

# Melody Maker

CHRISTMAS ISSUE 1957

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Xmas  
Special

DECEMBER 14, 1957 World's Largest Sale EVERY FRIDAY 6d.

# BELAFONTE HITS XMAS JACKPOT

## The Six-Five 'Juke Box'



Marion Ryan and Johnnie Gray made their first appearance on BBC-TV's "Six-Five Special" on Saturday. And showing them the "juke-box" is resident singer-leader Don Lang.

## 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 really happened at Finsbury Park?

**HOW** much fruit was thrown at singer Colin Hicks on his London Variety debut on Monday at Finsbury Park Empire? A newspaper report stated that Tommy Steele's 16-year-old brother "was pelted with tomatoes and lion-brand eggs."

But his manager Larry Parnes said: "One or two people were fooling about and some props fell on the stage. But he was certainly not pelted."

### 'Hooligans'

Said Colin's mother, Mrs. Hicks: "My husband was there and he told me that a couple of hooligans in the gallery threw just two tomatoes." Commented Hicks himself: "I did not see a thing while I was singing. But when I finished my act I saw an apple rolling on the stage." The last word came from a member of the theatre's staff. He told the MM: "More than three pounds of apples were picked up from the stage after the act and nine hooligans ejected."

### 'Flu Bound'

All three King Brothers are ill with 'flu at their Hornchurch home. They have turned down offers for pantomime and for a tour of Germany in order to spend Christmas at home.

## 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 PAUL ANKA

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

## Two offers from U.S.

Corporation, will make the final decision." After his British tour ends at the Regal, Edmonton, on December 22, Paul flies to New York to open with Fats Domino for two weeks at the Paramount Theatre.

## 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

## Tune Spotting

Marion Ryan has been signed for another 13 weeks in ABC-TV's "Spot The Tune." She has also signed a two-year extended contract with Nixa Records.

## With 'Mary's Boy Child'

**HARRY** BELAFONTE has hit the 1957 Christmas jackpot with his recording of "Mary's Boy Child."

Record sales of this RCA hit are coming up to the 1,500,000 mark — although the disc was only issued as a "single" last October.

### Music hit

Sheet music sales, too, have hit an all-time high. Publisher Jimmy Phillips, told the MELODY MAKER: "We sold 45,000 copies last Friday alone. Total sales are nearing the 150,000 mark."

"This is the biggest Christmas song since 'White Christmas.'"

Says RCA manager Frank Chalmers: "Everything was against the disc becoming a hit. It runs for over four minutes—twice the time of the usual hit disc. Frankly, we were afraid the dee-jays would shy away from it."

## Cabaret time



Bertice Reading started a cabaret season on Monday at the Celebrité Restaurant. First to congratulate her was Zachary Scott, who is appearing with her in the play "Requiem For A Nun."

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Handwritten signature: H. Baker

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...

Mann and Buddy Collette did a two-flute jazz LP for Mode. Ray Anthony has changed to rock-n-roll.

Rhapsody Les Brown recorded "Rhapsody In Blue," "Slaughter On Tenth Avenue" and "Porgy And Bess," all in one album.

BY HOWARD LUCRAFT

Criticised Sinatra cancelled all engagements for the next seven months to concentrate on improving his much criticised regular TV programme.

Twosome Betty Grable and husband Harry James will appear on a forthcoming "I Love Lucy" TV show.

Reckless Mamie Van Doren sings six songs in the "Born Reckless" picture...

Scarce Ronnie Ball and his pal Warren Marsh returned to New York as jazz work is rather scarce.

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.

At this writing, the disc getting the most action is Bing Crosby's fine new wax of "How Lovely Is Christmas."

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."

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.

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.

Interesting 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, Merry Christmas."

Harry Belafonte'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-n-roll, headed by Fats Domino, the Crickets, the Everly Brothers and a host of others.

Little Richard still has a contractual commitment for this show, but it is unlikely that he will appear, since he is now in the gospel field on the West Coast.

On the Air

—no Christmas!

ON the air, there has been less interest in Christmas this year than for many a year.

No major Christmas shows are planned, with the exception of the annual CBS Radio exposure of Lionel Barrymore's reading of Dickens' "A Christmas Carol." Otherwise, according to "Variety," "agency men are turning Scrooge so far as putting on Christmas shows is concerned."

NEWSBOX

Home Again

SINGER Fredye Marshall returns to the States on Sunday to spend her first Christmas at home for 16 years. She will appear in "Off The Record" tonight (Friday) and the "Top Numbers" show tomorrow.

LEEDS.— Singer Barbara Law is to appear in "Mother Goose" at the Grand.

SHREWSBURY.— The Lana Sisters are included in the Christmas show at the Granada.

CHESHIRE.— The Bluenote Jazzmen head a Jazz Carnival at the Regal Ballroom, Alderley Edge, next Friday.

NOTTINGHAM.— New club for Christmas will be the Down Beat Modern Jazz Club, which opens on Sunday at the Boat Inn, Beeston.

BLACKPOOL.— George Pears presents his quartet at the Crescent Hotel over Christmas.

BIRMINGHAM.— Guests at a special holiday session at the 57 Club on Tuesday will be the Johnnie Gibbins Group and a Birmingham University Modern Group.

Jerry Dawson



Happy Holidays from THE DEEP RIVER BOYS Starring HARRY DOUGLASS Direction: ED. KIRKBY-FOSTERS AGENCY



Good Health, Good Luck, and A Very Happy Christmas to You All—

MANTOVANI

Luck to you All and lots of it at Christmas and the New Year from



EVE BOSWELL

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..... and a year of perfect harmony

OSCAR RABIN DAVID EDE BERNARD RABIN



SEASON'S GREETINGS from

JOAN REGAN

with Best Wishes to the JOAN REGAN SUPPORTERS' CLUB at— 73 LONGLANDS ROAD, SIDCUP, KENT.

Best Wishes from the

Tanner Sisters



ALHAMBRA CAPE TOWN

**TOMMY STEELE says —**

**I'm not afraid of**

**FAME**



This is how Tommy Steele appears to his fans. 'But there is another side to him,' says Tony Brown.

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

Watching him from the balcony in the palace scene in "The Duke Wore Jeans," his second film, it seemed impossible that Tommy could resist the insidious influence of too much fame, too soon.

**UNABASHED**

Quite unselfconsciously, he paraded under the interested, sometimes envious, eyes of the extras. He joked unabashed with actors of formidable experience. He hugged his leading lady, June Laverick—a cool-looking beauty—in mock affection. He tossed off his lines with blithe confidence.

Then he climbed up to the balcony and insisted that Fame will never change him.

"Definitely not," he said. "It might work that way with nine out of ten people, but not with me."

"It won't because I won't let it."

He indicated the colourful scene down below with a sweep of his arm.

"All this doesn't mean a thing to me underneath."

"I'll tell you why. Because I'm still Tommy Hicks and I always will be."

"I have to be Tommy Steele as well because I bought the name a year ago. Registered it. Cost me five pounds or twenty pounds, or something. I dunno."

**REGRET**

"But as soon as I walk through the door back home in Catford, I'm Tommy Hicks again."

"You know the only thing that I regret about all this? Losing my privacy. But I'll never lose my sense of proportion."

"If you think I couldn't still get walloped at home if I started playing it big-time, then you don't know my father."

Let's be frank about this. All stars tend to talk this way; it's not in the nature of a man to see himself as immodest. Yet Steele became almost emotional

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."

**BROADMINDED**

"I was talking to one of the extras the other day. Suddenly he said: 'I'd better stop talking to you now; the director might not like it.'"

"I just stared at him. Was he being serious?"

"I can't stand that kind of thing. See those fellows over there? They're my mates. I've known 'em for years and they're still my mates. I'm not looking for new friends because of all this."

"I'll tell you why I couldn't change. I was grown up before I ever came into this business. Remember I went to sea when I was 14."

"You get broadminded at sea. My mind got so broad it nearly burst! I stopped being a kid a long time ago—so none of this is going to kid me."

"People don't scare me here. I've always liked to be a mixer. Talented actors like Mick Medwin don't treat me with condescension. They try to help me."

"I don't mind criticism a bit. In fact, I've respect for someone who'll come up to me and say, 'That was bloody lousy.'"

"I'll think about it. And act on it if I think it's right."

**ENTITLED**

"A couple of days ago, I was driving up to Town with Alan Wheatley. He plays the king. He told me that he didn't like the way I did one or two things. 'They're not you, Tommy,' he said."

"You can bet I took notice. These people are professionals. I've never minded when I've been knocked. People are entitled to their opinion."

"If some of them tend to praise me a little more now, perhaps it's because I've improved."

"Let's face it: I might have been a flash in the pan."

Tommy would never deny that he enjoys being the centre of attraction. The very first time I spoke to him, he stated it quite succinctly.

"I was always a little show-off as a kid," he grinned.

And he doesn't at this moment see any reason to curb the little liberty he enjoys out of long working hours. When I asked him if he contemplated marriage, his reply was in the form of a "Ha!" and a derisive counter-question.

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

"Do you blame him?" he demanded. "He was fed up with his pals at sea taking the mickey."

"You don't have to keep working," they'd say. "You're Tommy Steele's brother."

"Anyway, he seems to be getting away with it, so good luck to him."

"But in a way, I wish he hadn't. I'm a bit afraid he might get hurt. Anyhow, if he doesn't get far, he can always say: 'I've been an entertainer.'"

**FUTURE**

On his own future, Tommy is somewhat at a loss.

"I used to have a few day-dreams when I was at sea—imagine myself dancing around

with a movie camera following me.

"Now look at this!"

"But I've turned down Hollywood. I don't like that system."

"Don't laugh. I'd like to write a symphony. I can't read or write music, but Roland Shaw would take it down for me."

"Apart from that, I dunno. As an entertainer, I suppose I can only go down."

And, for the first time, he looked rather sad.

**Tony Brown**



I Wish You All  
A Happy  
Christmas  
and  
A Wonderful  
New Year...



Love from

ALMA COGAN

# JULIE SAYS 'NO' TO TV

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.

Yesterday (Thursday), a meeting was held at the House of Commons.

With Mr. Geoffrey Hawkes presiding, the meeting included the Rt. Hon. Clement Davies (Lib.), the Rt. Hon. W. Glenvil Hall (Lab.) and Sir Beverley Baxter (Con.).

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 continuously on the film until early in January. She is then due to return to New York.

Pianist-composer Bobby Troup, who is with her in Britain, is currently writing songs for the film. Julie will be heard singing, though she primarily has an acting rôle.

# Meet Surrey Jazz Champs



MM Editor Pat Brand went along to Croydon's Civic Hall on Friday to judge the first Surrey Jazz Band Contest. He is seen (l.) after the contest with winning bandleader Gus Galbraith (second right), runner-up Keith Agate (second left) and co-judges Motra Farrow ("Croydon Times" critic), Bert Boud (manager of the Humphrey Lyttelton Club) and BBC producer Jimmy Grant. Eight bands competed in the final.

# How to travel 205 Miles\*?

From Henry Kahn

PARIS, Wednesday.—French fans gave Miles Davis a mixed reception for his opening concert at the Olympia. Chief complaint was that Miles only played for an hour and

the whole concert lasted only 90 minutes. The American trumpet star was backed by Barney Wilen (tr.), Rene Utterer (pno.), Pierre Michelot (bass) and Kenny Clarke (drs.).

### Success

A greater success is Miles's stint in the more intimate, cellar surroundings of the Club St. Germain.

Miles is to compose the music for a new French film "Lift To The Gallows"—a new departure for him.

Does Miles want to visit Britain? "Yes, of course," he told the MM. "But the question is how."

★ It is 205 miles by air from London to Paris.

# All aboard for Christmas

The Tanner Sisters will this year have their Christmas dinner on board a liner from South Africa. They leave Cape Town today (Friday) at the conclusion of an eight-week season with Tommy Trinder. They are due at Southampton on December 27.

GREETINGS FROM  
LONNIE DONEGAN

The Lonnie Donegan Club,  
34 Greek Street,  
London, W.1

# News in Brief

**THE** Cy Laurie Club will present nine hours of non-stop jazz on Christmas night. Playing from 9 p.m. to 6 a.m. on Boxing Day will be the bands of Cy Laurie, Graham Stewart and Owen Bryce, and the Soho Skiffle Group.

**Final** The Alex Welsh Band and blues singer Beryl Bryden are booked for the last of the BBC Light Programme's "Let's Have A Ball" series today (Friday). They will also be heard in "BBC Ballroom" on Boxing Night.

**Booked** Ronnie Aldrich and the Squadronaires will play their seventh summer at the Palace Ballroom, Douglas, Isle of Man, from June 29, and will give concerts every Sunday at the Palace Coliseum.

**Starred** American pianist-singer Bill Howe is currently in cabaret at the Astor Club, W. He has been accompanied to many stars, including Betty Hutton, Alan King and Matt Dennis.

**Debut** The Dill Jones Trio débuts at the Humphrey Lyttelton Club, W., on Christmas Eve and is also booked for Boxing Night and New Year's Eve. The trio accompanies violinist Stephane Grappelly on BBC-TV's "Six-Five Special" tomorrow (Saturday).

**Line-up** New line-up of Ian Bell's Jazzmen is Ben Cohen (tpt.), Pete Webb (tmb.), Pete Hull (clt.), Goff Dubber (alto, clt.), Mike Jefferson (pno.), Sid Bennett (bjo.), Al Wood (bass) and Ian (drs.).

**Jazz** The Don Rendell Sextet and singer Rosemary Squires appear on BBC-TV's "Jazz Session" on Thursday.

**Joined** Trumpeter George Boock has joined Bob Miller's Band at Streatham Locarno after a year with Eric Delaney. He succeeds Pete Winslow, who is now freelancing.

**Booked** The Buddy Featherstonhaugh Quintet is booked for the Club Perdido, Sydenham, on Wednesday.

**Come-back** Singer Don Rennie will be making his London Variety come-back on Monday when he co-stars with Lucille Mapp for a week at the Metropolitan, Edgware Road. It will be Don's first London appearance since he was injured in a car accident in August.

❖ A Very Happy Christmas ❖  
and a Wonderful New Year

from

# FRANKIE VAUGHAN

Hope to see you at the Palace Theatre, London, on Jan. 20th

Christmas Greetings to All

from

# HAROLD SMART



Seasonal Greetings

from

# THE CHRIS BARBER JAZZ BAND

and

# OTTILIE PATTERSON

See you all again next year!



KEN THORNE & BILL OLIVER  
wish their friends

A HAPPY CHRISTMAS

and

A PROSPEROUS NEW YEAR

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Seasonal Greetings

from

# FREDDY RANDALL

❖ THE BAND

❖ RUBY BARD

❖ MURRAY APEL

AND THE AGENCY

# 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 squads weren't really needed. Anka concentrates on his singing rather than the hip-wobbling and other gyrations that nowadays spark off riots.

## Adult

In fact, he's a rather adult 16-year-old. Off stage — at his Press reception on Friday — he confided that he really liked semi-jazz. This was perhaps why a Sinatra record was playing while he talked.

And on stage — at the second house at Kilburn — he admitted as he reached for a glass of water: "I'm not as young as I used to be."

When you think he has been singing since he was 10, a professional since 12, and has written his own disc hits plus numbers for people like Andy Williams, Johnny Nash and Micki Marlo, you realise he already has had quite a musical career.

Mind you, his five-month rise from the obscurity of a group called "The Bobbysoxers" seems to have caught him a little off balance.

## Standards

To me he only had two songs which were really tailor-made for him—his current hit, "I Love You, Baby," and, of course, "Diana." For the rest he relied on standards and a few rather mediocre numbers — such as "Gumdrop," which sounds a

## MJO down to earth

THE best compliment I can pay to the remarkable Modern Jazz Quartet is that, after hearing eight concerts, I find the music as fascinating as ever.

One reason may be that the Quartet presents more improvisation than any American group we have heard to date. I have lost count of the different versions of "Django" for example.

## Swinging

Sunday's second concert at the Dominion Cinema, W., contained more swinging sets than any I had heard. We had fewer of the more complex compositions and more of "Bag's Groove," "Confirmation," "Woodyn You" and the like.

