Meanwhile, indoors, the once-square Waldorf broke attendance records by belatedly opening its portals to jazz with Basie, Hampton, Goodman and Sarah Vaughan.

Greenwich Village became a

new mecca for small combos. Jimmy Giuffre's Trio at the Vanguard, Miles Davis at the Bohemia, Charlie Mingus at the Half Note, Thelonius Monk at the Five Spot, and Mary Lou Williams at Cherry Lane, ushered in an era of progressive sounds among the winding streets.

Academically it was a banner year. Students from the U.S., Brazil and Africa boned up on piano, trumpet and drums under such distinguished professors as Oscar Peterson, Dizzy Gillespie and Max Roach in a unique summer music school at Music Inn in Lenox, Mass.

More than 20 schools and colleges included jazz courses in their curriculum. Brandeis U. commissioned six jazz works to be premiered at its Creative Arts Festival. And did you know they have a school of modern jazz in Tel Aviv?

Jazz even began to leak through at long last on TV. Such guest stars as Kenton and Norman Granz's "Jazz at the Philharmonic" troupe lit up the screen on the Patti Page and Nat Cole shows. CBS staged three jazz extravaganzas.

As for radio, Mutual's Saturday Night Bandstand USA broadcast live from night clubs

attracted a large and loyal audience.

Don't be surprised to find jazz at your neighbourhood theatre next year, either. For such movies as "St. Louis Blues" (with Nat Cole as W. C. Handy) and "Satchmo the Great" (the Louis Armstrong saga) were prepared for release, while the lives of Gene Krupa, Lionel Hampton and Red Nichols were mullied as movie vehicles.

As jazz grew bigger, the world grew smaller: our musicians, flying high around five continents, created enough good will to cancel (psychologically, at least) a dozen Sputniks.

▶ ROYAL APPLAUSE

Queen Elizabeth applauded Count Basie's band at a Command Performance. Gerry Mulligan was a sensation in Great Britain; Wilbur de Paris's appearance with his band in Africa earned him a medal from Haile Selassie; crowds mobbing Louis in Buenos Aires almost started a riot.

Even the Communist countries were invaded as the revived Glenn Miller band, Tony Scott and others drew the Red

LEONARD FEATHER looks back

Seal of approval in Poland and Yugoslavia.

Ted Heath triumphed with two U.S. tours; several other British bands visited us, but nobody noticed them, as they were buried in obscure touring rock-'n'-roll shows.

Even from the literary viewpoint this is a busy era. My own latest opus, "The Book of Jazz," attempts to bring into focus, chapter by chapter and instrument by instrument, the big, wide, wonderful world that jazz has become.

Between hard covers as well as in magazines and newspapers, far more has been written about jazz than in any previous year.

To sum up the whole jazz scene as of 1957, in a word: fantabulous!

... and TOMORROW

WITH the obvious growth of interest in jazz over the past year, its resultant exposure in large doses, notably on records, in clubs and in concert, the jazz fan and critic has had more of an opportunity to evaluate the contemporary jazz scene and to put it in proper perspective.

New talent is the life-blood of the idiom. Without new concepts created by youngsters blessed with talent, vigour and enthusiasm, jazz would lose much of its adventurous flavour.

However, one must not lightly dismiss the contributors of long standing; the older musicians that often go overlooked in favour of the ephemeral flash of effervescent youth.

Here are a few of the musicians to watch in the coming year—with the reservation that these are not bright, shiny geniuses, but merely men that extend a handful of promise.

Alto, tenor

On alto, my allegiance is split between Phil Woods and Gene Quill. Both have shown on their records the definitive

appearances around the country speak strongly for his future.

In the clarinet category, I submit the name of Jim Giuffre not for facility, but for style and sound, as his Atlantic albums will attest. In the area of composition, Giuffre is equally notable.

Eddie Costa is my pianist. A whirlwind technically, he uses this resource in a most functional, beautiful manner. Most impressive on the quicker tunes, his performances on ballads are also notable in that they reflect a lyricity and knowledge of the resources of his instrument.

With Tal

Eddie has been most active on the club circuit and on recordings over the past year. His recordings with Tal Farlow on Verve are good samples.

Paul Chambers, described by musicians as the most impressive player since Pettiford, is my nominee for bass honours. Possessing a full sound and excellent time, his unobtrusive strength with the Miles Davis rhythm section, and his intelligent "musical" solos, often startling in their invention,

BURT KORALL looks forward



number with his band. I went back to join the brass for the whole of the half!

A sputnik

He we're on the subject of, I mustn't forget the next—a small, green woolly. It's the head of one of his ts, which flew off into space sputnik during one of his numbers at the South African Trial concert in the al Hall and struck a sur-l customer on the nose. my box is big enough. I like to include a type—the machine with which y Rushing is currently arding with letters all the friends he made over here. a unique machine which res Jimmy's style of con-ion to the life, as well as ring odd symbols—*, +, -throughout the text. Jimmy says himself, "you I'm just learning this live get about the mistake man.

on perhaps the happiest struck in a happy and ex-year. I'll close up the box g with the hope that 1958 rovide as much opportunity aking friends with, and ig inspiration from, jazz- from the States.



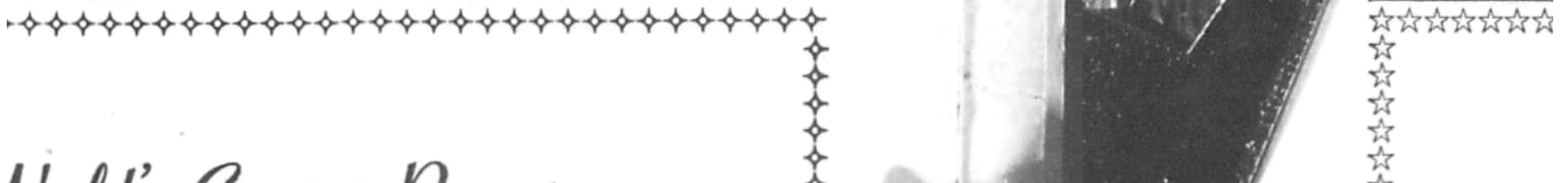
'You know i'm just learning this jive so forget about the mistake man. ha ha.'

at 53. What this adds that jazzmen rep every era and styl a busy, prosperous every medium you (On records, the year's sales were j doubled.

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Tremendous crowds Shearing in Cent



For his Christmas contribution

STEVE RACE
brings you



EVERY Christmas about this time my wife brings home a certain women's magazine. I forget its name—"House And Kitchen" or "Gentlewomen's Home Help" or something. Anyway, five minutes after bringing it home from the newsagent's, she borrows my pen, and half-an-hour later she appears white-faced at the door of my den.

"I'm not fit to be a wife," she says. (That was in 1956.) Or "Would you say I was the open-air type?" (1955). In 1954 she put her head round the door, shouted "So you're only toying with my affections!" and slammed out of the house before I could ask her what was wrong.

That was the year I found

the women's magazine open at page 31.

"Does He Love You?" it said. And my wife had written pencil marks beside a lot of tom-fool questions, like "When you go to the pictures does your husband buy you (a) gardenias, (b) orchids, or (c) Smarties?"

At the bottom of the page, among the tear stains, she'd written "27" marks, which signified that I was cooling off and should be made jealous at the first opportunity.

Round at the Working Men's Club, where I had my meals for the next few days, I discovered that I was not alone.

Every other husband in the neighbourhood seemed to have come through that Quiz with a cloud over his head, and one chap said he wasn't going back home until "The Stock Exchange Gazette" ran something similar about wives.

Since then the idea seems to

The truth about YOU

have caught on something alarming. You can see people in tubes and buses, magazine in one hand and a pencil in the other, desperately trying to find out the truth about themselves. And you can see their faces fall as they turn to page 62 to learn the worst.

All right—now it's your turn. The following questions, if honestly answered, will tell you All You Need To Know About Yourself. Let's begin with one of the most important questions:

How Old Are You?

1 The BBC has asked you to interview Louis Armstrong. What are your opening words? (a) "Hi, Satch!" (b) "Tell me, Satchmo..." (c) "Tell me, Louis..." or (d) "Tell me, Mr. Armstrong..."

A B C D

2 Do you dig Bags or Hamp the most? (a) Bags, (b) Hamp, (c) Don't know, or (d) Don't understand.

A B C D

3 How would you describe "Avalon"? (a) Never heard of it, (b) A standard, (c) An evergreen, or (d) One of the Good Old Good Ones.

A B C D

4 You are a big impresario. Your secretary tells you that Spike is on the phone. Who do you think she means? (a) Spike Milligan, (b) Spike Jones, (c) Spike Hornett, or (d) Spike Hughes?

A B C D

Scoring System: A=4, B=5, C=7, D=10. Add up your

score: the total is your age. Uncanny, isn't it?

Are You Musical?

