

# Melody Maker

December 20, 1958

☆ FOR THE BEST IN JAZZ ☆

Every Friday 6d.

## WE WANT A GIFT FROM MR. AMORY

**C**HRISTMAS time is gift time. So how about a special gift for Britain's ten million record buyers from Mr. Heathcoat Amory, Chancellor of the Exchequer?

**JOHNNIE MAY GO TO U.S**

He could cut the crippling 60 per cent. purchase tax on records for a start.



Two stars of "Christmas Cha Cha" at the Metropolitan, Edgware Road, get-together backstage. They are tenorist Johnnie Gray and singer Joan Small.

### In Armstrong exchange

NEGOTIATIONS are under way for Johnnie Gray and his Band of the Day to tour America again in the Spring. Johnnie would be the exchange band for a Louis Armstrong tour of Britain. Johnnie is currently breaking personal records by playing 18 dates this week. (See page 8.) The band is resident at Ham-

mersmith Palais on Sundays and its contract has been extended until the end of January. On Sunday, the Palais is presenting the Johnnie Gray Party, featuring the band and guest artists. Johnnie makes his debut in the BBC Light Programme's "Music In The Modern Manner" on January 2.

And, as an encore, how about removing that long-standing anomaly—the 30 per cent. tax on the musicians' "tools of trade"—his instruments?

#### Snap poll

This week, the MELODY MAKER specially commissioned its Parliamentary correspondent Reg Robinson to make a snap, one-man poll of MPs at the House of Commons on the reduction of record purchase tax.

Reports Robinson: "Most of those I spoke to were in favour. But the decision rests squarely on the shoulders of one man—Mr. Heathcoat Amory."

"It is he who will make the final recommendation to Parliament on the advice given to him by his financial advisers."

#### £10m only

"Sixty per cent. on every disc you buy goes to the revenue. The tax on records is included in a schedule along with gramophones, radiograms, musical instruments and the like."

"This schedule brings in less than ten million pounds a year. It's a tidy sum to you and me, but not a great deal in a budget reaching thousands of millions."

"In this year's budget the tax on instruments was reduced from 60 to 30 per cent. and the Chancellor is being pressed to

Back Page, Col. 3

### ANTI COLOUR-BAR CLUB TO OPEN

EX-"SIX-FIVE SPECIAL" star Josephine Douglas and actor Harvey Hall are to start a youth club in the Notting Hill Gate area.

The venture, "The Harmony Club," will open at St. Martin's Church Hall, Blenheim Crescent, Ladbroke Grove, on January 19.

The club has the backing of the Stars Campaign for Inter-Racial Friendship and many big names of show business are expected to attend the opening.

Jo Douglas told the MM that the aims of the club were to "bring racial harmony to the Notting Hill Gate area."

### Here's to Xmas!



MM photographer Bill Francis took paper hats and toys along to ATV's Wood Green Studios last weekend to get this Christmas picture. And trying them out are David Whitfield and Dickie Valentine—stars of ATV's "Saturday Spectacular."

## PAT BOONE IS BBC SURPRISE

A SURPRISE addition to the BBC's Christmas programme is America's Pat Boone.

He will be heard in the Light Programme from 12.15 to 12.46 p.m. on Christmas Day presenting a programme of "songs and music, old and new."

### Tommy Steele has a party

TOMMY STEELE was 22 on Wednesday. And his party guests were a hundred London Old Age Pensioners.

Tommy dined and then took them into the theatre for a special preview of his "Cinderella" pantomime.

Helping to organise the party were his mother, Mrs. Hicks, Lady Lewisham and Lady Colwyn.

The £100,000 Rodgers and Hammerstein version of "Cinderella" opened yesterday (Thursday).

### Alma Cogan off on U.S disc tour

Alma Cogan may make another trip to the States early in 1959. She plans to fly over for the week of January 12 for a quick record promotion tour which may take in TV appearances.

In addition to his own recorded hits he will play discs of his favourite stars including Peggy Lee. The Billy Vaughn Orchestra will also be featured.