The choice of numbers served to show what a magnificent drummer Connie Kay is and how the whole group can really swing.—Bob Dawbarn.

## Hicks in London

MAKING his London Variety debut, at Pinesbury Park Empire on Tuesday, Colin Hicks, Tommy Steele's 16-year-old brother, seemed fumbling and uncertain. Perhaps he was afraid of more fruit throwing.

Sharing top-of-the-bill with him is singer-guitarist Marty Wilde, who was a shade better.—Dick Hall.



Paul Anka

natural for a confectionery commercial.

But he's a lively and friendly import and seems to be quite calm in the storm of publicity and ballyhoo surrounding him.

At the Press reception he stood patiently by while photographers took about 50 shots of him and reporters quizzed him on his home life.

He had the stock replies of all the overnight successes: "My Dad is right behind me and all I want is to buy my parents a new house and myself a publishing business," was one.

"I should be going back to college for a year but I can't see myself getting there yet a while," was another.

I asked him about his music plans and he confided he was busy writing some more numbers as his record company wanted to bring out his first LP.

"I really enjoy songwriting and I hope I can widen my scope," he said.

## Great show

Paul Anka is at Liverpool this week and then on Sunday begins a series of provincial one-night stands.

He's luckier than many disc marvels because he has a first-class show built around him.

Also on the bill are the John Barry Seven, a group of young music men from the Provinces.

They prove that even rock-'n'-roll can be played well, with precision and decisiveness. It makes one wonder why everyone went so overboard on Bill Haley or The Bellboys.

Also earning a pat on the back was Canadian comedian Dickie Dawson. He had some good material and handled the rather difficult teenage audience firmly—"Why don't you go outside and play in the traffic, Sonny?"

# Why we failed Bruce Turner's band

LAST week Maurice Burman devoted almost his entire column to Bruce Turner's failure at audition for our jazz programmes.

We were extremely disappointed at the result, but Maurice Burman goes further. He lists all the factors which would lead one to expect at least an acceptable standard—we knew them already, of course, and looked forward to hearing the band—and says our "mistake" is "tinged with injustice."

"The Corporation cannot," he feels, "give a valid musical reason for this action." We suggest the tape recording of the audition is the most valid possible reason and will be happy to play it to Maurice if he wishes.

No one will be more delighted than ourselves if a second audition (which, by the way, is always

# LIONEL HAMPTON

(Voted Tops on Vibes—1957)



*A Merry Christmas to All my Friends in Britain... see you soon!*

## 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-losing "Trad" groups or the musically illiterate skiffers?

Must a band have the hysterical acclamation of the morons 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.

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.

## 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, White

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 skiffing 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.

The Eden Street boys have a hat-trick appearance in BBC's "Saturday Skiffle Club" on December 21, with Lonnie Donegan.

## South African date for Les Hobeaux

TENTATIVE bookings for Les Hobeaux Skiffle Group include a two-week tour of South Africa towards the end of 1958.

Les Hobeaux appear in a BBC-TV programme about "The Golden Disc" film on December 22 and are provisionally booked for "The Jack Jackson Show," "Tonight" and "Six-Five Special" before Christmas.

Guitarist Ray Tobin has been called-up and is replaced by drummer Red Reece.

Les Hobeaux latest HMV recording, "Dynamo" and "Two Ships," will be out in a week or two, together with an EP.

## SKIFFLE SIDES

JOHNNY DUNCAN'S Blue Grass Boys are to co-star with Glenn Mason in a new peak-hour Radio Luxembourg series. The show, "Cream Of The Pops," will be heard from 9.30 p.m. to 10 p.m. every Sunday from January 5.

MAKING its debut with the Terry Lightfoot Band at St. Albans Jazz Club on December 18 will be a new Skiffle group led by Terry's brother Buster. Billed for the club's Christmas meeting on December 20 are the City Ramblers and the bands of Acker Bilk and Steve Mason.

THE Scorpions Skiffle Group will appear with the Luton Jazz Band at a "Midnight Swing Session" organised by the Delta Jazz Club, at Luton's Cresta Ballroom on New Year's Eve.

THE Rockerfellers Skiffle Group start a week's Variety on December 23 at Collins Music Hall, Islington Green. Line-up is Eddie Bishop, Terry Kelly and Chad Starr (gtrs.), Denis Powell (washboard), Jackie Wright (bass) and Fat Pedrick (vcls.).

THE Nomads Skiffle Group was included in a big Sunday concert programme at the Empire, Portsmouth, last weekend.

The group won the Isle of Wight Skiffle Championship at the Commodore, Ryde, earlier this year, and also gained first prize at the Portsmouth Skiffle Jamboree at the Savoy Ballroom, Southsea, last week.

Sunday's bill was headed by Ronnie Carroll, and also included Don Fox, Benny Bayford and the Crescent City Ramblers.



To All Readers of The "Melody Maker"

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

**PETULA CLARK**

KEEP THE GOOD TIMES ROLLING—EVERYBODY!

**RAY ELLINGTON**

and the Quartet

DICK KATZ · JUDD PROCTOR  
KENNETH SPRANG and VAL MASTERS

Happy Christmas to Everyone from

**MALCOLM LOCKYER**  
ORCHESTRAS LTD.

THE CY LAURIE BAND  
PLAYS YOU  
A Merry Christmas  
39 GT. WINDMILL STREET GER 6112  
THE CY LAURIE AGENCY  
BOOKS YOU FOR A  
Happy New Year

Happy Christmas, Folks,

Sincerely,

**TEDDY JOHNSON**  
and **PEARL CARR**

Wishing all my fans and the good friends who have helped me to make 1957 such a wonderful year

A Very Happy Christmas and my Best Wishes to you all for 1958

**NANCY WHISKEY**

Representation: SONNY ZAHL, FOSTERS' AGENCY LTD.



Christmas Greetings from

**KENNY BAKER**

now on the air with the Dozen

★ NIXA RECORDINGS ★

SEASONAL GREETINGS from

**IVY BENSON**  
and the **GIRLS**

Christmas Greetings and Sincere Thanks to All who voted for me in the "M.M." Poll

**DENNIS LOTIS**

Merry Christmas!

And Best Wishes for the New Year

Especially to my friends who wrote to me in hospital.

**JIMMY SKIDMORE**

And thanks for placing me second in the MM Poll.

Happy Christmas! Best Wishes for the New Year!

**DICKIE VALENTINE**



CHRISTMAS GREETINGS from

**CYRIL ORNADEL**  
and the  
**LONDON PALLADIUM ORCHESTRA**  
**REG COLE**

M. ASTON	S. PICKSTOCK	B. HUDSON
E. BRYETT	L. SMITH	B. LEWINGTON
P. DODD	E. TANN	E. MORDUE
P. FREEMAN	D. BOWDEN	G. ORRELL
T. KELLY	M. GYBULA	J. RICHMOND
L. MADDOX	D. SOUTHARD	D. SOUTHARD
J. OLDFIELD	G. EISNER	R. WRIGHT

# WHO IS THE JAZZ GIANT OF 1957?

# DUKE TOPS THEM ALL



**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.)

### 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.

'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.

### 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.

Then came the increasing importance of Duke's new association with Columbia Records after a five-year absence. Prodded constantly by Irving Townsend, a Columbia executive who soon became Duke's loyal friend and volunteer promoter, he went to work on what became, in the spring of 1957, television's first major show built mainly around jazz, "A Drum Is A Woman."

Though both the show and the LP based on it received mixed reviews, the exposure to 50 million Americans proved priceless.

### 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

## 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.  
10.20 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 Fitzroy 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

Fed 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, Hermanos Deniz and Alex Welsh bands.

# Christmas Greetings from the LYN DUTTON AGENCY

and the artists it has pleasure in representing

- CHRIS BARBER'S JAZZ BAND
- ACKER BILK'S PARAMOUNT JAZZ BAND
- 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

**Under the spreading  
Christmas  
trees**



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by  
**HENRY  
WHISTON**

**DORIS DAY** will be found under a lot of Christmas trees this year. Her records in Montreal are selling very well. But the best seller seems to be Spike Jones's "Christmas Spectacular" on the Verve Label. It was issued just prior to last Christmas but this year its sales have skyrocketed. It consists of some 35 songs, carols and hymns, including the famous "All I Want For Christmas Is My Two Front Teeth" which sold over a million copies in six weeks a few years ago. One significant piece of information from disc dealers is that non-Christmassy jazz LPs are selling in larger numbers—an optimistic trend for the future.

**XMAS ROUND**

**THE DUKE REIGNS  
OVER CHICAGO**

From **BERNIE ASBELL**

**CHICAGO, Wednesday.**—Duke Ellington will reign over Christmas in Chicago (and New Year's Eve, too) as he has done every year for almost a decade. Place is the Blue Note—where else? Special feature of this annual ritual is a Christmas Day party—an inspirational jazz session. Local singer-pianist Two-Ton Baker (who's the world's most devoted Ellington fan), leads the singing as the world's most rotund Santa Claus.

At Mister Kelly's, the headliner is Mort Sahl, the comedian. Supporting him until December 22 is blonde thrush Helen Merrill and then Teddi King. Meanwhile Dorothy Donegan is showing extraordinary pulling power at the London House where she stays through New Year's Eve.

**Bing Crosby**

**Doing well**

**BUT** the real star of the season, both in singles and albums, will be Bing Crosby. Dealers are stocking up on "White Christmas" as a bank stocks up on currency, and his "Merry Christmas" album will do as well or better.



**Bing—the real star!**

**Sam Cooke**

**Rock-n-roll package**

**DISC** jockey Howard Miller kicked off the season with a rock-n-roll bash, filling the 3,500-seat Opera House twice in a night, last Friday.

His stars were Sam Cooke, the Rays, Jerry Lee Lewis, Bonnie Guitar, the Four Lads and Pat Boone's younger brother, Nick Todd.

**Where to find  
jazz in Paris**

by **HENRY KAHN**

**PARIS, Wednesday.**—There will be plenty of music for the jazz fan who finds himself in Paris over Christmas. Although Miles Davis will have gone home, Erroll Garner will still be at the Olympia and the clubs will be dispensing jazz for all tastes.

Most of the traditional jazz is to be found in and around the Rue de la Huchette. Typical is the **CAVEAU DE LA HUCHETTE**, where Maxim Saurey holds sway. Up the road the **TROIS MAILLETS**, formerly Metro Jazz, presents Bill Coleman, Mezz Mezzrow and French tenor star Guy Lafitte. At the **CHAT QUI PECHE**, also in the Rue de la Huchette, is the

Spend  
**A Merry Christmas  
and A Happy New Year**

at the  
**HUMPHREY LYTTTELTON CLUB**

Open every night at  
**MACK'S RESTAURANT, 100 Oxford St., London, W.1**

**Christmas Programme:—**

- SAT. DEC. 21st** — Humphrey Lyttelton, Johnny Parker and Guests.
- SUN. DEC. 22nd** — Sandy Brown, Neva Raphaello, Johnny Parker and "The Alberts."
- MON. DEC. 23rd** — Chris Barber, Otilie Patterson, Mike Daniels and "The Alberts."
- CHRISTMAS EVE** — Terry Lightfoot, Sandy-Brown, Neva Raphaello and Dill Jones Trio.
- BOXING DAY** — Alex Welsh, Graham Stewart and Dill Jones.

All enquiries: H. L. C., 8 Gt. Chapel Street, W.1. GER. 7494

**BEST WISHES FROM  
EDMUNDO ROS  
and 'THE BOYS'**



**JACK FALLON and BILL REID**

wish all the members of the  
**HARROW  
DAGENHAM  
WATFORD and  
SOUTHEND JAZZ CLUBS**  
A Merry Christmas, A Happy New Year,  
and thank them for their support during 1957.

CHRISTMAS GREETINGS to M.M. Readers,  
from the Band you voted The Small Band  
Leaders. One more Greeting to complete  
the set, A **HAPPY NEW YEAR** from the

**KINSEY QUINTET**



Britain's Star  
Teacher & Soloist  
sends  
**Season's  
Greetings**  
to his  
Pupils and Friends  
at Home & Abroad.

**EALing 0829**

**CHARLES CHAPMAN**

**Virtuoso of Saxophones and Clarinet**

49 Erlesmere Gardens, West Ealing, W.13.

**A Merry Christmas  
and a  
Prosperous New Year**  
**GEOFF LOVE**



Best Wishes and Thanks to  
All Our Friends and Fans from

**TERRY LIGHTFOOT  
BILL REID  
JOHNNY BENNETT  
COLIN SMITH  
RED BAKER  
WAYNE CHANDLER**



**Erroll Garner**

modern trio of pianist Michel Hauser. The famous **CLUB ST. GERMAIN** is expensive, but has an atmosphere all its own, and the excellent modern jazz of saxist Barney Wilen, famous American drummer Kenny Clarke and swing violinist Stephane Grappelly.

The **CAMELEON**, on the Rue Saint-André-des-Arts, is as modern as Picasso and features the incomparable vibes of Sadi, whilst at the **MARS CLUB** on the Rue Robert Estinne are Art Simmons and Aaron Bridges.

Most of the other clubs mix striptease with jazz—a lot of it commercial but by no means bad. Examples are the new **SLOW CLUB** on the Rue de Rivoli, the **CRAZY HORSE SALOON** (with a band called the Sexy Boys) and the expensive cabarets on the Champs Elysées like the **DRAP d'OR** or the **LIDO**.

For folksong enthusiasts there is Gordon Heath with his sleepy voice at the **ABBAYE**.

**BELAFONTE TOPS  
IN SWEDEN**

From **Sven G. Winquist**

**STOCKHOLM, Wednesday.**—Harry Belafonte is the best seller in this year's Christmas Hit Parade. His recording of "Banana Boat Song" is topping the charts for the third month. He also holds third place with "Island In The Sun."

Belafonte is so far the only artist in the calypso field who has been able to create any great interest—compared with Bill Haley, Little Richard, Elvis Presley or Tommy Steele. Steele appears at eighth place with his "Water, Water."

Swedish star Owe Thörnquist is holding the second place in the popularity charts at the moment with his latest disc—a rock-n-roll number.

This number looks like being his third to sell 100,000 copies.

# THE WORLD



Delectable Izumi Yukimura. Japan's top pop singer.

## Elvis, Belafonte fade in Japan

**TOKYO, Wednesday.**—Giant Father Christmas beams with fixed fluorescent geniality and huge department stores are crammed with colourful Christmas displays along Tokyo's fabulous Ginza Street. Advertising floats smothered with appropriate slogans and grinding out "Jingle Bells" contribute their relatively cheerful quota of decibels to the

**From R. COURTNEY-BROWN**

world's noisiest and largest city. Less cheerful are the proprietors of large theatres and Variety houses, who now face a minor crisis as they try to build holiday shows around big names. **Record fees** LURED by record high fees, many of Nippon's established attractions are booked solid in Tokyo's night spots over the Christmas and New Year. At the "New Golden Gate" reigns American Larry Allen, Tokyo's clown prince of the international set. Larry mixes slightly risqué parodies of Japanese and Occidental song hits with straight balladry after the Nat "King" Cole style.

## NANCY WHISKEY AIMING FOR TOP

**From HANS JORGEN PEDERSEN**

**COPENHAGEN, Wednesday.**—This month will see hard competition between popular British and American disc-stars and a Danish folk-song to capture the Christmas record market. The British candidate is Nancy Whiskey, whose Oriole recording of "Freight Train" has been selling extremely well.

opera theme, "Fiskerpigens Sang" (Fishing Girls' Song). **Amateur jazz**

SHORTLY before Christmas an LP will be released here featuring Denmark's ten best amateur jazz bands. They were selected through nation-wide contests by MM correspondent Hans Jorgen Pedersen, the biggest Danish newspaper "Ekstrabet," and the Danish label Tono. All ten bands were recorded at the final concert in Copenhagen recently. At the same time the Danish Jazz Society is issuing the first Danish "Year Book Of Jazz."