1 Victor Feldman plays vibes, piano and drums: three instruments. Professionally this is known as (a) a treble, (b) a running flush, (c) two doubles.

A B C

2 The 12-bar blues consists normally of (a) 12 different chords, (b) Four phrases of 3 bars each, (c) Four different chords.

A B C

3 A riff is (a) an interrupted cadence resolving on the supertonic sol-fa, (b) a series of 2-bar tacit phrases, usually for brass, (c) a Berber of the Rif district of Morocco.

A B C

4 A transposing instrument is (a) part of a do-it-yourself kit for arrangers, (b) an easily carried instrument, such as the flute, (c) an instrument which for some reason sounds one note while the player is reading another.

A B C

Scoring System: A=1, B=2, C=999. Any score over a thousand is good enough, but the nearer three thousand the better.

Would You Be A Success In The Musical Profession?

1 You are a touring band-leader on a one-night stand. During the intermission would

you (a) check the number of tickets sold at the box-office, (b) chat to some of the customers, or (c) sit-in with the relief band?

A B C

2 You are a song-plugger, exploiting a novelty number in 6/8 time called "It's Always Time For Tea Down Our Street." Would you (a) ring anyone else you liked, but not bother Ted Heath, (b) sing it to Ted over the phone, or (c) offer him a free arrangement?

A B C

3 You are a budding composer and have written a potential hit song. In order to protect your rights, would you (a) get a friend to sign and date the manuscript, (b) send a copy each to Stationers' Hall and the British Museum, or (c) play it to a magistrate in the presence of two doctors?

A B C

4 You are a busy freelance musician in the West End of London who suddenly finds himself with a free morning. Would you (a) stop in bed, (b) ring some of the lads and organise a jam session, or (c) 'phone the Musicians' Union to see if there were any sessions going?

A B C

Scoring System: Never mind the marks this time. A wins all along the line. B is possible, I suppose, but not so likely. As for C—well, better stay right where you are. But a Merry Christmas to you, all the same!

MANCHESTER WELCOMES NORMAN WISDOM

MANCHESTER gave a great reception to the opening night of "Where's Charlie?" Broadway's musical version of "Charlie's Aunt"—farce of the 1890s—at the Opera House.

Norman Wisdom, making only his second appearance in

Manchester, is a comic genius. Especially in the second act in a spot which is virtually his Variety act.

Full marks go to Norman's leading lady, Pip Hinton, whom I am tipping for many more musical successes; to Jerry Desmonde in a made-to-measure part; and to Marion

Grimaldi of the famous Grimaldi family.

The show is beautifully dressed, with superb décor and a South American ballet sequence, cleverly introduced into an unlikely story.

—Jerry Dawson



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Your Musician friends would be delighted to receive a Present from our vast stock of requisites, accessories, etc. Here are a few suggestions:

LONDON SWING WORLD DIARIES ...	6/6
The latest publication, "BRASS TODAY," of absorbing interest to all Brass Players ...	6/6
"TUNE-A-DAY" TUTORS for all instruments ...	4/6
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TORPEDO TRUMPET MUTES ...	16/5
TORPEDO TROMBONE MUTES ...	£1/15/0
PACK OF 3 CLARINET REEDS ...	4/9
.. 3 ALTO SAX. ..	6/0
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SET OF 6 SMOOTH-WOUND GUITAR STRINGS ...	£1/5/2
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ON THE BEAT . . .

IT seems the fashion at this time to glance back over the last year. Just to be awkward, I'm going to look further. Back to the day when a Page One story in the MELODY MAKER carried the sentence:

"... an American jazz unit will be playing for the British public."

Just that. But it was as if we had announced a Gold Strike in Tin Pan Alley.

Musicians madly cancelled dates. People cycled from Yorkshire. Crossed the Channel from France. Travelled all night from Wales. Flew from Scotland.

In three days, both houses—8,239 seats—were sold out. Today, people are still talking about it.

The group: Jazz at the Phil. The date: February 28, 1953. Yes—less than five years ago.

The start

AFTER years of MELODY MAKER campaigning, the Powers That Be had reluctantly agreed to let an American unit play in Britain—for the first time since 1935.

True, it was only for one day. And only because JATP were giving their services for the Lord Mayor of London's Flood Relief Fund (over £4,250 resulted).

But it was, at least, a start. And then? Nothing . . . for nine months.

And on September 20 of that year, the MELODY MAKER and Harold Davison presented the fabulous Stan Kenton Band.

In Dublin. Yes. That was as near to Britain as we could get it. But, again, what feverish excitement!

3,000

OVER to Dublin, in 'planes and special boats and trains, went—more than 3,000 American-jazz-starved British fans, musicians, bandleaders, agents, BBC men, recording executives. Braving the stormy Irish Channel for a glimpse of real live American jazz.

That was the reaction—just over four years ago.

Now look at the scene. Look at 1957.

Basie (twice), Haley, Mulligan, Brother John Sellers, Big Bill Broonzy, Pearl Bailey, Jack Teagarden-Earl Hines, Jimmy Rushing, Eddie Condon, Sister Rosetta Tharpe, Hampton, Modern Jazz Quartet . . . apart from sundry rock-'n'-roll and other, more worth while, Variety stars . . . all these have played Britain this year.

The fans have never had it so good.

But . . .

RESULT? A peculiar air of carping and criticism and biased bigtime-ness seeping through the concert-going audiences.

Are the acoustics all that they might be? Why should a British group be on the bill? Why don't they play something new? Aren't the prices too high? Shouldn't they play longer programmes? What do they mean by missing out my town?—And: But is it really jazz?

Stop!

LET us put a stop to all this nonsense, stay away if we don't like it, enjoy it if we do—but let us remember with gratitude that, less than five years ago, the sound of an American jazzman blowing in public was as rare as they cry of a coalman in Regent Street.

Funky wailing

LET us also be thankful for two more things. We have left behind the echoing bleakness of the Albert Hall.

And we have killed (metaphorically, though several of us felt like doing it literally) those dreadful "compere."

Remember? Those often spivvy-looking individuals with their pseudo-American accents and phoney jazz jargon who used to bleat on and on and on and on and on and on, carried away by their own exuberance, till there was scarcely time to play the number they were introducing.

"Man, I was really blowing



. . . with PAT BRAND

there!" exclaimed one as he came off stage at the end of one of these spels.

Yes . . . we've certainly had a lot to be thankful for in 1957.

First flight

I'VE heard of Flying Bedsteads, Flying Saucers and Flying Dutchmen. Now I learn of a Flying Piano.

It's Winnie Atwell's "other" one, and it'll be travelling with her to Copenhagen for her appearance before the Danish Royal Family this Sunday.

It's probably the most expensive piano in the world. It cost her £2 10s., but she's spent nearly £10,000 on it—in freight charges and insurance during its world travels.

This is its first flight. I only hope the excitement won't make it too highly strung.

Oh, the gaiety!

ROLL on the drums; fanfare from the band; spotlight on the bandleader; and—

"IT'S CABARET TIME!"

Oh, the excitement! Waiters (sometimes) stop serving. Customers (sometimes) stop talking. Every eye is on the dance floor. An air of eager expectancy hovers round the club. We wait, agog.

What happens? On to the floor in an ill-fitting frock comes a girl. She has no voice. She has no personality. She obviously has no sense.

Because she opens with "Night and Day," sung very slowly. And follows with two other standards that have already been sung (and sung better) by the band's own vocalist.

Customers resume their chat, or desperately try to find their food in the dark, or—like me—give up and listen to the band. Depressed, disillusioned, defeated. All over the West End.

How long, how long?

HOW long is this going on? How long will customers pay through the nose for this kind of "entertainment"? When will these kids get to grips with things and go out there with an act, special material, a lighting plot—a show?

I wonder.

Still . . .

Still . . . a Happy Christmas to them All!



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'Pajama Game' is zippy, colourful, noisy

THOSE who can accept a pair of lovers unromantically named Sid and Babe may thoroughly enjoy Warner Bros.' "The Pajama Game." Other aspects of the story are equally mundane. Sid is one of the boss's men in a pyjama factory; Babe is one of the workers' Grievance Committee. Their romance is not so much star-crossed as strike-bound.

The boss is tight about an overdue pay rise; the pyjama stitchers try a go-slow; Sid bullies, so Babe fumes back

at him. She gets fired by her boy-friend. Well, the complaint for years was that musicals never had any story to speak of. This has one to shout about if you have a very well-developed social conscience. I'm not sure that I like the new trend.

Impact

It helps, of course, that Babe is played by Doris Day. The songs come back to us after a lapse of time with a fresh im-

part. Remember "Hey, Taere," "Hernando's Hideaway" and "Steam Heat"?

Warner's have brought the stage success to the screen with the competence one expects.

It's zippy, colourful, brash, noisy—and there is something in the way of humour from Carol Hancy and Eddie Fox Jr. But leading man John Hartz is woefully wooden.—T. B.

