DECEMBER 21, 1957

World's Largest Sale

EVERY FRIDAY 6d.

Garner in

See Page 3

Weekend TV stars



AMERICAN recording stars Les Paul and Mary Ford are set to make an extensive Variety tour of Britain in the Spring.

Sydney Grace, of the Lew and Leslie Grade office, told the M.M.: "Arrangements are practically completed. They will play all the prin-cipal cities.

12 million discs

"The tour will probably start in March and last for six or eight weeks."

Guitarist Les and vocalistwife Mary have sold a grand
total of over 12,000,000 records
since they hit the millionseller jackpot with their version
of "How High The Moon."
Their latest recording is an
LP album entitled "Time To
Dream."
The couple last toured

The couple last toured Britain in 1952, when they also appeared at the London Palla-



ERRY DAWSON

E first EP by Brian Woolley's Jazzmen will issued on New Year's

The jazzmen come from Loughborough and are regularly featured at Leicester, Nottingham and Beeston jazz clubs.

Tomorrow (Saturday) the group appears at Manches-ter's Club Southside and on Sunday at Walthamstow Jazz Club.

Manchester The Mill Brow Norfolk Bassist George will play at Ladywell Hospital Frank Taylor with the Manor (Eccles) and

Park Hospi-tal (Davy-hulme), on C h r istmas Day MELODY MAKER Poll Winner Vic Ash and his Quintet will appear at the Bodega next Friday.

Luton The Scorpions Skiffle Group go out nightly into the streets—singing carols. The money the group collects will go to the Mayor's Old People's Fund . . . Chris Barber with Ottlile Paterson will join Don Smith's Orchestra at a ball in aid of Luton Spastics at the Cresta Ball-room tonight. room tonight.

Bristol Avon Citles Jazz Band took part in Bristol Arts Ball this week for the eighth time, along with Ken Lewis's Orchestra . . It is also booked for BBC West Region's "Jazz Rendezvous" on Boxing Day.

Newcastle New vocal group cents." Johnny Duncan and his Blue Grass Boys and the Terry Lightfoot Jazzmen will play at Newcastle City Hall on January 4.

Lewes Gang Show will make a week's tour of Holland next spring.

Picturegoer

ROLLYWOOD AT

PARTY TIME

THE PERSON

Sereia LONG N

1000KT \$7883.E

SEUTEL LEE

Northern Ireland O'Hagan, Jimmy Young's new weekly series "Young and Foolish" on the BBC Home Service.

Scarborough Chas Ernesco and his Orch-estra will play for three years starting this summer at the Spa Grand Hall and Hedley Ward and his Band will play in the Spa Ballroom next summer.

Manor Hotel near Firm Manor Hotel near King's Lynn . . . Graham Walker's Rhythm Group, from Spald-ing, Lines, is resident on Sat-urdays at the Kit Kat Ball-room, Hunstanton.

Midlands The Modern Jazz Quartet members have accepted an invitation to become presidents of the Crescendo Club, Birmingham . . The Deltas (Birmingham), Peter Smart Rhythm Group (Leice ter), and Apex Skiffle Group (Northants), have passed auditions for ATV's "Roll Back The Carpet" on Boxing Day. Boxing Day.

Dorking Chri tmas gamble by promoter John Smith provides 22,000-popula-tion Dorking with Johnny Dankworth on Boxing Day and Humphrey Lyttelton on December 28 at Dorking Halls,

Brighton Pat Kirkwood and Brian Recce star in the Hippodrome's "Jack And The Beanstalk."

Bognor New modern Jazz club, featuring the Hastings Chris Watford from Aldershot, rejoins the bolphin Jazz Band, replacing Graham Boycott.

Watford Mole Simmons Four, has been opened at Felpham's George Inn by ex-committee members of Chichester Jazz Club.

TOMMY DORSEY YEW YORK, Wednesday.-The name of Tommy Dorsey is indelibly inscribed in the big band hall of fame. Now the name will be

memorialised again.

A new Tommy Dorsey Band is being put together by the Willard Alexander

Jack Green told me the 15-man unit will use much of the old Dorsey book, with new material to be scored in the familiar Dorsey sound,

much as the highly successful Glenn Miller band under McKinley - one-Rav locations and nighters, recordings.

Green said an extervied period of one-nighters is being an extervied set to commence about February 1. The Agency expects to name a man to front the TV whirl outfit at an early date.

Ray McKinley

Third LP

THE Ray McKinley Glenn Miller Band appears on Patti Page's "Big Record"

feeling of friendship for our country.

-and no "small-change" either!

like being Britain's highest paid

Tommy Steele and lets you in on his fabulous film plans.

PARADE! PICTUREGOER'S

Here's a man who looks

actor! PICTUREGOER. OUT NOW, spotlights

DON'T MISS DISC

popular Record Section

pop star!

tells you about the risks

involved in launching a new

SOPHIA LOREN is the

you her ordeal of cutting

latest film star to try

singing . . . but with a terrifying difference! PICTUREGOER shows

her first disc in the

presence of the

maestro-Sinatra!

From REN GREVATT

The band will operate show, on Wednesday, January 8, just 10 days prior to its depar-ture for England.

On January 6 and 7, the band will be in the RCA Victor New York recording studios on sessions for its third album.

Count Basie

Congratulations,

Tony Scott

From LEONARD FEATHER

NEW YORK, Wednesday.—Tony Scott received a letter of

have recently returned from your own personal eight months

good will tour.
"I am sure that you had many memorable experiences and

that you were able, through the medium of music, to create a

"I wish to commend you for the part you are taking in helping to establish a firm foundation for good will among your

Eddie Condon

In Bourbon Street

EDDIE CONDON has leased Bourbon Street for ten years. Condon says he hopes to be in business at his new location by

the first week in January. The building which houses his present club is to be torn down.

Jazz cabbie

'Fusion'

Dick McPartland

a cab in Chicago Teo Macero

commendation from Vice President Richard Nixon on his recent tour through Europe and Africa.

Nixon said: "It has been brought to my attention that you

THE Count Basic Band has been making a whirl of the TV circuit since its return from Britain.

The other week Basic ap-peared on the CBS-TV production, "The Seven Lively Arts."
A few days later, the band was the guest of Miss Patti

on her "Big Record show on the same network. Next Friday the band will be flown to the West Coast to appear on the Jerry Lewis

Roulette Records will release its first Basie album, titled "Basie," in January.

Gerry Mulligan

Jazz sounds

"THE Sound Of Jazz," a TV chapter of "The Seven Lively Arts" series on CBS-TV, is being put into album form by Columbia Records.

Personnel included are Count Basie, Billie Holiday, Peewee Russell, Thelonius Monk, Gerry Mulligan, Lester Young and the Jimmy Giuffre Trio.

In the case of several artists not pacted to the label, Columbia received waivers from other labels.

Erroll Garner

French award

ERROLL GARNER received the "Grand Prix du Disque" this week in Paris for his new album.

The trophy was presented by Andre Le Troquer, President of the French National Assembly. Garner's second Grand

EVERLYS CRICKETS?

HOPE is fading for a tour of Britain by the Everly Brothers and The Crickets-at least in the near future.

Heavy schedules and in-ability to agree on prices are believed to be the obstacles to a tour before March or April at the arliest.

fellow men which is so im-portant in the world today." Frank Sinatra

Hotel owner

FRANK SINATRA is the latest to get into Cuba with a reported deal which makes him a part-owner of the Havana Riviera in exchange for a number of appearances there. Sinatra also has an interest in the Sands Hotel, Las Vegas,

in the same way.
Incidentally, his much talked about TV show may be shifted from Fridays to Thursdays.

Louis Armstrong

At the Copacabana

DICK McPARTLAND, former guitarist and original member of the so-called Austin High School Gang in Chicago during the 1920s, has died at the age of 51. A brother of Jimmy McPartland, he quit the business 20 L OUIS ARMSTRONG opened at the "chic" Copacabana this land, he quit the business 20 years ago and had been driving Owner Jules Podell predicts the biggest business since Frank Sinatra played the club.