**Competition** She faces competition from Mahalia Jackson with "Silent Night, Holy Night" and Bing Crosby's old favourite "White Christmas." But a surprise newcomer in the disc sales is the extremely popular Danish fisherman-soap-



## A Jolly Christmas

IN TORONTO

**From HELEN McNAMARA**

**TORONTO, Wednesday.**—Despite the attention on Elvis Presley's Christmas album, started when a Halifax disc jockey said Presley's carols had "sexy overtones," the LP isn't causing too much excitement here. So far as the buying public is concerned, the old reliables are still the most popular. Bing Crosby's Christmas LP is still the top favourite around here, with Frank Sinatra's new LP, "A Jolly Christmas," running a close second. Percy Faith's recording of Christmas music, the Robert Shaw Chorale, the Norman Luboff and Ray Charles' choirs are again selling heavily. Among

"A Jolly Christmas"—that's the title of Frank Sinatra's best-selling Christmas LP.

single sides, Crosby's new Kapp recording, "How Lovely Is Christmas" could be a hit.

**The shows** BERNARD BRADEN is one of the stars mentioned who might possibly appear on "Home for the Holidays," a CBC television programme planned for Christmas Day. Idea of the show is to feature Canadian entertainers who have been working elsewhere.

**Diamonds, too** THE Diamonds, Toronto vocal quartet now touring the United States, actor Don Harron, who shuttles back and forth between New York and Toronto, and Bobby Breen, one-time child star, who was born in Toronto, and now has his own New York Television Show, will all be on the programme.



*Sincere Good Wishes and  
A Merry Christmas*

*and thanks for all your kind votes*

*We all think you're the grandest of audiences*

# COUNT BASIE & GANG



# JAZZ ON THE AIR



RED NICHOLS—11.10 p.m., Wednesday

(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: M. 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 F 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 F 1: Jazz Microgrooves.  
 10.0-12.0 T: Repeat of 7.0 p.m.

*The Season's Greetings*  
**EDNA SAVAGE**

Christmas Greetings from Vibraphone Poll Winner—  
**BILL LE SAGE**  
 —Not forgetting A SWINGING NEW YEAR!

Christmas Greetings  
 and Best Wishes for 1958 from  
**VICTOR SILVESTER**

A Happy and Joyous Christmas  
 to All from  
**SUZI MILLER**

Merry Christmas  
 and  
 Prosperous New Year  
 to All Our Friends  
 from  
**MIKE DANIELS**  
 & HIS BAND  
 and  
**DOREEN BEATTY**  
 Agents: Guy Lane Entertainments  
 GER 1915

From The  
 South Essex Rhythm Club  
**THE**  
**KENNY BALL**  
**JAZZMEN**  
 Wish You All  
 A TRADITIONAL Christmas  
 and  
 A SWINGING New Year

*GREETINGS*  
 from  
  
**OWEN**  
**BRYCE**  
 and  
 his Band  
 and **LYNN TRENT**

*The*  
**Central**  
**School of**  
**Dance Music**  
 Principal: **IVOR MAIRANTS**  
 Extends  
 Seasonal Greetings  
 to All Pupils  
 at Home & Abroad

Best Wishes  
 from  
**HUGH**  
**LOMBARD**  
 and **THE BOYS**

FROM THE MAJESTIC  
 BALLROOM, COVENTRY,  
 THE  
**WYLIE PRICE**  
**BAND**  
 Beat Out  
 Seasonal Greetings  
 To Their Many  
 VALUED FRIENDS

THE  
**DILL JONES**  
 Danny TRIO Malcolm  
 Craig and Cecil  
 (Drums) (Bass)  
 Peter Burman  
 send you  
 Season's Greetings  
 ★ ★ ★

**SOUTHALL MODERN JAZZ CLUB**  
 "WHITE HART," SOUTHALL  
 EVERY TUESDAY & FRIDAY  
 Thank you Top of the Poll  
 Musicians who have made our  
 6th Year such a Great Success  
 Christmas Greetings from  
**ERIC SILK**  
 & HIS SOUTHERN JAZZ BAND  
 AND THE  
**SOUTHERN JAZZ CLUB**

SEASON'S GREETINGS TO EVERYONE  
 from the  
**DON RENDELL JAZZ SIX**  
 PHIL SEAMEN · EDDIE HARVEY · KENNY NAPPER  
 BERT COURTLEY · RONNIE ROSS

wishing you a merry **CHRISTMAS!** and  
 hoping **IT'S** your best new year  
**BOB CORT!**

Christmas Greetings from  
**PETER MALAM**  
 and HIS ORCHESTRA  
 "LA RONDE" 99 Regent Street, W.1

**BILLY BUTLIN WISHES**  
 ALL DANCERS EVERYWHERE  
 ☆ A Merry Xmas and ☆  
 Happy New Year



all best wishes for Christmas from  
**KEN SYKORA**

Greetings and Good Wishes from  
**NEVILLE JACKSON**  
 164 Victoria Road, Aldershot, Hants.

The Season's Greetings  
 and Best Wishes—  
**BRUCE TURNER**

Best Wishes from  
**JOHNNY**  
**FRANKS**

*GREETINGS*  
 from  
**MAESTRO MARIO**  
 to All his Pupils in England & Abroad  
 101 New Bond St., W.1. Mayfair 5160.

Sincerest Greetings  
 To All Friends from  
**GEORGE SUMNER**  
 "Broad Oak," New Road, Womersley,  
 Tel.: Bramley 2220 Guildford

My Sincere Thanks to those who  
 helped to gain me Third Place in  
 the "Melody Maker" 1957  
 British Poll.  
 BEST WISHES TO YOU ALL—

**Frank Horrox**

Greetings—  
**LEW STONE**

A MERRY CHRISTMAS  
 AND A HAPPY NEW YEAR  
 TO EVERYONE

**SOUTH LONDON JAZZ CLUB**  
 "Tiger's Head" Calford  
 — Wednesdays  
 Chislehurst Caves  
 — Saturdays  
 See you all New Year's Eve

Christmas Greetings  
 from  
**GEORGE BARTRAM**  
 Press Relations  
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 159 GT. CHARLES STREET,  
 BIRMINGHAM  
 BLACKPOOL and LONDON  
 "Headlining the Stars  
 of Show Business"

Season's Greetings to All  
 from  
**VIC ASH**  
 AND HIS MUSIC  
 Hope to see you All  
 in 1958 with our  
 New Group

by **F. W.**  
 Street

**WEDNESDAY, DECEMBER 18:**  
 5.30-5.55 p.m. F 1: Modern Jazz '57.  
 7.0-9.0 T: (1) Popular. (2) Jazz.  
 8.30-9.30 F 3: Jazz for Everyone.  
 8.30-8.55 S: Life of Django.  
 9.10 S: For Jazz Fans.  
 9.11-9.45 F 4: Jazz Stars.  
 9.20-10.0 Q: Jazz Developments—in  
 Retrospect and in 1957.  
 9.30-10.0 E: Jazz Programme.  
 10.0-10.45 O: Jazz in Paris.  
 10.0-12.0 T: Repeat of 7.0 p.m.  
 10.40-11.55 D L: Dankworth.  
 11.10-12.0 I: Chet Baker Band.  
 Nichols, Pete Jolly Trio, Domino.

**THURSDAY, DECEMBER 19:**  
 6.30-7.0 p.m. D E: Jazz Session.  
 7.0-9.0 T: (1) Popular. (2) Jazz.  
 7.50-8.30 M: Stompin' At The Savoy.  
 8.30-9.0 F 1: White Notes... Black  
 Musicians.



**Django Reinhardt**  
 Listen at 8.30 p.m. on Wed-  
 nesday for his life story.

8.45-9.0 C 1: Art van Damme.  
 9.0-9.30 F 3: World of Jazz.  
 9.10 S: For Jazz Fans.  
 9.30-10.0 F 4: Paul Gonsalves.  
 10.0-11.0 P: The Drum Suite.  
 10.0-12.0 T: Repeat of 7.0 p.m.  
 10.40-11.15 D L: Jazz Club.

**FRIDAY, DECEMBER 20:**  
 2.15-2.45 p.m. 1: Hamp, Tatum,  
 Edison, Kessel.  
 4.0-4.30 K: Hep Cats.  
 4.20-4.50 L: Jazz.  
 4.40-5.0 C 2: Pete Schllperooft  
 Quartet.  
 7.0-9.0 T: (1) Popular. (2) Jazz.  
 9.10 N: Jazz Programme.  
 9.45-9.45 F 2: Jack Sels Quartet.  
 9.30-9.50 S: For Jazz Fans.  
 10.0-12.0 T: Repeat of 7.0 p.m.  
 10.40-11.15 D L: Baker's Dozen.



**KEY TO STATIONS AND  
 WAVELENGTHS IN METRES**  
 A: RTF Paris-Inter: 1-1829, 48.39  
 2-193.  
 B: RTF Parisien: 280, 218, 318, 359  
 379, 445, 498.  
 C: Hilversum: 1-402, 2-298.  
 D: BBC: E-464 L-1500, 247.  
 E: NDR/WDR: 309, 189, 49.38.  
 F: Belgian Radio: 1-484, 2-324, 3-267,  
 4-198.  
 H: RIAS Berlin: 303.  
 I: SWF B-Baden: 295, 363, 195,  
 41.29.  
 J: AFN: 344, 271, 547, 54.84.  
 K: SBC Stockholm: 1571, 255, 245,  
 306, 506, 49 band.  
 L: NR Oslo: 1376, 337, 228, 477, 19,  
 25 or 31 bands.  
 M: Copenhagen: 1224, 283, 210,  
 N: Monte Carlo: 205.  
 O: BR Munich 375, 187, 48.7.  
 P: SDR Stuttgart: 522, 49.75.  
 Q: HR Frankfurt: 506.  
 S: Europe 1: 1622.  
 T: VOA: 7.0: 13, 16, 19, 31, 41 bands.  
 10.0: 19, 31 bands plus 1734 from  
 11.0 p.m.  
 W: Luxembourg: 208.  
 Y: SBC Lugano: 568.6.  
 Z: SBC Geneva/Lausanne: 393, 31  
 band.

# 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 skiffers. 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 skiffle in the world of music? And who or what are the skiffers? 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.

Anyone who can even hold a washboard has the chance!

As for music-making, we are in a more fortunate position than those Negro pioneers who really had to make do with home-made instruments and a three-chord approach.

For a few shillings a week, today's aspiring musician can acquire the instrument of his choice. Then, given a few weeks of serious practice, he should have passed the skiffle stage.

If he doesn't, it is because it has become praiseworthy in 1957 to exploit a crude lack of musicianship. The skiffers

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# JAZZ YESTERDAY

**T**HE 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);

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 personalised 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

"The Modern Jazz Quartet at Music Inn" (Atlantic); "Duke Ellington at Newport" and Erroll Garner's "Concert by the Sea" (Columbia).

Early in the year, the freak hit by Shelly Manne and Andre 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 personalised performances.

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 Halle 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

**W**ITH 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 markings of approaching individuality. Though lingering under the shadow of the late Charlie Parker, stylewise, they have both come to a point in their development where this is merely a stepping-off point to their own musical personalities.

On tenor, Bill Perkins, of the Kenton band, continues to impress with his work on records, as well as on personal appearances with the Kenton orchestra. To me, Perkins is the most provocative linear descendant of Lester Young since the advent of Al Cohn.

## Rendell

John Coltrane has made tremendous strides this year through his associations with Miles Davis and Thelonius Monk, and has found a style and sound he can call his own.

Closing the tenor category is Don Rendell, perhaps the most original of all the English modern jazz practitioners.

The baritone sax—long the realm of Gerry Mulligan and, before him, Harry Carney—has had little in the way of new blood until Detroiter Pepper Adams came to New York, impressed at jam sessions, joined Kenton and made records. His recent album on Mode Records is testimony of his strength.

## A great

In the hands of Art Farmer, the trumpet is modern and flexible, retaining much of the grit and fire of the elder statesmen of this horn, and incorporates a rare grace and sensitivity. With respect and love for the older formats and practices of jazz, as well as the new, Farmer is an excellent trumpeter today, a great one tomorrow.

On trombone, Carl Fontana, a graduate of the Herman and Kenton bands, is technically adept, with a surging beat and deep emotional conception. His performances with Kai Winding at Newport and on night club

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 lyricality 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, presage a full jazz future.

## West Coast

Since hearing Mel Lewis with the Kenton band a few years back, I have followed his progress with interest, and believe he is now almost full grown.

As Johnny Richards often says, Mel is the best of the big-band drummers. His recent work on a slew of West Coast record dates seems to indicate that he is fast becoming equally adept in the small-band context.

The guitar slot is filled by Joe Puma. First attracting attention with the Artie Shaw Gramercy Five, he suddenly came into his own this year.

Puma's warm, flowing, linear style added a dimension of artistry to many record dates, and he became more personal and probing on each hearing. His own album for Dawn Records, "Wild Kitten," is his best showcase.

## 'Father'

In the area of jazz composition, three names come to mind—not new stars but writers fast approaching maturity:

Manny Albam—his series of albums on Coral Records indicate his capacity; Gil Evans—a "father" to a whole school of writing—continued to impress with his ability to create beguiling orchestral colours, notably on the new Miles Davis Columbia set; George Russell—an arranger-composer with the rare ability to create compositions that have the "feeling of improvisation" in the written segment.

Mention must also be made of Jackie Paris, a great jazz vocalist, who has struggled long and hard for recognition.

Success has not been his portion yet, but with his new Atlantic recording contract and a new manager, the wind should soon change. In fact, I'm sure it will, for you can't keep talent down.



Tremendous crowds for George Shearing in Central Park.

**BURT KORALL looks forward**



Best Wishes for A Merry Christmas and A Happy New Year See You Soon!

**GERRY MULLIGAN**

# Jimmy Rushing's talking machine



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

## HUMPHREY LYTTTELTON

recalls jazz memories of the year

journey up, miniature parties developed in each compartment, and the conversation, eased along by every known brand of whisky, went on long into the night.

Last thing, Gene Schroeder, who had the compartment next to George, peeped in to see if he was asleep. He was, with the sheets pulled up under his chin. He was still wearing his cap and overcoat.

And here's another object. A penny, this time. Just an ordinary penny, thrown by a disgruntled member of the audience at Bristol during a Condon concert. It whistled past Eddie's nose and drew from him, in a split second, the surrealistic retort, "You shouldn't throw things like that—you're liable to hit someone in the eye and knock his teeth out."

### Sheet music

Happier memories of the Condon tour are provided by the next object—a copper hunting-horn, discovered by Wild Bill Davison in a West Country pub and blown with shattering force just as the locals were settling down to a cosy Sunday morning session.

This was the place where Eddie, looking rather crumpled after a long stretch in the bus, confronted three characters

straight out of "The Archers" with "Are you poachers?"

Then there's a piece of sheet music, covered with weird instructions such as "Scream," "Clap," "Stamp feet," and so on. It was this that confronted me at the Regal Cinema, Edmonton, when, having been summoned on by Lionel Hampton to do a number with his band, I was sent back to join the brass section for the whole of the second half!

### A sputnik

While we're on the subject of Hamp, I mustn't forget the next object—a small, green woolly ball. It's the head of one of his mallets, which flew off into space like a sputnik during one of his first numbers at the South African Treason Trial concert in the Festival Hall and struck a surprised customer on the nose.

If my box is big enough, I would like to include a typewriter—the machine with which Jimmy Rushing is currently bombarding with letters all the many friends he made over here.

It's a unique machine which captures Jimmy's style of conversation to the life, as well as scattering odd symbols—"\*, +, i, %—throughout the text. As Jimmy says himself, "you know I'm just learning this jive so forget about the mistake man. ha ha."

And on perhaps the happiest note struck in a happy and exciting year, I'll close up the box, ending with the hope that 1958 will provide as much opportunity for making friends with, and gaining inspiration from, jazzmen from the States.

THERE'S a popular Christmas game in which the participants are given a box full of miscellaneous objects and have to weave a story around them in a given time. I have my own variation of this—my box is full of objects which, as I take them out, unleash a flood of reminiscence about the exciting jazz year which is just coming to an end.

The first object is a cap—a check cap in honest British tweed, the prevailing colour of which is light red bordering on orange. It belongs to drummer George Wettling, and is part of the outfit—more appropriate to an English stately home than to a touring jazz band—with which he equipped himself as soon as he set foot in London with Eddie Condon's band.

The other salient item was an overcoat of the same colour. He was resplendent in these when we all met at King's Cross for the midnight train to Glasgow, where the tour opened. George was pleased with his outfit, but needed reassuring.