THREE ENCORES FOR SISTER ROSETTA

THE capacity house at Nottingham Empire last Sunday gave gospel singer Sister Rosetta Tharpe and Chris Barber's jazz band a tremendous welcome.

Chris and the boys warmed up the audience, composed mainly of Nottingham's hard-bitten jazz set, to fever pitch. The fans were in just the right mood for Sister Rosetta, who had to give three encores before they finally let her go.—Gerald Beasley.

WE WISH YOU
A Merry Christmas
 AND
A Happy New Year
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MANNY ALBAM

AND THE
**JAZZ GREATS
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Blues from neither coast; Lullaby for the night; Minor matters; My sweetest went away; All you soon; See here; Miss Bromley

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 YOU
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 ROAD
 LONDON
 W.9

Songsheet

by HUBERT W. DAVID

CHRISTMAS SONGS: I think most of you know my attitude towards the Christmas song. The limitation placed on a publisher's exploitation by this type of material always makes me wonder whether it is worth his efforts. If, however, you feel you must get a Christmas opus off your chest, then now is the time to start writing it . . . for 1958!

Get your idea while the festive spirit is all round you. I think it is the most difficult thing in the world trying to write a Christmas song while basking on the beach at Bognor.

CHRISTMAS SURPRISE: This limitation of exploitation applies to every Christmas song—unless it is sung by Elvis Presley! This amazing lad has had a Christmas record in the hit parade six weeks before Christmas.

Guitar instruction

CHRISTMAS PRESENT: So many of you tell me you have now started singing the songs you write, no doubt emulating Russ Hamilton, that it seems the guitar is very much *à la mode* at the moment as the ideal accompanying instrument.

Having got your guitar, I would suggest that a relative might like to give you an instruction book to go with it. There are two which rank as "self-instructors."

Number one is the Mills Music book, "Play The Guitar," at 7s. 6d. The other is from Francis and Day's—the Ivor Mairants "Guitar Encyclopaedia," which is 10s.

New music market

CHRISTMAS ALBUMS: Looking at the music stores, I see that this is to be an "album" Christmas. The terrific upward surge in the sale of guitars has opened up a new market for sheet music and music albums, and I feel that many copies are bought if guitar symbols are given.

The selection of rock-'n'-roll and skiffle books is a varied one. Veteran skiffle Ken Colyer has his own album published by Dash Music and he has included many of his own compositions. Francis and Day's are also in the picture with "Album Of Music For Skiffle Groups" and "Guitar Album Of Folk Songs."

CHRISTMAS MESSAGE: In sending all of you my personal Christmas greetings, may I suggest that we all make a New Year resolution for more and more better songs. And I think the operative word must be BETTER.

Frank Sinatra's Smash Hit

ALL THE WAY

From the Paramount Film
"THE JOKER IS WILD"

Recorded by

FRANK SINATRA on CAPITOL
THE FIVE DALLAS BOYS on COLUMBIA

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My Special Angel	4-1	What You've Done To Me	4-1
By The Fire (Wz)	4-1	A Call To Arms	4-1
Money In Bank (Wz)	4-1	Night In Capri	4-1
Wake Up Little Susie (Qz)	3-6	Call Route On The Phone	4-1
I Love You Baby (Qz)	4-1	Wedding Ring	4-1
I Love My Destiny	4-1	Traffic In Paris	4-1
Alone	4-1	Love Letters	4-1
That'll Be The Day	4-1	Long Before I Knew You	4-1
Ca'nt L'amour	3-6	Lips Of Wine	4-1
An Affair To Remember	3-6	Acain' n' Acain' (Qz)	4-1
My Dixie Darling	4-1	Colours (Wz)	4-1
Good Evening Friends	4-1	For Very First Time (Wz)	4-1
Lonely Ballerina (Wz)	4-1	Send For Me	4-1
Honeycomb	4-1	What's Good Word Mr. (Qz)	4-1
Something In Bank (Wz)	4-1	Passing Strangers	4-1
Let Me Be Loved (Wz)	4-1	Gold Mine In The Sky	4-1
Swedish Poika	4-1	Legend Of The Bell	4-1
Midnight In Malaga	4-1	Handful Of Songs	4-1
Wishers!	4-1	Water Water	4-1
Love Me To Pieces	4-1	Marching Along To Blues	4-1
Teenage Dream	4-1	It's All In The Game (Wz)	4-1
Remember Your Mine	4-1	All At Once	4-1
Just In Time (Qz)	4-1	Bon Voyage (Wz)	4-1

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After You've Gone	Chinatown	Guilty	Keep Young & Beautiful
Am I A Fool	Chloe	Hear My Serenade	Kiss Me Again (Wz)
Alex. Ractams Band	Deed I Do	Hear My Serenade	Kiss Me Again (Wz)
All Of Me	Diane (Wz)	How Deep Is Ocean	Let's Fall In Love
Am I Blue	Diash	I Love You	Let's Fall In Love
And The Angels Sing	Don't Tell A Soul	I Love My Baby	Light Silvery Moon
Aurora	Drive Me Crazy	I Only Have Eyes	Linger Awhile
Arabian	For Me and My Gal	I Wonder Who's Kissing	Lonesome and Sorry
Blaze Away	Four Leaf Clover	I'll Be Seeing You	Love In The Sweetest Thing
Blue Again	Gal In Calico	I'm Coming Virginia	Lullaby of Broadway
Blowing Bubbles	Get Happy	If You Knew Susie	Lullaby of Leaves
Brown Eyes Why Are	Give Regards Broadway	Indiana	Lullaby In Rhythm
Bye Bye Blackbird	Goodbye Blues	Japanese Sandman	Lulu's Back In Town
California Here I	Goodnight Vienna	Jeepers Creepers	Ma
Canadian Capers	Goodnight Vienna	Just For A While	Masque (Samba)
Charisma (Wz)	Green Pastures	Just Like A Melody	Makin' Whoopee
Chicago			Mazie

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BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended December 7, derived from information supplied by 21 leading record stores.*

This week	Last week	Title	Artist	Label
1	(1)	MARY'S BOY CHILD	Harry Belafonte	RCA
2	(2)	WAKE UP LITTLE SUSIE	Everly Brothers	London
3	(3)	BE MY GIRL	Jim Dale	Parlophone
(11)		MA, HE'S MAKING EYES AT ME	Johnny Madara (HMV); Frankie Brent (P-Nix); Don Fox (Dec.)	
4	(4)	I LOVE YOU BABY	Paul Anka	Columbia
5	(7)	MY SPECIAL ANGEL	Malcolm Vaughan	HMV
6	(6)	PARTY	Elvis Presley	RCA
7	(5)	REMEMBER YOU'RE MINE	Pat Boone	London
8	(8)	SANTA BRING MY BABY BACK TO ME	Elvis Presley	RCA
9	(14)	REET PETITE	Jackie Wilson	Vogue-Coral
10	(10)	HE'S GOT THE WHOLE WORLD IN HIS HANDS	Laurie London	Parlophone
11	(12)	ALONE	Petula Clark	Pye-Nixa
12	(9)	THAT'LL BE THE DAY	Larry Page (Col.)	Vogue-Coral
13	(-)	KEEP A KNOCKIN'	Little Richard	London
14	(-)	LET'S HAVE A BALL	Winifred Atwell	Decca
15	(-)	ALL THE WAY	Frank Sinatra	Capitol
16	(17)	DIANA	Paul Anka	Columbia
17	(14)	MAN ON FIRE	Frankie Vaughan	Philips
18	(13)	GOT-TA HAVE SOMETHING IN THE BANK, FRANK	Frankie Vaughan	Philips
19	(-)	PEGGY SUE	Buddy Holly	Vogue-Coral

*STORES SUPPLYING INFORMATION FOR RECORD CHART:
LONDON—Rolo Records, E.10; Popular Music Stores, E.6; Leading Lighting, N.1; W. A. Clarke, S.W.6; Imhof's, W.11; A. I. Tipton, S.E.15. MANCHESTER—Duwe Wholesale, Ltd., 1; H. J. Carroll, 18. HULL—Snyder Scarborough, Ltd. GLASGOW—McCormack's, Ltd., C.2. EDINBURGH—Bandparts Music Stores, Ltd., 1. WORTHING—J. W. Mansfield, Ltd. MIDDLESBROUGH—Sykes' Record Shop. BIRMINGHAM—R. C. Mansell, Ltd., 2. BLACKWOOD—Glyn Lewis, Ltd. CARDIFF—Boysia. BOLTON—Engineering Service Co. NEWCASTLE—J. G. Windows, Ltd., 1. SOUTH SHIELDS—Saville Brothers, Ltd. SLOUGH—Hickies. TORQUAY—Paish and Co. Ltd.

