





# JULIE LONDON



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

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

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

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

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

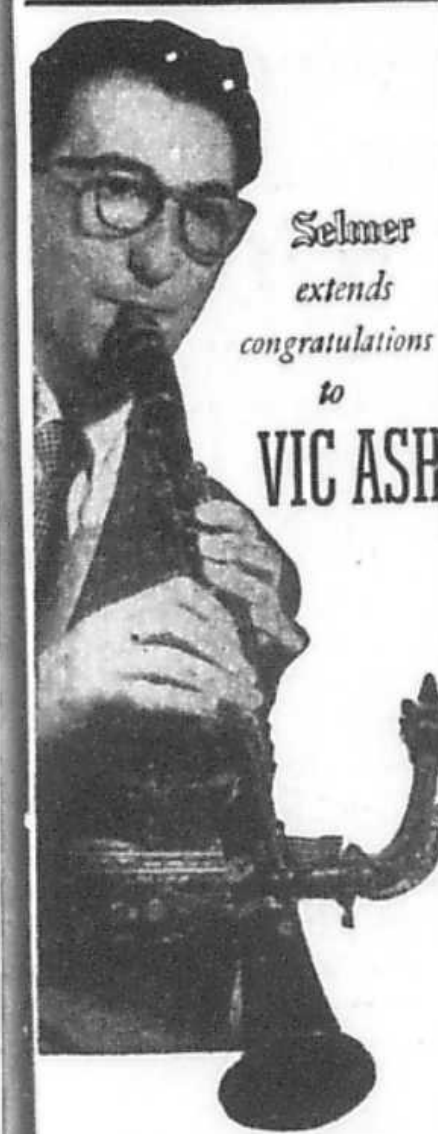
## ► Placid

Miss London takes a different view. "Have you heard Bobby's new song?" she asks with something close to enthusiasm. "The one he wrote for the film; it's wonderful. . . ."

Troup is now out in the hall. "I wish someone would make some more coffee," he complains loudly. "I'm not nervous enough."



Julie London is seen here receiving a copy of Leonard Feather's "Encyclopaedia of Jazz" from Ella Fitzgerald. It was a prize for topping the Best Female Singer section of the "Encyclopaedia" poll. Feather is seen centre.



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tells  
**TONY BROWN**

## My first band job finished when I got the sack

for me specifically. Now they say they did. Anyway, they've got me. I think I'd have wanted to do this film whichever country was making it.

## ► TV

She laughs. "I get nervous sometimes when I have to sing or act in front of other people. Fear of failure, I suppose. Mostly it wears off when I start working."

"But not on television."

"That's hard work all the time." What's so special about TV? "The feeling that if I make a mistake, 50 million people are going to laugh at me, I guess." Then she carries on debunking London. Advance information on her singing experience wasn't strictly accurate, she readily admits.

## ► Pre-war

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

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

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

## ► Sentiment

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

Flattery will get you nowhere with Miss London. If you wonder aloud what she is doing over here at all, with all that demand for her services in Hollywood, she cuts you short. "You'd be surprised," she says. "There aren't any good scripts."

She was approached to play

British comedy, then she can only shrug.

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

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

## ► Lazy

Yet Julie denies that the urge is very strong within her. "I'm not the essentially ambitious type. In fact, I tend to be lazy."

The drive, you are forced to assume, has come from others. Certainly some of it comes from Bobby Troup.

"Bobby, be an A," she com-

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

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



Julie's accompanist, Bobby Troup—"I wish I'd studied music. . . ."

## HIS AUDITORS HAVE TOLD HIM . . . . .



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of dancing teenagers and the  
accent will be on five numbers.  
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will become a regular afternoon  
series.

## PLUS A 6-5 STAGE SHOW

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

They will include Don Lang  
and his Frantic Five, Kenny  
Baker and his Half Dozen, Jimmy  
Jackson's Skiffle Group, clarinet-  
ist Carl Barntreue and singer  
Rosemary Squires.