Joe Bushkin

Launching out

AZZ pianist Joe Bushkin may celebrate his wife's latest inheritance — something over \$5,000,000—by opening an East \$5,000,000—by opening an East Side jazz club in partnership with the owners of the Composer.

TEO MACERO'S composition "Fusion," written for symphony orchestra and Jazz band, will be presented January 11 and 12 at Carnegie Hall by Leonard Bernstein and the New York Philharmonic. York Philharmonic.

From BURT

KORALL

NEW YORK, Wednesday.— He will be the guest of President Before leaving the States Itzhak Ben-Zvi. this week, Lionel Hampton was officially delegated by bassador of good will on a the Israel Symptonia bassador of good will on a four-month, 13-country tour anniversary of Israel.

As usual, the jaz will pl the White House as an am-

Communist racial propaganda wave. Hampton's mission was called

one of vital

racial import-ance" by top U.S officials, who out Government subsidy. indicated that he will travel as a White House representative, the first time a Negro jazz musician has been accorded this honour.

Dynamo of jazz

BEFORE the dynamo of jazz sailed it was revealed that he will introduce his original suite "21-Ghana Salute" when he plays Ghana in March—at the request of the new Government. Hamp intends to wind up his tour in Israel, the country he has become so fond of on past tours.

Symphony

WHILE in Israel, Hampton will perform as soloist with the Israel Symphony Orchestra in celebrations observing the 10th

the jazz showman will play gratis for hospitals, child-ren's societies and U.S Armed Forces bases.

Unlike some other performers, he is making his good will trip with-

Stan Kenton

Another TV try

BANDLEADER Stan Kenton is nearing agreement on a television show to emanate from the Rendezvous Ballroom in Bal-boa, California.

Tentative guest stars already lined up are Nat Cole, June Christy and Peggy Lee.
Kenton's last try at television was in the summer of 1955, when he and his orchestra did a summer replacement stint over CHS-TV.

Get it today

Erroll Ga pianist needs

ERROLL Garner occupied dressing room number two at the Olympia Music Hall in Paris where he opened last week accompanied by bassist Eddie Calhoun and drummer Kelly Martine. There was a queue of fans outside the dressing room and trying to see Erroll after the first concert was like trying to open an oyster with a safety pin.

Finally, after phoning the Ritz five times, I managed to make a date and squeeze into the pint-sized dressing-room.

"This is not my first appearance in France," he said emphatically. "As a matter of fact, I came over with Slam Stewart's band in 1948. I was awarded the Grand Prix du Disque, though no one troubled to tell me. I

only heard about it when I returned to the States! "

I asked Erroll why he only played five numbers at his opening concert, which was practically a celebrity night.

The audience had only begun to warm to Erroll and then Presto! that was the end. I was sorry and so was everyone else.

Superb touch

Erroll says he plays to keep his audience interested. He says the music must not audience have to strain trying to understand.

His touch is superb. He uses the piano as if it were a harp with keys.

His "Lullaby Of Birdland" had an almost classical intro which baffled me until he "Dixieland is played difplayed the familiar melody. I asked him about this.

"That's the way I get my audience interested. Sud-





reports from Paris

Erroll considers himself -traditionalism and modernism.

ferently today than it was 20 years ago."

Erroll thinks every solo planist has to have a gim-mick, "Fats had a gimmick, Teddy Wilson has a gimmick. They all have gimmicks.

"My gimmick- is to start as a kind of stranger to my familiar friend. That is the All." way I like to play jazz."

be too simple nor should the denly they recognise the his own," he says. "I only tune. It does not hit them, heard him once and that it just sings to them." was at a joint where the was at a joint where the plano was so bad Fats halfway between the "isms" just walked out, found an organ somewhere and brought it in. So the only time I ever heard Fats in the flesh was on the organ. But, of course, I have all his records."

Disc buried

Erroll's appearance Paris settled the question of who was going to win this year's Grand Prix du Disque.

A stap-up lunch at the

in the vaults of the hallowed Comédie Française.

"This," I was told, " is the

Erroll rounded off the interview by telling me he started playing the piano when he was three.

"I have been playing for 30 years," he said, "and the greatest thrill in all that time was when, last summer, I played my own composi-tion, 'Other Voices,' with the Cleveland Symphony Orchestra."

"What did it feel like to have 100 musicians behind you?" I asked.

"My first thought was, thank heavens I don't have to pay them."

first jazz record ever to be I asked, "What in 30 years buried in so hallowed a of plano playing has been spot." your worst experience?"

To Britain

He grinned. "Turning up at a 50,000 dollar night club to find they only had a two dollar piano."

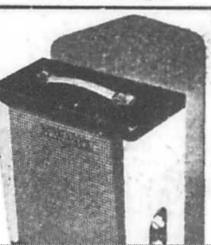
Erroll will be in Britain after December 27, but not to play.

"It will be my first visit to Britain. I can't play because I cannot find a swap."

It is a sad thought.

- INTRODUCING

The Amplifier you can



the stars

Royal,

ing on a BBC-

ove to

Ilroom,

een for

1 move

Royal

(Week commencing Dec. 22) Shirley ABICAIR Pantomime: Hippodrome, Dudley Paul ANKA Sunday: Regal, Edmonton

EVERLEY

because he is a good singer, actor and dancer, as well as being liked by everybody who works with him. Kenny Baker, Jack Nathan

in the Hit Parade or because the work is pouring in, but

and Max Bacon, who are all connected with this play, agree with these sentiments. As I'm rather colour blind,"

DON RENDELL JAZZ SIX DIZZIE REECE QUINTET

JEFF KRUGER'S





LETTERS It's big

YOUR contributor Bruce Turner (14/12/57) has made a belated discovery of one of the clernal verities of this business; that innovations always seem to take a step down the musical ladder in the eyes

musical

ments.

noises.

for their job.

nand ones.

Association.

nstruments maintains an

nflated market in second-

'Iniquitous'

An impressive list of speakers

was arranged; Sir Adrian Boult, Sir Beverley Baxter, M.P.,

the Rt. Hon. Glenvil Hall, M.P., W. Hannan, M.P., L. Malialieu, W.P., Mr. Ernest Jones (presi-tent of the mineworkers' union)

and Mr. Geoffrey Hawkes, president of the Musical Instrument

All the speakers referred to

the tax as "iniquitous," and one or two whom I take to be "in the know" seemed to think that it might not last be-

yond the next budget.
I'm glad to hear it. Such a

imposes a similar tax and there the tax is only 30 per cent -

entirely refundable on all purchases by education authorities, youth organisations, etc.

Just one set of figures is enough to make nonsense of

of established performers.
Sconer or later, skiffle will yield pride of place to musical nose-blowing or some other achievement which will attract its circle of devotees. Inevitably, the businessmen will exploit the carry for complined sheet. the craze for combined sheet-music, handkerchief and ampli-fier all in one. Undoubtedly it will appear on "6.5 Special" and the merry-go-round will be away

But as for their being a powerful alliance to further the cause of skiffle-piffle definitely No. Mr. Turner. It's business: it sells guitars, washboard, and probably broomsticks.

Very, very low

Not long ago we had a spate of vocalists, rich in confidence but many mighty poor in technical ability. Before that we suffered a rash of tyro "trad." bands and immature "modern" groups in which the players had just about made the down-payjust about made the down-pay-ment on their instruments before launching themselves on the

They had rather immature ideas on cash, too; many of them charged fees in direct ratio to their, musical ability—which was very, very low.

Elbowed out

Even back in the twentles and early thirties, established musicians with a legitimate background were elbowed out of the way by jazz boys who could play a "dirt" chorus. My dear old dad shuddered to learn that his son's musical fumbling could attract any sort of financial award when lynching would have been much more appropriate (and still probably is!). He was forgetting the time a few years earlier when he had shaken the locals with "that ragtime piano-playing." Plus ca change.