### Peeped in

Everyone within range on the station platform was called upon to confirm that he had made a "good buy." On the



● Eddie Condon

*By your vote, World's Greatest Pianist*

*Thank you —*

*Dave Brubeck*



**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 "27½ 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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SKIFFLE CONTACT MIKES ...	£2/2/0
TORPEDO TRUMPET MUTES ...	16/5
TORPEDO TROMBONE MUTES ...	£1/15/0
PACK OF 3 CLARINET REEDS ...	4/9
" " 3 ALTO SAX. " ...	6/0
" " 3 TENOR " " ...	7/6
SET OF 6 SMOOTH-WOUND GUITAR STRINGS ...	£1/5/2
CARLTON DRUM STICKS ...	9/9 pr.
COLLAPSIBLE WIRE BRUSHES ...	11/0 pr.

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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 "comperes."

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 spiels.

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!

## '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.

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 impact.

Remember "Hey, There," "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 Haney and Eddie Foy, Jr. But leading man John Ralft is woefully wooden.—T. B.

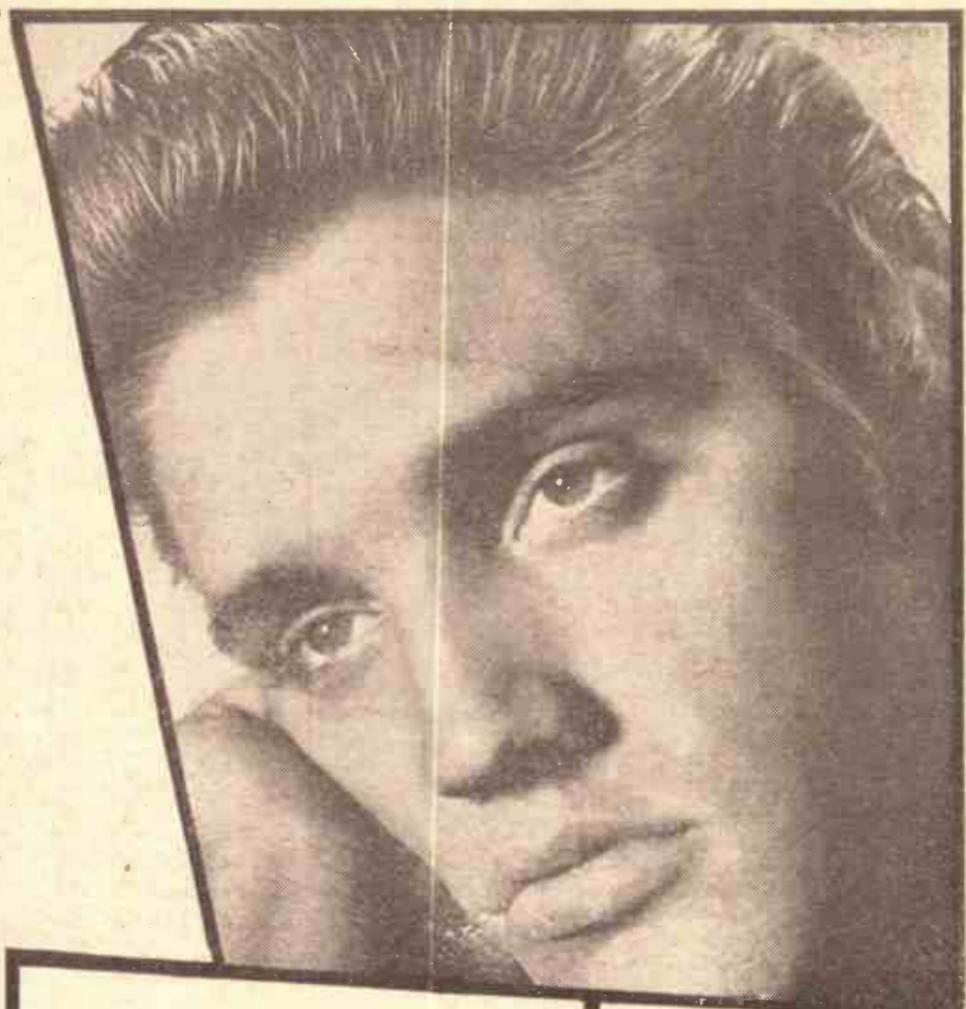
### THREE ENCORES FOR SISTER ROSETTA

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 worked 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.



RS  
57



Elvis Presley (above) was the top seller of 1957. He claimed the record by having 18 discs selling at the same time.

bling heard recently from  
s the biggest year in the  
saw one of the wildest  
the recording scene.  
comet from the far reaches  
a fast swipe at the record

## Despite critics, Elvis was the year's top pop artist

But following the break, he was off, and repeated quickly with "It's Not For Me To Say," "Chances Are," and "The Twelfth Of Never."

The EVERLY BROTHERS, a pair of country singers from the hill country of Kentucky, had a smash in their first record, "Bye Bye Love," and repeated with an even faster breaking hit, "Wake Up Little

Susie." Both records are million sellers and the Everlys are among the most wanted artists of the current scene.

RICKY NELSON, whose father, Ozzie Nelson, was a bandleader in the thirties, and who currently appears with his mother and dad and brother on a famous American TV series, got his start as a disc artist this year and in the 11

months since January, has grabbed a solid hold on the teenage buyers' pursestrings. Nelson, who recently switched labels, has five top selling discs between the two companies.

### Foothold

JERRY LEE LEWIS, who makes his records in Memphis, has gotten a solid foothold with a repeat hit. First, it was "Whole Lotta Shakin' Goin' On," and next comes "Great Balls Of Fire," which he sings in the picture, "Jamboree."

JIMMY RODGERS has become a hot new property with his hits, "Honeycomb" and "Kisses Sweeter Than Wine." Among the groups, the DELL-VIKINGS have had three big ones to stay among the elite. These were "Whispering Bells," "Come Go With Me," and "Little Billy Bop."

Also among the groups were the CRICKETS, a strong country based group from

Texas, whose lead singer is BUDDY HOLLY, a star in his own right. The Crickets have had "That'll Be The Day," and "Oh Boy," their newest rocker, on Coral.

Coral, during the year, managed to revive two artists who were not exactly new to the record scene. First, it was BILLY WILLIAMS, with his sleeper, "Gonna Sit Right Down And Write Myself A Letter." Then film actress DEBBIE REYNOLDS broke through with "Tammy."

### Bright stars

There were many other bright stars of the year. PAUL ANKA, the BOB-BETTES, THURSTON HARRIS, DANNY and the JUNIORS, the RAYS, the TUNE WEAVERS, the DUBS, RUSS HAMILTON, LITTLE JOE and the THRILLERS, SAM COOKE, JOE BENNETT and the SPARKLETONES, TIMMIE RODGERS, CHARLIE GRACIE, DELLA REESE, SAL MINEO and BOBBY HELMS, were all among the newer crop of artists who made a heavy impression on no more than two hit discs.

### Exceptions

Many of this latter list can be expected to become the stars of 1958 on records and in person, both here and abroad. Others who continued to break into the charts from time to time this year and who almost certainly will be around for seasons to come include PERRY COMO, PATTI PAGE, FRANK SINATRA, NAT "KING" COLE and FATS DOMINO.

It has been observed that girl singers are not making the hits. 1957 was noted for this trend with Patti Page's "Old Cape Cod" hit, one of the notable exceptions until just a month or so ago.

At that time, the glamorous JANE MORGAN stepped onto the charts, with "Fascination."

### New hits

Other new distaffers who have managed to make a strong impression here are the SHEPHERD SISTERS with "Alone," a minor label hit, which brought the girls a Mercury contract, MARGIE RAYBURN with "I'm Available," and The Bobbettes, with their swinging "Mr. Lee."

For 1958, the word is to watch many of 57's newcomers. They'll be making new hits. And just as important, many brand new faces will appear, as more and more small labels spring up in all parts of the country to dip into the ever-growing market for new records, sounds and artists.



Johnny Mathis ● Patti Page ● Russ Hamilton



Best Wishes for a Merry Christmas and a happy New Year

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MANNY ALBAM AND THE JAZZ GREATS OF OUR TIME

Blues from neither coast; Latined fracture; Poor Dr. Millmoss; Minor matters; My sweetie went away; All too soon; See here, Miss Bromley

LVA 9064 CORAL 33 1/2 r.p.m.



## 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 Encyclopædia," 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 skiffler 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.

## 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)	(11)	MA, HE'S MAKING EYES AT ME	Marie Adams with Johnny Otis	Capitol
5	(4)	I LOVE YOU BABY	Paul Anka	Columbia
6	(7)	MY SPECIAL ANGEL	Malcolm Vaughan	HMV
7	(6)	PARTY	Elvis Presley	RCA
8	(5)	REMEMBER YOU'RE MINE	Pat Boone	London
9	(8)	SANTA BRING MY BABY BACK TO ME	Elvis Presley	RCA
10	(14)	REET PETITE	Jackie Wilson	Vogue-Coral
11	(10)	HE'S GOT THE WHOLE WORLD IN HIS HANDS	Laurie London	Parlophone
12	(12)	ALONE	Petula Clark	Pye-Nixa
13	(9)	THAT'LL BE THE DAY	Larry Pace	Vogue-Coral
14	(—)	KEEP A KNOCKIN'	Little Richard	London
15	(—)	LET'S HAVE A BALL	Winnifred Atwell	Decca
16	(—)	ALL THE WAY	Frank Sinatra	Capitol
17	(17)	DIANA	Paul Anka	Columbia
18	(14)	MAN ON FIRE	Frankie Vaughan	Philips
19	(13)	GOT-TA HAVE SOMETHING IN THE BANK, FRANK	Frankie Vaughan	Philips
(—)	(—)	PEGGY SUE	Buddy Holly	Vogue-Coral

\*STORES SUPPLYING INFORMATION FOR RECORD CHART: LONDON—Rola Records, E.10; Popular Music Stores, E.6; Leading Lighting, N.1; W. A. Clarke, S.W.6; Inhofe, W.C.1; A. E. Thipps, S.E.15. MANCHESTER—Dunns Wholesale, Ltd., 1, H. J. Carroll, B. 811L; Sydney 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—Boyd's 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/-)		Macmelodies
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/-)		Felst
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)		Feldman
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
This week	Last week	Title	Artist	Label										
1	1	THE LOUIS ARMSTRONG STORY—Vol. I (LP)		Philips	2	2	1	6	4	1	4	4	4	64
2	3	MODERN JAZZ QUARTET AT MUSIC INN (LP)		London	3	—	6	1	9	—	8	2	3	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	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	—	—	—	9	6	—	—	—	—	14
8a	11	LOUIS ARMSTRONG PLAYS THE BLUES (EP)		Parlophone	—	—	—	5	—	—	8	—	—	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	—	—	—	—	3	—	—	—	—	8
18d	—	BASIE'S BACK IN TOWN (EP)	Count Basie	Columbia-Clef	—	—	—	—	—	3	—	—	—	8

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART: LONDON—Foyles, 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)

**Ronnie ALDRICH and Squadrinaires**  
Friday: Victoria Hall Halifax  
Saturday: Baths Hall Darlington

**Kenny BALL and Band**  
Sunday (Afternoon): Carlton Ballroom, Slough  
Sunday (Evening): Walthamstow Heath  
Monday: Greyhound, Chadwell  
Wednesday: Cooks Ferry Inn, Edmonton

**Johnny OANKWORTH and Orchestra**  
Sunday: Hippodrome, Aldershot  
Thursday: New Rink Ballroom, Sunderland  
Friday: Queens Hall, Burslem  
Saturday: Queens Hall, Preston

**Eric DELANEY and Band**  
Friday: De Montfort Hall, Leicester  
Saturday: USAF, Sculthorpe

**Lena KIDD Seven**  
Thursday: Monaco Ballroom, Hindley  
Friday: Market Hall, Egremont  
Saturday: Floral Hall, Morecambe

**Kitchin Band**  
Sunday: De Montfort Hall, Leicester  
Tuesday: Byron Hotel, Southall  
Friday: Savoy Ballroom, Southsea  
Saturday: Drill Hall, Wellingborough

**Vic LEWIS and Orchestra**  
Friday: Municipal Hall, Keighley

**Terry LIGHTFOOT Jazzmen**  
Sunday: Assembly Hall, Tunbridge Wells  
Tuesday: Royal Bell Hotel, Bromley  
Wednesday: Jazz Club, St. Albans  
Thursday: Mack's, Oxford St.  
Friday: Star Hotel, Croydon  
Saturday: Jazz Club, Wood Green

**MODERN JAZZ QUARTET**  
Sunday: Dominion, W.1

**Mike PETERS Jazz Band**  
Wednesday: Ken Colyer Club, W  
Thursday: Jazz Club, Derby  
Friday: Jazz Club, Burslem  
Saturday: Bodega, Manchester

**Eric SILK and Southern Jazzband**  
Wednesday: Jazz Club, Harringay  
Friday: Southern Jazz Club, Leytonstone

**Alex WELSH and Band**  
Sunday: Jazz Club, Wood Green  
Tuesday: Mack's, Oxford St.  
Wednesday: Pier Point Restaurant, Derby  
Thursday: Gaiety Ballroom, Grimsby  
Friday: Jazz Club, Croydon  
Saturday: Town Hall, Stevenage

## AMERICA'S TOP DISCS

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

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

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

**Frank Sinatra's Smash Hit**

# ALL THE WAY

From the Paramount Film "THE JOKER IS WILD"

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**CURRENT "POP" ORCHESTRATIONS S.O.**

My Special Angel	4/6	What You've Done To Me	4/6	Man On Fire	3/6
By The Fireside (Wz)	4/6	A Call To Arms	4/6	Wandering Eyes	3/6
Money In Bank Frank (QS)	3/6	Night In Cairo	4/6	Be My Girl (QS)	3/6
Wake Up Little Susie (QS)	3/6	Call Rosie On The Phone	4/6	Shouldn't Do That (QS)	3/6
I Love You Baby (QS)	4/6	Wedding Ring	4/6	Everything (Wz)	3/6
What Is My Destiny	4/6	Traffic In Paris	4/6	Tammy (Wz)	3/6
Alone	4/6	Love Letters	3/6	White Silver Sands (QS)	4/6
That'll Be The Day	4/6	Long Before I Knew You	3/6	Build Your Love (QS)	4/6
Ce C'est L'Amour	3/6	Lips Of Wine	3/6	Shah Kebab	4/6
An Affair To Remember	3/6	Again 'n' Again (QS)	4/6	With All My Heart	3/6
My Dixie Darling	4/6	Colours (Wz)	4/6	Write Myself A Letter	4/6
Good Evening Friends	4/6	For Very First Time (Wz)	4/6	Rocking Shoes	3/6
Lonely Ballerina (Wz)	4/6	Send For Me	4/6	Mandolin Serenade	3/6
Boneycomb	4/6	What's Good Word Mr. (QS)	4/6	Diana	4/6
Something In Bank Frank	4/6	Passing Strangers	3/6	Bye Bye Love (QS)	3/6
Let Me Be Loved (Wz)	3/6	Gold Mine In The Sky	3/6	Middle Of Island	3/6
Swedish Polka	4/6	Legend Of The Bells	4/6	Island In The Sun	3/6
Midnight In Malanga	4/6	Handful Of Songs	4/6	Love Letters In Sand	3/6
Witchcraft	3/6	Water Water	4/6	Forgotten Dreams (Wz)	4/6
Love Me To Pieces	4/6	Marching Along To Blues	4/6	Around The World (Wz)	4/6
Teenage Dream	4/6	It's All In The Game (Wz)	4/6	Westminster Waltz	3/6
Remember Your Mine	4/6	All At Once	3/6	Good Companions (QS)	3/6
Just In Time (QS)	3/6	Bon Voyage (Wz)	4/6	Toleh Evans (Wz) Med.	4/6

**NEW ARR. 3/6 EACH.**

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Ain't We Got Fun	Chloe	Hear My Serenade	Kiss Me Again (Wz)
Alex. Ragtime Band	Deed I Do	Hear My Song Violette	Kiss Waltz
All Of Me	Diane (Wz)	How Deep Is Ocean	Let's Fall In Love
Am I Blue	Dinah	I Love My Baby	Let Rest World Go By
And The Angels Sing	Don't Tell A Soul	I Only Have Eyes	Light Silver Moon
Aurora	Drivin' Me Crazy	I Wander Who's Kiss	Linger Awhile
Avalon	For Me and My Gal	It Be Seeing You	Lonesome and Sorry
Blaze Away	Found A New Baby	I'll Never Be Same	Love is the Sweetest Thing
Blue Again	Four Leaf Clover	I'm Coming Virginia	Lullaby of Broadway
Blowing Bubbles	Gal in Calico	If You Knew Susie	Lullaby of Leaves
Brown Eyes Why Are	Get Happy	Give Records Broadway	Lullaby In Rhythm
Bye Bye Blackbird	Give Records Broadway	Indiana	Louie's Back In Town
California Here I	Goodbye Blues	Japanese Sandman	Ma
Canadian Capers	Goodnight Vienna	Jeepers Creepers	Macapa (Samba)
Charmaine (Wz)	Goodnight Waltz	Just For A While	Makin' Whoopee
Chicago	Green Pastures	Just Like A Melody	Marge

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# JOHN LEWIS



WE were discussing the whereabouts of various London landmarks when John Lewis said: "I know the Piccadilly area from when I stayed at the Piccadilly Hotel."