Opening dates are Salisbury  
(January 12), Plymouth (19th),  
Edmonton (26th), Bradford  
(28th), Barking (February 1),  
Guildford (2nd), Rochester  
(4th), Cheltenham (5th), South-  
ampton (9th), Nottingham  
(10th), Ipswich (12th), Hull  
(16th), Liverpool (17th), Man-  
chester (18th), Cardiff (19th),  
Exeter (23rd).

## And TV 6-5 is going abroad

BBC's "Six-Five Special" is to  
spread its scope to the Con-  
tinent in the New Year.

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

Rumours reaching the MELODY  
MAKER this week suggest that the  
Paris relay will be from the  
famous Left Bank jazz haunt,  
Les Trois Maillets.

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

On December 14, "Six-Five  
Special" presents a Goon edi-  
tion.

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## to be

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Nuneaton, Warwick

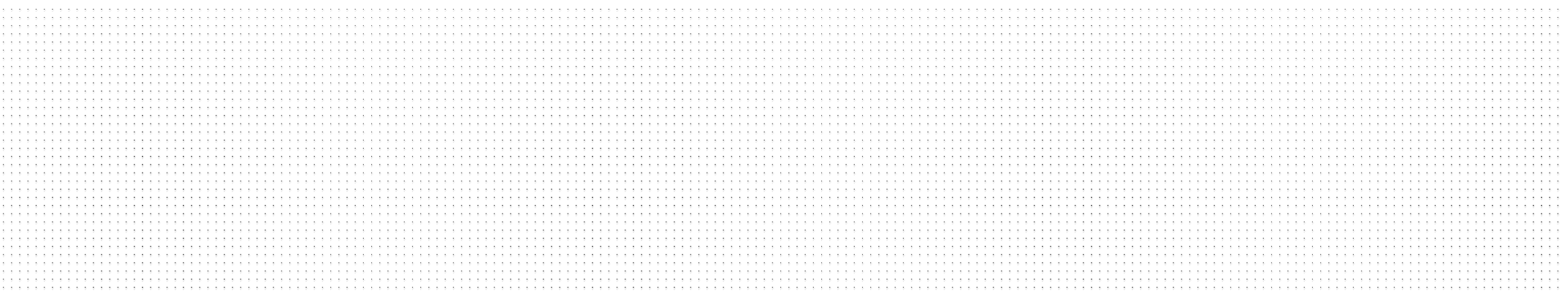
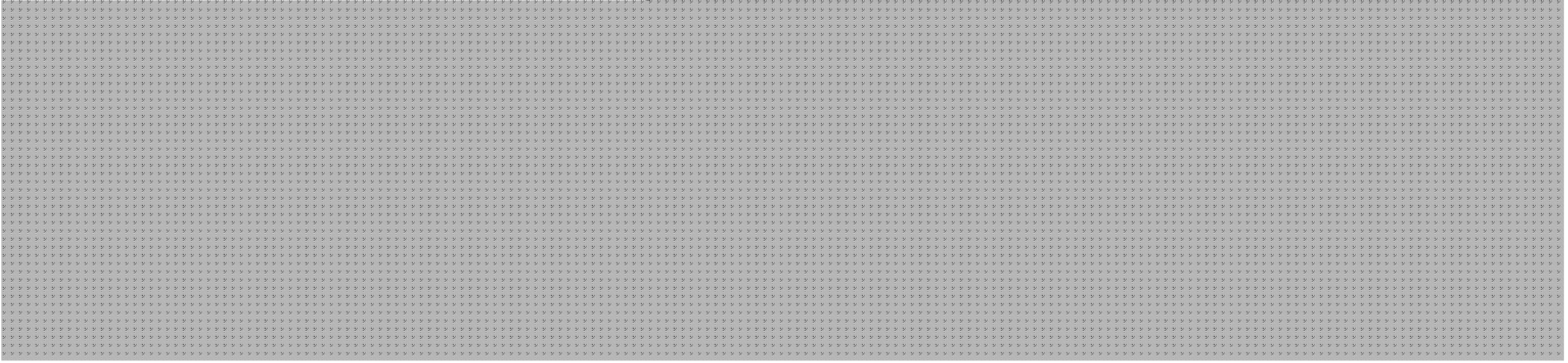
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One fully appreci  
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standards on a Sta

# Lanza show *Tommy Steele's Teddy Bears!*



# 16 MEN



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

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

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

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

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

To revert to my own case, this glut of jazz records has made quite a difference to the form taken by my listening time, such as it is.