Why not?

change.

The hope that the Union will take a hand seems doomed to disappointment, because lack of musical ability is no bar to getting a Union card. This is supposed to be a profession, so why not some form of professional qualification, by examination and audition if need be?

This would naturally involve the formation of some appropriate organisation primarily concerned with musical ability and professional conduct, but otherwise the popular music scene will continue its happy-golucky, chaotic way of life.—Stan Morrison. Kingston-on-Thames, Surrey. The hope that the Union will

ONE day last week I had tea in the Members' Dining Room at the House of Commons. The occasion was a meeting organised by the Educational Group of the Musical Instrument Association, in protest at the continued 60



Added to which, the exorarguments in favour of the pitant cost of new (taxed) tax: in 1956 the Government astruments maintains an gave £885,000 to the Arts Council—and promptly took back £466,000 in purchase tax on musical instruments.

I take the view that enough is paid to Government depart-

ments already, without it being necessary to finance this kind of inter-departmental juggling.

MELODY MAKER readers can help matters by simply making things hot for their MPs. This remains one of the most telling forms of pressure open to the forms of pressure open to the common man and I urge every reader to harry his local member. It should not be difficult even for an MP to see the wickedness of this uniquely indefensible tax.

'Nonsense' says Dave Brubeck

tax on music making is utterly indefensible, especially now that entertainments duty has been abolished on the theatre and sport. It is a tax on the tools of the trade of the professional musician, on amateur music-making on education ALUN MORGAN tells a curious tale on his sleeve note for Dave Brubeck's "Jazz at Oberlin" album on Vogue. He relates how Dave and Paul at Oberlin" album on Vogue. any of my albums once I've He relates how Dave and Paul decided which 'take' will be Desmond had had a row, and used. The ensuing days theremusic-making, on education and on culture in general.

It does much to stifle the export drive in musical instruments. Japan is the only other country on earth which

were continuing the argument in musical terms while the concert was being recorded,

A third member of the quartet (says Morgan) was under notice, and the fourth was too ill to care. Altogether a pretty miserable session for all concerned.

I checked this story with the man best qualified to speak on the subject — Dave Brubeck himself. Here is his letter:

Humorous

"I certainly want to clarify the questions you've put to me regarding the Oberlin album, and nullify all the comments you listed from the liner notes, excepting that Lloyd Davis, our drummer, had a raging fever and had checked in at the college infirmary before the conlege infirmary before the con-

"I find it quite humorous to suggest that Paul and I were not speaking to each other. This month we will have been playing together for 11 years and I can assure you that if we're mad at each other we don't become silent; we shout, scream and holler.

Addiction

"About one of the members being on notice. In my history as a leader, which includes my big bands, I've never put a man on notice. There exists only one rule of my band which, if broken, would automatically terminate the services of the offender: addiction, of any

wind.

"It could be particularly true that I don't listen to 'Jazz at Oberlin' as it is almost a rule with me not to listen to

after are spent in becoming acquainted with what has been

released. "I find it too tempting to want to copy the parts I like if I become too familiar with them. Then our next album

begins to take up my time, and the old one is put on the shelf

and rarely played again.
"But one of the few things I like to listen to occasionally is 'These Foolish Things' from the Oberlin album. Writing the Oberlin album. Writing this letter has made me want to go play it and compare it to the new version in the 'Jazz Goes to Junior College 'album."

What! No

As a Christmas bonus to readers, here is a delight-ful extract from the 5/12/57

ful extract from the 5/12/57
"Whitehaven News."
"The concert was given by
the Gamblin' Skiffle Group
from Holborn Hill, comprising
Mr. G. Horrocks (harmonica
solos), Miss S. Fitzwilliams
(soprano), Miss A. Roberts
(soprano), and Mr. L. Bradshaw (humour and tenor solos).
The Ladies' Committee served The Ladies' Committee served refreshments and Mrs. Postlethwaite presided."



Lucille Mapp tops bill in her first Variety show

(Times: GMT CET plus 1) SATURDAY, DECEMBER 21: 10.6-10.30 a m. DL: Skiffle Club. 11.30-12.0 A 1: The 14th Anniversary Of Fats Waller's

Death. 12.0-12.15; 12.25-12.35 p.m.; A 1 2 :Spirituals. 12.30-12.45 DL: Music of W. C.

Handy. 4 15-4 45 Z: Swing Serenade. 5 0-5 30 P 2: Jazz Commentary. 7.0 DL: Just Jazz. 7.0-9.0 T: (1) Popular; (2) Jazz 8.0-8.25 J: N.O. Band, 8.30-9.30 J: Band O.B.; Hollywood Views. 9 10-9 55 F 1: Carlos de Rad-

2itzky, 9.30-9.57 B: Fats Waller by Panassie. 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. 10.5-11.0 J: America's Pop Music. 10.10-10.30 Y: Jazz Gall 11.5-12.0 J: D-J Shows. Jazz Gallery.

12.0-1.0 a.m. E-Q: Between Night and Morning. 5-20 H-Q: Hollywood - New

SUNDAY, DECEMBER 22: 12.45 p.m. A 1 2: American

Folk Lore. Jazz from Brussels, with Koller, Haliberg, Dieval, etc. 4.30-4.45 F 2. J.D. and Louis, 7.6-9.0 T: (1) Ella, May, Sinatra, Carle, J.D. (2) Spanier, Sarah

V., Casa Loma, Duke, Norvo, Kirk, Casey, Hawk, Diz, J. Jones. 9.10-9.50 S: Jazz Requests. 10 0-10.55 P 1. Jazz Microgrooves. 10 0-12 0 T: Repeat of 7.0 p.m.

11 10-12 10 a m. I: Sauter, Müller

Trio, etc. MONDAY, DECEMBER 23: 0-9.0 p.m. T. (1) 36 minutes with Miller, N. McPartland. (2) Spanier Plays 3. Diz. Waller, B.G., Silver, Bill Harris, Harry Arnold,

9.10-9.50 B: For Jazz Fans. 9.20 app K: Jazz Programme. 10.0-12.0 T: Repeat of 7.0 p.m. 10.5-12.0 J: D-J Shows.

TUESDAY, DECEMBER 24: 4.36-5.0 p.m. C 2; AVRO Jazz 7.0-9.0 T: (1) Bing Crosby Hour. (2) Ella, Cole, MJQ, Mulligan, Berigan, Bechet, Condon. Basie.

9.35-10.0 J: Stars of Jazz. 10.0-12.0 T: Repeat of 7.0 p.m. 11.36-12.57 a.m. A 1; Light Music.

45-4.0 a.m. S: Cabarets de Paris.

EDNESDAY, DECEMBER 25: 5.5-6.55 a.m. J: D-J Shows, 5.30-6.0 p.m. P 1: Modern Jazz '57.

7.0-9.0 T: (1) Christmas Music. (2) Louis and Ella (45 mins.), B.G. at Carnegie (Sing, Sing, Sing), Phineas, Mulligan,

Song. 10.0-12.0 J: D-J Shows. 10.0-12.0 T: Repeat of 7.0 p.m. Dance Music: 9.5-12.0 Q: 9.10-1.0 a.m. I; 10.5-11.0 A 1 2.

THURSDAY, DECEMBER 26:

Krupa.
6.30-7.0 DE: Jazz Session.
7.0-9.0 T: (1) Harry James, Cole
Trio, Shaw, B.G., Miller. (2)
Dankworth, Crane, River Jazz
Band, Storyville Jazzmen
(England), Mary Lou, Diz.
Silver, Basie, Lester Young,
Peterson, Holiday, J. Richards.
8.0-8.30 F 2: For Jazz Fans.
8.30-9.0 F 1: White Notes . . .
Black Musicians.