THIS copyright list of the 24 best-selling songs for the week ended December 7, 1957, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

1.	(1)	MARY'S BOY CHILD (A)	(2/6)	Bourne
2.	(2)	TAMMY (A)	(2/-)	Macmelodtes
3.	(4)	ALONE (A)	(2/-)	Duchess
4.	(3)	FORGOTTEN DREAMS (A)	(2/6)	Mills Music
5.	(7)	BE MY GIRL (A)	(2/-)	Sheldon
6.	(5)	DIANA (A)	(2/-)	Robert Mellin
7.	(16)	MY SPECIAL ANGEL (A)	(2/-)	Bron
8.	(10)	LET ME BE LOVED (A)	(2/-)	Frank
9.	(6)	MAN ON FIRE (A)	(2/-)	Robbins
10.	(9)	REMEMBER YOU'RE MINE (A)	(2/-)	Belinda Music
11.	(12)	AFFAIR TO REMEMBER (A)	(2/-)	Peist
12.	(18)	WAKE UP LITTLE SUSIE (A)	(2/-)	Acuff-Rose
13.	(8)	THAT'LL BE THE DAY (A)	(2/-)	Southern
14.	(14)	WANDERIN' EYES (B)	(2/-)	Bron
15.	(11)	ISLAND IN THE SUN (A)	(2/6)	Peldman
16.	(15)	GOT-TA HAVE SOMETHING IN THE BANK, FRANK (A)	(2/-)	Campbell Connelly
17.	(17)	PUTTIN' ON THE STYLE (B)	(2/-)	Essex
18.	(13)	LOVE LETTERS IN THE SAND (A)	(2/-)	Francis Day
19.	(24)	I LOVE YOU BABY (A)	(2/-)	Sherwin
20.	(23)	HE'S GOT THE WHOLE WORLD IN HIS HANDS (B)	(2/-)	Sterling
21.	(18)	WITH ALL MY HEART (A)	(2/-)	Bron
22.	(20)	MY DIXIE DARLING (A)	(2/-)	Southern
23.	(21)	AROUND THE WORLD (A)	(2/-)	Sterling
24.	(22)	HANDFUL OF SONGS (B)	(2/-)	Peter Maurice

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

TOP JAZZ DISCS

Week Ended December 7, 1957						London	Glasgow	Belfast	Manchester	Birmingham	Newcastle	Liverpool	Cardiff	POINTS
1	1	THE LOUIS ARMSTRONG STORY—Vol. I (LP)		Philips		2	2	1	6	4	1	4	4	64
2	3	MODERN JAZZ QUARTET AT MUSIC INN (LP)		London		8	—	8	1	9	—	8	2	37
3	2	JAZZ AT OBERLIN (LP)	Dave Brubeck	Vogue		4	6	2	—	7	—	9	—	27
4	7	A SWINGIN' AFFAIR (LP)	Frank Sinatra	Capitol		—	—	4	3	—	—	1	—	25
5	4	KING OLIVER (LP)		Philips		9	—	10	—	—	—	5	3	17
6	11	KID ORY IN HI-FI (LP)		Vogue		5	—	7	—	10	—	7	—	15
7	6	CHRIS BARBER PLAYS—Vol. IV (LP)		Pye-Nixa		—	—	—	2	6	—	—	—	14
8a	11	LOUIS ARMSTRONG PLAYS THE BLUES (EP)		Parlophone		—	—	5	—	—	—	6	—	11
8b	18	HAMPTON HAWES TRIO (LP)		Vogue		—	—	—	1	—	10	—	—	11
10a	—	RUBY BRAFF ALL-STARS (EP)		Philips		1	—	—	—	—	—	—	—	10
10b	9	WILD ABOUT HARRY (LP)	Harry James	Capitol		—	1	—	—	—	—	—	—	10
10c	—	APRIL IN PARIS (LP)	Count Basie	Columbia-Clef		—	—	—	9	—	—	3	—	10
10d	—	FONTESSA (LP)	Modern Jazz Quartet	London		—	—	—	—	—	—	—	1	10
14a	—	WILBUR DE PARIS AND HIS NEW ORLEANS JAZZ (EP)		Tempo		—	—	—	8	—	5	—	—	9
14b	—	WHOOEEEE (LP)	Bob Brookmeyer	Vogue		—	—	—	—	2	—	—	—	9
14c	—	DUKE ELLINGTON PRESENTS (LP)		London		—	—	—	—	—	2	—	—	9
14d	—	DJANGO (EP)	Modern Jazz Quartet	Esquire		—	—	—	—	—	—	2	—	9
18a	11	MODERN JAZZ QUARTET IN HI-FI (LP)		Esquire		—	3	—	—	—	—	—	—	8
18b	11	ELLA AND LOUIS (LP)	Ella Fitzgerald & Louis Armstrong	HMV-Verve		—	—	3	—	—	—	—	—	8
18c	—	LEE KONITZ INSIDE HI-FI (LP)		London		—	—	—	—	8	—	—	—	8
18d	—	BASIE'S BACK IN TOWN (EP)	Count Basie	Columbia-Clef		—	—	—	—	—	3	—	—	8

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART:
LONDON—Foye's, W.C.2; GLASGOW—McCormack's, C.2; BELFAST—The Gramophone Shop; MANCHESTER—Hime and Addison, Ltd., and Record Rendezvous; BIRMINGHAM—R. C. Mansell, Ltd., 2; NEWCASTLE—J. G. Windows, Ltd., 1; LIVERPOOL—Beaver Radio, Ltd., 1; CARDIFF—City Radio (Cardiff), Ltd.

CALL SHEET

(Week commencing December 15)	KIRCHIN Band
Ronnie ALDRICH and Squadronaires	Sunday: De Montfort Hall, Leicester
Friday: Victoria Hall, Halifax	Tuesday: Byron Hotel, Southall
Saturday: Baths Hall, Darlington	Friday: Savoy Ballroom, Southsea
Kenny BALL and Band	Saturday: Drill Hall, Wellingborough
Sunday (Afternoon): Carlton Ballroom, Slough	Vic LEWIS and Orchestra
Sunday (Evening): Walthamstow	Friday: Municipal Hall, Keighley
Monday: Greyhound, Chadwell Heath	Terry LIGHTFOOT Jazzmen
Wednesday: Cooks Ferry Inn, Edmonton	Sunday: Assembly Hall, Tunbridge Wells
Johnny DANKWORTH and Orchestra	Tuesday: Royal Bell Hotel, Bromley
Sunday: Hippodrome, Aldershot	Wednesday: Jazz Club, St. Albans
Thursday: New Rink Ballroom, Sunderland	Thursday: Mack's, Oxford St.
Friday: Queens Hall, Burslem	Friday: Star Hotel, Croydon
Saturday: Queens Hall, Preston	Saturday: Jazz Club, Wood Green
Eric DELANEY and Band	MODERN JAZZ QUARTET
Friday: De Montfort Hall, Leicester	Sunday: Dominion, W.1
Saturday: USAF, Sculthorpe	Mike PETERS Jazz Band
Lena KIDD Seven	Wednesday: Ken Colyer Club, W. Hindley
Thursday: Monaco Ballroom, Hindley	Thursday: Jazz Club, Derby
Friday: Market Hall, Egremont	Friday: Jazz Club, Burslem
Saturday: Floral Hall, Morecambe	Saturday: Bodega, Manchester
Alex WELSH and Band	Eric SILK and Southern Jazzband
Sunday: Jazz Club, Wood Green	Wednesday: Jazz Club, Harringay
Tuesday: Mack's, Oxford St.	Friday: Southern Jazz Club, Leytonstone
Wednesday: Pier Point Restaurant, Derby	
Thursday: Gaiety Ballroom, Grimsby	
Friday: Jazz Club, Croydon	
Saturday: Town Hall, Stevenage	

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.e. Post to Songwriters' Advice Bureau, "Melody Maker," 189, High Holborn, London, W.C.1.

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until December 23, 1957, for readers in Britain; until January 23, 1958, for foreign and Colonial subscribers.

