

Melody Maker

December 13, 1958

FOR THE BEST IN JAZZ

Every Friday 6d.

The Basie
tour dates

See page 20

West Side
Story

See page 6

WHY KILL THE BAKER'S DOZEN?

Is the Kenny Baker New Dozen programme "Let's Settle for Music" to die at the end of its present run?

At presstime, there were grave doubts as to whether it would return to the Light Programme when the present series ends on December 23—only eleven weeks after the death of its originator, Pat Dixon.

For the past eight years, it has been regarded by the serious jazz student as one of the BBC's finest jazz productions.

SURPRISE GUEST



Judy Johnson was a surprise guest star at the 10th annual Jazz Band Ball on Monday at the Hammersmith Palais. Judy is pictured (above) during her spot with the Bobby Mickleburgh Band. Fans packed the Palais during the four-and-a-half hour Ball.

JAZZ ACCOLADE

Musicians invited to join the ranks of its star members have classed this as an accolade of jazz appreciation.

It has been one of the few BBC dance music programmes to be beamed to overseas listeners.

Yet on Wednesday night, its future seemed to hang precariously in the balance.

Said Kenny Baker: "I was surprised to find that the present series is to end after 13 weeks. It has, with one exception, always been extended to double or treble that time.

DISAPPOINTING

"It is disappointing, because this is the best Dozen I have ever had, with a great sound and marvellous soloists. It is the best programme we have ever done."

Said producer John Burnaby, who took over from Pat Dixon: "I obviously cannot comment on BBC policy. I can only say that, as far as I know, it is coming off. I shall be extremely sorry because I enjoy doing it enormously."

Back Page, Col. 3



JAZZ ENCYCLOPÆDIA FOR BRITAIN

NEW YORK, Wednesday. —Leonard Feather's multi-star "Encyclopaedia Of Jazz" package show is among the top American attractions lined up by Harold Davison for British tours during the next 18 months.

Other negotiations include the Louis Armstrong All-Stars, Kid Ory's Band, Jazz At The Philharmonic and singers Carmen McRae,

PHILIPS TO WAX FOR TOP RANK?

ARE Philips going to press records for The Rank Organisation, who are shortly to enter the recording market with their Top Rank label?

Rumours to this effect were prevalent in London this week, fanned by lack of news from Rank regarding their time and location for starting.

Neil Margerison, commercial manager of Philips, told the MM: "Several firms including ourselves, have been approached by Rank regarding pressing records for them. That is all one can say at the moment."

Anita O'Day, Ella Fitzgerald, Buddy Greco and Vaughn Monroe.

Line-up

Line-up of the package, which is compiled by Feather, includes the Gerry Mulligan Quartet with Art Farmer (tpt.), Shelly Manne (drs.), Buddy De Franco (ct.), Buck Clayton (tpt.), Coleman Hawkins (tr.), George Auld (alt.), Willie "The Lion" Smith and Dick Hyman (pnos.) and multi-instrumentalist Don Elliott.

Likely to be the first to hit Britain are Carmen McRae and Anita O'Day, who are expected to make TV appearances and a concert tour in the Spring.

Norman Granz is currently setting the line-up for his next Jazz At The Phil package, which will almost certainly include trombonist J. J. Johnson.

Other Davison plans include Basie's February tour (see page 20) and British visits by the Ward Singers and Lambert Singers (see page 2).

Everlys package tour

NEW YORK, Wednesday.—The Everly Brothers, Andy Williams and the Chordettes may visit Britain next month in a unique TV package tour.

The package starts a seven-country Continental tour on January 18 playing one 30-minute TV show in each country. It is hoped to bring stars to Britain for TV immediately before or after the trek.

The tour dates at the time of going to press were Belgium

(18th), France (20th), Holland (23rd), Denmark (25th), Sweden (26th), Germany (28th) and Italy (31st).

This would be the Everly Brothers' and Chordettes' first trip to this country. Andy Williams played British TV dates last month.

The trip is being set by Archie Bleyer, of American Cadence—for whom the stars record—and its British distributors, Decca.

The world's greatest!

WHO has the world's greatest band? Who is Britain's Musician Of The Year?

Even the MM staff doesn't know—yet! Since this year's MELODY MAKER Readers' Poll was announced in the issue of November 22, we have been inundated with voting forms which will give your verdict on the top jazzmen. The suspense will end on

January 3, for in the issue of that date the MM will publish the winners of the British section of the poll. The results in the World section will follow on January 10.

Whoever the British winners may be they will go on record together. As last year, Denis Preston's Record Supervision will record "All The Winners" for release on a major label.

Stop Press, U.S.A.

KENTON BAND IN CHICAGO

From
BURT KORALL

NEW YORK, Wednesday.—After a series of rehearsals in New York, the Stan Kenton Band last week flew to Chicago for two weeks at the Blue Note.

Set for Europe

D RUMMER Art Taylor may take a group to Europe that will feature altoist Jackie McLean. The Horace Silver Quintet begins its tour of Europe on January 14.

Personal appearance

THE much admired Joe Wilder has recorded for Columbia. He is heard in a small band context.

Sweden to U.S.

BENGT HALLBERG—one of Sweden's finest jazz pianists is coming here after the first of the year.

THE WARD SINGERS TO TOUR HERE

NEW YORK, Wednesday.—The great Clara Ward Singers will tour Britain for three weeks next March. The deal was wrapped up this week by the Willard Alexander Office.

MEET THE STARS

with
REN GREVATT

PAT BOONE

Star deputies
PAT BOONE, Sal Mineo and Bobby Darin helped TV jockey Dick Clarke celebrate his 29th birthday on ABC-TV on Saturday.

DAVID SEVILLE

Million seller
"THE Chipmunk Song" by the Chipmunks is the hottest record in America this week.

JOHNNY MATHIS

Broadway disc
RODGERS and Hammerstein are again represented on Broadway with a show, "Flower Drum Song" which was greeted by respectful but by no means

You must drummer!

SITTING behind his desk littered high with record royalty statements and American Press cuttings, programmes and travel schedules, Ted Heath was smiling tranquilly. On a side table lay a book, "British Folk Songs."

Good news for George Lewis

From
HELEN McNAMARA

TONY SCOTT

Kwela echo
JAZZ clarinetist Tony Scott has finally had his record of "African Penny Whistle Song" released.

have an expert

TED HEATH



talks to
Maurice Burman

"All right," he said, "you take over."
"I believe you came third in the American poll for big bands. How do you feel about it?"

'A lot of critics seem to be wearing blinkers'

"Well, it's nice, but other things please me more. And while America is extremely important, the rest of the world is equally so."
"I am negotiating for a tour of South America. And before next summer we will be playing Belgium, France, Switzerland, Italy and Germany. We also have very good record sales in South America and Japan."

"The answer will be the same in the future as it was in the past." Glenn Miller had the complete answer. He had excellent jazz musicians; was equal to the best of the swing bands and played sweet music better than anybody.

Duty

"He has a duty to perform and he must nourish that profession and do all in his power to elevate it and popularise it and not play the music he likes best at the places he likes best. This is a selfish outlook which has been the downfall of many American bands."

Pleasure

"Do you think Ted, your success is due to being a musician or a business man?"
"I gained my experience as a musician playing in bands and learning how to treat musicians psychologically."

"The bigger the band, the wider the appeal. A small band has more freedom. A big band has big responsibilities."
"Do you rehearse much?"
"No. We haven't had a rehearsal in three years. It's just playing together with good men. Don't forget the boys have been to Hollywood studios and talked to people like Conrad Gozzo, Urbie Green, Will Bradley, and Billy May. They have talked about tone, mouthpieces, technique and they have learned a lot from those players."

"This requirement alone would forbid us from offering Humph a place, even if he were in need of the money—which is very doubtful, since he is to be seen on television playing to the masses he despises in such monied company as Peter Sellers, Norman Wisdom and the Duke of Bedford."
Prostitution? Come, let's not be harsh on the lad. He just has different standards.—Jack Good, London, W.4.

Good tackles Humph



I WAS amused—but only slightly—by Humph's only slightly amusing milk-and-vinegar invective aimed at Lord Rockingham's XI. When he says the only demands on musicianship made by a contribution like "Hoots Mon!" are that it should be bad, he not only takes up the position of supreme arbiter of taste—for which only he can assume himself to be qualified—but forgets that one basic demand made on Lord Rockingham's XI every week is that they should be able to read music with accuracy and facility.

"What is the future of big bands here and in America?"
"I smiled enigmatically and left."

HOLD ON—THIS IS RIDICULOUS!

CHRISTMAS is here—and, as any mud-caked pacifist demonstrator will tell you, the spirit of peace and goodwill is abroad. Tin Pan Alley, bless its grasping old soul, is already putting up the holly.

Because the Barber Band is a sextet, Lewis will not bring his banjoist, Lawrence Marrero. And why not? Because "the numbers have to be equal under the exchange agreements."



So there you have it! Any lingering impression that the Musicians' Union is in the slenderest way connected with music is now dispelled. It's all a question of mathematics. Bronowski for General Secretary! If you want to get ahead, don't buy an instrument—get a slide-rule!

OUT OF WORK

Here we have an example of the system being interpreted according to the last letter of the agreement. And hey presto! the result is that one musician—to wit, Lawrence Marrero, banjoist—is thrown out of work. For Bronowski, read Tommy Cooper!

Teenagers!

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Hollywood Headlines . . . HOWARD LUCRAFT

'Crescendo' books Basie and Sarah

HOLLYWOOD, Wednesday.—Gene Norman has booked both the Basie Band and Sarah Vaughan for his "Crescendo" club in March. . . . Presley's old suite at the Beverly Wilshire Hotel has been let to a three-star general. . . . On release from the Army, Elvis will precede his previously announced "showboat" picture with one called "Rodeo."

Buddy Cole role

B UDDY COLE and his band make their film debut in "The Gene Krupa Story." . . . Tommy Sands has formed his own publishing company called Grace Music. . . . Singer Molly Bee is, reportedly, dividing her time between Gary and Lindsay Crosby.

Nursery corner

B Y the time you read this, Mrs. Dennis (Pat) Crosby and Jayne Mansfield should both have had their babies. . . . Les Brown and Dave Brubeck are at the attractions at the Hollywood Palladium on New Year's Eve.

\$5,000 party

T HE Kingston ("Tom Dooley") Trio who a year ago were studying economics at Stanford, have just booked a Texas party for \$5,000. The Trio's earnings are now 10 times higher than before their hit disc. . . . The Monterey Jazz Festival grossed \$77,828, but after expenses only two jazz scholarships at \$300 each resulted.