The penny dropped. "But this is your first visit," I said.

He explained that he had been in London for a couple of weeks in April. He was tired 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

to Glasgow he found an empty compartment and worked the whole way on arrangements for a big band record session scheduled for his return to America.

Despite their long association, Lewis is obviously admired and respected by his colleagues in the group. The group's stage demeanour, the cause of so much comment here, is so obviously part of John's approach to jazz and so unlike his more easy-going partners.

## ► Co-operative

The MJQ is, in fact, still a co-operative outfit and each member has his own part to play.

Manager Kameron told me that Percy Heath looks after the finances while Connie Kay handles transport problems. Lewis is in charge of all matters musical and Milt Jackson has his life cut out taking his vibes to bits, reassembling them, and worrying about having the right type of plugs at the next hall.

Lewis's admiration for the Basie Band of the late '40s has often been quoted, and his list of all-time greats would certainly include the late Charlie Parker and Dizzy Gillespie. It was with Gillespie that he first made his name with the jazz public.

He is apparently quite satisfied with the obvious limitations imposed on his writing by the Modern Jazz Quartet. I asked if he would like to expand the group and whether the "Music Inn" session with clarinetist Jimmy Giuffre was a pointer to the future.

In both cases he answered "No." The session with Giuffre came about purely because they were old friends and each admired the other's music.

Has he any ambitions to write outside the jazz field? Again the answer was "No"—a reassuring one for those who believe that jazz should appeal to the brain as well as the feet.

Lewis's comments on other jazzmen were interesting. On Brubeck, for example, he said it was a good thing that the group had now got "a real drummer."

"Before," he said, "it was a duet with bass and drums somewhere in the background."

Bob Dawbarn

## THE GENIUS BEHIND THE MJQ



The MJQ in action "John Lewis' mind seems to be 100 per cent. on musical matters," says Bob Dawbarn. "On the train from Leicester to Glasgow he worked the whole way on a big band record session."



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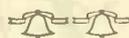
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**MAX JONES and SINCLAIR TRAILL**

LOOKING back in wonder at the volume of jazz and near-jazz releases pumped out by the record companies during 1957, we realise that the job of selecting the most useful LPs from the year's output is harder than ever.

In dealing with jazz records, it is often easiest to start in the middle. So we begin with a list of recommendations of mainstream music, or whatever you like to call it.

Pretty well guaranteed to give lasting enjoyment are Lionel Hampton's Glants (with Tatum and Edison) on Col.-Clef 33CX10063, Buck Clayton's

# Look back in wonder



Among the records sure to give lasting pleasure is Hodges' "In A Tender Mood."

"All The Cats Join In" (Philips BBL7129) and his Paris-made collection on Vogue LAE12032, "Session At Riverside" (Cap. T761), and the driving "Sweets"—Edison and Webster—on 33CX10087.

Then there are the Emmett Berry set on Col. 33S1107, the Hodges "In A Tender Mood" (33C9051), "This Is Teagarden" (T721), Stuff Smith (33CX10093), and the oldish but unsurpassed "Ellington Sidemen" (BBL 7163).

Still in the mainstream, Clayton shares an LP with Duke under the title "Ellington and the Clayton All-Stars At Newport" (BBL7152). Better for Duke, and probably the most exciting big-bander of the year is "Ellington At Newport" (BBL7133).

Others we consider well worth hearing are Basie's "April In Paris" (33CX10088) and "Basie" (33CX10065), "I Feel Like A New Man" (LAE 12049), "Trumpets All Out" (London LTZ-C15093), "Dizzy Gillespie — World Statesman" (33CX10077), and Buddy Johnson's LP (Mercury MPT7515).

**REISSUES**

Reissues that reminded us of past glories were "Spike Hughes and his All-American Orchestra" (Decca LK4173), and two splendid Basie compilations: "Basie's Back In Town" and "Blues By Basie" (BBL7141, 7190). Also worth considering: Bob Crosby's 1936-56 collection on Vogue-Coral LVA9045, the Goodman-Christians (BBL7172), and the Waller reviewed this week.

In the more strictly traditional field, pride of place

**AT THE 1957 JAZZ RECORD OUTPUT**

should go to the four discs which make up "Satchmo—A Musical Autobiography" (Brunswick LAT8211/2/3/4).

These mostly new recordings, which feature some magnificent Louis, are supplied in an album with booklet, etc., and are not available separately. They would make a handsome, though expensive, present for staunch Armstrong men.

Outside of this set, the most impressive traditional LPs have been selections of old recordings.

Among the best are "The Louis Armstrong Story," Vols. 1 and 2 (BBL7134, 7189), "New Orleans Jazz" (LAT8146), the Dodds-Ory set (BBL7136) and Dodds, Vol. 4 (London AL3560), Tony Parenti's ragtime album (London LTZ-U15072), and of course the King Olivers on BBL7181.

The newer New Orleans and Dixieland records fell far short of masterpiece standards, but some satisfaction should be gained from the following:

Kid Ory's Creole Jazz Band (Good Time Jazz LAG12064), Sidney Bechet with Sammy Price and his Bluesicians (LAE12037), "Eddie Condon's Treasury Of Jazz" (BBL7131), Louis and Condon "At Newport" (BBL7151), Bud Freeman's "Midnight At Eddie Condon's" (EmArcy EJL1257), "Muggsy Spanier and his Dixieland Band" (MPL6516), George Lewis (Tempo TAP13), and "New Orleans Express" (EJL1264).

On the vocal front we had

four LPs which were simply first-rate swinging jazz.

These "blues singer with band" sets were "Jimmy Rushing Showcase" (Vanguard PPT12016), Joe Turner's "Boss Of The Blues" (LTZ-K15053), "The Jazz Odyssey Of James Rushing Esq." (BBL7166) and "Cat Meets Chick" (BBL7105).

Something similar, though not so consistently good, can be found on "Dinah Washington Sings The Best Of Blues" (MPL6519) and "Brother John Sellers In London" (LK4197).

**MA YANCEY**

Blues of a different kind make up "Blind Lemon Jefferson Sings The Blues" (AL3564), "Ma Yancey And Don Ewell" (LAP7) and "Big Bill Broonzy" (BBL7113). And there is powerful Lead Belly on Melodisc MLP511 and 512.

There are many popular song collections on the fringe of jazz. Ella Fitzgerald's "Rodgers And Hart Song Book" (HMV CLP1116/7) takes a lot of beating.

Other good bets: "Louis And The Angels" (LAT8210), "Ella And Louis Again" (CLP1146/7), "Ella And Her Fellas" (LAT8223) and "Dinah" (EJL1255).

Outstanding among the piano discs in our estimation, are "Earl Fatha Hines" (BBL7185), the Art Tatum on Vogue-Coral LVA9047, the Art Tatum Trio (33C9039), and Erroll Garner's "Concert By The Sea" (BBL7121).

Others to try include Bud Powell's "Jazz Original" (33CX10069), Thelonious Monk (Esq. 20-075), "Fatha Plays Fats" (LAE12067), Johnny Guarneri (LVA9044) and perhaps Don Ewell (TAP7).

Some modern and special category discs must wait until next week.

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Dave Brubeck Quartet. BBL 7171

**WHAT IS JAZZ?**  
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Horace Silver Quintet. BBL 7183

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J. J. Johnson Quintet. BBL 7143

**THE GARNER TOUCH**  
Erroll Garner. BBL 7192

**LOUIS ARMSTRONG STORY**  
Vol. 1 BBL 7134 Vol. 2 BBL 7189

**CONCERT BY THE SEA**  
Erroll Garner. BBL 7106

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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 skiffers have taken up the strain. The Presley posturings and tortured vocal mannerisms have been assiduously assimilated by British and American pop singers—with, again, the accent on the beat.

Singers and groups that can get the jeanagers' living are top favourites—as any "Six-Five Special" session clearly shows.

A repeat favourite on the BBC-TV show—which has been running ever since it disrupted the "Toddlers' Truce" on TV last February—is Jim Dale, primarily a beat singer.

And a glance at the current Hit Parade shows that other beat specialists are top favourites, among them Paul Anka, the Everly Brothers, The Chickets, Laurie London and Frankie Vaughan—to name a few.

### Hybrid

But it is Presley who really dominates the scene—with skiffle a strong runner-up for the pop fans' favours.

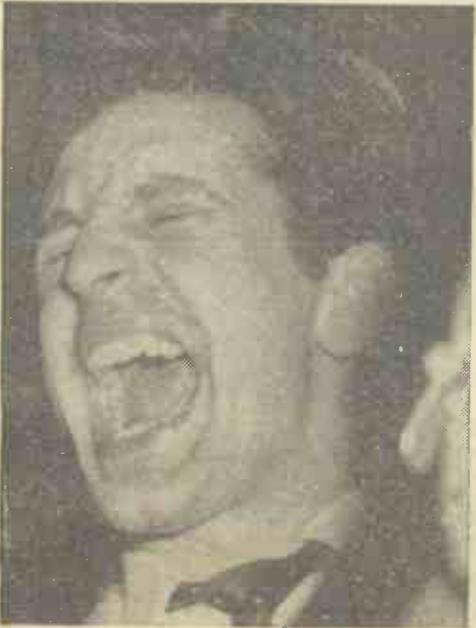
The popular Press, desperately seeking to pin headlines on a successor to rock-'n'-roll, claimed that calypso would carry the day. But, apart from the success of Belafonte's "Banana Boat Song," calypso won scant following from the fan element.

As one agent put it: "That's old hat where Britain is concerned." Some New York clubs featured calypso singers with transitory success, but the "new movement" never really got going.

It was Britain—for a change—that took the lead. And skiffle was the answer, a hybrid form of folk music that caused visiting Americans some surprise.

### Your Xmas record guide

BOTH in Britain and America 1957 has been the biggest year ever for records. In the next six pages the MM's team of critics brings you expert guidance for your Christmas buying.



Undisputed king of the skiffle movement was Lonnie Donegan, who rocketed to fame overnight after years of semi-obscure as a jazz band banjoist.

Musicians, too, for that matter. One commented bitterly to me: "I've studied music for 30 years. The best it has got me is a job—admittedly good—in a West End night club."

But I look around and see youngsters, with little or no talent, pulling in five times what I'm earning. It's enough to break your heart."

But facts are facts. The youngsters wanted skiffle—and the demand is now met to the extent of over 600 groups in greater London alone. And as London is not the centre of the universe, hundreds more groups swell the total throughout the British Isles.

Skiffle has caught on for two reasons. Like rock-'n'-roll, its mainstay is a beat. And a beat is the basis of all dance music.

### Primitive

As Humphrey Lyttelton pointed out: "It is the beat element which has made it popular." He might have added—perhaps modesty did not permit—that trad jazz continues as a musical mainstream for the same reason.

The second factor? Skiffle lends itself to self-expression by the aspiring musician. Its primitive ingredients of percussion instruments, simple harmonies and unison vocalising are ideally suited to the do-it-yourself exponents.

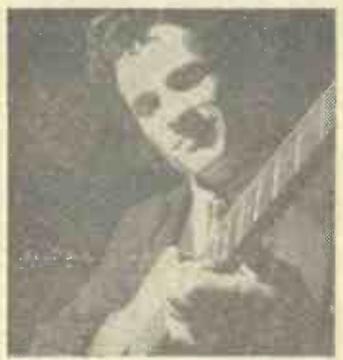
Folk-music authority Alan Lomax sees this as a healthy sign.

He sees as "most important" the fact that skiffers are "learning to make their own music." But I feel he tends to optimism when he adds that he has "the greatest confidence in the world that their mastery of their instruments will increase, that they will get tired after a while of their monotonous two-beat imitation of Negro rhythm."

Unfortunately, we are still earganged over TV, radio and on records by nasal caterwauling and guitar strumming that reveals a left hand fixed in a state of rigor mortis.

In fairness, it must be admitted that the leading skiffers are not unaware of their own limitations—instrumentally, if not vocally. Most employ a skill-

## scooped the pool



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

says  
**Laurie Henshaw**

ful guitarist to improvise "the tricky bits."

The fact that it is the guy in the spotlight who gets the applause is just one of those quirks of Show Business.

Skiffle, inevitably, will die the death like rock-'n'-roll. But like R & R it may leave its mark on the pop record scene. And, if anyone doubts that rock-'n'-roll has left a blemish, then he has only to spin a major proportion of the records that flood a reviewer's

turntable.

Those "terrible triplets" still crop up as a background motif; that interminable "aah-ahing"—a feature of rock-'n'-roll vocal groups—is still employed as an accompanying adjunct to solo singers.

In such cases one is moved to exclaim: "Thank heaven for men like Nelson Riddle, Billy May and Pete Rugolo"—arrangers who have never debauched their talents.

The public is not entirely unappreciative. Sinatra may retain his position by virtue of his voice—but his musical settings certainly contribute to his success. And for this Nelson Riddle can claim due credit.

Like the proverbial poor, there is little doubt that one other thing will still be with us throughout 1958—the religious-styled song.

One thing can be said in its favour—it often has strong melodic content. And we can always do with melody. A beat without melody is like 52 weeks at the Folies Bergere. The appeal is basic—but clothes after all make the woman!

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NIXA 10" LP  
NJT 509

**Sister Rosetta Tharpe**  
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MPL 6529

**Pye Group Records**

# POP DISCS reviewed



● Dickie Valentine



● Jackie Gleason



● Russ Conway



● Terry Lightfoot



● Eric Delaney

THE Christmas pop parade mainly follows the conventional pattern—cooing 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-DB4032).

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 jiving 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 For The Road”—Smile Darn Ya Smile; If You Knew Susie; California Here I Come; Knees Up Mother Brown/Two Lovely Black Eyes; She's A Lassie From Lancashire; Down At The Old Bull And Bush; I Belong To Glasgow (Parlo. 45-R4374).

RUSS CONWAY: “Party Pops”—When You're Smiling; I'm Looking Over A Four-Leaf Clover; When You Wore A Tulip And I Wore A Big Red Rose; Row, Row, Row/For Me And My Gal; Shine On Harvest Moon; By The Light Of The Silvery Moon; Side By Side (Col. 45-DB4301).

DICK JAMES: “Skiffing Sing-Song”—I Want To Be Happy; Too-Ra-Loo-Ra-Loo-Ra; Auld Lang Syne/Roll Out The Barrel; Just A Wee Deoch-an-Doris; Pack Up Your Troubles In Your Old Kit-Bag (Parlo. 45-R4375).

ERIC DELANEY and his Band: Jingle Bells/Fanfare Jump (Nixa Pop N15113).

JACKIE GLEASON: “Merry Christmas”—I'll Be Home For Christmas; Christmas In Paris; Jingle Bells; White Christmas; Santa Claus Is Comin' To Town; Have Yourself A Merry Little Christmas; The Christmas Song/I've Got My Love To Keep Me Warm; Snowfall; By The Fireside; Home; Happy Holiday; Winter Wonderland; The Story Of A Starry Night (Cap. LCT6147).