## Discs in the dust

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

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

STEVE RACE

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

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

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

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

## The blues

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

that nothing really happens on it. Nobody takes a solo on one of those long, lockjaw-type tenors I so love (though I don't often admit it). Nothing of the slightest contrapuntal interest takes place. There's not a bar in the arrangement that Harry Davidson's Orchestra couldn't read at sight.

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

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

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

What do you mean by commercial?

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



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# JAZZ IN A BOWLER HAT



John Lewis (above) leads one of the most controversial groups to visit Britain in recent years. On this page Tony Brown and Bob Dawbarn deal with two sides of the group's activity

**A**FTER watching the entrance of the Modern Jazz Quartet at the Royal Festival Hall last Saturday afternoon I suspected that I was about to become the victim of a colossal leg-pull. Two from either side, they swept on to the stage like a diplomatic delegation from exotic places.

One bluff and informal Britisher had entered a dressing-room backstage and gazed in disbelief at the black jacket and striped trousers of Percy Heath, the bassist.

"You're not going to wear that?" he asked. Heath pursed prim lips. "It's our uniform," he said stiffly.

To wear a beard with this genteel rig is to bring incongruity to the giggling point.

Yet the first few bars of music killed any notion that a sombre formality in presentation derives from something fundamentally phoney.

The musicianship is first-rate and I don't expect to hear more beautiful bass playing than that of Mr. Percy Heath.

Drummer Connie Kay plays with skill, sensitivity and intelligence—which, after all, is infinitely more than can be said for most of the walloping fraternity.

Milt Jackson must be credited with improvisational gifts of an unusually high order. His choice of notes on vibes was always well wide of modernist clichés.

## Group sound

I suppose it would be easy to underrate the work of John Lewis at the piano, so circumscribed is his solo function. He plays nearly everything within a small compass, apparently regarding excursions above middle C as undignified escapades.

If, accepting this constriction, we can allow that he may be deliberately sublimating his personal role to establish the indi-

vidual group sound, then much may be forgiven.

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

Lewis has founded an attractive group style based on sound musical instincts and good taste. More, he has brought off the minor miracle of bringing

his music to a large and enthusiastic audience, both in America and Europe—eschewing tricks of salesmanship and grotesque posturing on-stage.

Of course, the attitude of Lewis is bound to bring charges of gimmickry down on his head. And unjustly, I fancy.

## Uncle Tom

I regard his approach as a misguided attempt to bring dignity to jazz. He has obviously set his face too sternly against Uncle Tom antics. The pity is that he apes the ridiculous formality of Europe instead of relying on the natural dignity of his music.

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

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

The audience at the Festival Hall was not of the thick-ear variety. It applauded warmly, ignoring the eccentricity of dress—and the peculiar puppet-

by **TONY BROWN**

by **BOB DAWBARN**

like bow with which the quartet responded.

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

## Subtleties

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

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

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

## Stiff test

Jazz to me is more a way of playing than a type of music. If you accept such makeshift yardstick, if you can feel the quiet rhythmic pulse of the drummer, if you heed the live beat of the bass, if you are not mortally offended by counter-

melodies weaved by vibes and piano—then you will certainly accept the music of the MJQ.

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

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

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

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

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# ON TOUR WITH THE MJQ

**D**ON RENDELL tells the story of a young lady in Aberdeen who once asked him "What DO musicians do in the daytime?"

This has led Don into the realms of theory. "When the curtain goes up," he says "the audience sees you on stage. I swear that they

four days with the Modern Jazz Quartet - Don Rendell Show, the only thing that surprises me is that the

by **BOB DAWBARN**

Royal Festival Hall went well enough, although the omens were there when Ronnie Ross stepped

the anarchist attitude of that piano explains why the Brighton Symphony Orchestra is not quite so well known as the Hallé and one or two others.