Black Musicians. 9 10-9.50 S: For Jazz Fans. 9.15-10.0 M: The Goodman Stery. 9.30-10.0 F 4: Spirituals, 10.0-12.0 T: Repeat of 7.0 p.m. 10 5-12.0 J: D-J Shows (niso Priday). 11.10-12.0 I: Sauter, Schneebiegl,

FRIDAY, DECEMBER 27: 2.15-2.45 p.m. I: Elliot Lawrence Big Band.

Strasser Sextet.

Big Band.
4.50-5.20 L; Pre-Jazz.
7.0-9.0 T: (1) 38 Minutes with Artie Shaw, J.D., James, etc. (2) Bob Croeby, Dorsey Brothers '35, Bechet, Parker, Basie, Getz-Brookmeyer, Jazz Units Irom Sweden and Japan. Japan.

9.0-9.25 J; Stars of Jazz. 9 15-9 45 P 2: The Living Jazz. 9 30-9 50 S: For Jazz Fans. 10.0-12.0 T: Repeat of 7.0 p m 10.15-11.0 C 1: Jazz Session. 10.40-11.15 DL: Baker's Dozen.

KEY TO STATIONS AND

WAVELENGTHS IN METRES A: RTF Paris-Inter: 1-1829, 4839 HTF Parisien: 280, 218, 318 359, 379, 445, 498 Hilversum: 1-462, 2-298. BBC: E-464. L-1500, 247 NDR WDR: 309, 189, 4938 Beigian Radio: 1-484. Beigian I 3-267, 4-198 Radio:

Sing), Phineas, Mulligan, H: RIAS Berlin: 303.
Herman.
8.30-8.55 S: Life of Diango.
8.30-8.55 S: Life of Diango.
9.10-9.50 S: For Jazz Fans.
9.32-9.42 B: Magic of Negro

Song.

Song.

3-267, 4-198.

3-267, 4-198.

SWF B-Baden: 295, 363, 195, 41.29.

APN: 344, 271, 547.

SBC Stockholm: 1571, 255 245.

306, 506, 49 band.

Song.

So

25 or 31 bands. Copenhagen: 1224, 283, 210

M: Copenhagen: 1224, 283, 210.

Dance Music: 95-12.0 Q; 9.101.0 a.m. I; 10.5-11.0 A 1 2.

HURSDAY, DECEMBER 26:
11.45-12.15 p.m. A 1 2: ChampsElysees Jazz.
4.12-4.35 B: Hamp, Wilson, Krupa.
620.20 December 26:
12.45 December 26:
13.45 December 26:
14.5-12.15 p.m. A 1 2: ChampsElysees Jazz.
4.12-4.35 B: Hamp, Wilson, Krupa.

Krupa.
620.20 December 20: SBC Geneva Lausanne: 393, 91

F. W. Street

FIRST house Monday night approval for his efforts. Don has is hardly the best time yet to top a first-class bill. He to review a Variety show. Apart from the lack of paying customers, things are very much inclined to go "Serenade" from "The wrong.

This week's programme at the Metropolitan, Edg-ware Road, was no exception. The pit orchestra had still to become familiar with tempos: top-of-

curtain; and a gentleman who mimes to discs had several pungent—and, from the stalls, quite audible-things to say to someone who forgot to put on his

Mishaps apart, this was one of the strongest bills I have seen for some time, though un-balanced by the first half proving superior to the second.

Don Rennie

misgivings.

Tucked away at number four on the programme was that consistently good singer Don Rennie.

His lowly position is no doubt explained by the fact that he persists in singing in tune and has full command of his voice. Despite unanimous critical

to hear her rock one of her

finest numbers was shattering.

at the Coliseum on Sunday, with

She was fantastically good! A spot melodramatic, perhaps,

timing was still there and the amplified guitar-which had

worried me most-was a pure

thrill. My only regret is that I didn't see the whole series of concerts.—Jeff Smith.

but what a personality! That incredible sense

So I went to her last concert,

Student Prince." Topping the bill on her very first Variety appear-ance was "Trinidad's Queen Of Song." Lucille Mapp.

has excellent dynamics, presen-

Understandably she looked nervousthe-bill Lucille Mapp was almost but didn't sound it. Despite decapitated by a descending trouble with the microphone

and an orchestra which seemed to prefer its own tempos to that of accompanist Tommy Samp-son, Lucille put over a highly entertaining act.

Poor lighting

Her stage personality is one of hesitant charm and she must be unique in not once mention-

ing her recordings.

For the finale she was joined by Don Rennie for the popular "Mary's Boy Child." The idea. "Mary's Boy Child." The idea, a good one, was spoiled by the lighting. While Don shone like a Christmas tree in white light, Lucille was almost invisible in the darkest of blues.

That, no doubt, has since been rectified.

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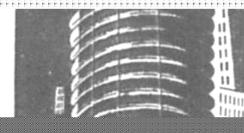


Rosetta

"I find it too tempting to want to copy the parts I like if I become too familiar with them. Then our next album begins to take up my time, and the old one is put on the shelf and rarely played again. "But one of the few things I

HUMPHKEY LYTTELTON Says . . .





Music of W. C.

g Serenade. Kings of Jazz. ular; (2) Jazz nd O.B.; Holly-

ats Waller by zz Time.

Carlos de Rad-

rica's Pop Music. Shows. Between Night

Hollywood - New

BER 22: A 1 2: American Champs-Elysées

Brussels, with D. and Louis.

la, May, Sinatra,

) Spanier, Sarah

a. Duke, Norvo,

Hawk, Diz, J.

Requests. st of 7.0 p.m. Sauter, Müller

BER 23:
(1) 36 minutes
N. McPartland.
Plays 3. Diz.
Silver, Bill
Arnold.
Jazz Fans.
2 Programme.
rat of 7.0 p.m.
Shows.

ABER 24: 2: AVRO Jazz

11.45-4.0 a.m S: Cabarets de Paris.

ontinuing the argument like to listen to occasionally is

WEDNESDAY, DECEMBER 25: B: 5.5-6.55 a.m. J: D-J Shows, 5.30-6.0 p.m. P 1: Modern Jazz C:

5.30-6.0 p.m. P 1: Modern Jazz C; 757.

757.

70-9.0 T: (1) Christmas Music. E; (2) Louis and Ella (45 mins.), F; B.G. at Carnegie (Sing. Sing. Sing.), Phineas, Mulligan, H; Herman.

8.30-8.55 S; Life of Django. J; 8.30-9.30 F 3: Jazz for Everyone. K; 9.10-9.50 S; For Jazz Fans.

9.32-9.42 B; Magic of Negro L; Song.

Song. 10.0-12.0 J: D-J Shows. 10.0-12.0 T: Repeat of 7.0 p.m. Dance Music: 9.5-12.0 Q: 9.10-1.0 a.m. I; 10.5-11.0 A 1 2.

THURSDAY, DECEMBER 26:

11.45-12.15 p.m. A 1 2: ChampsElysees Jazz.
4.12-4.35 B: Hamp, Wilson, Z:
4.12-4.35 B: Hamp, Wilson, Z:
7.0-9 0 T: (1) Harry James, Cole
Trio, Shaw, B.G., Miller. (2)
Dankworth, Crane, River Jazz
Band, Storyville Jazzmen
(England), Mary Lou, Diz.
Silver, Basie, Lester Young,
Peterson, Holiday, J. Richards.
8.0-8.30 F 2: For Jazz Fans.
8.30-9.0 P 1: White Notes . . .
Black Musicians.
9 10-9.50 S: For Jazz Fans.
9.15-10.0 M: The Goodman Story.
9.30-10.0 F 4: Spirituals.
10.0-12.0 T: Repeat of 7.0 p.m.
10.5-12.0 J: D-J Shows (niso
Priday).
11.10-12.0 I: Sauter, Schnerbiert.

Priday). 11.10-12.0 I: Sauter, Schneebiegt, Strasser Sextet.

FRIDAY, DECEMBER 27:
2.15-2.45 pm. I: Elliot Lawrence
Big Band.
4.50-5.20 L; Pre-Jazz.
7.0-9.0 T: (1) 30 Minutes with
Artis Shaw, J.D., James, etc.
(2) Bob Croeby, Dorsey
Brothers '35, Bechet, Parker,
Basic, Getz-Brookmeyer, Jazz
Units Irom Sweden and
Japan.