Buddies!

"ODDS Against Tomorrow," starring Harry Belafonte, goes before the cameras next month. . . . Said Gary Crosby, in a Newsweek interview: "Whenever I get a swelled head all I've got to do is to go to some joint and hear a guy getting \$150 who sings better than I ever will." . . . Elvis Presley has requested two more of his Memphis pals to join him in Germany and he's sent them the fare plus \$50 each in spending money.

TOO COMMERCIAL

STAN FRIEBERG's new disc, "Green Christmas" which hits out at the commercialisation of Christmas, has been banned by several radio stations.

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ON THE BEAT

WHAT chances are there of the British recording companies getting together and co-operating on a "Beaulieu Jazz Festival Album" next year?

Some of the finest bands in the country will be playing there in conditions (as last year's Festival proved) that encourage the peak of performance in every participant.

Furthermore, the fact (as Lord Montagu told me earlier this week) that every band is being asked to contribute an original composition to the Festival is a guarantee that some exceptional, and perhaps highly controversial, material will be heard during the concerts.

Such an album would have tremendous interest for jazz fans not only all over Britain but also on the Continent and in the States—and would certainly do British jazz prestige no harm in either of the latter areas!

Can we think it over, please?

Surprise

JOHNNY DANKWORTH'S former manager, Don Reed, switched on the radio the other day and was delighted to hear a voice say:

"And now, children, before the other Regions leave us, here's a little more of Charlie Parker and Dizzy Gillespie..." (He'd caught one of Jo Avrach's monthly jazz talks.)

Phenomenal

"A MAN of phenomenal energy and mental drive" is how pianist-composer Eric James described Charles Chaplin after eight weeks' collaboration on "The Big Chaplin Parade" score (see p. 17).

A great deal of Eric's work was to act as "interpreter" of Chaplin's musical ideas. Chaplin has no practical knowledge of music.

"I said I found it strange that a man so widely ready and talented should never have



studied music." Eric told me this week. "But Chaplin feels that that would have been disastrous."

"I would have been bogged down with rules and regulations," was Chaplin's reply. "All the things that seem just right for a picture would have to be discarded because they'd be 'wrong' musically."

As it was, Eric found himself following 17 bar phrases with four bar phrases—and everything coming out "just right."

Too true

UP in the control room at Piccadilly One, they were timing the Baker's Dozen programme. Someone asked: "How long was 'Summer-time'?"

"Two minutes forty-two." Balance engineer Ron Belchier nodded: "That's right. That's about what it was this year."

The sting

THE "Good Fellowship" aspect of the MPCPA's motto (see page 11) certainly looks like being given a fillip in the very near future.

Object of the newly formed Social Committee is to extend the Association's activities beyond the Annual Dinner and Tin Pan Alley Ball, and among projects being discussed are cricket, chess, billiards and snooker teams, not to mention

a Day at the Derby and a Trip to Paris!

First, however, comes an elimination darts match at "The Champion" pub on January 9, from which will be selected an "official" MPCPA Darts Team.

I was looking forward to witnessing this—until I learned that one of the first things the "officials" wanted to do was meet a team of show biz reporters organised by myself.

So, instead, I shall probably find a quiet pub of my own—and start practising...

★

MEMO TO DOUBTING THOMASES: Yes, there will be a Tin Pan Alley Ball next year. But don't be surprised if the venue is altered.

Eh?

WHAT a way to run a recording? Or—how can we compete with the U.S.? Look at it this way:

You (the A&R man) decide to issue an "Original Cast" album of a West End musical success. You line up the session, get all the principals into the studio. And for musical backing you hire—the existing pit orchestra!

Do you think to yourself: "This stuff would sound great if we augmented?" Do you



IT was a Poggy Day in London on Tuesday when multi-instrumentalist E. O. Pogson pre-recorded a special spot for next Tuesday's "Let's Settle for Music." High-spot was his unaccompanied six-track performance of "John Peel," in which he played all the saxes from soprano to bass. And there were some hilarious moments while he demonstrated to Kenny Baker such little-known instruments as the hecklephone, octavin, oboe d'amore, tiple (or prima), tarragato and contra clarinet. Above, you see him relaxing amid some of these rarities.

Deadpan

THAT bugbear of touring bands—an out-of-tune piano—led to the Dankworth story currently circulating in the North.

"How long is it since it's been tuned?" he asked the caretaker. Sarcastically the caretaker told him: "When Moiseiwitsch and Solomon were last here."

Johnny nodded. "Thought so. It's years since either of them were with me."

Ken Moule's 'Willows' suite is a jazz jewel

THE BBC's Piccadilly Studio has a rare jazz history. In the '20s it was the Popular Cafe, where the merry strains of the American Trocaraggers could be heard.

During the war it became the Stage Door Canteen—a Forces' playground—and among the mighty who entertained there were Glenn Miller and Artie Shaw. Crosby sang there, and Fred Astaire danced.

Last Thursday it was the younger generation's turn when Ken Moule and his Twelve gathered there to broadcast, among other numbers, "The Wind In The Willows Suite," Ken's own composition.

The line-up

The line-up was: Bert Courtley (tpt.), George Chisholm (tmb.), Duggie Robinson (alto), Art Ellefson (tnr.), Ronnie Ross (bari), Johnny Scott (1st flute), Roy Willox (2nd flute), Dave Willis (tuba), Ken Moule (pno.), Arthur Watts (bass), Allan Ganley (drs.) and, on horn, Dennis Mason, a stylish straighttoe from the symphonic world.

Ken Moule looks like a starving poet but is in fact happily married and earning a prosperous living arranging for Ted Heath. He alternated between conducting with a sad smile and playing piano with a concentrated frown.

"What made you write this?" I asked him after the broadcast.

"We have to grow up," he replied, "and stop having schoolboy crushes on the Americans. Even if we don't do as well as they we must still try to be different. And this, I feel, is one way to do it."

Paradox

One has to agree with this. Yet the paradox is that the best praise I can give Ken's work is to say it sounds American. For, so far, any jazz that is good can only sound American. There is no other style.

The arrangement owes something to the West Coast school and there are many solos where the 12-bar frame-work is used. If there is a slight weak spot,



George Chisholm.

that could be it. But there are exquisite melodic passages and very full writing.

The highspot to me was the writing and playing of the flute duets, and Johnny Scott's solos.

Maurice Burman



KEN MOULE

OFF-BEAT

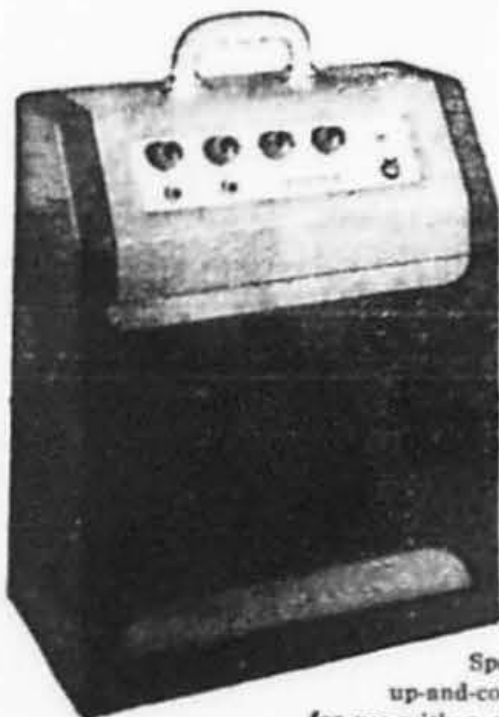
THERE'S a delightful—and absolutely true—story being told of one of the recently discovered rock stars. A promoter rang the boy's agent, asking if he were free to do a television show.

The agent wasn't too happy about the idea

"I don't think it'd be wise, old boy. He's not really ready for that kind of thing. He's had no stage experience, you know. And if he gets the bird, it might affect his record sales." "Besides," he pointed out, "he'd cost you an awful lot of money."

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STEVE RACE

reviews

"Parker's Mood" by CHARLIE PARKER

THE RECORDS SO FAR

Django (Modern Jazz Quartet); Melancholy Blues (Louis Armstrong); California Suite (Mel Tormé); Singin' The Blues (Bix Beiderbecke); Boplicity (Miles Davis); Fever (Peggy Lee); Frankie And Johnny (Erroll Garner); Lil' Darlin' (Count Basie); Strange Fruit (Josh White); Four Brothers (Woody Herman); I've Got My Love To Keep Me Warm (Les Brown); Someday My Prince Will Come (Dave Brubeck).

BLUE BIRD

WHAT is the blues? To the Southern Negro it is a feeling, a passion, a way of life. It is the whole range of blues condensed into a cry as repetitious as a day's work, as endless as a night's solitude.

It deals starkly with work, love, despair and revenge: subjects familiar to every man, and especially close to the man in bondage.

Many jazz enthusiasts have a sociological interest in Negro music, though they may never consciously use the term. To them, the blues is the basic jazz experience.

They cannot hear a blues performed without experiencing a surge of compassion. Given the opportunity to visit any city of the world at any period in history, they would unhesitatingly choose New Orleans at the close of the 19th century.

To the jazz student whose approach is more practical—and not necessarily any the better for that—the blues is something quite different.

Just as the most perfect poem in the world cannot be a sonnet unless it is 14 lines long, so the theoretic jazzman's blues has 12 bars, consists of three chords (with possible decorations), and, unless otherwise stated, is in the key of B flat.

Confusion and heat

This diverse approach—the sociological and the mathematical—has given rise to a great deal of confusion and heat where neither is in the least necessary.

It is characteristic of the muddled, emotional world of jazz criticism, in which basic terms (including "jazz" itself) take on precise meaning only when one glances at the author's name, that a simple word like "blues" should mean one thing to Maurice Burman and quite another to Rex Harris.

It is fortunate that a genuine, 24-carat blues will on most occasions satisfy the definite limits imposed by both sides.

But the traditionalist would be as mistaken to deny the authenticity of modern blues as the theoretically-minded musician to reject the 8-bar "Stackerlee" because it is "4 bars short."

"Parker's Mood" is unmistakably the blues; 12 bars long, with the appropriate chord sequence—the standard "busker" blues of the jam session musician.

The fact that it is so much more than that is now a matter of established jazz history. For Charlie Parker, more than any other musician of the modern school, had (in Satchmo's words) a right to sing the blues.

Like every American Negro he grew up to know that though God may be colour-blind, man is not.

Though his musical brain was complex and mature, he faced life with the naivety of a child. When recognition finally came, it found him unprepared.