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

any school—by no one between we agree on

next point—up to the red?"

**FLE**

standard? Do standard of some groups? Or perhaps of those very heard recently? Is the standard BBC? Does it jazz style? A good one? Good ideas? Good ensemble? Good rhythm

and what else then the Bruce is it all. I've been hearing person twice a good band by any north broadcast-

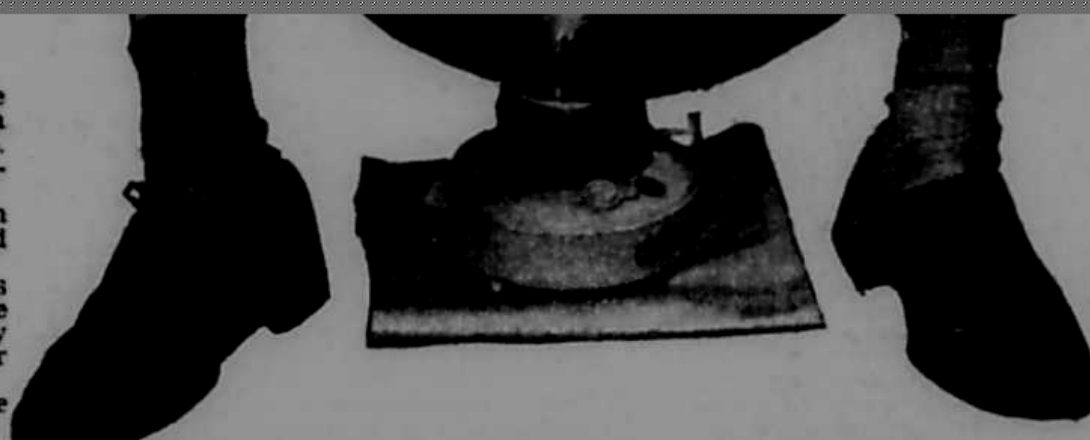
Umarie Galbraith and his Band The Brett Brothers Skiffle Group 1 p.m. 29/11/57

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

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

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

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



**jazz on the air**

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**SATURDAY, DECEMBER 7:**

10.0-10.30 a.m. DL: Skiffle Club.

11.30-12.0 A 1: Featuring Bill Coleman.

12.0-12.15: 12.25-12.35 p.m. A 1 2:

EMa Mail, Five Blind Boys, Spirits of Memphis, John Sellers, Rosetta Tharpe.

12.30-12.45 DL: Armstrong At New-

7.0-9.0 T: (1) Popular. (2) Jazz.

8.0-9.30 Z: Champs-Élysées

Jazz.

8.20-8.35 C 2: MJQ.

9.10 S: For Jazz Fans.

9.30 app. K: Jam Session.

10.0-12.0 T: Repeat of 7.0 p.m.

10.5-12.0 J: D-J Shows (nightly).

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# ON THE BEAT

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



THE Phonograph record presses are running to a deadline these days. And the reason is a thirteen-year-old Grammar School boy—the latest in the succession of teen-agers in the top twenty charts.

Top priority is the number of records that can be turned out by 13-year-old Laurie London—BEFORE HIS VOICE BREAKS!

At Phonograph headquarters A&R boss Norman Newell told me: "This is the first time I have ever had to worry about a pop singer's voice breaking. But don't get me wrong; whether it breaks or not this lad is here to stay."

by **BILL HALDEN**

—and Laurie employs his own secretary.

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

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

### Contract

August 28: Stepped up from the audience to sing at BBC stand at the Radio Show. Invited back each day.

September 1: Signed by Norman Newell on disc contract.

October: Recorded first disc, "He's Got The Whole World In His Hands."

November 28: Record eighth in Top Ten charts after selling 200,000 copies.

### Wonder boy

There will be two more sides on record by the wonder boy on sale before his 14th birthday on January 14.

And after that there will be two more—WRITTEN BY HIMSELF.

"This boy is a great showman," advised Norman Newell. "He's got a style all his own."