WAVELENGTHS IN METRES A: RTP Paris-Inter: 1-1829, 4839

2-198.

8: HTF 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, 4938

F: Beleian Radio: 1-484. 2-324. 3-267, 4-198.

H: RIAS Berlin: 303.

I: SWF B-Baden: 295, 363, 195, 41.29. J: APN: 344, 271, 547.

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.

O: HR Frankfurt: 506.

S: Europe I: 1632.

O: HR Frankfurt: 506.

S: Europe 1: 1622.

T: VOA: 7.0 p.m.—13, 16, 19, 31, 41; bands: 10.0 p.m.—19, 31; bands: plus: 1724 from 11.0 p.m.

W: Luxembourg: 208.

Y: SBC Lugano: 568.6.

Z: SBC Geneva Lausanne: 393, 31; band band

F. W. Street

the-bill Lucille Mapp was almost decapitated by a descending curtain; and a gentleman who mimes to discs had several pungent-and, from the stalls, quite audible-things to say to someone who forgot to put on his

Mishaps apart, this was one of the strongest bills I have seen for some time, though un-balanced by the first half proving superior to the second.

Don Rennie

Tucked away at number four on the programme was that con-sistently good singer Don

His lowly position is no doubt explained by the fact that he persists in singing in tune and has full command of his voice. Despite unanimous critical

but didn't sound it. Despite trouble with the microphone and an orchestra which seemed to prefer its own tempos to that of accompanist Tommy Sampson, Lucille put over a highly entertaining act.

Poor lighting

Her stage personality is one of hesitant charm and she must be unique in not once mention-

be unique in not once mentioning her recordings.

For the finale she was joined by Don Rennie for the popular "Mary's Boy Child." The idea, a good one, was spoiled by the lighting. While Don shone like a Christmas tree in white light. Lucille was almost invisible in the darkest of blues.

That, no doubt, has since been rectified.

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For two numbers, the Blue

For two numbers, the Blue-notes were joined by another new rock singer, Barry Adams. To me he sounded like a dozen others—unintelligible and ill-at-ease—though he did actually play his guitar.

sets. They of jazz terr doubt if ma given the n scatter the that widely Still, son highly recor mendable leases rema them in t jazz category Most impo one concern backgrounds folk song Alan Lomax "Blues In T Nigat" and Home " (Ni 11).

Spir

In the go lection of sp Five Blind B fine groups on Vogu Rosetta Tha triumphantly Train" (Merc At Count Bomal Jazzi. Weavers At C (nothing to They are PPL11004, 11

DESPITE all the raves I had Tharpe concerts. I couldn't drive away the memory of that recent R and B performance of



Rosetta

"Up Above My Head" and
"Jericho," on Mercury.
To me, the issue of a Rosetta
LP came second only to her
duets with Marie Knight, and
to hear her rock one of her
linest numbers was shattering

finest numbers was shattering.
So I went to her last concert,
at the Coliseum on Sunday, with misgivings.

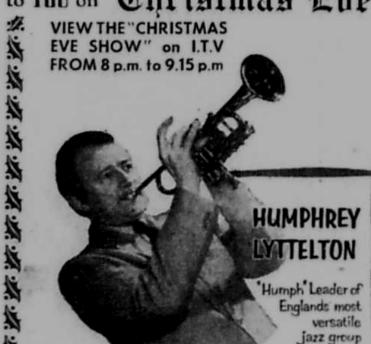
She was fantastically good! A spot melodramatic, perhaps, but what a personality!

That incredible sense of timing was still there and the amplified guitar—which had worried me most—was a pure thrill. My only regret is that I didn't see the whole series of concerts.—Jeff Smith.

Train" (Merc and two valuaties of chu available: "gregation" (83119) and Day" (Capita Three mor Night At (very amusin (very amusir

Artists' ORDION sin's foremost Radio, Television and Recording Accordion Star British Solo Accordion Champion Three years running, 3rd place winner World Championships Copenhagen 1953, Principal of his own Accordion Centre at Hillingdon, Middlesex, cal dealer also supplies and recommends Scandalli FREE, Fully illustrated art brochure candalli Accordions CLIFTON ST., LENBON, F.C.2

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DALLAS BUILDING, CLIFTON ST., LONDON, E.C.2 Rot on the Pye label?

with his

Rudy Mück

That I omitted all reference to the fact that you placed your entire organisation behind the scheme, and, in fact, did a month's preparatory work in only 10 days—without any fee

Not a word did I say about all that. And not a word of protest have you made. What a refresh-ingly strange man you are, Harold!

They love Doris

DEAR Doris Day,
As I pointed out on the tape
recording the other night, anyone who will come out wearing
pyjamas on a December night
in London must be more than
an averagely keen admirer of
yours,

And no fewer than 150 boys and girls did just that on Mon-day night.

day night.

Two coach-loads of them, who had gathered at the West-minster Ballroom, went on to have a whale of a "Pajama Party" in Mayfair, with the Bohemians Skiffle Group and the Tropicana Steel Band to warm things up, and then attended a showing of your picture, "Pajama Game," at the Warner Theatre.

They're proud of you But I think you must also be proud of them!

I hate Wilfrid

EAR Wilfrid Thomas, Other people would have kept decently quiet about it. Not you! It wasn't enough that you should go gallivanting all over South America, doing TV and radio shows, and collecting programme material. But you must send me—in freezing London—a picture posteard!

From Puerto Rico—with the legend on the back: "The capital averages 360 sunny days of wilfrid Thomas, I hate you

Does it?

THE Directors of Pye Group Records have invited me to their Christmas Party—to come "depicting the celebrity I would most like to find in my Christmas stocking."



Tommy Sands—wrote own song

HOLLYWOOD HEADLINES

NAT "KING" COLE, JINE
CHRISTY and the FOUR
FRESHMEN appeared with the
Kenton Orchestra at the gala
opening of STAN KENTON'S
Rendezvous Ballroom in Balboa.
After eight years as musical
director at MGM Pictures,
JOHNNY GREEN resigns as of
April 1 next . A current top
selling LP is the Dot "Word
Jazz" LP featuring off-beat
monologues plus background
music by the CHICO HAMILTON
QUINTET. . .

Have the top role in the upcoming "Porgy" film . . GEORGE
LIBERACE has done a jazz LP
with all jazz musicians and no
George. . Having failed to get
an answer to written representations to Petrillo the Hollywood
musiclans' union is proceeding
on its own in taking official steps
to end segregated union branches
in the USA . .

TOMMY SANDS himself wrote
his latest recording "Man Like
Wow" . JOHNNY DESMOND
stars in "Juke Box Jamboree"
Hubby BOB COOPER wrote the
title tune "Gone For The Day" "Bells Are Ringing."

"Bells Are Ringing."

Doris Day

DORIS DAY has just leased 20 acres of land near Big Bear Lake, California, that has 4,000 Christmas trees to be marketed this season . . . SIDNEY POITIER will

Hubby BOR COOPER wrote the title tune "Gone For The Day" for JUNE CHRISTY'S latest LP . . . After being closed for nearly a year, Zardi's Jazzland, the best jazz room on the coast, is reopening as an Arthur Murray dance studio.

MAMIE VAN DOREN clicked in Las Vegas and has a five year contract . . . It's claimed that

TOMMY SANDS himself wrote his latest recording "Man Like Wow". JOHNNY DESMOND stars in "Juke Box Jamboree". BING CROSBY may play opposite JUDY HOLIDAY in "Bells Are Ringing." On his new LPs FREDDY MARTIN is featuring himself on soprano saxophone.