A puzzled, heart-sick genius... never was a musician better equipped to play the blues. In "Parker's Mood," from the arresting, impudent introduction, through the brilliant, searing improvisations to that closing chord which seems to have no end, he and the thoughtful John Lewis explore the blues in a manner that fulfils every jazz-lover's requirements.

This is the blues. This is the music of oppression: the cry of a child suddenly caught up in the anguish of a man. It is the mood of tortured longing which can turn only to music for release—Parker's mood.

DETAILS

Parker (alto), John Lewis (pno.), Curley Russell (bass), Max Roach (drs.). Rec.: April 1948. Duration: 3 min. "The Immortal Charlie Parker" take 3, vol. 3 (London LTZ-C. 15105).

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SONGSHEET

by Hubert W. David

I HAVE just returned from a visit to songwriter Peter Hart, at his new flat at Lewes, Sussex. The atmosphere was set immediately by the door plaque — "Peter and Eileen Hart," surrounded by crotchets and quavers.

Peter's grand piano held a commanding position in the front lounge, alongside a vast window looking on to the Sussex Downs. In surroundings like these, if Peter doesn't write a dozen good songs in the next couple of years, I'll be most surprised.

Several hits

Though Peter Hart has had a number of hits in the Top Twenty—Max Bygrave's "Meet Me On The Corner," Harry Belafonte's "Little Bernadette," and "The Luxembourg Polka," for instance—he agrees with me that it is not necessary to have a song in the Hit Parade to make money out of songwriting. Peter has many useful film

contacts. The theme song from Dirk Bogarde's "The Wind Cannot Read" and the two songs in the new Jack Hawkins film, "The Two Headed Spy," may never reach the Hit Parade. But as both films are No. 1 Box Office, the films get booked to the maximum number of cinemas, and the songwriter draws film fees.

Also, the fact that the numbers themselves get performed in the cinemas adds up performance value in the files of the Performing Right Society.

The dozen or so established full-time songwriters in this country have built up a steady income for life through the various outlets for their songs. The nostalgic content of most of the big-selling LPs has given all the old songs a well-deserved new lease of life, and so the writers of these songs not only benefit from the royalties received from the new recordings, but also from broadcasting and general performance fees created by the exploitation of the discs.

Paddy Roberts, Michael Carr, Jimmy Kennedy, Tolchard Evans, Ralph Butler, Jack Strachey and

publisher Lawrence Wright, under his non-de-plume Horatio Nicholls, are some of the established British writers who are now drawing a steady income from songwriting... without having to try for a song in the Hit Parade. Makes you think, doesn't it?

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

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Here's a musical

West Side Story

that bridges the gap!

WEST SIDE STORY, the American musical, opens at Her Majesty's Theatre, London, tonight after its Manchester run. This article on the musical score is by the show's conductor, LAWRENCE LEONARD.



This scene from "West Side Story" was taken at Manchester Opera House. The rival gangs, the Jets and the Sharks, meet at a local dance and their leaders are restrained from attacking each other. The score of this show raises the musical to a serious level, says Leonard

THE music of "West Side Story" accomplishes something very important to our art today. It bridges the gap between the popular and the classical.

It cannot be over-emphasised that today the classical musician is in a serious position, largely because he is expected, however impossible this may be, to appeal to everyone.

This has never been the case before, when musicians knew exactly the audience for whom they were writing or performing—usually an audience drawn from the aristocracy or the bourgeoisie.

That this has coincided with a period of stylistic anarchy when composers have tended to retreat to an ivory tower, makes the divorce between serious music and its vast potential audience complete. Thus serious music lives on the music of the past and it plays continually to the same audience. Two things must happen to prevent it becoming a dead art—it must find a new audience and it must play more music of our day.

To accomplish this, popular music must make part of its function a deliberate reaching up to higher cultural levels, and classical music must make part of its function a deliberate attempt to write for popular audiences.

Liaison

To some extent, Menotti may be said to have brought opera into a wider, more popular field. To a greater extent, Leonard Bernstein, who is responsible for the score and most of the orchestrations of "West Side Story," can be said to have raised the musical to a serious level.

Only by continual efforts of this sort from both ends can the two types of art meet and fertilize what is at present an artistic no-mans-land.

In "West Side Story" one meets nearly every type of contemporary music—from the out-and-out blues at the beginning of the dance hall sequence, to the operatic sweep of "A Boy Like That" near the end of the work.

From the second act ballet and the big choral tableau at the end of the first act, to the sheer vaudeville writing of "Gee! Officer Krupke."

LAWRENCE LEONARD

is 35 and a Londoner. He was originally a 'cellist and spent 10 years with a number of orchestras including the London Philharmonic. He is a keen jazz fan and student of developments in all kinds of music.



sate for the absence of violas, and both these and the violins are constantly divided into ten or eleven parts.

The score calls for the greatest virtuosity from all players, who must be able to switch quickly from jazz to straight styles, and not the least of my pleasures has arisen from the immense enthusiasm that the musicians have devoted to their work on so difficult a score.

My sincerest wish, now, is that the score of "West Side Story" will be the first of many others to bridge the stylistic gap, and provide what not only history but most serious artists on both sides of the fence wish for most—a serious cultivation of that barren waste between the two art-forms.

The musicians say—

RONNIE SIMMONDS (trumpet), who leads the brass section in the "West Side" orchestra: "Never before has there been anything like this score. It is marvellous to play, one finds something new at every performance."

JOSHUA GLAZIER (violin), leader and assistant conductor of the orchestra: "I was about to turn down the job—until I learned

that the music was by Leonard Bernstein. It is a show well worth playing and should not be missed by any musician—long-hair or crewcut!"

JOCK FAULDS (reeds): "This music is a unique experience from the

reading and playing point of view. It combines symphony music with a growing-up version of what we call jazz. It is sincere symphonic writing—not the pretentious rubbish that in the past has been labelled 'symphonic jazz.'"

JAZZ OR BRIGITTE? SACHA HAS TO CHOOSE

WHAT should a good jazzman do if he had to choose between jazz and Brigitte Bardot? I know it sounds a silly question but nevertheless the choice is having to be made by Sacha Distel, the 25-year-old guitar player who is engaged to the world's most famous star.

Here is Sacha's problem. He has been invited to New York to cut an album of jazz classics. It will include "Sophisticated Lady," "Just One More Chance," and others.

There is a possibility he may again be on Ed Sullivan's TV programme and there are also feelers out for him by the BBC, for both radio and TV.

Says Sacha: "I will just about have enough time to say hullo to Brigitte over Christmas before starting on a tour of France and Belgium which is going to last at least three months."

Sacha wants to make a career of his own and he is fed up with being called "Mr. Bardot."

"I will just not let people call me that. Brigitte and I have decided to conduct entirely independent professional careers."

Sacha went on: "A man must make a career for himself. Believe me, you have no idea what it is like to have reporters and photographers swooping down like birds of prey at every hour of the day and night."

JAZZ WINS

So Sacha has chosen jazz and means to stick to it even though it will separate him from Brigitte for months.

"Don't imagine that this means I don't love her," he says. "I do for believe me I would not put up with people like you, as I am doing. If I did not love her."



● Sacha Distel

... his popularity in the jazz world is increasing. He may appear on British TV.

PARIS REPORT
by Henry Kahn

Mick Mulligan

PLAYS



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MORE 'GOLD DISCS' ARE ON THE WAY



● Perry Como

● Pat Boone

Both have "gold disc" albums coming out soon.

PAUL BARRABLE will be glad to know that the overwhelming success of Presley's "Golden Discs" LP has already prompted us to schedule "Como's Golden Records" for issue early in the New Year.

I showed Mr. Barrable's letter to Geoff Milne, of London Records, and he tells me plans are well under way for the issue of a "Pat Boone's Golden Records" LP in the near future.—*Frank C. Chalmers, Administrative Manager, RCA Division, The Decca Record Co., Ltd.*

● Thank you, Mr. Chalmers. That's worth an LP which, as you request, will go to Gaston Manor Rehabilitation Centre.

Teach music!

BEFORE worrying about jazz appreciation in schools, music masters should concentrate on teaching the rudiments of music.

Their present policy of turning out hundreds of pupils capable of singing "All Through the Night" and "Widdicombe Fair," yet not capable of reading a note of music, is fatuous.—*Peter Hodgson, Clayton-Le-Woods, Lancs.*

● It might be argued that a child who comes to enjoy music will learn the technical side for himself.

Free sample

A REGULAR practice among American record firms is to issue sample LPs of their artists at half the usual price. Also, to be sure of good sales of some of their major albums, they issue a free EP.

In this way they exploit their major artists and at the same time give the collectors a chance of hearing many artists at a reduced figure.

If our own firms followed this example they would benefit both themselves and the buyers.—*Roy Carr, Blackpool.*

● No argument there. LP WINNER.

Why 'jazz'?

WHY is modern jazz called jazz? Surely if musicians play modern music, they should have a modern name for it.

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Jazz, and I cannot and will not call this modern music jazz.—*Leslie Meyer, Balham, London.*

● So there!

Pop rot

WHILE having some sympathy with the views of Paul Gyongy, I feel he is adopting the wrong attitude.

As an amateur songwriter, my job is to write songs for today. As one of Hungary's leading composers, Mr. Gyongy should realise that this also applies to him.

The publisher sells what the songwriter gives him to sell. So blame ourselves as songwriters, not the teenagers or the music publishers for present conditions.—*Bill Bowen, Stafford.*

● That's a fresh approach, anyway.

Jazz books

IN recent months there has been a spate of jazz books at an average price of 15s. Very few jazz books are published as paper-backs at, say, 3s.

Yet what teenager will pay 15s. for a book when an EP can

If J. Moore (Ruislip) and Brian Goldstein (Olney, Bucks.) will let us have their full addresses, we will forward their record tokens.

be bought for the same price?—*P. J. Johnson, Cheam, Surrey.*

● A paper-back of "Really The Blues" should really sell. LP WINNER.

Poor service

ISOMETIMES wonder where record shops recruit their staff. I am continually surprised at the lack of current disc knowledge.

I seriously suggest that all assistants should pass at least one musical exam. Who would buy from say, a chemist's where the assistant lacked knowledge of the goods he was selling?—*John W. Waterfield, Plymouth.*

● Strange how many letters complain of poor service in record shops.

Skiffle

BOB DAWBARN must know, as well as I do, that good skiffle is folk music and has its roots in traditional jazz. It is therefore never too late to write about this music of the people, so my book is neither 12 months nor 12 years out of date!