MUSIC For Lovers” tailored for Christmas. And, with the choir added, this one is reminiscent of the Gordon Jenkins effort.

## The most original Christmas disc

FRANK SINATRA: “Christmas Dreaming”—White Christmas; Jingle Bells; O Little Town Of Bethlehem; Have Yourself A Merry Little Christmas; Christmas Dreaming/Silent Night, Holy Night; It Came Upon The Midnight Clear; Adesse Fideles; Santa Claus Is Comin' To Town; Let It Snow! Let It Snow! Let It Snow! (Philips BBR8114).

A SELECTION of Sinatra oldies wedded together in a seasonal LP.

CHRISTMAS AT LIBERACE'S: Santa Claus Medley; 'Twas The Night Before Christmas; The Spirit Of Christmas; Christmas Medley; O Holy Night; The Toy Piano/Sleigh Ride; The Christmas Song; Star Bright; The Beauty Of Holiness; Ave Maria; Gesu Bambino (Philips BBL7186).

I LOVE the sleeve blurb to this one. The note on “The Spirit Of Christmas” says: “Liberace frames it in an in-

gratiating setting.” They couldn't have picked a more suitable word.

And, for good measure, there's a printed message from “Mother Frances Liberace.”

In similar—but more ambitious—vein, this LP comes from a CBS radio programme originally sponsored, we are informed, “by the Insurance Company of North America Companies.”

(I can't help thinking that this must have lent a somewhat macabre touch to the proceedings.)

DICKIE VALENTINE: Snowbound For Christmas Convicted (Decca 45-F10950).

THE “Snowbound” Dickie Valentine is in somewhat solemn mood. But he sings this and the ballad backing with his usual clarity. Both titles are excellently recorded.



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- Doreen Hume
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- Kenny Bardell
- Donald Peers
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# by Laurie Henshaw

## 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; Ades-te Fideles; We Three Kings Of 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 Descendeth 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. LAT8216).

**HOWEVER,** to press on, Uncle Bing pulls out all the stops on this one. At least he has one gift—the ability to make saccharine sentiments sound sincere.



● Vaughan Monroe is the man behind this Christmas garb. His party disc is 'Family Sing-Song'

**FRANK SINATRA:** "A Jolly Christmas" from Frank Sinatra—"Jingle Bells; The Christmas Song; Mistletoe and Holly; I'll Be Home For Christmas; The Christmas Waltz; Have Yourself A Merry Little Christmas/The First Nowell; Hark! The Herald Angels Sing; O Little Town Of Bethlehem; Ades-te Fideles; It Came Upon A Midnight Clear; Silent Night (Cap. LCT6144).

**AND** here's a more up-to-date Sinatra—this time with the Orchestra and Chorus of Gordon Jenkins. Lush, cathedral-styled settings smoothly sung and played. But hardly "Jolly."

**BIG BEN BANJO BAND:** "Party Packet"—Medley; Charleston; Sleepy Time Gal; Temptation Rag; Medley/Medley; Alabama Bound; How High The Moon; Whistling Rufus; Medley (Col. 33S1118).

**SUBTITLED** "Music For Your Party," this is another that fulfils the bill—but mainly for the cornball element. Well, what with visiting relatives, there are plenty of these around when the Christmas crackers are pulled.

**ELVIS PRESLEY:** "Elvis's Christmas Album"—Santa Claus Is Back In Town; White Christmas; Here Comes Santa Claus; I'll Be Home For Christmas; Blue Christmas; Santa Bring My Baby Back To Me/O Little Town Of Bethlehem; Silent Night, Holy Night; Peace In The Valley; I Believe; Take My Hand, Precious Lord; It Is No Secret (RCA RD:27052).



● Jack Pleis—"reminiscent"

**I WOULD** have to be forcibly fed to take Presley singing songs of the type listed on the second side. Hardly surprising he sounds out of his element. But he is right back on the beat with "Santa Claus Is Back In Town" and "Santa Bring My Baby Back (To Me)"—previously issued as a single. These tracks make me wish

that Elvis gets another Teddy Bear for Christmas!

**JOAN SAVAGE:** Shake Me I Rattle/Lula Rock-A-Mula (Col. 45-DB4039).

"**SHAKE ME I RATTLE**" is not a rock-'n'-roll speciality—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 Tears; For Always; Mr. Peepers; 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. LAT8197).

**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; Whiffen-poop 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 RD27049).

"**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 Buggin', Breezin', Leadfoot; NORA HAYES: The Great Pretender, Guess I Won't Hang 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.



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# JAZZ

## TRIGGER ALPERT'S ALL STARS (LP)

"Trigger Happy"  
Treat Me Rough (a); Looking At You (b); Love Me, Or Leave Me (b); Trigger Mappy (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-U15098)  
Alpert (bass); Tony Scott (clt. tr.); Zoot Sims (alto, tr.); Al Cohn (tr., bari.); Joe Wilder (tpt.); Urbie Green (tmb.); Ed. Shaughnessy (drs.). Arrangers: Dick Hyman (a); Marty Paich (b); Tony Scott (c). 29/10/56, 23 and 30/11/56. USA. (Am. Riverside.)

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

The ten tracks provide pleasant, relaxed listening without anything startling happening. It is, in fact, the sort of jazz disc you can play with Grannie in the room without taking her ear-trumpet away first.

The most solo space goes to Tony Scott and, whilst admiring his ideas and facility, I still find his tone a little vapid. He also plays some acceptable tenor.

Wilder, Cohn and Green all play well but the best of the soloists is Sims who contributes some thoughtful sayings on both tenor and alto.

Of the three arrangers—Marty Paich, Tony Scott and Dick Hyman—I preferred the two Scott pieces "Trigger Happy" and "I Don't Want To Be Alone" with their undertones of Ellington.—Bob Dawbarn.

## TUBBY HAYES AND THE JAZZ COURIERS (LP)

Through The Night Roared The Overland Express (c); On A Misty Night (a); Plebus (b); Reunion (b); Oh, My! (b); A Foggy Day (b); Royal Ascot (c); Cheek To Cheek (a).

## (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. (Tempo.)

(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 soloists.

Rockin' In Rhythm (a); I'll Get By (c); Monkey Business (a); Time's A-Wasting (b); Bongo Chant (b); I Dreamt I Dwelt 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. (Nixa.)

(c)—Graham (leader, tr., arr.); Don Moneywell (bar.); Hunter (tpt.); Armstrong, Busby, Chisholm (tmb.); Dick Katz (vib.); Eddie Thompson (pno., organ); Stokes (bass); Seaman

## Zoot is the best soloist

(drs.); Frank Holder (bongos). 25/2/57. Do. (Do.)

**KENNY GRAHAM** is one of the most original minds in British jazz. Since the days of his famous Afro-Cubists, he has chosen to go his own sweet way rather than worship at the shrines of current idols.

Thanks to Nixa we now have this excellent LP which shows up the three sides of his talent to good advantage. As arranger, composer and tenorist he comes out with full marks.

With a curious, and limited, line-up he has produced a full and never-monotonous sound. His allegiance to Afro-Cubism is still proclaimed by the presence of conga drum and bongos but there is great variation in the material.

Incidentally, the Duke Ellington-Harry Carney opus "Rockin' In Rhythm" is erroneously attributed on both label and sleeve to Arlen.

That underrated trumpeter Joe Hunter is the best of a good bunch of soloists with Kenny, himself, and George Chisholm, in his most aggressive mood, running him close.—Bob Dawbarn.

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● Trigger Alpert

## DOROTHY DONEGAN (LP)

"At The Embers"

That Old Black Magic; Over The Rainbow; Humoresque; Autumn Leaves; Lullaby Of Birdland; This Can't Be Love; September Song; Donegan Walk; My Funny Valentine; Sweet Georgia Brown. (Columbia 33S1116)

Dorothy Donegan (pno.); Oscar Pettiford alternating with William Pemberton (bass); Charles C. Smith (drs.). 23/3/57. USA. (Am. Roulette.)

**I**F you are looking for a Christmas party game I suggest you slip this on to your gramophone and play "Spot The Influences."

Miss Donegan is a sort of composite mixture of Meade Lux Lewis, Bud Powell, Fats Waller, Count Basie and Maurice Burman. Her work varies from two-fisted rock to one-finger tinkling, from hot jazz through semi-cool to cocktail music.

Drummer Charles Smith manages to get in the way at odd intervals (some of them very odd) and doesn't exactly halt the overall scappiness of the disc.—Bob Dawbarn.

## CHARLIE MINGUS (LP)

"Jazz Experiments"

What Is This Thing Called Love?; Minor Intrusion; Stormy

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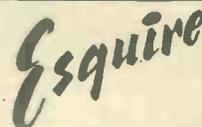
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# DISCS

Weather; Four Hands; Thrice Upon A Theme; The Spur Of The Moment.

(London 12 in. LTZ-N15087)  
Mingus (bass, pno.); John La Porta (alt., alto); Teo Macero (tr., bar.); Thad Jones (cpt.); Jackson Willey (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.

There is a revealing passage in the sleeve note of the disc under review which states that Mingus's music "was the result of spontaneous writing on his part and not consciously based on any predetermined or preconceived form."

That, I feel, explains his greatest weakness—lack of form. He seems to base his association with the listener on shock: the shock of startling discord and weirdly atonal effects.

His "Pithecanthropus Erectus" (reviewed in the MM of 23/2/57) is a good example of the direction he is taking.

This latest issue was, however, made two years earlier than "Pithecanthropus" and presents Mingus in a far more swinging mood. Although it is not exactly easy listening, repeated playings show there is very little of Mingus in his most "far out" moods, and some of the three-part and four-part writing is most effective.

Mingus, apart from his usual excellent bass playing, features himself as a somewhat indifferent pianist on several tracks. On the credit side is some good, hard-hitting alto from La Porta, some patchy but mostly good Thad Jones and interesting cello work.

Admirers of Teo Macero will no doubt enjoy his playing here but I find it rather jagged with little jazz feeling about it. Drummer De Rosa is poor, particularly on "What Is This Thing."

This is, in fact, a good introduction to Mingus for anyone

unfamiliar with his music.—Bob Dawbarn.

## MODERN JAZZ QUARTET (LP)

"At Music Inn"  
Oh, Bess, Oh, Where's My Bess? (a); A Fugue For Music Inn (b); Two Degrees East, Three Degrees West (a); Serenade (b); Fun (b); Sun Dance (a); The Man That Got Away (a); A Morning in Paris (a); Variation No. 1 On God Rest Ye Merry, Gentlemen. (London 12 in. LTZ-K15085)

(a)—John Lewis (pno.); Milt Jackson (vib.); Percy Heath (bass); Connie Kay (drs.). Circa Autumn, 1956 USA. (Am. Atlantic.)  
(b)—Same personnel, plus Jimmy Giuffre (clt.). 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.

The new London LP has the added interest of clarinetist Jimmy Giuffre's appearance on three tracks.

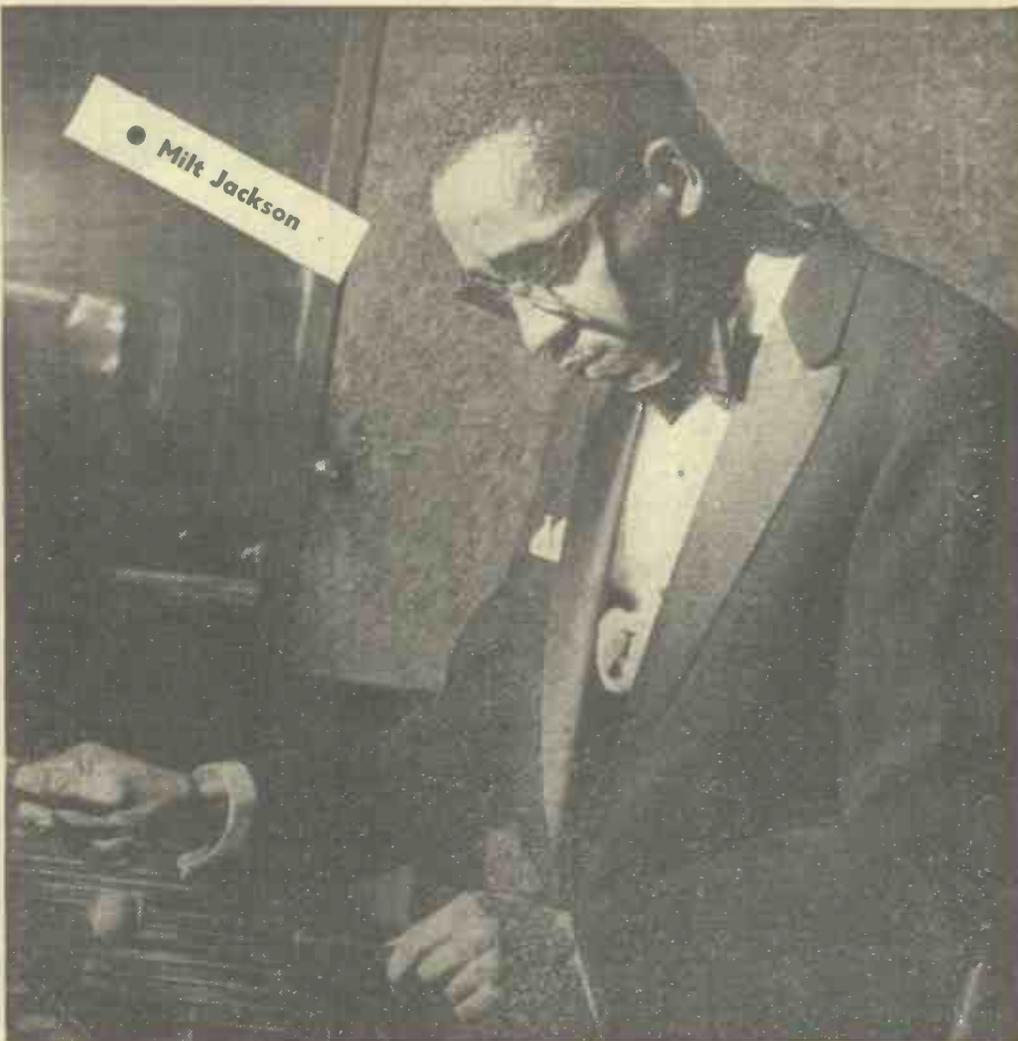
## Milt Jackson is great

I am no lover of Giuffre's emaculated clarinet but must admit that he fits the Quartet's mood admirably and his own composition "Fun" is just that.

One of the Giuffre features is "Serenade" which is the music from the UFA cartoon "The Unicorn In The Garden" and is played straight.

The third track with clarinet is the fugue, which is a neat successor to Vendome, Concorde and Versailles.

The whole LP again demonstrates the MJQ's strongpoints—its wonderful dynamics, musical unity, discipline and



moments of intense swing. Some of the best of Lewis's piano work is to be found here. Witness his economical yet dynamic playing on "Sun Dance," "Paris" and "Gentlemen." Jackson is, of course, great and Heath and Kay provide intelligent and sensitive backing.—Bob Dawbarn.

## MARTY PAICH QUARTET (LP)

What's Right For You; You And The Night And The Music; Sidewinder; Abstract Art; Over The Rainbow; All The Things You Are; Pitfall; Melancholy Madeline; Marty's Blues. (London LZ-U14040)

Paich (pno.); Art Pepper (alto); Buddy Clark (bass); Frank Capp (drs.). July, 1956. Hollywood. (Am. Tampa.)

CHIEF interest here is provided by Art Pepper.

A study of his earlier records often suggested that his influences were just about all the leading alto men, from Carter and Hodges to Parker and Konitz.

But the result is a style which Art can justly call his own. Among its attractions are Pepper's adult mentality, sense of the tuneful, appreciation of time and beat and power to grip, and a tone that has bite without being coarse or edgy.

Marty Paich has written some good originals—"Sidewinder," "Abstract Art" and "Marty's Blues" are his—and shows up as usual as a swinging soloist. He is also a pillar of strength

in the excellent rhythm team.—Edgar Jackson.

## SHELLY MANNE AND HIS MEN

(LP) Vol. 4  
The Dart Game; Bea's Flat; Parthenia; Un Poco Loco; Bernie's Tune; Doxy; Sian; A Gem From Tiffany.