Sal Mineo
SAL MINEO sings three songs
in "Tubie's Monument". . Following the currently successful

36 weeks in the U.S. LP top sellers charts

ROGER WILLIAMS SONGS OF THE FABULOUS '50s

Vol. I

Blue tango; Vaya con dios; High noon; Too young: Because of you: Song from the Moulin Rouge; Mr. Sandman; Wish you were here; Mona Lisa; Goodnight Irene; Secret love; Love is a many splendored thing

HAR 2057



LP 311 r.p.m.

LONDON RECORDS division of The Decca Record Company Ltd [-] Brixton Road London S W 9

Vol. 2

Moonglow and theme from 'Picnic': Unchained melody; Tennesee waltz; Hey there; April in Portugal; My heart cries for you; True love; La vie en rose; Three coins in the fountain; Young at heart; I believe: Autumn leaves

HAR 2058



by HUBERT W. DAVID

WRITE a song for Max Bygraves. What was your reaction when you read those words? Did you immediately say to yourself: "I've got just the very thing for him"? Or did you sit down and scan your list of titles with a view of the second scan your list of titles with a view to earmarking some particular idea which you

thought might be up Max's street?

This "list of titles" may puzzle some of you, but I have always found it useful. Ideas and titles may strike you at any odd moment, and no doubt you jot them down at the time. But you must tidy up your notes every so often. Useful headings are: "Romantic approach." "Adverse love interest." "Cheer-ups" and "Jingles"

and "Jingles. This is always particularly useful if you write your songs with some particular artist in mind. Never could it have been more useful than in the present situation, for Max Bygraves has a style of his own. He has fewer imitators than any other I know Yet you must not think that all his songs are "specialised.

Versatility

Few comedians can match the top pop singers, Norman Wisdom is one who can. The only other that comes to my mind is Max Bygraves. You will notice, however, that he seldom sings the type of pop which every other artist wants to record. He is an individualist.

For instance, compare his "Meet Me On The Corner" with "Big 'Ead," and "Out Of Town" with "Pink Toothbrush." What a variety of styles! Which shows you are not limited in

trying to find him a song.

No doubt you read Max's suggestions when we first announced the competition (30/11/57). Having looked through his remarks again, he seems to me to have summed up the whole thing in a nutshell when he said it needs to be a song that he can sing and that everyone else can sing too.

Adaptability

Don't forget that he *enjoys* singing a song with a "beat" and that his favourite interpretation is for something with romantic interest, written on a cheerful note. So don't push that "adverse love interest" stuff at him. The lact that he enjoys singing with a "beat" opens up the possibility for skiffle and rock-in-roll

To sum up: Max Bygraves can do justice to a variety of song material, and as you can submit as many songs as you like, this gives you the chance to submit them in different styles. Just remember that each submission must be accompanied by a stamped, addressed envelope and an entry form which you will find at the foot of this page.

Recorded by BERT WEEDON on PARLO R.4381

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- ★ WIN A PUBLISHING CONTRACT
- ★ WIN GUITARS & RECORD TOKENS

ENTER FOR THE COMPETITION PLAY THAT BIG GUITAR

Details of this competition are printed on the back of the song copy "PLAY THAT BIG GUITAR." Price 2/-, or send stamped addressed envelope to: Desk A.

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> 21 DENMARK STREET. LONDON, W.C.2

A SONG for MAX BYGRAVES

To: MAX BYGRAVES,

THE MELODY MAKER.

96, Long Acre, London, WC99 (Comp.)

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

> Signed Address (Block Letters)

Copies of rules obtainable on application. MM 21.12.57. Closing Date: January 6, 1958.

BRITAIN'S TOP DISCS and TUNES

GUIDE to the best selling discs for the week ended December 14, derived from information supplied by 18 leading record stores★ Artist Wook Harry Belafonte MARY'S BOY CHILD Other discs-Gracie Fields (Col); Bob Dale (Emb). Everly Br. thers WAKE UP LITTLE SUSIE King Brothers (Par) MA, HE'S MAKING EYES AT ME Marie Adams with Capitol Johnny Otis Edmundo Ros (Dec); Joe Loss (HMV); Eddie Cantor (Bruns); Ferko String Band (Lon). CIAL ANGEL Malcolm Vaughan HMV
Frank D'Rone (Mer); Bobby Helms (Bruns); Robert
Earl (Phi) MY SPECIAL ANGEL 4 Paul Anka Columbia 5 (5) I LOVE YOU BABY HRL Jim Dale Parlophor Johnny Madara (HMV); Frankie Brent (P-Nix); Don Parlophone BE MY GIRL 6 (3) Fox (Dec). Jackie Wilson Vogue-Coral 7 REET PETITE RCA SANTA BRING MY BABY BACK Elvis Preslay 8 (8) TO ME Pye-Nixa 9 (12)ALONE Shepherd Sisters (HMV); Southlanders (Dec); Three Kaye Sisters (Phi); Brother Sisters (Mer). RCA Elvis Presley 10 PARTY (7) Winifred Atwell Decca LET'S HAVE A BALL (15)11 Paul Anka Columbia DIANA 13 (17) GREAT BALLS OF FIRE Jerry Lee Lewis HE'S GOT THE WHOLE WORLD Laurie London London 13 (11) Parlophone IN HIS HANDS London REMEMBER YOU'RE MINE Pat Boone 15 London Little Richard KEEP A KNOCKIN' 16 (14)Vogue-Coral Crickets THAT'LL BE THE DAY 17 (13) Larry Page (Col). MY SPECIAL ANGEL ALL THE WAY Bobby Helms Brunswick 18 (16) E WAY Frank Sinatra
Five Dallas Boys (Col) : Victor Silvester (Col). Capitol JACK O' DIAMONDS Lonnie Donegan Pye-Two records " tied " for 2nd, 13th, 18th and 20th positions.

*STORES SUPPLYING INFORMATION FOR RECORD CHART: LONDON—Imbofs, W.C.1; Popular Music Stores, E.6; A. R. Tipple, S.E.15; Rolo For Records, E.10. MANCHESTER—Duwe Wholesale, Ltd., 1; H. J. Carroll, 18. BIRM—INGHAM—R. C. Mansell, Ltd., 2 SLOUGH—Hickies, SOUTH SHIELDS—Saville Brothers, Ltd., EDINBURGH—Randparts Music Stores, Ltd., 1. CARDIFF—Boyds, MIDDLESBROUGH—Sykes' Record Shop, BOLTON—Engineering Service Co., HULL—Sydney Scartsorough, Ltd., GLASGOW—McCormack's, Ltd., C.2 LIVER-POOL—Nems, Ltd., 1. NEWCASTLE—J. G. Windows, Ltd., 1. WORTHING—A—American; B—British (All rights reserved.)

THIS copyright list of the 24 best-selling songs for the week ended December 14, 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) TAMMY (A) (2/-) Macmelodies

(3) ALONE (A) (2/-) ... Duchess (7) MY SPECIAL ANGEL (A) (2/-) ... Bron (4) FORGOTTEN DREAMS (A) (2/6) ... Mills Music (6) DIANA (A) (2/-) Robert Mellin

(8) LET ME BE LOVED (A) (2/-) Frank 8. (12) WAKE UP LITTLE SUSIE (A) (2/-) Acuff-Rose

(5) BE MY GIRL (A) (2/-) Sheldon 10. (13) THAT'LL BE THE DAY (A) 11. (10) REMEMBER YOU'RE MINE

12. (19) I LOVE YOU BABY (A) (2/-) 13. (11) AFFAIR TO REMEMBER (A)

(9) MAN ON FIRE (A) (2/-) 15. (17) PUTTIN' ON THE STYLE 18. (15) ISLAND IN THE SUN (A)

17. (18) LOVE LETTERS IN THE
SAND (A) (2-) Francis Day
18. (20) HE'S GOT THE WHOLE
WORLD IN HIS HANDS
(B) (2-) Sterling 18. (14) WANDERIN' EYES (B) (2/-)

20. (16) GOT-TA HAVE SOMETHING in the Bank, Frank (A)
(2/-) ... Campbell Connelly
21, (22) MY DIXIE DARLING (A)
(2/-) ... Southern