I am sorry Bob does not approve of Lonnie Donegan's name being in larger lettering than mine on the cover.

Personally, I couldn't care less! But the fact remains that Lonnie is a fine skiffle singer and probably the best banjo player in the country.—*Brian Bird, Colchester, Essex.*

● Says Bob Dawbarn: If skiffle is folk music then Mr. Bird is right.

Largo Cha-Cha

PERSONALLY, nothing would please me more than to have Handel's "Largo" or the "Hallelujah Chorus" cha-cha'd—they might sound more inviting.

I'm no rock-'n'-roll fan—I was a teenager 30 years ago—but the cha-cha makes me feel 18 again.—*Margo Hingley, High Green, Nr. Sheffield.*

● Good for you.

All different

THE "La Ronde" track of which D. Topping complains is in fact the latest of six MJQ versions, all different, of this piece.

Furthermore, it is the only one which features Connie Kay. The other five feature, respectively, Lewis, Jackson, Heath,

Kenny Clarke and the group.—*Anthony L. Brookes, S. Kensington, S.W.7.*

● A couple more and there'll be enough for an LP.

Ken Moule

AFTER hearing the Ken Moule Twelve recently, I wonder why promoters bother with big-name American jazz artists.

In my opinion, British jazzmen are as good as, if not better than, their American counterparts.—*C. G. Howard, Sittingbourne, Kent.*

● Maurice Burman writes about Ken on page 4.

Tops in trad...

COULD you tell me why Ken Colyer never appears on the BBC Jazz Club, "Band-

box." television or at the Royal Festival Hall?

After all he is the top trad band.—*G. M. Peach, Little Hulton, Lancs.*

● He has been on Jazz Club and at the Festival Hall, though not recently.

... and trumpets

ON making enquiries among my friends I was informed that the leading British trumpeters are Pat Halcox, Ken Colyer and Sonny Morris—only one heretic included Humph, whom everyone else realised had "gone commercial."

No one seemed to have even heard of Kenny Baker, let alone realised his talents.

Incidentally, I have been informed of a new trumpet star—

one Acker Bilk. Talk about jazz appreciation in schools.—*D. K. Briggs, Wakefield, Yorks.*

● Wakefield has obviously closed the ranks.

'Sinatra Story'

AFTER the success of such films as "The Glenn Miller Story" and "The Benny Goodman Story," I fail to understand why we have yet to see "The Frank Sinatra Story."

Apart from being the world's number one singer and an Oscar-winner, Frank has a personality which would mean cash for the floundering cinema.—*A. Grantham, Warwick.*

● It's been said before but it's worth repeating.

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● SINATRA
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Sinatra for the lonely

SINATRA... the mixed-up kid. Sinatra... the misunderstood. Sinatra... the sad harlequin projecting the haunting emotions of a lonely soul.

That's how the striking cover depicts Frankie on "Frank Sinatra Sings For Only The Lonely," the latest in a line of memorable LPs. And—if it is possible to compare them—one of the best.

Befitting the title, the mood is melancholy, almost depressing—if one were not elevated by Sinatra's commanding technique, sensitive feeling for a lyric, and the always impeccable accompaniments from Nelson Riddle.

The songs, too, are exceptionally well chosen. And the finale, *One For My Baby*, puts a skilful finishing touch on an album that—the lonely apart—should appeal to all who react to top-grade songs beautifully sung and played.

Titles: *Only The Lonely*; *Angel Eyes*; *What's New*; *It's A Lonesome Old Town*; *Willow Weep For Me*; *Goodbye/Blues In The Night*; *Guess I'll Hang My Tears Out To Dry*; *Ebb Tide*; *Spring Is Here*; *Gone With The Wind*; *One For My Baby* (Capitol LCT 6168)

'The Warsaw Concerto'

COMPOSER Richard Addinsell certainly started something when he wrote "The Warsaw Concerto" back in 1941. This work not only proved the most striking feature of the film "Dangerous Moonlight," it also started a whole cycle of "movie music" and led to the latterday popularity of film themes on LPs.

I imagine that no one was more surprised at the repercussions of "Warsaw Concerto" than Addinsell himself.

And he will probably be even more perplexed if he hears the latest manifestation of his work, which has emerged as a pop song entitled *The World Outside*.

This, the theme from the "Concerto," is sung by The Four Aces (Bruno, 05767) and The Four Coins (Fontana 45-H168), and played—with cooling accompaniment—by pianist Roger Williams (London HDR8758).

Any of these discs could whip "The Warsaw Concerto" back into the best-sellers—though whether composer Addinsell will approve of a beat treatment of his brainchild is a moot point. Maybe he won't mind in the least.

On the respective couplings, The Four Aces go all coy on *The Christmas Tree*; The Four Coins' *Be Still My Heart* is a tuneful ballad revival; Roger Williams carves pieces from the "Tchaikovsky Piano Concerto"—and doubtless anticipates a note from Mr. Khrushchev.

Jane Morgan

JANE MORGAN shows her capabilities as a linguist by singing *The Day That The Hains* came first in English then in French. One side is devoted to each language.



VALERIE SHANE, an MM singing discovery, could hit the bulls eye with her swinging version of the 1909 harmony favourite, *Meet Me Tonight In Dreamland*. Aided by a good beat from the Wally Stott Orchestra, this one rocks all the way. Though of novel lyrical content, *One Billion Seven Million Thirty Three* fails to register to the same effect. (Philips 45-PB879)

Three from Saga

VIBES player Reg Wale offers tasteful and unpretentious performances of numbers with a London and New York locale on "The Tale Of Two Cities" (Saga EPESAG7007).

Reg is heard against a svelte, rhythmical backing of strings led by Ralph Eiman. As the sleeve note observes, this EP is for listening, relaxing or dancing.

Titles: *Foggy Day*; *Nightingale Sang In Berkeley Square*; *Manhattan*; *Lullaby Of Broadway*.

Johnny Grant

ON the sleeve of the Saga EP "Johnny Grant" (EPESAG-7001), Benny Green describes Johnny as "the only male singer in Britain today with such a subtle sense of phrasing, a feel for the beat, and so moving a degree of sincerity."

I don't dispute Johnny's feel for the beat or sincerity, but the highly eulogistic tone of the sleeve note throughout tended to pave the way for disappointment on hearing the four tracks on this EP.

I agree with Benny that *Darn That Dream* is the most satisfying performance. A Sinatra influence seems evident here.

Remaining titles: *You'd Better Know It*; *Zing Went The Strings*; *I'll Be Tired Of You*.

Benny Lee

BENNY LEE, who obtained his vocal break with the wartime Johnny Claes Band, has always been *en rapport* with the jazz idiom. And to me he seems happier when singing swing numbers—songs that enable him to give vent to his natural exuberance.

This is why my verdict goes in favour of *Lock Up Your Heart* and *Hello Springtime* on Saga EPESAG7005. Other titles are *A Kiss Can Change The World* and *Who Are They To Say?*



● Benny Lee

POP DISCS

reviewed by
Laurie Henshaw

This beaty release is already a hit in the States and seems set to do equally well here. (London HLR 8751)

Lou Busch

COOL, from "West Side Story," is given a brilliant treatment by the Lou Busch Orchestra.

This modern descriptive piece—what I like to term "impending disaster" music—is delivered with immense attack and beat.

By Contrast, Lionel Newman's familiar *Street Scene* is poorly served up to a slow rock beat. The Capitol handout refers to the "great Plas Johnson Sax solo." People have been garrotted for less. (Capitol 45-CL14957)

Guy Mitchell

GUY MITCHELL offers a new version—this time to a rock beat—of *My Heart Cries For You*, one of his earliest and most successful efforts.

Till We're Engaged has a hill-billy flavour. (Philips 45-PB885)

Vic Damone

DO I LOVE YOU, an appealing song from Harold Fielding's "Clunderella," is sung with authority by Vic Damone.

Unafraid is one of those hymnal-sounding songs dolled up with celestial choir and "classical" piano. (Philips 45-PB883)



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DJANGO

RIDES

A GAIN

A TEMPORARY postman trudging the Yorkshire snow to deliver the Christmas mail in 1947 stopped suddenly in his tracks. From a house near by came the sound of a guitar.

Under the compulsive power of that guitar he marched forward to the strange door and knocked.

"That's Reinhardt, isn't it?" demanded postman William Disley of the astonished occupant. In a few minutes he was inside, listening to Reinhardt records.

"It was up in Ingleton in Yorkshire," recounts Disley today wondrously. "Fancy coming across a Reinhardt enthusiast in that god-forsaken spot."

Under the spell

"Enthusiast? He was a fanatical raver. Me and Norrie Greenwood got together after that to play."

The young Disley was still at school, enduring a working vacation. He'd fallen under the spell of Reinhardt during the summer holiday in Blackpool. Idly he'd given a record left on the turntable in a music store a spin.

"Before that I thought George Formby was great," he guffaws.

That, together with Disley's obsessive persistence, is why the spirit of Reinhardt haunts the Fishmonger's Arms, Wood Green, every Thursday night.

Even the kids who come to give feel it. Their gyrations are halfhearted. Mostly they stand in silence, listening. It is unlikely that they ever heard of the fabulous Django, improbable that they know that, before them, the dauntless Disley attempts the impossible.

A man's achievements must be measured against the magnitude of what he attempts. By that standard, Disley must be counted as great.

As a jazz guitarist, Django Reinhardt was unique in his day and has remained so since his death in 1953.

British guitarists of the mid-

thirties, struggling to overcome their technical difficulties, listened in disbelief to the first Reinhardt releases.

He expressed himself with the nonchalant fluency of a man who was obviously unaware that there were any problems to solve.

That this unschooled gipsy had the full use of only two fingers on his left hand added a crushing and ludicrous finality.

It is this legend of a man that Disley seeks to recreate, with his Reinhardt-style quintet—and not by mere note-for-note copying, though that would be difficult enough.

He plays in the Reinhardt manner, seeking to express what he feels musically—and without any pretensions. Reinhardt emancipated the



The dauntless Disley attempts the impossible

guitar and Disley accepts the freedom that the master offered as an inheritance. "It is for him the only way to play."

Some of the youngsters who stand and listen in uncomprehending admiration must regard Disley's music as some new manifestation of the skiffle movement. There is more than one guitar and they can hear the prodigious, metronomic beat.

If the significance of the title, Club Reinhardt, is lost to them, Disley in his thick Yorkshire accents, tosses out characteristically ribald reminders.

"Here's a Django composition called 'Nuages.' That means 'Clouds,' if you don't understand French. We dedicate this number to those

twin virtuosos of the guitar, Tommy and Lonnie."