(Contemporary 12 in. LAC12062)  
Manne (drs.); Charlie Mariano (alto); Stu Williamson (cpt.); Russ Freeman (pno.); Leroy Vinnegar (bass). 19 and 26/1/56, 2/2/56. Los Angeles. (Am. Contemporary.)

SHELLY MANNE is not always the most consistent of drummers. Proof? You'll find it in Bud Powell's "Un Poco Loco"—incidentally the longest track and certainly one of the best in the set.

Shelly's up tempo cymbal work early on, behind Mariano's alto, takes its place amongst the most inspired I have heard in modern

jazz. But later, when they go into half-tempo, he is just conventional and—dare I say it?—almost corny.

On the whole, though, the record is a fine instance of the grand Shelly at his best.

It also has plenty else to recommend it.

Most of the items are taken at brisk tempo. The performances are uninvolved, uninhibited, crisp and driving. They show that jazz can have feeling without descending to sentimentality—a comment which applies equally to the slower pieces.

Of the two horn-men, it is Charlie Mariano who gave me the biggest kick. He does not always seem entirely relaxed, but makes up for it by his drive and emotion.

Stu Williamson is inclined to vary, but most of the time gives a commendable account of himself.—Edgar Jackson.

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## REISSUES

**SIDNEY BECHET QUARTET**—It Had To Be You; Wrap Your Troubles In Dreams; Ooh Boogie; Please Don't Talk About Me. (Prev. inc. in Esquire LP 20-058, revd. 9/6/1956) Now also EP EP158.

**DELTA SKIFFLE GROUP**—John Brown's Body; Skip To My Lou. (Prev. Esquire 10-504 and inc. in LP 20-089.) Pick A Bale Of Cotton; K. C. Moan. (Prev. 10-507.) All now also EP EP162.

**DUKE ELLINGTON ORCHESTRA**—East St. Louis Toodle-oo; Creole Love Call; Stompy Jones; The Jeep Is Jumpin'. (Prev. inc. in London 12 in. LP LTZ-N15029.) Now also EP EZ-N19023.

**FIREHOUSE FIVE + 2**—Firehouse Stomp (a, c); Everybody Loves My Baby (a); Pagan Love Song (b, d); San (a, c); Fireman's Lament (a, c); Blues My Naughty Sweetie Gives To Me (a, c); Yes Sir, That's My Baby (b, d); Red Hot River Valley (a); Riverside Blues (a); The World Is Waiting For The Sunrise (b); Tiger Rag (b). ((a) prev. inc. in Good Time Jazz LP LDG036; (b) do. LDG183 revd. 8/9/1956; (c) prev. inc. in EP EPG1222; (d) prev. GV2178.) All now also 12 in. LP LAG12079.

**ELLA FITZGERALD AND LOUIS ARMSTRONG**—Midnight In Vermont; Can't We Be Friends?; Under A Blanket Of Blue; Stars Fell On Alabama. (Prev. inc. in HMV 12 in. LP OLP1098.) Now also EP 7EG8280.

**FOUR FRESHMEN AND FIVE TROMBONES**—The Last Time I Saw Paris; Somebody Loves Me; You Stepped Out Of A Dream; I Remember You. (Prev. inc. in Capitol LP LC6812.) Now also EP EAP3-683.

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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); Diana (d); Rosetta (d); These Foolish Things (d); Deed I Do (d); I Hadn't Anyone 'Til You (d).

(Phillips 12 in. BBL7185)

(a) Earl Hines (pno.), 9/12/38. Chicago.

(b) do. 12/12/38. Do.

(c) do. 14/7/32. New York.

(d) Earl Hines (pno.); Al McKibbin (bass); James Charles (J. C.) Heard (drs.), 18/7/50. 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 "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 old 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 evolved 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 (cpt.); Jim Andrews (pno.); Buel Neidlinger (bass); Walter Lifford (drs.), 22/4/56. USA (Am. Trans.)

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; he 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.

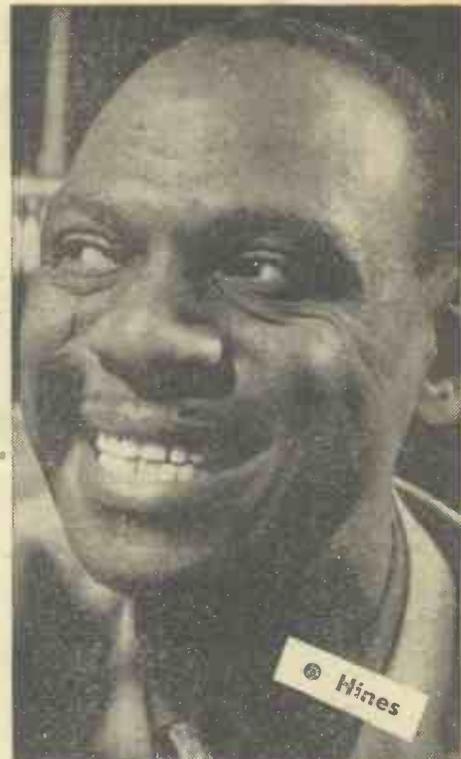
"Memphis Blues" begins with trumpet playing the verse and 12-bar theme nearly straight. Andrews takes two choruses, and after the piano, Windhurst returns with some refreshing variations which are unhappily interrupted by a long bass solo.

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.

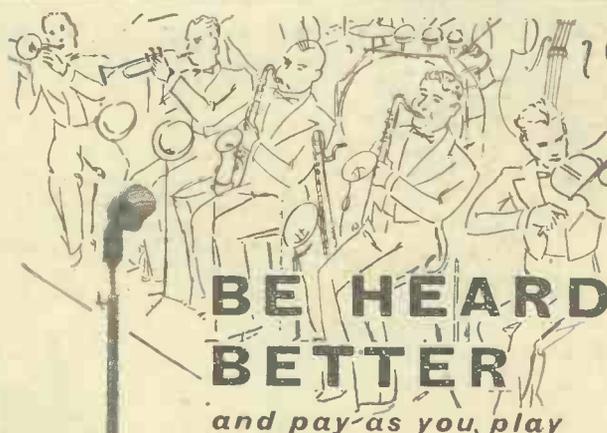
**Scratches**

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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# Many faces

# of Fats

FATS WALLER AND HIS RHYTHM (LP)

"Fats" 1935-37

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

(RCA 12 in. RD27047)

Thomas "Fats" Waller (pno., voc.) with:  
(a)—Gene Sedic (clt., tnr.); 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.) 20/8/35. New York. (Do.)

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

(e)—Sedic (clt., tnr.); 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. 9/7/37. New York. (Do.)

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

THE seemingly endless flow of Wallers speaks 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

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 placing 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, Sedic returns fleetly 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.

## REISSUES

**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). (1a) prev. Esquire 10-496; (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-C19020.

**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 20-059, 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 LYTTTELTON 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, c); Delaunay's Dilemma (a, c); Autumn In New York (a, f); But Not For Me (a, f). (1a) 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.

**2.19 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**—Elyases; Hilo; Fox Hunt; Opus V. (All (c)). Green Junction; Flowing River; Whirl-a-Licks; Pennies From Heaven. (All (a)). Night On Bop Mountain; Sid's Bounce. (Both (b)). Waterworks; Broadway. (Both (b, d)). (1a) Esquire EP EP92; (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; Montmartre. (Prev. inc. in Esquire 12 in. LP 32-015.) Now also 10-513.

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



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with NEVA RAPHAELLO

**Saturday, December 14th**  
HUMPHREY LYTTTELTON AND HIS BAND

**Sunday, December 15th**  
ACKER BILK'S PARAMOUNT JAZZ BAND

**Monday, December 16th**  
TERRY LIGHTFOOT'S JAZZMEN

**Tuesday, December 17th**  
ALEX WELSH AND HIS BAND

**Wednesday, December 18th**  
HUMPHREY LYTTTELTON AND HIS BAND

**Thursday, December 19th**  
TERRY LIGHTFOOT'S JAZZMEN

Sessions com. 7.30 p.m. Sns. 7.15 p.m.  
Details of Club and Sessions from H.L.C. Office,  
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**EXTRA Xmas Sessions**  
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TUES., DEC. 24th, XMAS EVE. 7.30—11.0  
KEN COLYER'S JAZZMEN  
TUES., DEC. 31st, 7.30—12.15  
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**JAZZ! STEAKS! ALE!**

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BRUCE TURNER BAND

**Saturday, December 14th**  
WALLY FAWKES TROGS

**Sunday, December 15th**  
Club Open. No session

**Monday, December 16th**  
BRUCE TURNER BAND

**Tuesday, December 17th**  
ALAN LEET BAND  
featuring DAVE SHEPHERD

**Wednesday, December 18th**  
WALLY FAWKES TROGS

**Thursday, December 19th**  
BERT MURRAY SESSION

No Admission Charge. Members and Guests Sunday/Thursday. Great Jazz Atmosphere. One min. from Piccadilly Circus. Club Bar and Restaurant. Open 6 p.m. to 12. Sessions 7.45 to 11.15 p.m.  
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\*TONIGHT (FRIDAY) at 7.30:  
"Double Top!" "The Jazz Couriers"  
Dizzy Reece Quintet  
\*SATURDAY (14th) at 7.30:  
Tony Kinsey Quintet  
Jackie Sharpe Quintet  
"The Jazz Couriers"  
\*SUNDAY (15th) at 7.30:  
Tony Kinsey Quintet  
Welcome back from MQJ tour:  
Don Rendell Jazz Six  
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Comperes: Tony Hall, Bix Curtis  
MEMBERSHIP for Flamingo/  
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FLORIDA CLUB,  
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All the swingers:  
"THE JAZZ COURIERS"  
starring Ronnie Scott, Tubby Hayes,  
DIZZY REECE QUINTET  
featuring Tony Crombie.  
Emceed tonight by Tony Hall.  
Keep in that "come-early" groove!

CLUB "M,"  
underneath the  
Manletton Restaurant,  
Whitcomb Street, W.1.

SAT.,  
12-7 a.m. All-night session starring  
Allan Ganley Trio and Joe  
Harriott, plus many guest  
stars.

SUN.,  
7.30-11: "Sunday's Swings!"  
TOMMY WHITTLE  
QUARTET  
starring the  
Eddie Thompson Trio.  
ALLAN GANLEY TRIO with  
JOE HARRIOTT. Comperes:  
Johnny Gunnel.

CLUB Rock-'n'-roll at the luxurious  
HALEY Mapleton with Lo Don and  
THURS., the "Ravin" Rockers and  
8-11 Sunday afternoons, 3-6 p.m.

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LONDON'S FIRST  
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Club premises next door to  
Hendon Central Station.

Friday, December 13:  
Our old regulars, ART CUMMINS'  
Parkside JAZZMEN with PATRICIA  
CLARKE  
Saturday, December 14:  
The DAVE SHEPHERD QUINTET  
with Alan Ganley, Arthur Watts,  
Bill LeSage, Clive Chaplin and  
THE MAESTRO, Dave Shepherd.  
Sunday, December 15:  
The MUCH REQUESTED and LONG  
AWAITED SANDY BROWN and his  
BAND.  
Thursday, December 19:  
THE FABULOUS TONY KINSEY  
QUINTET.

**FRIDAY (TODAY)**

ABANDON LUNCHTIME APATHY!  
Join FLEET STREET today for the  
ALEX. WELSH session, 12.45-1.45,  
Royal Scottish Corporation, Peter  
Lane. Next Friday: KEITH  
CHRISTIE'S CHRISTMAS SHOW  
featuring SANTA BROWN and  
CINDERELLA BALL.

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TUTE LUNCHTIME SESSIONS—No. 1  
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Institute.

A BIG night, Southall. "White  
Hart". Terrific TONY KINSEY  
QUINTET.—See Tuesday.

A BIG SESSION with BRIAN  
TAYLOR HOT SEVEN, tonight,  
SOUTHLAND JAZZ CLUB, St.  
Stephen's Hall, ENFIELD. Buses 128,  
629, pass door!

A BRUCE TURNER session, Mac's,  
Gt. Windmill Street, 12.30-2 p.m.

ALL CHEAM memberships valid.  
THAMES HOTEL, Hampton Court.  
MIKE DANIELS DELTA JAZZMEN.  
Listen. Jive. Licensed. 8-11 p.m.

**FRIDAY—contd.**

ABOUT 8.30, Peter Burman pre-  
sents DILL JONES TRIO with  
TOMMY WHITTLE and many guest  
musicians. WATCH OUT FOR  
GREAT BIRTHDAY NIGHT, Decem-  
ber 27.—El Toro Club (1 min.  
Funchley Road Station).

AT STREATHAM Park Hotel,  
Mitcham Lane: OWEN BRYCE JAZZ-  
BAND with Lynn Trent.

AT THE BRITXON ROLLER RINK:  
The MAMBO ROCKETS Rock-'n'-Roll  
Band. STREAMLINE SIX Skiffle Grp.  
It's SKATING from 7.30 until 8.45.  
Then all skates off—it's SKIFFLE and  
ROCK-'n'-ROLL until 10.30. Adm. 3/-.  
Roller skating week-days, 2.30, 7.30.  
Skate hire free.—Tel. 4812.

AT THE SKIFFLE CELLAR, 49,  
Greek Street, 7.30-11 p.m.: THE  
FABULOUS CITY RAMBLERS and  
the Ash Valley Group.

BIRDLAND,  
Denglow Studios, Chadwell Heath,  
7.30. This week: EDDIE THOMPSON,  
JOE TEMPERLEY.

CHRISTMAS SKIFFLE session.  
Four groups, Friday, December 20,  
8 p.m., Jamboree Club, 229, Albion  
Road, Stoke Newington (73 bus—  
Town Hall).

CROYDON JAZZ CLUB,  
Star Hotel, London Road, 8 p.m.:  
GRAHAM STEWART'S SEVEN,  
plus trad. contest winners—  
GUS GALBRAITH SEPTET.  
Christmas Party next Friday.

CY LAURIE Jazz Club: SETH  
MARSH JAZZBAND, 7.15-10.45.

DARTFORD: NORTH DOWN  
STOMPERS.—Bull Hotel.

EALING: DAD! The famous  
SOUTHERN STOMPERS and BOB  
KELLY.—"Fox and Goose" (Hanger  
Lane Station).

ERIC SILK'S SOUTHERN JAZZ-  
BAND, Southern Jazz Club, 640, High  
Road, Leytonstone.

KENSINGTON, 45, High Street,  
8-11: Modern Jazz! Just Four Jazz  
Group.

PARK LANE JAZZ CLUB, Croydon:  
DICK CHARLESWORTH JAZZBAND,  
NOMADS GROUP, 7.45. Licensed  
bar.

"SIX FORTY-FIVE"  
from the North. Granada presents  
Humphrey Lyttelton and his Band  
ITV FRIDAY AT 6.45

ST. ALBANS JAZZ CLUB, Market  
Hall, St. Peter's Street, Friday 20th:  
CITY RAMBLERS, plus ACKER BILK  
PARAMOUNT JAZZBAND and STEVE  
MASON CHICAGO JAZZMEN.

SWAN, Mill Street, Kingston, to-  
night's swinging session: JUST JAZZ  
GROUP. Special Christmas Party,  
December 27.—Watch for details.

**SATURDAY**

AT THE SKIFFLE CELLAR, 49,  
Greek Street, 7.30-11 p.m.: THE  
OLD TIMERS and the Zephyr Skiffle  
and guests. ALL-NIGHT SESSION:  
JOHNNY PARKER'S JAZZMEN, THE  
ORIGINAL CLIMAX JAZZBAND and  
THE CITY RAMBLERS SKIFFLE.

CHISLEHURST CAVES  
(next to Chislehurst Station), 7.30:  
WE INVITE YOU TO VISIT THE  
HOME OF YOUR FOREFATHERS  
AND LIVE TO Mike Peters' Stompers,  
Roger Spearing's Band and eight  
Skiffle Groups. Please do bring your  
own candle!

CLARION JAZZ CLUB, 7.30, Weald-  
stone Labour Hall, Harrow: TEDDY  
LAYTON AND BAND.