22. (--) MA, HE'S MAKING EYES AT ME (A) (2-) ... Feldman ME (A) (2 -) Feldman 23. (21) WITH ALL MY HEART (A)

Glasgow Week Ended December 14, 1957 This: Last Label Title Artist week 57 MODERN JAZZ QUARTET AT MUSIC INN (LP) London THE LOUIS ARMSTRONG STORY -Vol. I (LP) Philips JAZZ AT OBERLIN (LP) Dave Brubeck Vogue 29 A SWINGIN' AFFAIR (LP) Frank Sinatra Capitol 26 GRAND ENCOUNTER (LP) 1 John Lewis Vogue 21 Б KING OLIVER (LP) Philips TO SWING OR NOT TO SWING Barney Kesser 7a Vogue GERRY MULLIGAN QUARTET AT STORYVILLE (LP) Vogue APRIL IN PARIS (LP) Count Basie Columbia-CHRIS BARBER PLAYS-Vol. IV Pye-Nixa 10 Ella Fitzgerald and HMV-Verve ELLA AND LOUIS AGAIN-Vol. 1 Ha THE OLD RUGGED CROSS Monty Sunshine Pye-Nixa 11b EARL "FATHA" HINES PLAYS FATS WALLER (LP) 13 Vogue LOUIS ARMSTRONG PLAYS THE Parlophone 14a MODERN JAZZ QUARTET IN HI-14b Eaquire 14 DJANGO (EP) Modern Jazz 14c Esquire ELLA AND LOUIS AGAIN-Vol. II Ella Fitzgerald and 17a Louis Armstrong HISTORY OF JAZZ-Vol. III (LP) 17b Capitol

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

Phillips.

(Week commencing December 22)

- CHARLIE CHRISTIAN WITH BENNY

GOODMAN (LP) 10 WILD ABOUT HARRY (LP)

Ronnie ALDRICH and Squadronaires Tuesday: King's Lynn Thursday: Assembly Rooms, Tun-bridge Wells Priday: Savoy Ballroom, South-

Tuesday: Regency Ballroom, Bath Thursday: Dorking Hall, Dorking Saturday: Festival Hall, Kirkoy in-Ashfield

Eric DELANEY and Band Priday: Borough Hall, Stafford Saturday: Windmill Club, Rush-

Lena KIDD Seven
Priday: Corn Exchange, Sleaford Saturday: Pavillon, Buxton

Basil KIRCHIN band with Rory

BLACKWELL
Sunday: Palace Theatre, Reading
Theaday: Houldsworth Hall, Man
chester
Thursday: Town Hall, Longton
Saturday: Town Hall Torquay

Vic LEWIS and Orchestra Tuesday: USAF, Sculthorpe Toursday: Houldsworth Han-Manchester

Terry LIGHTFOOT Jazzmen

Sunday: Hat Clas of Lendon Woolwich Manday: British Legion Hall, Monday: British Legion Hall, South Harrow Tuesday: Macc's, Oxford Street Friday: Trent Bridge Hotel, Not-tingham

Freddy RANDALL and Band Thursday: Embassy Ballroom Skegness Saturday: Royal Ballroom, Bos-

Saturday: The Cavern, Liverpoo.

Eric SILK and Southern Jazz Band Fr.day: Southern Jazz C.uo Leytonstone

Betty SMITH Quintet Sunday: Colchester Tuesday: Skegness Thursday: Bogner

Owen BRYCE and Band
Monday: Cy Laurie Club, W.
Wednesday (all-night session): Alex WELSH and Band
Sunday: Jazz Club, Wood Green
Thursday: Mack's, Oxford Street
Friday: Pier Pavilion, Southampton
Oxford Street

Saturday: Mack's, Oxford Street

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

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

The Editor can accept no The Editor can accept no liability for loss or damage of Mys submitted. This coupon is valid until January 4, 1958 for readers in Britain; until February 4, 1953, for foreign and Colonial subsenhers.

As listed by "Variety"—issue dated December 18, 1967

1. (2) APRIL LOVE Pat Boone (Dot)

2. (1) YOU SEND ME Sam Cooke (Keen)

3. (3) ALL THE WAY
Frank Sinatra (Capitol)

4. (17) AT THE HOP Danny and Juniors (ABC Paramount) (4) RAUNCHY

Bill Justis (Philips)

S. (9) PEGGY SUE Buddy Holly (Coral) 1. (12) GREAT BALLS OF FIRE Jerry Lee Lewis (Sun)

8. (8) RAUNCHY Ernie Freeman (Imperial) (6) KISSES SWEETER THAN

Jimmy Rodgers (Roulette) 10 (7) JAILHOUSE ROCK Elvis Presies (RCA Victor)

II. (11) LIECHTENSTEINER POLKA W.E. G.ake (London)
12. (5) SILHOUETTES
Rays (Cameo)

(10) MY SPECIAL ANGEL Boody Helms (Decca)

14 (19) WHY DON'T THEY UNDER-STAND

George Hamilton IV (ABC Paramount)

15 (13) MELODIE D'AMOUR

Ames Brothers (RCA Victor)

16. 1151 CHANCES ARE

17. (20) TWELFTH OF NEVER
Johnny Mathis (Columbia) ts. (-) ROCK-N'-ROLL MUSIC Chuck Berry (Chess)

(-) TEAR DROPS Lee Andrews (Chess) 20. (-) TELL Roger Williams (Kapp)

Two records " tied " for 4th, 12th and 18th positions. Reprinted by permission of " Variety."

History No. 4 introduces the cool era

Vol. 1V—"Enter The Cool"

Al Casey Sextet: How High The Moon? (a); Coleman Hawkins: Stuffy (b); Dizzy Gillespie Band: Carombola (f); Lennie Tristano Sextet: Marionette (e); Woody Herman Herd: Early Autumn (c); Metronome All Stars: Early Spring (h); Miles Davis Orchestra: Move (d); George Shearing Quintet: Yesterdays (j); Stan Kenton Orchestra: Round Robin (g); Dave Pell Octet: I Had The Craziest Dream (k); Duke Ellington Orchestra: Rockin' In Rhythm (i).

(Capitol 12 in, T) Rhythm (1). (Capitol 12 in. T)

(Capitol 12 in. T)

(a)—Casey (gtr.); Willie Smith (alto); Illinois Jacquet (thr.); Gerald Wilson (tpl.); Horace Henderson (pho.); John Simmons (bass); Sid Catlett (drs.), 19/1/45, Hollywood. (Am. Capitol.)

(b)—Hawkins (thr.); Howard McGhee (tpl.); "Sir Charles" Thompson (pho.); Allan Reuss (gtr.); Oscar Pettiford (bass); Denzil Best (drs.), 23/2/45, Do. (Do.)

(c)—Herman (clt.); Sam Marowitz (alto); Al Cohn, Stan Getz, Zoot Sims (thrs.); Serge Chaloff (bari.); Bob Chadnick, Stan Fishelson, Bernie Glow, Shorty Rogers, Ernie Royal (tpls.); Bill Harris, Bob Swift, Earl Swope, Bart Varsalona, Oliver Wilson (tmps.); Terry Gibbs (vib.); Louiside (charles)

Swope, Bart Varsalona, Oliver Wilson (1875); Terry Gibbs (vib.); Lou Levy (pno.); Chubby Jackson (bass); Don Lamond (drs.) 30 12 48. Do (Do.) (d)—Davis (tpt.); Lee Konitz (alto); Gerry Mulligan (bass); Kai Winding (1876); Addison "Junior" Collins (French horn); John Barber (1876); Al Haig (pno.); Joe Schulman (bass); Max Roach (drs.). 21 1 48. New York. (Do.) (e)—Tristano (pno.); Lee Konitz (alto); Warne Marsh (thr.); Billy Bauer (gtr.); Arnold Fishkin (bass); Denzil Best (drs.). 16 5/49. Do. (Do.) (1)—Gillespie (tpt.); John Cochrane, James Heath (altos); Paul Gonsalves, Jess Powell (thrs.); Al Gibson (barl.); John Cook, Don Slaughter, Elmon Wright (tpts.); Matthew Gee, Samuel Hurt, Hanifan Mageed (tmbs.); Adrian Acea (pno.); John Gollins (gtr.); Al McKibbon (bass); Charles Wright (drs.); Francisco "Chane" Pozo (con.os); Carlos Duchesne (conga drum), 91/50. Do. (Do.)