Other announcements are as refreshingly informal.

"Dorita and Pepe will be dropping in later. They play all that Flamenco gear."

Two years ago, Johnny Dankworth described Disley's playing as "a knockout." He has improved considerably since.

He has made a sentimental pilgrimage to the caravan of Reinhardt, gazed in reverence at the fiddle, once Django's, which hangs on the wall.

On the stand, he is sustained by a vast enthusiasm. Music is something to be enjoyed.

"I tried that touring lark. I decided to swallow it all. The trad scene is as commercialised today as rock-'n-roll and skiffle."

Now he's playing what he wants and loves it. People pay to hear him and come back for more. Ardent Reinhardt fans have listened to Disley without howling with resentment.

What higher compliment could they pay him?



The maestro—Django Reinhardt

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4.15-4.45 Z: Swing Serenade.
6.30-7.0 DL: Steve Race.
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8.0-9.0 A 1 2: Crossroads of Jazz.
8.5-9.0 J: America's Pop Music.
8.15-9.0 T: Louis, Pepper, Rogers, Seobey, Manne, Merkle, Jimmy Cleveland.
9.0-9.45 W: Jazz Time.
9.10-9.55 P 1: Jazz Microgrooves.
9.20-9.35 P 4: Cootie Williams.
9.35-10.0 Y: Jazz Gallery.
10.5-12.0 J: D-J Shows.
11.30-12.15 T: Repeat of 8.15.
12.0-1.0 a.m. E-Q: Saturday Night Club.
1.5-2.0 H-Q: Hollywood-New York.

SUNDAY, DECEMBER 14:
7.15-8.0 p.m. T: Jonah J., Prado, Bushkin, Hetti, Shearins.
8.15-9.0 T: Berigan, Yancey, Lawson-Haggart, Hackett-T, Duke, Krupa, Brubeck.
9.10-10.0 S: For Jazz Fans (news break 9.30).
9.35-9.58 B: Hugues Panassié.
11.5-12.0 E: Jazz Programme.
11.30-12.15 a.m. T: Repeat of 8.15

MONDAY, DECEMBER 15:
1.0-1.45 p.m. DL: Bandbox.
4.5-4.20 C 2: Ellington.
7.15-8.0 T: Sinatra, Miller, James S, Vaughan, Louis.
8.15-9.0 T: The Giants of The Middle Era (special 45 min. programme)
8.30-8.55 I: The Jazz Year (1).
9.10-10.0 S: As Sunday.
9.15-10.0 E: Jazz Club.
9.30-10.0 J: Big Band Sounds.
9.30-10.30 app. K: New Orleans.
9.35-10.0 Z: European Jazz Horizons

10.5-12.0 J: D-J Shows, etc. (nightly)
11.30-12.15 a.m. T: Repeat of 8.15

TUESDAY, DECEMBER 16:
5.0-5.30 p.m. N: Jazz Programme.
7.15-8.0 T: Duke Ellington for Dancing (45 mins.).
8.15-9.0 T: Miles D. (15), Barbarin NOJB (20), Bessie Smith.
9.10-10.0 S: As Sunday.
9.30-10.0 J: Modern Jazz 1958.
9.30-10.0 N: Jazz Programme.
9.30-10.15 I: Portrait of Gil Evans.
10.40-11.50 DL: Baker's New Dozen.
11.30-12.15 a.m. T: Repeat of 8.15.

WEDNESDAY, DECEMBER 17:
1.45-2.0 p.m. C 2: Jazz Discs.
3.18-3.48 A 1 2: Jazz For You.
5.30-5.55 P 1: Modern Jazz 1958.
6.15-6.45 DE: Jazz Session.
7.15-8.0 T: Ahmad Jamal Trio (15), B.G.-Lee, Miller, Reg Owen.
8.15-9.0 T: Duke Ellington for Listening.
8.30-9.30 P 3: Jazz For Everyone.
9.10-10.0 S: As Sunday.
10.15-11.0 O: Presents for Jazz Fans.
11.10-12.0 I: J and K, Konitz, Sims, Pettiford, Garland, Newborn, Clarke, etc. (Berlin Sportpalast Concert).
11.30-12.15 a.m. T: Repeat of 8.15.

THURSDAY, DECEMBER 18:
11.30-11.50 a.m. C 1: Leslie Cool Trio.
7.15-8.0 p.m. T: Sinatra-Riddle, Herman, J.D. Ork., S-F, Barnet.
8.15-9.0 T: New Basie Ork. (45 mins.).
8.30-9.0 F 1: Jazz Primer.
8.30-9.0 F 2: Jazz in 30 Lessons.
9.10-10.0 S: As Sunday.
9.15-10.0 M: Development of Bop.
9.15-10.0 P 4: Fats Waller.
10.0-11.0 P: Jazz Discography.

FRIDAY, DECEMBER 19:
10.40-11.30 DL: Jazz Club.
11.30-12.15 a.m. T: Repeat of 8.15.
4.15-4.45 p.m. L: "The Third Alternative."
6.10-6.30 C 2: Jazz Music.

7.15-8.0 T: Auld, Johnny Smith, T.D., Shaw, Prado.
7.40-8.0 Z: Jazz à la Carte.
8.15-9.0 T: Four Versions of "King Porter Stomp." New Miles D. Sextet, Ferguson Big Band, Garner Trio, Hodges.
8.30-9.0 B-258m: The Real Jazz.
9.10-10.0 S: As Sunday.
9.15-9.55 P 2: The Living Jazz: Spirituals.
9.15-9.45 N: Jazz Programme.
10.15-11.0 G: Jazz for Midnight.
11.30-12.15 a.m. T: Repeat of 8.15.

KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTF France 1: 1-1829, 48.39, 2-193.
B: RTP France 2: 260, 218, 318, 359, 379, 445, 498.
C: Hilversum: 1-402, 2-298.
D: BBC: E-464, L-1500, 247.
E: NDR WDR: 309, 189, 49.38.
F: Belgian Radio: 1-484, 2-324, 3-267, 4-198.
G: Austrian Radio: 215m.
H: RIAS Berlin: 303.
I: SWF Baden: 293, 363, 195, 41.29.
J: AFN: 344, 271, 547.
K: SBC Stockholm: 1571, 259, 245, 306, 506, 49 band.
L: NR Oslo: 1376, 337, 228, 477, 19, 25 or 31 bands.
M: Copenhagen: 283, 210.
N: Monte Carlo: 205, 49.71, 49.82.
O: BR Munich: 375, 137, 48.7.
P: SDR Stuttgart: 322, 49.79.
Q: HR Frankfurt: 306.
R: RAI Rome: 359, 290, 269, 41.81.
S: Europe 1: 1622.
T: VOA: 715 and 8.15: 49, 31, 25, 19, 16 metre-bands; 11.30: 1734 (LW).
U: Bremen: 221.
V: Saarbrücken: 211.
W: Luxembourg: 208, 49.26.
X: SBC Beromünster: 567.
Y: SBC Lugano: 568.6.
Z: SBC Geneva/Lausanne: 393, 31 band.

F. W. Street

THIS WORLD OF JAZZ

U.S. guest at Marquee

AMERICAN tenor saxophonist Carl Pepper, who has been stationed in Britain for some months with the U.S. Air Force, hopes to make a guest appearance at the Marquee in London tonight (Friday).

Making its West End debut with Pepper will be the Chris Morris Quartet from Luton. This is the group Pepper sat in with regularly while he was at the USAF camp at Chicksands, near Bedford.

With Morris, on drums, are Jim Lawless (vibes), Ian Pearce (pno.) and Doug Start (bass).

Carl Pepper has played in the States with altoist Julian "Cannonball" Adderley and pianist Phineas Newborn. He says: "I am awaiting final orders to fly back to the States this week or next. I'll keep my fingers crossed and hope I can make the Marquee session."

Marian votes

AMONG the last batch of entries for the MM's British and International Poll was one from Merrick, New York, filled in by Marian McPartland.

Polls, like election ballots, are supposed to be secret. But Marian won't object if I publish four or five of her choices. On drums, who else but Joe Morello? On piano, Oscar Peterson. Female singers: Ella Fitzgerald and Cleo Laine.

Cleo was one of the few British choices, because Marian says, "I don't know enough about what is going on in England now, unfortunately, to be

able to vote in all categories." For Top Vocal Group, always a sticky problem, Marian has selected the Dave Lambert Singers. Interesting in view of the rumours that Basie will be bringing this group (with Annie Ross?) when he visits us in February.

Another Basie rumour concerned Harry Edison. I don't know the strength of this, but a lot of people would be glad to see the former Basie trumpeter in Britain.

Home for Xmas

IN an accompanying letter, Marian gives some news of her own, and husband Jimmy's, activities.

"To begin with," she writes,

**by
MAX
JONES**

"I expect to be home in Eastbourne for Christmas. My father died quite recently, so I am naturally anxious to come over as soon as I can.

"I cannot set a definite date yet because we open at the Sheraton-Gibson Hotel in Cincinnati on the 8th (they are inaugurating a jazz policy at the Sheraton Hotels).

"My trio has just finished a

two-month tour of college dates through the South—my first concert tour, and wonderful.

"We were in a package made up of Sam Most, Zoot Sims, Teddy Charles and us. We were booked by Concert Associates, who have never before sent a jazz show out. I cut a new album for Argo at the London House, Chicago, and I think it came off pretty well.

"Jimmy is still doing freelance college dates, using Bud Freeman, Vic Dickenson and Dick Cary, among others. He has so much work booked that I'm afraid he will not be able to leave with me."

Humph surprises

FROM the estimable Jimmy Rushing comes word that he arrived safe in New York and found everything in order.

"Had a real rough trip," he writes, "but we made it. Went to a Buck Clayton record date here and had a ball with all the old friends.

"The guys were asking all about England. Columbia records are going to send the tapes over there for release. They are real gone.

"They have asked me about coming back to Europe with Buck, but I hardly think so yet. I had a good tour with Humph, and expect to do better next time. I play Humph's 'Play As I Please' LP to people here every day, and they are always surprised to hear a swinging group like that from England.

"I'm going to Boston for



● Carl Pepper

Christmas, to the Storyville Club owned by George Wein—opening on the 15th for two weeks. Give my hello to my friends—I hope they're all as fine as wine. Your pal, James Rushing, Esq."

What is SCIF?

IT is some while since I wrote about SCIF, the Stars' Campaign for Inter-Racial Friendship which came about more-or-less spontaneously after the Notting Hill disturbances.