Mr. Newell was uncommunicative about how much a disc company pays a 13-year-old boy, but to Laurie London it's made a big difference.

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

### Amazed

Equally amazed are his mother and father. They are besieged at their house in Elmhurst Park, Stamford Hill, by autograph hunters.

While Laurie was doing his homework, mum and dad used to wade through his fan mail. But now they have "resigned"

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

And thereupon (on an elegant Park Lane piano) played and sang me a wistful, folksy little ballad called "Their Hearts Were Filled Of Song."

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

Bobby brushed aside my praise.

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

"And 'Honeycomb' shot him to the top as an overnight hit. "But," he pointed out, "every time anybody bought the disc for 'Honeycomb' I got equal royalties for my number on the back!"

### Tough

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

It's called "A Question Of Audacity."

### Vesta la Motley

THAT well-known singer Paul LoVecchio is currently entertaining his "paisanos" in Italy before embarking on a

between jazz and "serious" music.

"The bridging," he contended, "should be done at the receiving end of the creative end." And concluded his piece with these words:

"As soon as 'modern' jazz rids itself of intellectual preoccupations and resumes full-blooded spontaneity, it will, despite all stylistic gaps, move much closer to 'serious' music."



for the simple reason that it will be good and new.

"If, on the other hand, we serious musicians should turn out to be responsible for knocking the guts out of jazz for any length of time, we shall never be forgiven."

### Can I help you?

THIS really took place in a Bradford second-hand shop:

CUSTOMER: I want to sell this. ASSISTANT: We don't usually deal in laundry things.

CUSTOMER: Laundry things! This is a skiffle washboard. It's tuned in the key of G.

ASSISTANT: "But—! Anyway, it looks quite new. Why do you want to sell it?"

CUSTOMER (with dignity): I've retired from music.

### Sleeve note

HOW much do you think a

we think our present rates very fair, and we can't afford more.

So far, negotiations are all very friendly. But anything could happen.

And there appears to be no truth in the rumour that one major concern has capitulated to the classical writers, and to even things out—will disperse with jazz and pop sleeve-notes (unless they have a suitable American one available to them free), filling the space with adverts for other records.

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

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

### Parker Portrait

I AM grateful to Arnold Shaw for sending me advance proofs of his Esquire article on Charlie Parker. This is one of the most penetrating character studies of a modern jazzman that I have read in a long while. Not least so when he says in conclusion:

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

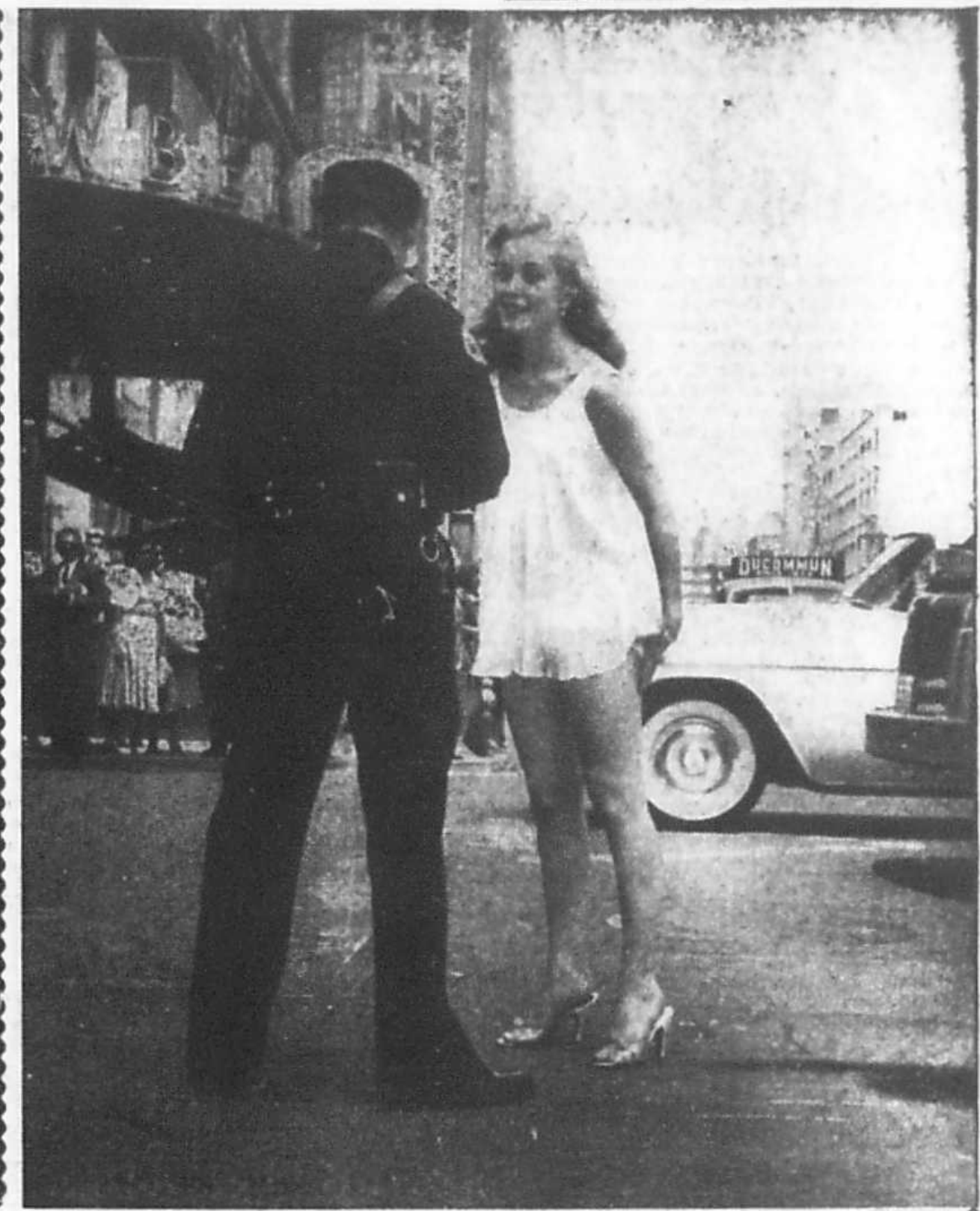
### Rudolph romps on

RUDOLPH goes romping on. For the ninth Christmas in succession the red-nosed reindeer promises to be high up in our Hit Parade.

Seven new recordings have been made of him for his 1957 ride, making over 50 in all with an estimated overall disc

# Just a year ago usher Paul Anka

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



[The rest of the page contains a dense, mostly illegible block of text, likely a scan of a newspaper page with significant noise or damage.]



# HERE'S A WINNER

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

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

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

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

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

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

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

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

## POP DISCS

by

Laurie Henshaw

**HIT PARADE:** Peggy Lee—Mr. Wonderful; Victor Young with Orchestra—Around The World In Eighty Days; Jeri Southern—Fire Down Below; Rex Allen—Wringling Wrangle (Bruno. OE9340).

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

**TINA ROBIN:** Never In A Million Years Ca C'est L'amour (Vogue-Coral 45-Q7294).

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

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

Backing is a coy, corny rendering of a song from the "Les Girls" film.

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

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

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

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

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

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

**GENE VINCENT:** I Got It/Dance To The Bop (Cap. 45-CL14808).

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

**TOMMY WATT** and his Orchestra: Overdrive/Thp Little Hut (Parlo. 45-R4377).

**BRITAIN'S** Tommy Watt seems to have the right idea. "Overdrive" again matches the Americans for ensemble precision.



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

## How the Americans handle skiffle

**THE WEAVERS AT CARNEGIE HALL** (LP) Darling Corey: Kisses Sweeter

good humoured, enthusiastic and, so far as I can tell, original in their approach to