AMERICA'S TOP DISCS

As listed by "Variety"—issue dated December 11, 1957

1.	(1)	YOU SEND ME	Sam Cooke (Keene)
2.	(2)	APRIL LOVE	Pat Boone (Dot)
3.	(3)	ALL THE WAY	Frank Sinatra (Capitol)
4.	(8)	RAUNCHY	Bill Justis (Philips)
5.	(6)	SILHOUETTES	Rays (Cameo)
6.	(12)	KISSES SWEETER THAN WINE	Jimmy Rodgers (Roulette)
7.	(4)	JAILHOUSE ROCK	Elvis Presley (RCA Victor)
8.	(14)	RAUNCHY	Ernie Freeman (Imperial)
9.	(17)	PEGGY SUE	Buddy Holly (Coral)
10.	(5)	MY SPECIAL ANGEL	Bobby Helms (Decca)
11.	(11)	LIECHTENSTEINER POLKA	Will Glabe (London)
12.	(-)	GREAT BALLS OF FIRE	Jerry Lee Lewis (Savoy)
13.	(15)	MELODIE D'AMOUR	Ames Brothers (RCA Victor)
14.	(6)	LITTLE BITTY PRETTY ONE	Thurston Harris (Aladdin)
15.	(10)	CHANCES ARE	Johnny Mathis (Columbia)
16.	(13)	BEBOP BABY	Ricky Nelson (Imperial)
17.	(10)	AT THE HOP	Danny and Juniors
18.	(9)	WAKE UP, LITTLE SUSIE	Everly Brothers (Cadence)
19.	(-)	WHY DON'T THEY UNDERSTAND	George Hamilton IV (ABC Paramount)
20.	(18)	TWELFTH OF NEVER	Johnny Mathis (Columbia)

Two records "tied" for 13th and 15th positions. Reprinted by permission of "Variety"



JOHN LEWIS



When you want true American flavour

'That'll be the Day'

- (-) LET'S HAVE A BALL Winifred Atwell Decca
- (-) ALL THE WAY Frank Sinatra Capitol
- (17) DIANA Paul Anka Columbia
- (14) MAN ON FIRE Frankie Vaughan Philips
- (13) GOT-TA HAVE SOMETHING IN THE BANK, FRANK Bob Jackson (RCA)
- (-) PEGGY SUE Buddy Holly Vogue-Coral

- 15. (11) ISLAND IN THE SUN (A) Feldman
- 16. (15) GOT-TA HAVE SOMETHING IN THE BANK, FRANK (A) Campbell Connelly
- 17. (17) PUTTIN' ON THE STYLE (B) (2-) Essex
- 18. (13) LOVE LETTERS IN THE SAND (A) (2-) Francis Day
- 19. (24) I LOVE YOU BABY (A) (2-) Sherwin
- 20. (23) HE'S GOT THE WHOLE WORLD IN HIS HANDS (B) (2-) Sterling
- 21. (18) WITH ALL MY HEART (A) (2-) Bron
- 22. (20) MY DIXIE DARLING (A) (2-) Southern
- 23. (21) AROUND THE WORLD (A) (2-) Sterling
- 24. (22) HANDFUL OF SONGS (B) (2-) Peter Maurice

SUPPLYING INFORMATION FOR RECORD CHART:

Rolo For Records, E.10; Popular Music Stores, E.6; Leading Lighting, N.1; ks, S.W.6; Imhofs, W.C.1; A. B. Tippo, S.E.15. MANCHESTER—Duwe Ltd., 1; H. J. Carroll, 18. HULL—Sydney Scarborough, Ltd. GLASGOW—C. Ltd., C.2. EDINBURGH—Handprints Music Stores, Ltd., 1. D—J. W. Mansfield, Ltd. MIDDLESBROUGH—Stykes' Record Shop, 1. AM—R. C. Mansell, Ltd., 2. BLACKWOOD—Glyn Lewis, Ltd. CARDIFF BOLTON—Engineering Service Co. NEWCASTLE—J. G. Windows, Ltd., 1. HELDS—Saville Brothers, Ltd. SLOUGH—Hickies. TORQUAY—Paish L.

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

POP JAZZ DISCS

Week Ended December 7, 1957

Title	Artist	Label	London	Glasgow	Belfast	Manchester	Birmingham	Newcastle	Liverpool	Cardiff	POINTS
THE LOUIS ARMSTRONG STORY—Vol. I (LP)		Philips	3	2	1	6	4	1	4	4	64
MODERN JAZZ QUARTET AT MUSIC INN (LP)		London	3	—	6	1	9	—	8	2	37
JAZZ AT OBERLIN (LP)	Dave Brubeck	Vogue	4	6	2	—	7	—	9	—	27
A SWINGIN' AFFAIR (LP)	Frank Sinatra	Capitol	—	—	4	3	—	—	1	—	25
KING OLIVER (LP)		Philips	9	—	10	—	—	—	5	3	17
KID ORY IN HI-FI (LP)		Vogue	5	—	7	—	10	—	7	—	15
CHRIS BARBER PLAYS—Vol. IV (LP)		Pye-Nixa	—	—	—	2	6	—	—	—	14
LOUIS ARMSTRONG PLAYS THE BLUES (EP)		Parlophone	—	—	5	—	—	—	6	—	11
HAMPTON HAWES TRIO (LP)		Vogue	—	—	—	—	1	—	10	—	11
RUBY BRAFF ALL-STARS (EP)		Philips	1	—	—	—	—	—	—	—	10
WILD ABOUT HARRY (LP)	Harry James	Capitol	—	1	—	—	—	—	—	—	10
APRIL IN PARIS (LP)	Count Basie	Columbia-Clef	—	—	—	9	—	—	3	—	10
FONTESSA (LP)	Modern Jazz Quartet	London	—	—	—	—	—	—	—	1	10
WILBUR DE PARIS AND HIS NEW ORLEANS JAZZ (EP)		Tempo	—	—	—	8	—	5	—	—	9
WHOOEEEE (LP)	Bob Brookmeyer	Vogue	—	—	—	—	2	—	—	—	9
DUKE ELLINGTON PRESENTS (LP)		London	—	—	—	—	2	—	—	—	9
DJANGO (EP)	Modern Jazz Quartet	Esquire	—	—	—	—	—	2	—	—	9
MODERN JAZZ QUARTET IN HI-FI (LP)		Esquire	—	3	—	—	—	—	—	—	8
ELLA AND LOUIS (LP)	Ella Fitzgerald & Louis Armstrong	HMV-Verve	—	—	3	—	—	—	—	—	8
LEE KONITZ INSIDE HI-FI (LP)		London	—	—	—	—	3	—	—	—	8
BASIE'S BACK IN TOWN (EP)	Count Basie	Columbia-Clef	—	—	—	—	3	—	—	—	8

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 6. (12) KISSES SWEETER THAN WINE Jimmy Rodgers (Roulette)
 7. (4) JAILHOUSE ROCK Elvis Presley (RCA Victor)
 8. (14) RAUNCHY Ernie Freeman (Imperial)
 9. (17) PEGGY SUE Buddy Holly (Coral)
 10. (5) MY SPECIAL ANGEL Bobby Helms (Decca)
 11. (11) LIECHTENSTEINER POLKA Will Glane (London)
 12. (—) GREAT BALLS OF FIRE Jerry Lee Lewis (Sun)
 13. (15) MELODIE D'AMOUR Ames Brothers (RCA Victor)
 14. (6) LITTLE BITTY PRETTY ONE Thurston Harris (Aladdin)
 15. (10) CHANCES ARE Johnny Mathis (Columbia)
 16. (13) BEBOP BABY Ricky Nelson (Imperial)
 17. (19) AT THE HOP Danny and Juniors (ABC Paramount)
 18. (9) WAKE UP, LITTLE SUSIE Everly Brothers (Cadence)
 19. (—) WHY DON'T THEY UNDERSTAND

at the time, didn't want anyone to know he was in town and spent most of his time just walking or resting.

He also made visits to the Royal Festival Hall, where he was due to open with the MJQ eight months ahead.

I tell the story because I feel it demonstrates three important sides of the Lewis character—his painstaking thoroughness, his general reticence and shyness of publicity, and his complete self-sufficiency. Lewis, one feels, needs no man and nothing apart from his music.

It would be impertinent to claim intimate knowledge of so complex a person on such short acquaintance, but it is impossible not to gain strong impressions from this very strong character.

Music would seem to be his whole life and such is his confidence in what he is doing that he never notices what the critics say simply because he doesn't read them. Several times during my four days with the Quartet I saw a newspaper crit handed to him only to be waved away unread.

Sole interest

When I suggested that after the Quartet's long tour away from America he would be glad to get home, Lewis replied: "Not particularly. The other fellows will, of course, be glad to get back to their families, but I have nobody back there."

His mind seems to be 100 per cent. on musical matters and slight alterations are continually made in the performances of all the MJQ standards. On the long journey from Leicester

The MJQ is, in and each member Manager Kam looks after the handles transport of all matters m

THE GENIUS BEHIND THE MJQ

He is apparent obvious limitation Modern Jazz Quartet to expand the g Inn" session w was a pointer to

In both cases h with Giuffre can were old friends music.

Has he any am field? Again the ing one for thos appeal to the bra Lewis's comm interesting. On it was a good t got "a real drum "Before," he s and drums somet



The MJQ in action "John Lewis' mind seems to be 100 per cent. Dawbarn. "On the train from Leicester whole way on a big band record sessio

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POPS

DISC SPECIAL

JAZZ

SKIFFLE

LAST year faded out to the beat of rock-'n'-roll—with Presley the dominant vocal personality. This year? Instrumentally, rock-'n'-roll (Haley breed) is a dead duck. But Elvis and the beat—if not the melody—linger on.

Haley's monotonous parade of platters was lambasted by musicians and critics. But at least he can be credited with bringing back the beat to pop music.