In the interval, I have seen the Committee begin operations as a permanent organisation—with Johnny Dankworth and Humphrey Lyttelton among the officers, and a list of members which includes Chris Barber, Ken Colyer, Tubby Hayes, Mick Mulligan and Steve Race.

SCIF has just issued its first bulletin, which tells you what it is, who belongs to it and what it is doing. It has also printed, and not quite sold yet, three sets of Christmas cards. Designs are contributed by Messrs. Searle, Trog and Hoffnung, and the price is 6s. 9d. a dozen (post free).

Donations

There is a lot for SCIF to do. Offices and a permanent secretary are needed, and naturally donations are welcome. Those who wish to join, or help in any way, should write to SCIF at 4, Denmark Street, London, W.C.2.

NATIONAL JAZZ FEDERATION

The NJF takes this opportunity of wishing all Jazz Lovers a very Merry Christmas and a Happy New Year.

Harold Pendleton, Desmond Kayton, Brian Nicholls, Brian Harvey, Bob Pendleton, John Moody, John de Courcy, Barbara Coombs, Nicky Welsh, Christine Collins, Carol Chescoe.

JAZZ BOOKLETS

The NJF is now sponsoring a series of booklets which are intended to cover all the notable jazzmen: the first titles in the series are now available from the NJF. Price is 2/- each plus 3d. postage.

The first titles are:

GEORGE LEWIS. A biography, appreciation, record survey and discography by Albert McCarthy

CHRIS BARBER. A biography, appreciation, record survey and discography by Brian Rust

GERRY MULLIGAN. A biography, appreciation, record survey and discography by Alun Morgan

RUBY BRAFF. A biography, appreciation, record survey and discography by Albert McCarthy

Further titles will be published at monthly intervals—the next being **KEN COLYER** by John Reddihough. (Available from Jan. 1)

JAZZ NEWS

IS NOW FORTNIGHTLY! PRICE 6d., THIS BRIGHT 12-PAGE JAZZ NEWSPAPER IS FULL OF PICTURES AND FEATURES ABOUT JAZZ, JAZZMEN AND JAZZ RECORDS.

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BRISTOL COLSTON HALL at 5.30 and 8.30 p.m. Tickets: FROM THE HALL	17 SAT.
NEWCASTLE CITY HALL at 7.30 p.m. Tickets: LAURENCE HILL LTD., 1 Pink Lane, Newcastle, 1	20 TUES.
GLASGOW ST. ANDREW'S HALL at 7.30 p.m. Tickets: CUTHBERTSONS, 226 Sauchiehall St., Glasgow, C.2	22 THURS.
BIRMINGHAM TOWN HALL at 5.30 and 8.30 p.m. Tickets: CIVIC RADIO SERVICES, Paradise St., Birmingham, 1	24 SAT.
SHEFFIELD CITY HALL at 7.30 p.m. Tickets: WILSON PECK LTD., 78 Fargate, Sheffield, 1	27 TUES.
LIVERPOOL PHILHARMONIC HALL at 7.30 p.m. Tickets: RUSHWORTH & DREAPER, 11 Islington, Liverpool, 3	28 WED.
BRADFORD ST. GEORGE'S HALL at 7.30 p.m. Tickets: FROM THE HALL	30 FRI.
MANCHESTER FREE TRADE HALL at 5.30 and 8.30 p.m. Tickets: FORSYTHS, 126 Deansgate, Manchester, 3	31 SAT.

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The fiery, fabulous Earl Hines



On "Earl's Backroom," Hines gets plenty of space and freedom to put down his endless stream of inventions.

"EARL'S BACKROOM AND COZY'S CARAVAN" (LP)
Cozy Cole Septet (tr.); Caravan; Phatz Blues (v); Margie; Earl Hines Quartet (tr.); Brussels' Hustle; Oooh; Backroom At The Villa D'Este.
(Felsted 12 in. FAJ7002—37s. 6[d.])
(a)—Hines (pno.); Curtis Lowe (tr., bar.); Charles Oden (bass); Earl Watkins (dr.). 3 2 58. San Francisco. (Am. Felsted)
(b)—Cole (v.); See McCain (tr.); Lou Jones (tr.); Phatz Morris (tr.); June Cole (pno.); Dicky Thompson (tr., voc.); Pete Compo (bass). 7 2 58. New York. (Do.)

HINES is a magnificent player, and this LP—one of Stanley Dance's "Main-stream Jazz" series—presents him at his most dashing. With Hines on bass, drums and saxophonist Curtis Lowe (who came here with Lionel Hampton). Lowe's part is really a minor one, though he performs agreeably in a casual manner which adds to the "small hours" flavour of music which, in fact, was recorded at nine in the morning.

The mainspring and centre of attraction is Hines. A pianist in the grand manner, he needs plenty of space and freedom to put down his endless stream of inventions. He gets both here, and the record bears the stamp of a remarkable impromptu session.

"Oooh" features, besides Lowe's baritone, some of the most striking blues playing of Hines' career. In its dramatic use of blues phraseology, its

dynamic contrasts and expressive range, this is a pianistic tour de force to place alongside Tatum's "Trio Blues."

The fast blues, "Brussels' Hustle," is hardly less extraordinary. After introductory riffs, tenor takes a few choruses before Hines sets out on an extended solo, employing harmonic ideas that belong very much to the present.

On this, and again on "Villa D'Este" (a re-working of "Dark Eyes," I think), the drive is in a class apart from what we generally hear today.

It is fabulously exhilarating piano—fiery, creative, rhythmically complex, a little flashy now and again—which reflects Earl's larger-than-life personality.

I've left almost no space for the pleasant, comfortably swinging Cole music.

"Caravan," to begin with, is a long drum solo and a good one—filled with colour and variety. Next comes a medium blues, made interesting by Dicky Thompson's guitar and blues singing and the efforts of several unfamiliar players.

"Margie," with a nice old-fashioned swing reminiscent of Lunceford, brings on Lou Jones' trumpet, Morris' trombone and more guitar. It's solid, dance-worthy jazz, but the other is the spectacular side.—Max Jones.

the money but only after you have bought the previous release. —Bob Dawbarn.

Mixed bag

TONY CROMBIE AND HIS MEN (LP)
"Atmosphere"
Beryl's Bounce (tr.); Ninth Man (a); St. James Infirmary (tr.); Invitation (tr.); Stompin' At The Savoy (tr.); Duke's Joke (tr.); Panic Stations (tr.); I'll Close My Eyes (tr.); Small Talk (tr.); Perpetual Lover (tr.); Shapes (a); Copy-Cats (a).
(Columbia 12 in. 335X1119—35s. 10[d.])

(a)—Crombie (tr.); Bob Burns (tr.); Ronnie Scott (tr.); Tubby Hayes (tr.); Les Condon, Stan Roderick (tr.); Norman Stenfalt (pno.); Lennie Bush (bass). 18 6 58. London. (Columbia.)

(b)—Personnel as for (a) except Tommy Whittle (tr.) replaces Scott. Do. Do. (Do.)

(c), (d)—Personnel as for (a), plus Whittle (tr.). (c) 18 6 58, (d) 23 7 58. Do. (Do.)

(e)—Crombie (tr.); Hayes (vib.); Stenfalt (pno.); Bush (bass). 23 7 58. Do. (Do.)

(f)—Crombie (pno.); Hayes (vib.); Jack Fallon (bass). 20 7 58. Do. (Do.)

TONY CROMBIE'S return to the recorded jazz fold has produced a very mixed bag of the good and indifferent.

In addition to playing drums and piano (on "Stompin'" and "Perpetual") he also composed six of the tunes—"Beryl's," "Ninth," "Panic," "Perpetual," "Shapes" and "Cats." Best of the soloists are Scott, Hayes and Stenfalt—the latter (not quite so consistent as the two saxists) plays particularly well in "St. James," "Panic" and "Shapes."

Hayes gets four feature numbers, playing sensitive vibes on three, and nimble, if occasionally poor-toned, baritone on the fourth.

The arrangements are neat but the two trumpets sound somewhat thin. Best of the tracks are Alan Clare's "Duke's Joke," an Ellington-tinged "St. James" and the happy "Beryl's." Crombie himself drums stiffly on "Panic" and "Cats" but otherwise the rhythm section is above average.—Bob Dawbarn.

Revivalist

RED ONION JAZZ BAND (LP)
"Dance Off Both Your Shoes"
Is It True What They Say About Dixie?; Susie; Beedle Um Bum; I'm Nobody's Baby; Yellow Dog Blues; Too Much Mustard; Why Do I Love You?; Song Of The Islands; Oriental Strut; Mr. Jelly Lord; Red Onion; Sobbin' Blues.
(London 12 in. LTZ-U15138—37s. 6[d.])

Joe Muranyi (tr.); Jim Heanue (cornet); Dick Brady (tr.); Hank Ross (pno.); Mike Steig (bjo.); Bill Stanley (bass); Bob Thompson (dr., leader). September 1954. New York. (Am. Riverside.)



• Cozy Cole

... comfortably swinging

Earlier eras

JIMMY GIUFFRÉ THREE (LP)
"Trav'lin' Light"
Trav'lin' Light (a); The Swamp People (tr.); The Green Country (a); Forty-Second Street (tr.); Pickin' 'Em Up And Layin' 'Em Down (a); The Lonely Time (a); Show Me The Way To Go Home (tr.); California Here I Come (tr.).
(London 12 in. LTZ-K15137—37s. 6[d.])

Giuffrè (tr. in (a), tr. in (b), bar. in (c), all three in (d)); Bob Brookmeyer (tr.); Jim Hall (tr.). 1958. USA. (Am. Atlantic.)

WHILE there is much to enjoy on the latest Giuffrè release it doesn't rate the same high praise as the last—London LTZ-K15130 (reviewed 18.10.58).

One difference is that trombonist Brookmeyer has replaced bassist Ralph Pena and although Brookmeyer is very much on form, the lack of bass is most noticeable throughout every track.

Both Giuffrè and Brookmeyer are tending to go back, in spirit and conception of their performances, more and more into the earlier eras of jazz and a general air of the blues hangs over even the faster numbers.

Four of the tracks are Giuffrè originals—"Swamp," "Green Country," "Pickin'" and "Lonely." They all have the same nostalgic and haunting quality as his famous "Train And The River."

To sum up, this is well worth

If you had heard no revivalist jazz at all over the past dozen years, these might strike you as worthwhile (if unimaginative) performances despite their many shortcomings.

In my case, I have heard a very great deal of it and confess that this sounds unoriginal and often poorly played.