(Do.)
(g) Kenton (pno.); Art Pepper,
Bud Shank (altea); Bart Calderall,
Bob Cooper (thrs.); Bob Gioga
(bari.); Chico Alvarez, Maynard
Ferguson, John Howell, Al Porcino,
Shorty Rogers (tpta.); Milt Bernhardt, Eddie Bert, Harry Betts, Bob
Fitzpatrick, Bart Varsalona (tmbs.);
Ralph Blaze (gtr.); Don Bagley
(bams); Shelley Manne (drs.); Miguel
Rivera (coopea drum), 12 9 50, Holly-Rivera (conga drum), 12 9 50, Holly-

wood. (Do.)
(h)—John La Porta (clt.); Lee
Konitz (alto); Stan Gelz (tnr.); Serge
Chaloff (barl.); Miles Davis (tpt.);
Kai Winding (tmo.); Terry Gibbs
(vlb.); George Shearing (pno.); Billy
Bauer (gtr.); Eddie Satranski (bass);
Max Roach (drs.) 23-1.51. New York.

(1)—Ellington (pno.); Jimmy Hamilton (cll., tnr.); Rick Henderson, Russell Procope (altos. clts.); Paul Gonsalves (tnr.); Harry Carney (barl.); Cat Anderson, Willie Cook, Ray Nance, Clark Terry (tpts.); Quentin Jackson, George J. Jean, Britt Woodman (tmbs.); Billy Strayhorn (pno.); Wendell Marshall (these Dave Black (drs.), 3/2/54. horn (pno.); Wendell Marshall (bass); Dave Black (drs.). 3/2/54.

Chicago. (Do.)

(j) Shearing (pno.); Johnny Rae

(vib.); J. "Toots" Thielemans (gtr.);
Al McKibbon (bass); Bill Clarke

(drs.). Circa early 1955. USA. (Do.)

(k) Pell (thr.); Bob Gordon

(bar.); Don Fagerquist (tpt.); Ray

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I take over the reviewing from Max Jones because, though the record does not confine itself to its title "Enter The Cool"—quite a few of the tracks are decidedly warm—the whole of its contents belong to the post-1940





LEFT: Colman Hawkins has a bold attempt at the then jashionable bop. But despite the presence of "Sir Charles," this is basically a riff swing production—and quite good of its kind. RIGHT: Dizzy Gillespie's "Carambola" is an Afro-Cuban flare up. These things are not the best media for jazzmen, but that's about the worst that can be said of it.

titling was done here or in the States, but among the four tracks left out of the 10 in. selection was a good "Blues For The Oldest Profession." Its inclusion would presumably have precluded the use of the romantic photograph that now adorns the sleepe face. sleeve face.

sleeve face.

Wilson brushes up an old British song, "Moonlight On The Ganges," and—also from the 'twenties—"Who's Sorry Now?" "Hallelujah." "You Took Advantage Of Me" and "If I Had You."

"Hallelujah" is taken as a stride piece, a little faster than on the recent MGM solo version (EP599); "Ganges" has charm and lift; "Who's Sorry?" and "Words," both lively tempos, are deftly executed with both hands. All get solid, sympathetic support from Jones and Hinton.

"April In Paris" and Cole

wilson—once thought to be perli-ously highbrow—strikes home because of its unassuming pretti-ness, down-to-earth swing and relative simplicity.

"For Quiet Lovers" is two-thirds of a 12-in. LP originally called "The Creative Teddy Wil-son." "April In Paris" and Cole Porter's "Get Out Of Town" are treated in more discursive manner, something like a gentle Tatum; "If I Had You" and "Advantage" stroll along in a calm, unruffled way, always tuneful and intelligible.—Max Jones.

period which it is my job to

This volume is probably the best of the four. Unlike the others, it covers the days when Capitol had established themselves as a leading jazz record

Capitol had established themselves as a leading jazz record company.

The 11 tracks present nearly 120 men, many of whom are among the greatest of this era.

The two newcomers—chronologically speaking—are the alpha and omega of this hawker's dozen—Al Casey's "How High The Moon?" and Dave Pell's "I Had The Crazie t Dream."

Both are small group presentations but there their similarity ends. Carey's is a pre-"cool" style group. It has at least its share of dazzling names, but only ex-Basie trumpeter Gerald Wilson lives up to hopes. Illinois Jacquet comes up to expectations but that isn't quite the same thing.

Dave Pell's Octet is the vehicle Dave and various of his similarly ambitious associates in the Les Brown band use when they feel like a bus.nam's holiday to refresh themselves from a round of necessarily commercial chores.

Not that their record is uncommercial.

It is enterprising, but by no

commercial It is enterprising. means over-smart or pretentious; has jazz-designed, but easily

understandable solos; is tacteful

understandable solos; is tasteful and it swings.

And now just a brief word on the other numbers for those who may not have heard them.

Coleman Hawkins' "Stuffy" has the maestro making a bold attempt at what was then fashionable bop. But despite the presence of "Sir Charles," this is basically a riff swing production, and quite good of its kind.

Gillespie's "Carombola" is an Afro-Cuban flare up. These things are not the best media for jazzmen of any period or style. But that's about the worst that can be said of it.

Lennie Tristano's "Marionette" is typical Tristano, but one of his less "futuristic" excursions. This and good solo work by all concerned make it one of the most acceptable Tristano's

the most acceptable Tristano's

available. Woody Herman's "Early Anturon", ic. a. bish version of

winners for 1950. The ensemble shows distinct traces of underrenearsal. Too many soloists prevent any one from having enough time to get going. By and large not what one has a right to expect from such a star line-up.

Miles Davis' "Move" is, of course, one of his famous series that introduced the "modern" trend and still remains a "clas-

trend and still remains a " clas-

George Shearing's "Yesterdays" is typical of him in ballad mood.

Kenton's "Round Rooin" is a brisk-paced outburst. Not helped by Maynard Ferguson's high note squealing nor is it one of Kenton's best. But it has some good solo spots, including Art Pepper's alto.

Ellington's "Rockin' In Rhythm" appears to be a public

per's alto.

Ellington's "Rockin' In Rhythm" appears to be a public hall recording and is generally disappointing.

Rather a mixed bag so far as quality of performance goes. But it gets as near to giving a representative cross-section of the development of jazz and its protagonists as perhaps any one recording company, wishing to cover the last dozen years could have done.—Edgar Jackson.

COZY COLE ALL STARS (EP) Hound Dog Special; A Terrible Sight (V); Someday You'll Be Sight (V); Someday You Sorry (V); Drum Fantasy.

(MGM EP622) Cole (drs.); Aaron Sachs (clt., thr.); Jonah Jones (tpt., voc.); Reuben Johnson Cole (pno.); Ted Sturgis (bass), 1954. New York, (Am.

DRUMMER Cole leads a swing

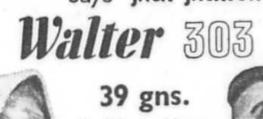
quinter through two instru-mental and two vocal tracks, done in light-hearted fashion with no more than a nod at modern trends.

"Terrible Sight," the lightest-

nearted comes into the old and unrespectable category of insult songs. Aside from Jonah Jones's droll singing, this one offers 16 bars of simple tenor and the ane amount of piercing muted trumpet. The vocal will amuse or bore you according to your outlook on these things.

Jonah, also, sings, the Louis

I don't know whether the re-It's the perfect Christmas Present! says JACK JACKSON





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