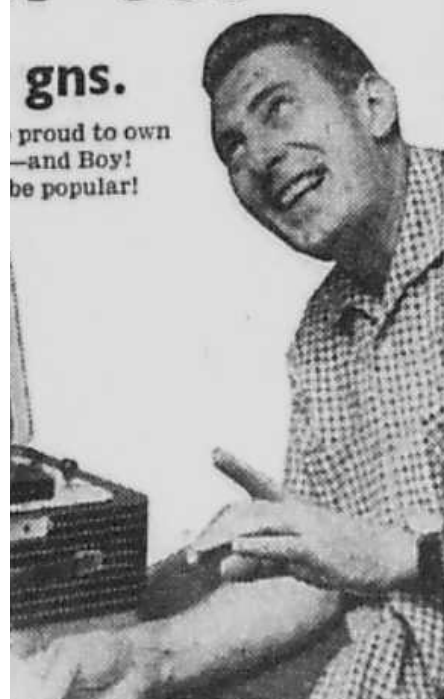
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more and stopped working so much as individualists, they might produce some surprising results. — Jeff Smith.

**PEGGY SEEGER** Child Of God/Pretty Little Baby (Topic TRC 108).

**TWO** extremely pleasant Christmas folk songs by Peggy Seeger, accompanying herself on guitar ("Pretty Little Baby") and banjo. Her impeccable musicianship shines through each track and I can do no better than endorse Topic's cover note:

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

**PEGGY SEEGER, ISLA CAMERON, GUY CARAWAN** (EP) "Origins Of Skiffle" Freight Train; Cumberland Gap; Sail Away, Lady; Bring A Little Water, Sylvie. (Nixa NJE1043.)

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

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# Garner is still the greatest

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 (Philips 12 in. BBL7193)

(a), (e), (d), (e)—Garner (pno.); John Simmons (bass); Rossiere "Shadow" Wilson (drs.). (a) 7/10/50; (c), (d), (e), 11/1/51. USA (Am. Columbia.)  
 (b)—Garner (pno.), 11/1/51. Do (Do.)  
 (f)—Garner (pno.); Wyatt Ruther (bass); Eugene "Fats" Heard (drs.). 30/3 53. Do. (Do.)  
 Previous issues (all deleted); (a) inc. in Columbia SEG7533; (b), (c), (d), (e) inc. in 3381059; (d) also DC986; (e) also DC615.

identally, on Felsted PDL85008, PDL85013 and ESD3034.  
 At the time the "cool" style was still the rage, and fashions have since changed. But I don't

(bjo.); Nat Woodley (bass); Zutty Singleton (drs.). Probably circa 1953. USA. (Am. A440.)

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Erroll Garner This may not be his most exciting set, but the Garner at his best to prove how right "Down" when they voted him the world's greatest living jazz pianist

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# THE HARRIS HERD HAS A FROLIC



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

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

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

through to raise his efforts to occasional heights.

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

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

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

I can recommend the All Stars LP with no reservations whatever. Davis, Jackson and McLean—present on his two compositions "Jackie" and "Minor"—only—give of their best, while Bryant's

piano work has its moments. "Changes" and "Minor" contain some of Miles' most beautifully melodic lines since "Bag's Groove."—Bob Dawbarn.

**TONY KINSEY QUINTET (LP)**  
"Jazz At The Flamingo" Session "Hi-yah! Fishin' The Blues; The Mystery Of The "Marie Celeste"; I'm Beginning To See The Light; Piet's Lament; Just Goofin'."  
(Decca 12 in. LK4207.)

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

**WHATEVER** its shortcomings, the advance of British jazz over the past five years has been truly incredible. No longer does the record reviewer have to apply a different set of standards to the local product compared with the American.

The latest Kinsey issue is a case in point. Whilst no one could in all honesty hail it as a masterpiece it does contain a lot of highly competent, and some extremely good, jazz.

Best title is Bill Le Sage's melancholy "Piet's Lament," which showcases his own imaginative vibes playing. The support includes some excellent bass from Biannin.

Harriott's Parker-influenced alto is consistently good throughout the six tracks and he and Eford combine well. The latter's solos are logical but I find some of his phrasing rather contrived and he overdoes his use of slurs.

Kinsey is intelligently unobtrusive.