Some of the tunes are pleasant and unhackneyed—"Song Of The Islands" and "Susie" for example—and there are times when the relaxed brass playing suggests the ROJB has Creole Jazz Band methods in mind.

But the band doesn't boast one really authoritative voice.

and it lacks all the important qualities that Joe Oliver's unit possessed nearly 35 years ago.

Almost every track is marred by bad clarinet playing, and the group's rhythmic conception is, to put it gently, stilted.

Within a minute of the start we are in the throes of banjo, with tuba backing, and the whole disc is strewn with indifferent solos and stodgy, out-of-tune ensemble passages.

Trombonist Dick Brady blows some acceptable things, but to my senses the record is a sad affair, hardly worth releasing four years after its birth.—Max Jones.

CAPSULE REVIEWS

SID PHILLIPS (LP)
"Cruising Down To Dixie"
Way Down Yonder In New Orleans; Varsity Drag; I Found A New Baby; Sugar Foot Stomp; Bugle Call Rag; I'll Build A Stairway To Paradise; Alexander's Ragtime Band; Alabama Jubilee; Mammy O' Mine; Georgia Camp Meeting.
(HMV DLP1191—27s. 10[d.])

THIS is discreet English Dixieland—cleanly played, tidily arranged and eminently suitable for dancing.

Phillips understands the clarinet rôle in this music and his part sounds fluid and fluent. Some pieces have a "period dance music" flavour; others are somewhat in the manner of Bob Crosby.

Highspots are the healthy trombone on "Alexander's," "Bugle Call" and "Sugar Foot," the trumpet on "Way Down" and "Baby," and the leader's clarinet on "Alabama" and "Sugar Foot." Still drumming and jangle piano are among the weak points.—M. J.



• Sid Phillips

... discreet Dixieland

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TUBBY HAYES (EP)
"The Eighth Wonder"
Blues For Those Who Thus Desire; Time Was; The Eighth Wonder.
(Tempo EXA87—13s. 7[d.])

AIDED only by Phil Bates (bass) and Bill Eyden (dr.), Tubby Hayes gets in on the multi-recording act by playing two altos, three tenors, baritone, vibes and piano—all at once. Presumably he didn't yet consider himself sufficiently proficient on his latest acquisition, the flute.

Apart from soloing well on everything in sight, Hayes also achieves a rich ensemble sound—particularly on "Time Was"—but it all seems rather a lot of trouble for the sake of a gimmick.—H. D.

KENNY DORHAM GROUP (LP)
"Jazz Contrasts"
Falling In Love With Love (a); I'll Remember April (a); Larue (tr.); My Old Flame (tr.); But Beautiful (tr.); La Villa (tr.).
(London 12 in. LTZ-U15133—37s. 6[d.])

KENNY DORHAM has never quite made the very front rank of jazz trumpeters but I find this his most satisfying performance to date.

Dorham, in thoughtful mood, is given fine support by Sonny Rollins, Hank Jones, Oscar Pettiford and Max Roach, with Betty Glammann's harp adding a change of colour to three tracks. It all amounts to an easy-blowing session with nobody trying to change the course of jazz history.—H. D.



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Tuneful folk, blues album

SONNY TERRY AND BROWNIE MCGHEE (LP)
"In London"

1 Love You Baby (a); Corn Bread, Peas And Black Molasses (b); That's How I Feel (c); You'd Better Mind (d); Treated Wrong (b); Brownie's Blues (d); Southern Train (e); Just A Dream (f); Sonny's Blues (g); Gone But Not Forgotten (c); Change The Lock On The Door (h); Climbing On Top Of The Hill (b).

(Nixa Jazz Today 12 in. NXL15—35s. 10d.)

(a)—Terry (voc., harmonica); McGhee (gtr.); Dave Lee (pno.). (b)—Terry (voc., har.); McGhee (voc., gtr.). (c)—McGhee (voc., gtr.). (d)—McGhee (voc., pno.); Terry (har.); Lee (pno.). (e)—McGhee (voc., gtr.); Terry (har.). (f)—McGhee (voc., gtr.); Terry (har.); Lee (pno.). (g)—Terry (voc., har.); Lee (pno.). (h)—Terry (voc., har.); McGhee (gtr.).

All recorded 7 and 8/5/58. London. (Pye-Nixa.)

them adequately. The details above show that there are four vocal duets, three Terry vocals (each with different accompaniment) and five with McGhee doing the singing.

The duetting has a strange, edgy quality at times, but it shows perfect understanding between the singers.

"Corn Bread," a chain gang song which was included in most of their programmes over here, admirably captures the spirit of a Southern work song. (Notice here the pronunciation of "June, July and Augur.") "Top Of The Hill" follows the call-and-response form.

Voice and instrument are sensitively blended on Brownie's solo version of "That's How I Feel" and "Gone But Not Forgotten," and there is vital music by harmonica and guitar on the lively "Southern Train."

If you are looking for a reminder of Sonny and Brownie, you will want this LP. If you are not familiar with them, it's a good album to learn from.—Max Jones.

Superb tenor

LUCKY THOMPSON (LP)

Tom-Kattin' (b); Old Reliable (b); A Lady's Vanity (a); Translation (b); Tricotism (c); So-Bi My Boy (c); Body And Soul (c); OP Meets LT (c).

(HMV 12in CLP1237—35s. 10d.) (a)—Thompson (tr.); Hank Jones (pno.); Oscar Pettiford (bass); Osie Johnson (drs.). Probably early 1958. USA. (Am. ABC-Paramount.)

(b)—Same personnel, plus Jimmy



Sonny Terry and Brownie McGhee at a recent London session.

Cleveland (listed as Jim Whatsyname) (tr.); Do Do (Do.). (c)—Thompson (tr.); Skeeter Best (gtr.); Pettiford (bass). Do Do (Do.).

DURING his recent stay in London, Lucky Thompson expressed his dissatisfaction at the set-up and results of most of his recent record sessions.

I can't believe that he had this one in mind for, unhampered in the main by front line colleagues, Lucky has room to blow superbly and at length. Jimmy Cleveland is present on three of the titles but tends to use his fantastic technique to cover the paucity of his melodic ideas.

Apart from "Body And Soul" all the tunes are originals by Thompson or Pettiford—"Tricotism" is by the bassist, "OP" by both of them and the rest are by Thompson.

They are all pleasant tunes and give the Thompson tenor—with its characteristic plaintiff sound—even at the faster tempo—a firm foundation for warm-toned improvisation of a very high order.

Messrs. Jones, Pettiford and Johnson—with guitarist Best added on three tracks—are an always-steady and at times inspired rhythm team.—Bob Dawbarn.

Mixed bag

DIZZY GILLESPIE—SONNY ROLLINS—SONNY STITT (LP)

Wheatleigh Hall (a); Sumpin' (a); Con Alma (b); Haute Mon' (b); (Columbia-Clet 12in 33CX10121—41s. 8d.)

(a)—Gillespie (tr.); Rollins (tr.); Ray Bryant (pno.); Tom Bryant (bass); Charlie Persip (drs.). November 1958. USA. (Am. Gene Norman.) (b)—Same personnel, except Sonny Stitt (tr.) replaces Rollins. Do Do (Do.).

THIS is a most disappointing record and the only three to come out with reputations unscathed are Rollins, Ray Bryant and Persip although even Rollins is not at his best.

The record contains one good track, the slow blues "Sumpin'"—like all the other titles a Gillespie original. On this one Gillespie shows off his superb blues playing and Rollins solos in typically meaty and robust phrasing.

The other track with Rollins, "Wheatleigh," is too fast and too long with Gillespie demonstrating his technique but very little else.

The two titles with Stitt are both in Gillespie's favoured Afro-American vein "Con Alma" being previously featured on his Afro LP, Columbia 33CX 10002. In the opening chorus I

thought my gramophone had sprung a "wow" but traced the trouble to the trumpeter's intonation. To add to the general messiness, Stitt's tuning is highly suspect.

Ray Bryant and Persip play as well as the rhythmic structure of the tunes allow them but Ray's brother, bassist Tom Bryant, is not in their class.—Bob Dawbarn.

Neat Mulligan

MICK MULLIGAN BAND (EP)

"Young And Healthy" Young And Healthy (V); Button Up Your Overcoat; All I Do Is Dream Of You; Crazy 'Bout My Baby (V2).

(Saga STP7020—10s.) Mulligan (tr.); voc. in V2; Ian Christie (tr.); Frank Parr (tr.); Ronnie Duff (pno.); Bill Bramwell (gtr.); voc. in V1; Alan Dunnington (bass); Pete Appleby (drs.). 1.9.58. London. (Saga.)

THIS is a good example of the playing capabilities of the current Mick Mulligan band. Their style is based roughly on that of the Armstrong Al-Star. It's relaxed, swingy, has a minimum of arranging and yet is neat and tidy.

The solos are generally interesting with a few rough edges here and there. Ronnie Duff is a nice pianist and Mulligan keeps improving. His solo on "Button Up Your Overcoat" is well constructed and played.

But I don't dig Mick's singing on "Crazy 'Bout My Baby."

Two bouquets—one for the pleasant choice of tunes and the other for the cover picture of Mulligan, wearing shorts, poised in mid-air over a vaulting horse in a gymnasium. It's a gasser!

By the way, the titles are right on the label and in wrong order on sleeve.—Jack Hutton.

WE have had a good many records lately from these two blues singers, singly and together, but I am glad to say that their music has not palled.

This is an exceedingly tuneful collection of blues and folk-songs which admirers of the Terry-McGhee team will wish to put alongside the outstanding Topic release by the same pair.

So varied are the moods, the tonal combinations and the lyrics presented here that it would take a page to describe

This record made me cry, says Jack Elliott

Before he left Britain for the USA, American folk singer Jack Elliott played over a record he had never heard before—"Bound For Glory" by his old friend and mentor, Woody Guthrie. Then he recorded his impressions on tape. Here—exclusively for MM readers—is his specially edited "review" of Woody's new record.

WHEN I heard this record, I was so thrilled I cried. Strange, though—what brought me to tears was Will Geer's reading, not Woody Guthrie's singing.

This record has 12 of Woody's songs, strung together by Will Geer reading extracts from Woody's autobiography. I like the way Will reads those words.

'Talking Fish Blues'

Without having to give an imitation, Will sounds just like what he is. He's a friend of Woody's and understands what Woody has to say. Of course, when Woody got on to a real good song like that "Talking Fish Blues," I'm afraid that brought me like to crying again. It's by far the best one on there.

He shows what he means about hating songs that make you feel you're no good. He makes you feel so goddam good that you really have to laugh.