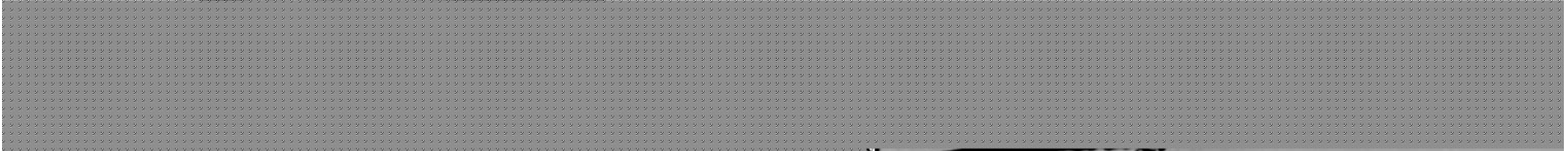
Now, the rock-'n'-roll styled singers and skiffles have taken up the strain. The Presley posturings and tor-



scooped the pool



Another skiffle who gained fame during the year was Johnny Duncan.



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POP DISCS reviewed

by Laurie Henshaw



● Dickie Valentine



● Jackie Gleason



● Russ Conway



● Terry Lightfoot



● Eric Delaney

THE Christmas pop parade mainly follows the conventional pattern—cooling choirs, sleigh bells, a message of good will from Uncle Crosby—who takes us on a somewhat restricted "tour of the free world"—and, inevitably, Liberace, grinning unctuously alongside Father Christmas (brother George with beard?) from a glossy Philips sleeve.

But as the Christmas card manufacturers will tell you, convention is "the thing" at Christmas, so who can blame the disc companies if they pursue the same dictum.

A refreshing exception from the rule is this release on which "Santa Claus," the treacly but ingenious hit of a few years back, gets a new and to me hilarious lease of life in trad style.

TERRY LIGHTFOOT'S JAZZMEN: I Saw Mommy Kissing Santa Claus/Winter Wonderland (Col. 45-08432).

THE Lightfoot Jazzmen were obviously having a ball on this session, and the spirit—certainly unconventional—comes through to a light, swinging beat that should have Mommy and Daddy living while they kiss.

The backing is in the same groove. This one earns my Christmas decoration for being the most original effort of the discs under review.

At party time, one doesn't have to be too critical. There are several discs that endeavour to capture the party spirit.

Two of the best are the releases by Freddie Mills and Russ Conway:—

FREDDIE MILLS with TONY OSBORNE and his Orchestra: "One

The most original Christmas disc

FRANK SINATRA: "Christmas Dreaming"—White Christmas; Jingle Bells; O Little Town Of Bethlehem; Have Yourself A Merry Little Christmas.

gratifying setting." They couldn't have picked a more suitable word. And, for good measure, there's

Uncle Bing pulls out all the stops

A CHRISTMAS SING WITH BING: "Around The World"—Happy Holiday; Joy To The World; Hark! The Herald Angels Sing; White Christmas; Adeste Fideles; We Three Kings; O Orient Are; The First Nowell; Carol Of The Bells; What Christmas Means To Me; Good King Wenceslas Jesus, Sweet Saviour; Angels We Have Heard On High; Away In A Manger; Thou Descendest From The Stars; Deck The Halls With Boughs Of Holly; God Rest Ye Merry Gentlemen; O Little Town Of Bethlehem; Silent Night; Holy Night; Happy Holiday (Finale) (Bruno. LAT216).

JOAN SAVAGE: Shake Me I Rattle/Lula Rock-A-Hula (Col. 45-08463).

"SHAKE Me I Rattle" is not a rock-'n-roll specialty—the song is about a doll in a shop window. Joan projects the coy sentiments in winsome fashion. Backing is Hawaiian-styled rock-'n-roll. Geoff Love earns a plaudit for supplying the drive.

JACK PLEIS, his Piano, Chorus and Orchestra: "Strings And Things"—Frenchman In St. Louis; The Waltz Of Years; For Always; Mr. Peppers; A Catchy Tune; Beyond The Blue Horizon; I'll Always Be In Love With You; Paris Loves Lovers; Theme From "Story Of Three Loves"; Todd; Strings And Things; Pagan In Paris (Bruno. LAT3197).

PIANIST Pleis solos with strings in a setting that is again reminiscent of a Hollywood movie.

And for good measure he throws in the theme from "Story Of Three Loves," which is based on one of Rachmaninov's variations on a theme by Paganini. Eulogises the sleeve note: "Rachmaninov would applaud." I wonder.

VAUGHAN MONROE: "Family Sing-Song"—I Want A Girl; Let Me Call You Sweetheart; Home On The Range; Till We Meet Again; Whiffenpoof Song/You Are My Sunshine/There's A Long, Long Trail/The Side-walks Of New York; Girl Of My Dreams; Medley—Daisy Bell, Wait Till The Sun Shines Nellie, The Band Played On; Goodnight Sweetheart; Three O'Clock In The Morning (RCA RD21649).

"FAMILY Sing-Song" just about sums up this selection of standards. They provide ideal material for Vaughan Monroe's fruity voice. A better buy for parents rather than for youngsters, though.

ROCK ALL NIGHT (Soundtrack of the film)—THE BLOCKBUSTERS: Rock All Night, Rock-'n-Roll Guitar, I Wanna Rock Now; EDDIE BEAL, COMBO: Pussy Foot, Honey Buzzer, Breezin'; Leadfoot; NORA HAYES: The Great Pretender, Guess I Won't Have Around Any More; THE PLATTERS: He's Mine, I'm Sorry (Mercury MPT7527).

THIS comes from the soundtrack of a film called "Rock All Night." OK before the rot set in the rock—but a bit late for these days.



● Joan Savage—'winsome fashion'



● Vaughan Monroe is the man



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JAZZ DISCS

TRIGGER ALPERT'S ALL STARS (LP) "Trigger Happy" Treat Me Rough (a); Looking At You (b); Love Me, Or Leave Me (c); Trigger Happy (c); Tranquillizer (a); I Like The Likes Of You (b); I Wish I Were In Love Again (b); I Don't Want To Be Alone Again (c); Trigger Fantasy (a); Where's That Rainbow? (a). (London 12 in. LTZ-U15096)

TRIGGER ALPERT was Glenn Miller's bass player from 1940 until Miller's death. On this LP he proves a dependable bassist, both solo-wise and in the two-man rhythm section, with a good, broad tone.

(Tempo 12 in. TAP15) (a), (b)—Hayes (tr., vib.); Ronnie Scott (tr.); Terry Shannon (pno.); Phil Bates (bass); Bill Eyden (drs.). (a), 8-8-57; (b), 15-8-57. London. (c)—Same personnel, plus Jimmy Deuchar (tpt.), 8-8-1957. Do. (Do.)

THE first LP of the Hayes-Scott group gives a pretty good idea of the band's capabilities. It is hard swinging jazz with no commercial concessions and a comparative rarity in British modern jazz, a bunch of musicians who work well together. The rhythm section achieves a neatly integrated propulsion without obtruding on the soloist.

Rockin' in Rhythm (a); I'll Get By (c); Monkey Business (a); Time's A-Wasting (b); Song Chant (b); I Dream I Dwell In Harlem (a). (Nixa 12 in. NJL12) (a), (b)—Graham (leader, tr., arr.); Cliff Townsend (bar.); Joe Hunter (tpt.); Jackie Armstrong; Laddie Busby, George Chisholm (tmb.); Stan Tracey (pno., vibes); Sammy Stokes (bass); Phil Seaman (drs.); J. McHardie (conga drum.). (a), 14-1-57; (b), 5-2-57. London. (c)—Graham (leader, tr., arr.); Don Honeywell (bar.); Hunter (tpt.); Armstrong, Busby, Chisholm (tmb.); Dick Katz (vib.); Eddie Thompson (pno., organ); Stokes (bass); Seaman

The dominant personality is Hayes who has some excellent moments on tenor, some good

Weather; Four Hands; Thrive Upon A Theme; The Spur Of The Moment. (London 12 in. LTZ-N15087) Mingus (bass, pno.); John La Porta (cl., alto); Tee Maseco (tr., bar.); Fred Jones (tpt.); Jackson Wiley (cello); Clem De Rosa (drs.), December, 1954. USA. (Am. Period, subsequently acquired by Am. Bethlehem.)

OF late Charlie Mingus has seemed intent on leading a jazz equivalent of the Tachiste movement in art. His writing seems hopeful of the happy accident which will give his music some distinction.

unfamiliar with his music.—Bob Dawbarn. (London 12 in. LTZ-K15085) (a)—John Lewis (pno.); Milt Jackson (vib.); Perry Heath (bass); Gene Kay (drs.), Circo Autumn, 1956. USA. (Am. Atlantic.) (b)—Same personnel, plus Jimmy Giuffre (cl.), Do. Do. (Do.)