The final track, Harriott's "Just Goofin'," is taken at a fantastic pace which proves too fast for the majority of the solo work.—Bob Dawbarn.

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

## Chet Baker

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

It is amazing how discs of Milt Jackson continue to pour on to the market without his well of inspiration showing any signs of drying up.

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

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

Jackson and Thompson are ideal foils and on Charlie Parker's "Now's The Time" the group swings like a miniature Basie Band. The famous rhythm

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

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

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

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

## records

(alto, bar.); Harry Johnson (tr.); Sonny Truitt (pno., tmb.); Chubby Jackson (bass, voc.); Morey Feld (drs.). 14/2 53. New York. (Am. Norman Grant.)

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

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

**MILES DAVIS—SONNY ROLLINS—CHARLIE PARKER (LP)**

"Collector's Item"  
The Serpent's Tooth (Takes I and II) (b); "Round About Midnight (a); Compulsion (b); No Line (c); Vied Blues (c); In Your Own Sweet Way (c).  
(Esquire 12 in. 32-030.)

(a)—Davis (tpt.); Charlie Parker (disted as Charlie Chan) (tr.); Walter Bishop (pno.); Percy Heath (bass); Philly Joe Jones (drs.). 30/1 53. USA. (Am. Prestige.)

(b)—Same personnel, plus Sonny Rollins (tr.). Do. Do. (Do.)

(c)—Davis (tpt.); Rollins (tr.); Tommy Flanagan (pno.); Paul Chambers (bass); Art Taylor (bass). 16/3 56. Do. (Do.)

**MILES DAVIS ALL STARS (LP)**

"Changes"  
Dr. Jackie (b); Bitty Ditty (a); Minor March (b); Changes (a).  
(Esquire 12 in. 32-028.)

(a)—Davis (tpt.); Milt Jackson (vib.); Ray Bryant (pno.); Percy Heath (bass); Art Taylor (drs.). 5/8 55. USA. (Am. Prestige.)

(b)—Same personnel, plus Jackie McLean (alto). Do. Do. (Do.)

ONE indication of the genius

## Heath tells his story—"from the gutter to the top"

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

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

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

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

### Banned

Then, when he had to modify his all-out jazz policy by taking on vocalists, that same BBC refused to pass Lita Roza for broadcasting. (To their credit they relaxed when Ted presented them with a Decca recording that revealed Lita's considerable talents.)

He even had troubles with transatlantic officialdom. "That Lovely Week-

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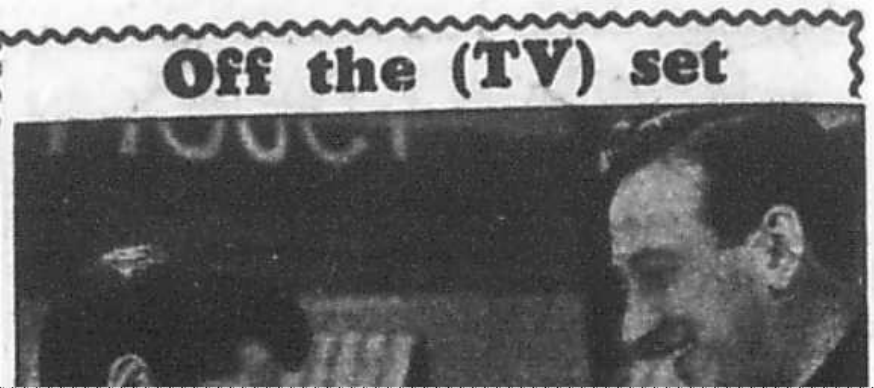
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Copies of rules obtainable on application. MM 7.12.57  
Closing Date: December 30, 1957.



Seen in last Sunday's "Jack: Jacks Calvert, Eve Boswell and Robert Earl from a 3,000-mile tour of the Middle recording, "Rumty T"

## FILM BIDS

HOLLYWOOD is after Paul Anka—the 16-year-old Canadian disc sensation currently on his first British tour. Paul is due in Hollywood on January 26 to discuss scripts and offers from two major film companies. In his dressing-room

### Vaughan show date

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