COOK'S FERRY INN:  
SONNY MORRIS  
SONNY MORRIS  
JAZZMEN

CY LAURIE Jazz Club, Great Wind-  
mill Street (opposite Windmill  
Theatre), 7.15-10.45: CY LAURIE  
BAND, plus FOOTWARMERS  
SKIFFLE.

HARRINGAY JAZZ CLUB: BOUR-  
BON STREET RAMBLERS.—See  
Wednesday club for address.

JAZZ WITH A CAPITAL "G"—  
Britain's newest and greatest jazz  
sound—Surrey Jazzband Cham-  
pionship Winners—the "GUS" GAL-  
BRAITH SEPTET, formerly THE  
ORIGINAL CLIMAX JAZZBAND, at  
the "Red Lion," Sutton, Surrey,  
7.30-10 p.m.—See Croydon (Friday)  
and Skiffle Cellar (above).

PINNER, WHITTINGTON HOTEL,  
Cannon Lane (buses 209, 183);  
Tubes, South Harrow or Pinner):  
MIKE DANIELS DELTA JAZZMEN.  
Licensed bar. 8-11 p.m.

RICHMOND: DON STEELE JAZZ-  
MEN.—Community Centre.

RICKMANSWORTH: The famous  
SOUTHERN STOMPERS.—Oddfellows  
Hall.

SKIFFLE TONIGHT at BECKEN-  
HAM JAZZ CLUB: Four sensational  
GROUPS.—Harvey Hall, Fairfield  
Road.

WOOD GREEN: ACKER BILK'S  
PARAMOUNT JAZZBAND.

**SUNDAY**

A BETTER SESSION, "Orange  
Tree," Richmond: Just Jazz Quintet.

ALL TRAD. musicians, Sunday  
afternoons, 3-6 p.m. Sit-in with the  
Bill Brunskill Jazzmen at Cy Laurie  
Jazz Club. Members 2/6, guests 3/6.

AT THE SKIFFLE CELLAR, 49,  
Greek Street, 7.30-11 p.m.: THE  
FABULOUS CITY RAMBLERS and  
the Satellites.

CLUB 13, Burton's, Regent Street,  
Weston-S-Mare, every Sunday, 7.30-  
10 p.m.

COOK'S FERRY INN:  
MICK MULLIGAN  
MICK MULLIGAN  
AND HIS BAND  
GEORGE MELLY  
GEORGE MELLY

CY LAURIE Jazz Club: CY LAURIE  
BAND, plus FOOTWARMERS  
SKIFFLE, 7.15-10.45.

DICK CHARLESWORTH Jazzband,  
Derby Arms, E. Sheen.

DISCIPLES JAZZBAND, Charlton  
Hotel, Staines Road, Hampton Court,  
7.45-10.30. Licensed bar.

HOT CLUB OF LONDON, 7 p.m.:  
KEN COLYER JAZZMEN. Inter-  
mission pianist, RON VICKERS.—  
Shakespeare Hotel, Powls Street,  
Woolwich.

KENSINGTON, "COLEHERNE,"  
Earls Court, 7 p.m.: HARRY  
WALTON'S RAGTIME BAND.

**CLUB SECRETARIES**  
requiring announcements in the "Jazz  
Club Calendar" of December 28 issue  
please see announcement on page 30

**SUNDAY—contd.**

MITZ MITTON'S JAZZMEN AND  
FABULOUS WESTCOTT SKIFFLE.—  
"Viaduct," Hanwell.

PARK LANE JAZZ CLUB, Croydon:  
SETH MARSH JAZZBAND, THE  
ANAGONDAS, 7.30.

"PRINCESS LOUISE" (Holborn  
Tube): BALLADS AND BLUES, Ewan  
McColl, Fitzroy Coleman, Dean  
Gitter, Bert Lloyd, 7.15. Programme  
being recorded by BBC.

QUEEN VICTORIA, North Cheam:  
MIKE DANIELS DELTA JAZZMEN,  
ST. GEORGE and the DRAGONS.  
Listen Jive. Licensed. 7-10 p.m.

SOUTHEND JAZZ CLUB, Arlington  
Hall, Leigh-on-Sea, 3-5.30 p.m.: CHAS.  
McDEVITT SKIFFLE GROUP with  
SHIRLEY DOUGLAS and the WHYTE  
BRIDGE JAZZMEN.

STAINES: JOHNNY DAVIES Jazz-  
men.—Boleyn Hotel.

WALTHAMSTOW JAZZ CLUB,  
7-10.45, Walthamstow Avenue Football  
Club, Green Pond Road, Higham Hill,  
E.17: JIVING TO KENNY BALL JAZZ-  
MEN. Admission 3/-. Refreshments  
and good jazz.

WEMBLEY'S MODERN JAZZ CLUB,  
Terry's Reception Rooms, "The  
Swan," Sudbury, 7.30-10.30: THE  
STUDIO 5 JAZZ UNIT. Guest star:  
Buddy Featherstonhaugh (barl.).

WOOD GREEN: ALEX. WELSH  
DIXIELANDERS.

**MONDAY**

AT THE SKIFFLE CELLAR, 49,  
Greek Street, 7.30-11 p.m.: THE  
CHAS. McDEVITT GROUP plus the  
Southern Harlequins.

BLUE CIRCLE, RUISLIP: TOMMY  
WHITTLE, EDDIE THOMPSON.

CY LAURIE Jazz Club: BILL BRUN-  
SKILL JAZZMEN, 7.15-10.45.

DORKING JAZZ CLUB, Dorking  
Halls: Micky Boston Jazzband, guest  
skiffle group, 8-11 p.m.

**NEW DOWNBEAT CLUB.**  
Manor House (opposite Tube), N.4:  
JACKIE SHARPE SEXTET plus guest  
group, 7.30-11. Licensed bar.

NO COOL Jazz this week at "Cran-  
bourne," Great Newport Street. Next  
meeting, December 23, 8.30.

SOUTH ESSEX RHYTHM CLUB,  
"Greyhound," Chadwell Heath:  
KENNY BALL JAZZMEN.

**TUESDAY**

AGAIN, SOUTHALL, "White  
Hart": Welcome back, DON REN-  
DELL SEXTET.—See Friday.

AT HACKNEY, Jazz at Pembury  
Tavern (Hackney Downs Station):  
Johnny Gibson Quartet. Jiving,  
7.30 p.m.

AT THE SKIFFLE CELLAR, 49,  
Greek Street, 7.30-11 p.m.: THE  
EDEN STREET GROUP and THE  
BLACK SHADOWS.

BARNET JAZZ CLUB, Assembly  
Hall, Union Street (High Barnet  
Underground): MICK MULLIGAN  
JAZZBAND with GEORGE MELLY.

BROMLEY, KENT, "White Hart,"  
7.30-10.30: DICK BISHOP SIDEKICKS,  
Dick Charlesworth Band.

CLUB "65," 60, Paddington Street,  
Baker Street, W.1: Dancing Skiffle  
Contest. Admission 2/6.

CROYDON JAZZ CLUB: OWEN  
BRYCE and his Band, Lynn Trent.  
Skiffle.

HARROW JAZZ CLUB, British  
Legion Hall, Northolt Road, South  
Harrow: KEN COLYER JAZZMEN.

GERALD COHEN (MELANA PRESENTATIONS)

**CHRIS BARBER'S JAZZ BAND**  
with OTTILIE PATTERSON  
NEWCASTLE CITY HALL HULL CITY HALL  
SAT, DEC. 28, at 7.30 p.m. SUN, JAN. 5, at 7.30 p.m.  
BOOK—WADDINGTONS (26738) BOOK—PARAGON MUSIC STORES (11286)  
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**THE CRESCENTS** Newest Vocal Group  
Sensation  
NEWCASTLE CITY HALL BRADFORD ST. GEORGE'S HALL  
SAT, JAN. 4, at 7.30 p.m. SUN, JAN. 5, at 7.30 p.m.  
BOOK—WADDINGTONS — 2/6, 3/6, 5/- BOOK (32513) 2/6, 3/-, 4/-, 5/-, 5/6

Europe's Most Luxurious Jazz Centre

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Sat. Dec. 14th at 7.30 p.m.  
TOMMY WHITTLE  
QUINTET  
with  
HARRY KLEIN  
ALAN GANLEY TRIO  
with  
JOE HARRIOTT  
Admission 5/-  
No Membership Fee Air Conditioned  
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JAZZ BAND**  
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**ALL-NIGHT  
CARNIVAL of JAZZ**  
Friday, 17th January, 10.30 p.m. to 7 a.m.  
**ROYAL ALBERT HALL** (Manager: C. R. HOPPER)  
TICKETS (to include seat and dancing) ... 25/-  
BOXES (to seat parties of 6 to 10 people) £9 to £15  
Obtainable from: Jazzshows Ltd., 84 Newman St., W.1 (LANGHAM 0184)  
Royal Albert Hall, London, S.W.7 (KENSINGTON 8212)

**TUESDAY—contd.**

CY LAURIE Jazz Club: CY LAURIE  
BAND, 7.15-10.45.

ONLY 14 DAYS TO GO TO NEW  
YEAR'S EVE JAZZ BARBECUE AT  
CHISLEHURST CAVES. FOUR  
BANDS, 20 SKIFFLE GROUPS!  
SPECIAL LATE TRAIN BACK TO  
TOWN AT 1.30 A.M.! ADMISSION BY  
TICKET ONLY—MEMBERS 7/6,  
GUESTS 10/- FROM ANY CLUB  
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London, E.C.1.

WOOD GREEN: GRAHAM  
STEWART'S SEVEN.

**WEDNESDAY**

AT THE SKIFFLE CELLAR, 49,  
Greek Street, 7.30-11 p.m.: THE  
DAVE BRADY BOYS and the Atlanta  
Group.

AT THE "TIGER'S HEAD,"  
Bromley Road, Catford:  
CHRISTMAS PARTY,  
8-12 midnight.

BUDDY FEATHERSTONHAUGH,  
ALBERT HALL, BOBBY WELLS—  
CLUB PERDIDO CHRISTMAS  
PARTY, "Fox and Hounds," Kirk-  
dale, Sydenham.

CHRIS BARBER'S JAZZBAND with  
the A.Berts, 7.30-11.15 "White Hart,"  
Southall. Members only. 5/-.

COOK'S FERRY INN:  
KENNY BALL  
KENNY BALL  
AND HIS JAZZBAND

CY LAURIE Jazz Club: GRAHAM  
STEWART'S SEVEN with ALAN  
ELSDON, 7.15-10.45.

DAGENHAM JAZZ CLUB, Royal  
Oak Hotel, Green Lane: KEN COLYER  
JAZZMEN.

DICK CHARLESWORTH Jazzband,  
Purley Hall.

HARRINGAY JAZZ CLUB: "Top  
Twenty" jazz record stars, ERIC  
SILK'S SOUTHERN JAZZBAND.—  
"Walls Academy," Willingdon Road,  
off Westbury Avenue, Turnpike Lane,  
N.22 (alight at "Westbury" pub.).

ST. ALBANS JAZZ CLUB, Market  
Hall, St. Peter's Street: TERRY  
LIGHTFOOT JAZZMEN and  
SKIFFLE GROUP.

**THURSDAY**

A BETTER SESSION, "Star and  
Garter," Putney: Just Jazz Quintet.

ACTON MODERN Jazz Club pre-  
sents "Jazz at Christmas" with two  
quintets (guitar, trumpet, tenor,  
vibes), 8-11.30 (bar extension). Ad-  
mission 5/-.

A GRAND CHRISTMAS GALA  
NIGHT "WHITE HART," Southall:  
GREYHOUNDS SKIFFLE plus guests.

AT THE SKIFFLE CELLAR, 49,  
Greek Street, 7.30-11 p.m.: THE  
FABULOUS CITY RAMBLERS and  
the Saxons.

"CASTLE," TOOTING: IAN BELL'S  
JAZZMEN. Guest: JOHNNY PARKER.

CY LAURIE Jazz Club: BRIAN  
TAYLOR HOT SEVEN, 7.15-10.45.

PARK LANE JAZZ CLUB, Croydon,  
BOXING NIGHT, 7.45-midnight:  
FESTIVAL OF JAZZ! Six Bands!  
TEDDY LAYTON JAZZBAND, BELL-  
HOLLOWAY BIG NINE, Jupiter Jazz-  
band, the Anacondas, Nomads Group,  
Saffron Valley Skiffle. Licensed bar.

ROUNDHOUSE, WARD OUR  
STREET, SPECIAL CHRISTMAS  
SESSION: Blues and Barrelhouse  
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Kirkdale, Sydenham, S.E.26. Buses  
12, 186, pass door.

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GEORGE MELLY.

JAZZSHOWS present

America's  
Sensational Gospel Singing Favourite  
**Sister ROSETTA THARPE**  
and  
**CHRIS BARBER'S JAZZ BAND**  
with OTTILIE PATTERSON  
LONDON THIS SUNDAY  
COLISEUM DEC. 15th at 7 p.m.  
Reserved Seats: 12/6, 10/6, 8/6, 6/6, 4/-  
from Box Office, London Coliseum.

**CY LAURIE JAZZ CLUB**  
41 GREAT WINDMILL STREET, W.1. GERrard 6112

**ALL NIGHT JAZZ SESSION**  
XMAS DAY, DEC. 25th, 9 p.m.—6 a.m. BOXING DAY (Doors open 8.30)  
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Many Guest JAZZBAND • SOHO SKIFFLE GROUP Snack Bar  
Musicians Tickets now on sale: Members 10/-. Guests 12/6 & Lounge

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**CLIFF ROGERS** Band, all functions, open New Year's Eve.—Larkwood 1519.

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# Presley row over 'White Christmas'

£250 VISIT



German singer Gisella Griffel arrived in Britain on Tuesday for a £250 appearance in Granada-TV's "Chelsea At Nine" the same night.

## 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 pieces. They can all be played."

The Presley LP is reviewed on page 23.

## 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."

## Bevs at the Pictures



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.

## Ella in Britain twice in 1958

POLLTOPPING Ella Fitzgerald is expected to appear in Britain twice next spring—once with the Oscar Peterson Trio and later with the full Jazz At The Phil Unit.

On a rush visit to London this week, U.S. impresario Norman Granz discussed his plans for the concerts.

Final negotiations have not been concluded, but Granz expects to tour Ella and the Peterson Trio on the Continent, bringing them to London for one concert appearance only.

At about the same time a new all-star Jazz At The Phil Unit will tour Europe with replacements for Ella and the trio—Oscar (pno.), Herb Ellis (gtr.), and Ray Brown (bass).

Granz, who has recorded every big name in American jazz, also signed a new disc star—Britain's Johnny Dankworth.

He clinched a deal with EMI whereby Johnny's records will be issued on his Verve label in the States.

## Back with Heath —for a day

Kenny Baker and Jack Parnell, founder members of the Ted Heath Band, rejoined their former boss for a record session at the Decca studios yesterday.

The session was for an LP—due for release early next year—tracing the musical history of the Heath band.

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## XMAS GUITAR AIR-LIFT

CHRISTMAS stockings will be an odd shape this year if predictions of the biggest-ever guitar sales come true.

So popular is the instrument in Britain today that Selmer's have organised an airlift of Hofner guitars from Germany.

The first Lufthansa plane delivering nearly 1,000 guitars was greeted at London Airport this week by Bert Weedon.

### Appearances

To help budding guitarists, Bert is making personal appearances at music stores giving advice and demonstrations.

Tomorrow (Saturday) he is due at the Craven Blue Music Store, Harlesden, at 10.30 a.m.; the Ilford Music Store, Ilford Lane, at 2 p.m.; and Tollefsen's Music Store, Shepherd's Bush, at 4 p.m.

## Denny Boyce takes over at the Royal

The Denny Boyce Orchestra takes over from Teddy Foster's Band at the Tottenham Royal on January 6.

Teddy Foster is to return to one-night-stands.

### TWO IN ONE

Tenor stars Tubby Hayes and Art Ellefson will each be featured on five different instruments in two forthcoming EPs for Tempo and Nixa. Both will use the multi-tape recording technique.

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## GOING HOME



Singer Dorothy Edmond leaves the Teddy Foster Orchestra on Sunday to return home to South Shields to join the Alf Emmerson Band.

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### JOINING DILL JONES

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Address .....

(Block Letters) .....

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