DESPITE the group's great popularity, recordings of the MJQ are still sufficiently rare for the issue of a new one to be something of an event.

Milt Jackson

in the excellent rhythm team.—Edgar Jackson

Zoot is the best soloist

Milt Jackson



● Milt Jackson

SHelly MANNE AND HIS MEN (LP) Vol. 4 The Dart Game; Sea's First; Parthenia; Un Poco Loco; Berrie's Tune; Dazy; Slan; A Gem From

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guest disc review by
VIC BELLERBY

EARL "FATHA" HINES (LP)

I Ain't Got Nobody (b); My Monday Date (a); Caution Blues (a); Down Among The Sheltering Palms (c); Love Me Tonight (c); Fifty-Seven Varieties (b); You Can Depend On Me (d); Diane (d); Rosetta (d); These Foolish Things (d); Deed I Do (d); I Hadn't Anyone 'Til You (d).

(Philips 12 in. BBL7185)

(a) Earl Hines (pno.), 9/12/28. Chicago
(b) do. 12/12/30. Do.
(c) do. 14/7/32. New York.
(d) Earl Hines (pno.); Al McKibbin (bass); James Charles (J. C.) Heard (dr.). 18/7/30. New York.

AFTER listening (and watching) Earl Hines in the Festival Hall, one left dazed and overwhelmed. The impact was so great that objective criticism became impossible.

Indeed, a little suspicion hovered. Had one been seduced by audacious showmanship and ludicrous technique and been given the illusion of great jazz piano?

This fine LP quickly banishes such a remote, lingering suspicion. From "I Ain't Got Nobody" (1928) to "I Hadn't Anyone 'Til You" (1950), we are humbled by the majesty of conception and versatility of ideas.

The 1928 sides can never be dismissed as historical "collector's pieces," they are superb creations when measured by the standards of any period of jazz.

Hines liberated the jazz piano from two masters—the piston-like "oompah" of the left hand and the jingle-jangle chordal progressions of ragtime. His prodigious imagination shattered surrounding convention and was given free expression by a wonderful technique, later to be challenged only by Art Tatum.

Conclusively

Just as important was the feel and the warmth of the blues in everything Hines touched.

Hines was to establish conclusively that the jazz beat could be maintained without a mechanical 4/4 pounding. The left hand would often wander strangely and wonderfully around chords, sometimes darting to the upper reaches of the instrument and joining the right hand in bold and exciting counterpoint; but the beat always remained.

In the early sides we hear the already mature development of what is often called the "single-note" technique.

The attack of Hines's right hand was to give the piano a forward swinging impetus and make possible solos of unique construction and development. Indeed, the virility of a solo "resolved" around inspiration, a quick retreat into an unwelcome cliché was nearly impossible.

STRICTLY IMPROMPTU

JOHNNY WINDHURST QUARTET (EP)
Memphis Blues; Strut Miss Lizzie. (Esquire EP156)
Windhurst (tp); Jim Andrews (pno.); Buel Neidinger (bass); Walter Lifford (drs.) 22/4/56 USA (AM transition)

THIS is the second Esquire EP to come from an American. Transition set titled "Jazz at Columbus Avenue." As on the first, the music is worthwhile for trumpeter Windhurst; it is not consistently good here, but brings out plenty of original ideas.

The sleeve note warns us that this session which took place between midnight and 9 a.m., was strictly impromptu and recorded in a makeshift studio.

Certainly it sounds that way. The rhythm instruments are poorly recorded, which helps to deaden what was probably an unexceptional section in the first place. Windhurst is in the recording picture, but only just.

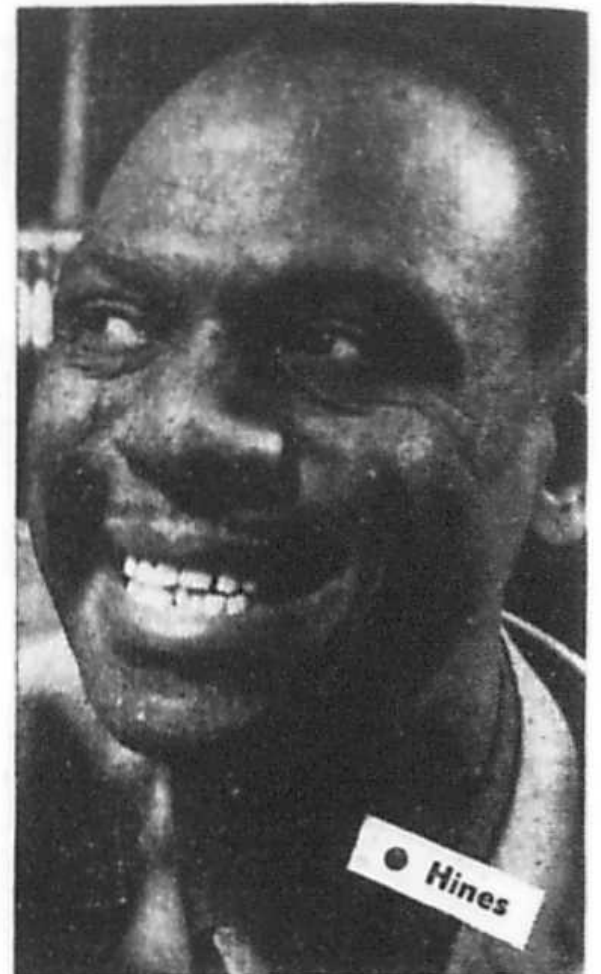
"Memphis Blues" begins with trumpet playing the verse and 12-bar theme nearly straight. Andrews takes two choruses, and after the piano, Windhurst returns with some refreshing variations which are unhappily interrupted by a long bass solo.

The faster "Miss Lizzie," with its odd 20-bar tune, again has piano and bass choruses, sounding better at this tempo. The rest of the five minutes' playing time is taken up by Windhurst's relaxed transformations of the melody.

There are flowing passages here which closely resemble Hackett, but the all-round style has a kind of beat-up Chicagoan edge not much favoured by trumpeters these days.

The influences in Windhurst's playing are broadly the same as those which inspired Ruby Braff; Armstrong, Bix, Hackett, Berigan, the softer Wild Bill, and so on.

His music is not unlike Braff's, though on this showing his tone is less full and his technique less sure. He is, certainly, a lyrical and likeable player who should at once be adopted by a sympathetic recording angel and properly presented.—Max Jones.



EARL HINES LIBERATED

THE PIANO IN JAZZ

In this respect Hines differs greatly from the cliché-ridden style of Waller and Basie.

It is perhaps wrong to term this essentially pianistic aspect of Hines as "trumpet style." Some 90 years previous, Chopin introduced a peculiar "single-note" style into the nocturnes, but nobody compared it to a trumpet.

The influence of jazz trumpeters is felt more in Hines's individual use of the dinge or octave trill. Sometimes imparting subtleties and delicacy to the progression and at others sustaining the rhythm with a banjo-like trill. Hines's dinge was to give the piano an emotional warmth; unconsciously simulating the overtones of Negro singing and hot trumpet playing.

Astonishing

The 1932 sides are just as intense. "Love Me Tonight" having tremendous drive. Now we feel Hines has completely rid himself of some touches of the ragtime which were to occasionally intrude in the earlier work.

It seems astonishing that the 1950 sides were recorded in less than three hours—not even the cold, unsympathetic recording studio could damp an inspired flow of ideas.

There are sometimes moments of slight uneasiness, particularly

when one hears touches of Tatum, Basie, Garner and even Theodore Wilson. Happily, they are like the father absorbing characteristics from his children: true parental authority soon asserts itself.

The drum and string bass are most tasteful; Hines spares us the horrors of bass and drum solo. Even so, were the instruments necessary? Hines is an orchestra in himself.

Scratches

But such adverse criticism, if necessary, is rather like indicating scratches in a great work of sculpture.

Modern recording enables us to appreciate even better the distinctive tone Hines draws from the instrument; the opening chorus of "These Foolish Things" is unique in its exquisite chordal shading.

Yet it seems wrong to single out any track from a session of such astonishing variety of interest. I can only advise every jazz pianist to obtain two copies of this record, the second to be placed on the turntable immediately the first has been worn to shreds.

Sleeve Note.—Most excellently done by Charles Fox and Edgar Jackson. It is most gratifying to note an improvement in Mr Jackson's prose style.



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FATS WALLER AND HIS RHYTHM (LP)

"Fats" 1915-37
 I'm A Hundred Per Cent For You (a); Night Wind (b); Rhythm And Romance (c); I'm On A See-Saw (d); Moon Rose (e); Garbo Green (f); Christopher Columbus (g); Us On A Bus (h); Black Raspberry Jam (i); Fractious Fingering (j); 'Tain't Good (k); You Showed Me The Way (l); Smarty (m); Our Love Was Meant To Be (n).