He builds this big laughing building which is just the opposite of the kind of popular song that is full of holes and pock marks when it comes to any hint of real human feelings or real human life.

His voice sounds in about the best condition and shape I ever heard him, and the guitar style on that song rolls right along with it. It doesn't hamper him. It's not dragging. It's got all sorts of tricky little things going on that sort of buoy the words up and ride them along.

Kids' songs

The "Reuben James" was the first American ship to be sunk by a German U-boat, an old four-stacker destroyer, and she was sunk before America entered the war. Woody wrote the song to commemorate the loss of that boat and the men aboard.

Woody was on to Hitler long before a lot of people and he wrote a lot of songs about him even before we entered the war. And, because of that, some knucklehead like McCarthy branded him "prematurely anti-fascist" after the war.

There are several kids' songs on the record and they all come over pretty well because Woody is pretty like a grown-up kid himself.

He's got a sort of natural, uninhibited personality—more than any other white man I ever heard—and when he sings into the microphone something of Woody himself gets right on to that tape.

He's so much there that most people who hear Woody on record think he must be about



Jack Elliott has a look at the sleeve of Woody Guthrie's new record

6 ft. 9 in. tall. Well, he's only a little guy really.

There's a saying: there's five feet of Woody—3 ft. of Woody, 2 ft. of hair. He has this big bush of black curly hair—going a little grey about the temples, you know.

"This Land Is Your Land" is one we used to sing together and I like it very much. Matter of fact, it ought to be the U.S. national anthem.

On the other hand that song, "There's a Better a-Coming," seems to stretch on about three times too long, though it sounds better every time I hear it.

Monotonous

But one thing in favour of it is that though you might say it's monotonous—I might even say it myself—I doubt if you could stand anybody else in the world singing that song that length without going out of your mind.

Of course, I'm used to hearing Woody sing on and on and on. When we sang together sometimes we'd go over a song for 20 minutes or more.

Here it's Cisco Houston singing with him. I like a lot of Cisco's work with Woody better than his solo records. That's because when you get singing with Woody he brings out the best in you and he makes you sing better than you would alone. The record reminds me of that about him.

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Melody Maker

DECEMBER 13, 1958 EVERY FRIDAY 6d.

Discs halted by Paris musicians

PARIS, Wednesday.—French disc companies have a musicians' "protest" on their hands.

Disc sales are down by 20 per cent, but the musicians have refused to record unless rates are increased from around £5 a session to £5 10s.

Some of the companies have already decided to record in Belgium and Germany to beat the ban.

Tapes, too

The musicians are particularly worried about tape recordings. Says sax star Guy Lafitte: "We get only one fee for our tapes but they are used over and over again to accompany soloists."

A 20-strong committee representing all types of French musicians has been set up to work out a plan to put to the companies.

A spokesman for the musicians told the MM: "Don't call it a strike. We are not on strike and we shall start cutting records again if the record houses agree to increase our fees."

CRUISING ROUND THE WORLD...

RAYMOND GORDON, who has been leading Gerald's "Talk Of The Town Orchestra," tomorrow (Saturday) takes over as Bandmaster on the Mauretania for a two-month West Indian cruise.

Gordon will front an eight-piece completed by Bill Cook, Manny Prince, Brian Wicks (saxes), Ben Perrin (tpt., vcl.), Norrie Fisher (pno.), Eric Webb (bass, gtr., vcl.) and Kenny Sinfield (drs.).

Pianist Lennie Metcalfe will front a six-piece L-A band of Jack Canter (acc., pno.), Gerald Skelton (tr., etc.), Arnold Tweedy (tpt.), Phillip Bates (bass), Benny Goodman (drs.) and Reg Moore (solo accordion).

Xmas charity show

Julia Andrews, Max Bygraves and Stanley Holloway are among the stars appearing in a Christmas matinee at the Drury Lane Theatre on December 19.

The show—arranged by the Variety Club of Great Britain—is for the St. Martin-in-the-Fields fund for refugee children.

Three-day Beaulieu

FIVE top bands and two star soloists are already lined up for the 1959 Beaulieu Jazz Festival—which this time will run for three days (August Bank Holiday Saturday, through Sunday to Bank Holiday Monday).

In addition to solo appearances by Cico Laine and Lennie Felix, the bands of Ted Heath, Johnny Dankworth, Humphrey Lyttelton, Acker Bilk and Mick

Mulligan will appear, together with a number of small groups still to be fixed.

A "name" foreign attraction is also being sought for this annual open-air event in the grounds of Beaulieu Castle, New Forest—home of the Festival's organiser, Lord Montagu.

Full details are to be announced at the beginning of April. (See also "On The Beat.")

TOUR DATES FOR BASIE

TWELVE of the dates for Count Basie's third British tour have been fixed.

The Basie Band, with singer Joe Williams, opens with two concerts at the Royal Festival Hall on February 7.

Jack Higgins, of the Harold Davison office, told the MM on Wednesday: "Of the 6,000 seats for the two shows we have already sold 3,500 and money for

11 towns in first list

tickets is coming in at the rate of £100 a day."

Other dates set are: Empire, Liverpool (February 8), Odeon, Newcastle (9th), Odeon, Glasgow (10th), Odeon, Leeds (11th), Gaumont, Hanley (12th), Colston Hall, Bristol (13th), De Montfort Hall, Leicester (16th), Odeon, Birmingham (17th), Gaumont, Cardiff (18th), Gaumont, Southampton (19th) and Free Trade Hall, Manchester (21st).

Two shows

With the exception of Leicester there will be two concerts at each venue.

The band will fly in and out of London on January 30 en route for a week's tour of Switzerland.

In all, Harold Davison is pre-

AND 5 MORE FOR GEORGE LEWIS

FIVE more dates have been set for the January British tour by George Lewis and his New Orleans Jazzmen and the venue for the opening concerts has been switched.

Instead of opening at London's New Victoria Cinema, the band will now make its British debut at the Odeon, Tottenham Court Road, on January 11. Sharing the bill will be Ken Colyer's Jazzmen.

The new dates are:—Southampton (January 13), Newcastle (20th), Birmingham (24th), Liverpool (28th) and Bradford (30th).

Dates previously announced were at Leicester (13th), Bristol (17th), Glasgow (22nd), Sheffield (27th) and Manchester (31st).

'WIND IN THE WILLOWS'



Pianist-composer Ken Moule gathered an all-star line-up for the first airing of his jazz suite, "Wind In The Willows," on the Light Programme's "Jazz Club" last Thursday. Here are two of the musicians—flautist Johnny Scott and trombonist George Chisholm.

ROCKINGHAM XI GOES INTO STAGE SHOW

JACK GOOD this week announced the bill for his "Oh Boy!" stage show which starts a week at the Commodore Theatre, Hammersmith, on January 25. It is: Cliff Richard, Vince Taylor, Lord Rockingham's XI, Neville Taylor and the Cutters, the Dallas Boys, Cherry Wainer, Peter Elliott and "Cuddly" Dudley. With the exception of 21-year-old American rocker Vince Taylor, all are regular members of the ABC-TV "Oh Boy!" series.

BAKER'S DOZEN

From Page 1

mously. And I shall be constantly fighting to bring it back."

What says the BBC? Questioned by the MELODY MAKER, dance music executive Jim Davidson denied these rumours, adding that it would be brought back "at the appropriate time."

It is inconceivable that Mr. Davidson himself would wish to see this programme go. But the fact that no plans have yet been made for its resumption is, to say the least, ominous.

Big-band axe?

Is this, perhaps, a decision arrived at by the BBC planners—yet another indication that the axe is to fall on big bands?

Davidson himself was forced to agree that big bands do not attract the listener. "It is proved," he said, "by our programme, 'Saturday Club,' which doesn't feature a big band, but has listening figures 300 per cent in excess of any other dance band programme."

Questioned as to whether the BBC is satisfied with big band programmes generally, he answered: "Let us simply say that we aim to put more into 30- or 45-minute programmes than simply the conventional dance band with singers."

Going 'commercial'?

But the Dozen is not a conventional dance band. It does not use singers. Are listening figures, then, to be the criterion of all that emanates from the BBC?

Is the BBC—which has for so many years been accused of lagging behind popular taste—now to change its tune and compete with commercial radio by giving the public only what the majority is considered to want?

KENNY BAKER HAD AN APPOINTMENT WITH JIM DAVIDSON, YESTERDAY (THURSDAY), EVERY GENUINE JAZZ ENTHUSIAST IN THE COUNTRY, AND EVERY SERIOUS MUSICIAN, WILL BE ANXIOUS TO KNOW THE OUTCOME.

senting Basie for 41 days in Europe. After Britain the band will play Sweden, Germany, Holland, Belgium and France.

Only change in personnel from Basie's last British tour brings in ex-Dizzy Gillespie tenorist Billy Mitchell in place of Eddie "Lockjaw" Davies.

Vic Lewis, whose band will tour America in exchange for Basie, will open a 16-day schedule in Washington on February 7.

NEXT WEEK

CHRISTMAS ISSUE

There are 11 shopping days to Christmas but only six to go before you can get this year's Christmas issue of the MELODY MAKER.

Here are just a few of the SPECIAL features:

- REVIEW OF 1958 —in Britain —in U.S
- XMAS ROUND THE WORLD
- XMAS CROSSWORD
- 25 YEARS OF JAZZ —by Leonard Feather

PIANO REFLECTIONS

John Burnaby, who has produced scores of BBC piano programmes, will make one of his own rare piano solo appearances tomorrow (Saturday) from 2.40 to 3 p.m. in the Light Programme.

He has chosen numbers reflecting his 25 years as a BBC man.

DEATHS

Julia Lee — blues star for 30 years

NEW YORK, Wednesday.—Blues singer and pianist Julia Lee died at her home in Kansas City on Monday, aged 56.

A jazz artist for over 30 years she was appearing recently in a Kansas City club and since 1944 has recorded for Capitol—usually backed by all-star jazz groups.

Prior to 1933 she toured for 17 years with a band led by her elder brother, saxist George E. Lee.

Tiny Bradshaw

NEW YORK, Wednesday.—Drummer-bandleader Tiny Bradshaw died last week in Cincinnati, Ohio, while on holiday there with friends. He was 53.

His most recent hits, "Soft," "Butterfly" and "Salt Lake City Bounce," earned him three gold records for selling a million copies each.

Bradshaw played with Luts Russell in the 1930s, leaving to form his own band.

Maestro Steve Race

MM columnist Steve Race will be MD of a 32-piece band planned for AR-TV's first big variety show. It is scheduled to start in the New Year.

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