(RCA 12 in. RD27047)

Thomas "Fats" Waller (pno., voc.) with:
 (a)—Gene Sedric (clt., tr.); Bill Coleman (tpt.); Al Casey (gtr.); Charles Turner (bass); Harry Dial (drs.). 5/1/35. Camden, New Jersey, USA. (Am. Victor.)

(b)—Casey (gtr.); Turner (bass); Dial (drs.); Waller (voc., pipe-organ only). Do. Do. (Do.)

(c)—Rudy Powell (clt., alto); Herman Autry (tpt.); James Smith (gtr.); Turner (bass); Dial (drs.)

(d)—Sedric (clt., tr.); Autry (tpt.); Smith (gtr.); Turner (bass); Yank Porter (drs.). 1/2/36. Do (Do.)

(e)—Sedric (clt., tr.); Autry (tpt.); Casey (gtr.); Turner (bass); Arnold Bolden (drs.). 8/4/36. Do (Do.)

(f)—Personnel as for (e); Waller (pno., talking only). 8/6/36. Do (Do.)

(g)—Personnel as for (e). 29/11/36 Chicago. (Do.)

(h)—Personnel as for (e), except Slick Jones (drs.) replaces Bolden. 9/4/37. New York. (Do.)

(i), (j)—Personnel as for (h). (i) 9/6/37; (j) 7/9/37. Do. (Do.)



Fats Waller and his Rhythm—Slick Jones (drs.), Herman Autry (tpt.), Fats, Cedric Wallace (bass), Al Casey (gtr.), and Eugene Sedric (tenor).

romper in pre-war days when it used to be imported on the back of another favourite, "Pas-wonky," is a different "take" from the one issued on HMV BD5376.

Opening spiel

This is evident at once from the opening spiel: "Boys, we're assembled here to give a little jam here this afternoon." And from the later pacing of the cry of "Fine Arabian jam." Otherwise it has similarly forceful piano, trumpet and tenor solos, some excellent Casey guitar and characteristically rugged ensemble.

"Fractious" starts off with a tricky theme which Fats executes carefully, afterwards exclaiming: "I'm so glad that's over."

Autry really swings a chorus. Sedric returns flutily to the

melody (announced by Waller in the words, "That's the clarinet"), and Waller drives out the rest of the piece at his hardest—first solo, then with the robust assistance of his Rhythm.

"Tain't Good" is another solid band number dominated by the beat and fullness of Waller's piano; "You Showed" belongs to the prettier Fats genre ("San Anton" and such).

Most of the remaining ten are ribbed pop-songs. Some, like "Smarty," respond particularly well to his exuberant touch. In any event, there are chunks of richly melodic piano, and the prodigious left hand, to keep us from getting bored.

"Night Wind," a number worth reviving, has Fats playing organ and singing almost straight; "Rhythm And Romance" introduces a spot of celeste; "Christopher Columbus" is a riotous memorial to Waller the entertainer, bandleader and superb stride piano player.

Grade A music and comedy.—Max Jones.

THE seemingly endless flow of Waller's records for the quantity of recording Fats managed to fit into a career which ended at the age of 39.

Considering that the 14 titles on this latest release were made as popular records more than 20 years ago, that not all the songs are gems, and that Waller sings all but four of them, the proportion of good tracks is surprisingly high.

Those with the highest percentage of piano and band work tend to hold most interest today.

"Black Raspberry Jam," "Fractious Fingering," "Tain't Good" and "You Showed Me The Way" are the non-vocals. The first, famous as a Waller



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HAPPY WANDERERS STREET BAND—South Rampart Street Parade (b, c); Birth Of The Blues (c); High Society (a, c); Don't Get Around Much Anymore (c). (a) prev. Esquire 10-498; (b) do. 10-500; (c) prev. inc. in LP 20-081, revd. 18/5/1957. All now also EP EP167.

HAPPY WANDERERS STREET BAND—Happy Wanderer: Don't Fence Me In. (Prev. inc. in Esquire LP 20 081, revd. 18/5/1957.) Now also 10-510.

COLEMAN HAWKINS—Goin' Down Home; I'll Follow My Secret Heart; On My Way; I'll Tell You Later. (Prev. inc. in London 12 in. LP LTZ-C15048.) Now also EP EZ-C19620.

MILT JACKSON—The Nearness Of You; I Should Care. (Prev. inc. in Esquire 12 in. LP 32-009.) I'll Remember April. (Prev. inc. in Esquire LP 20-069, as by Modern Jazz Quartet, revd. 15/12/1956.) All now also EP EP164.

J. J. JOHNSON AND KAI WINDING—Whiffenpoof Song; Trombone For Two; Let's Get Away From It All; It's Sand, Man. (Prev. inc. in Philips 12 in. LP BBL7066.) Now also EP BBE12100.

HUMPHREY LYTTLETON BAND—Cake Walkin' Babies; If You See Me Comin'. (Prev. inc. in Esquire 12 in. LP 32-007, revd. 25/6/1955.) Now also 10-511.

MODERN JAZZ QUARTET—Five Ways Of Playing La Ronde. (First four prev. inc. in Esquire LP 20-038, revd. 13/8/1955; fifth prev. 10-314, inc. in EP EP74, also inc. in currently released LP20-090.) All now also EP EP166.

MODERN JAZZ QUARTET—Vendome (b, d); Rose Of The Rio Grande (b, d); All The Things You Are (b, c); La Ronde (b, c); The Queen's Fancy (a, e); Delaunay's Dilemma (a, e); Autumn In New York (a, f); But Not For Me (a, f). (a) prev. Esquire EP EP14, revd. 16/10/1954; (b) EP74, revd. 12/10/1955; (c) 10-314, revd. 19/9/1953; (d) 10-324, revd. 17/10/1953; (e) 10-496; (f) 10-505. (Note: Some of these original issues were under the name of Milt Jackson.) All now also LP 20-090.

MODERN JAZZ QUARTET—Concorde. (Prev. inc. in Esquire LP 20-069 and EP EP109.) One Bass Hit. (Prev. inc. in LP 20-038, revd. 13/8/1955.) Both now also 10-514.

210 SKIFFLE GROUP—Roll The Union On; Where Can I Go? (Prev. inc. in Esquire EP EP146.) Now also 10-512.

KAI WINDING—J. J. JOHNSON—BENNY GREEN—Elysses; Hilo; Fox Hunt; Opus V. (All (c)). Green Junction; Flowing River; Whirl-a-Licks; Pennies From Heaven. (All (a)). Night On Top Mountain; Sid's Bounce. (Both (b)). Waterworks; Broadway. (Both (b, d)). (a) Esquire EP EP97; (b) EP98; (c) EP107, revd. 8/12/1956; (d) 10-299, revd. 13/8/1953.) All now also 12 in. LP 32-036.

YORKSHIRE JAZZ BAND—Friendless Blues; Montmarie. (Prev. inc. in Esquire 12 in. LP 32-015.) Now also 10-513.

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Presley row over 'White Christmas'

£250 VISIT



German singer Gisella Griffel arrived in Britain on Tuesday

U.S. DeeJay fired

NEW YORK, Wednesday.—A storm has blown up in U.S. and Canadian radio circles over the Elvis Presley version of "White Christmas." One disc-jockey has already been fired for spinning it.

The song—included on the LP "Elvis' Christmas Album"—is one of the biggest sellers of all time. It is standard repertoire on Christmas programmes by religious groups.

Banned

Most Canadian stations have banned broadcasts of the LP album—which also includes several carols. But when an Ontario deejay solicited listeners' opinions after an airing, 93 per cent thought the "White Christmas" effort in perfectly good taste. Calls in favour included members of the clergy.

But a deejay was fired on the spot when he played the track on a radio station operating from America's West Coast.

So far, there have been no adverse repercussions in Britain. A BBC spokesman said: "There have been no broadcasting restrictions on any of Presley's Christmas discs. They can all

Steele turns down £3,000 U.S. TV

Tommy Steele has turned down an offer of £3,000 to make an American TV appearance.

He gave his reasons to the MM on Wednesday: "I'm afraid I am completely tied up for the next 18 months," he said. "Also, I will not be allowed to go with my own group."

Ella in Britain twice in 1958

Relaxing at their Highgate home before starting rehearsals for a Christmas season at the Gaumont, Southampton, are the Beverley Sisters. On January 13 they begin a super-cinema tour at the Gaumont, Cheltenham.



Back with Heath

KEN LEAVES CALVERT

Ken Wheeler, pianist-accompanist to Eddie Calvert for four years, left last week to freelance.

R STEELE

Harry Parnes, are finalising the Australian promoters.

FOOTNOTE.—An out of court settlement was announced this week in the action over Steele's singing rights.

Harold Fielding has been granted promotional and sole booking rights for a number of years and his agency, in connection with managers John Kennedy and Larry Parnes, will negotiate overseas visits for Steele to South Africa and other countries.

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