#### Hotel broadcast

The programme was pre-recorded in a London hotel room during Boone's November visit for the Royal Variety Performance.

A BBC spokesman told the MM: "Pat ad-libbed to a mike which was attached to a cable leading out of his hotel room window to a BBC van in the street below."

Producer of the programme is Derek Chinnery.

#### Belafonte signs

Other big BBC news this week was that the Corporation had signed Harry Belafonte to a £25,000 five-year contract for TV shows. The fee is the highest ever paid by the BBC for any performer.

Belafonte will do three 40-minute shows next year—two at least being filmed—and a minimum of one show for each of the following four years.

The 31-year-old singer-actor currently has two discs in the MM's best-selling record charts.



A special MM 4-page survey of the 1958

# A CRAZY MIXED-UP

**WHAT** a crazy, mixed-up, delinquent year 1958 turned out to be for the music business. While British jazz boomed, un-boomed and re-boomed, the pop kings chased their own tails in a frantic search for the next craze to replace whatever happened to be inducing indigestion for its over-fed public at the time.

For the pop business this was TV's year. The signs were unmistakable by February when, after nine TV shows in five days, Marty Wilde was in the big-time and receiving big-money Variety offers.

Others were to follow in his footsteps—Cliff Richard in "Oh Boy!" was a good example—and prove that three minutes before the right TV camera could do more for a pop singer than ten years of hard work on radio or the Variety stage.

### Drivel

It was again the teenagers' year. In their sacred name a morass of drivel poured out of Tin Pan Alley at the discovery that the under-twenties had more than their share of the look.

The trouble with catering for

teenagers is that immature tastes tend to change faster than Benny Hill in a TV spectacular. By February, "Six-Five Special" was already nearly a year old but was being forced to change the previously successful formula.

With the departure of Jo Douglas, Pete Murray and Freddie Mills the show lost some of its musical horror but also its character. We still had

the same shots of blank and bored teenagers but musically the fascination of the really bad gave way to indifference aroused by the merely poor.

And then there was "Oh Boy!" to compete with. Jack Good's show not only brought back musical horror but dispensed it at incredible speed and the slickest production yet seen on British TV.

Switching to "Six-Five" at

the end of "Oh Boy!" is rather like jumping from a super chromium-plated Cadillac into a jogging stage coach.

1958 also saw the death-knell of skiffle as mass entertainment. It went the way of everything that arouses the interest of Tin Pan Alley. Like John Dillinger it was plugged to death.

By coincidence the demise of skiffle saw a rise in the popularity of genuine folk music. That this was pure coincidence is proved by the fact that none of the ex-skiffleers seem to have joined the bohemian company of folk artists.

### Near-panic

The death of skiffle left a gap which saw near-panic among A&R men and publishers. Instead of learning skiffle's one important lesson—that a purely British idea could make a mint of money from British audiences—they cast their nets in some pretty strange places.

Kwela looked promising—it merely substituted penny whistles for ten shilling guitars—horror discs never even got off the ground and Calypso was given yet another shake-up.

It remains to be seen whether cha-cha is the answer to a pluggers' prayer. Who knows whether it will survive the commercialisation, the ramming down the public's throats by disc jockeys and bandleaders and all the inevitable contests and trimmings?

At the year's opening everyone was getting ready to bury rock-'n'-roll. It is still with us. True many of the rock's high priests (Bill Haley among them) have been de-frocked by their fickle congregations, but the Big Beat is apparently here to stay, complete with tone-deaf, oo-ooing vocal groups and singers who look as though they left their motors running after the last bout of hula-hooping.

Of the list of big-name American pop stars we saw in 1958, some already provoke the response "Who?" Among the visitors were Jerry Lee Lewis, Mario Lanza, Buddy Holly and the Crickets, Marvin Rainwater, Charlie Gracie, Paul Anka, Johnnie Ray, Andy Williams, Guy Mitchell, Bob Crosby, Vic Damone, the Tremiers, Connie Francis, Pat Boone, Harry Belafonte, the Hi-Lo's, the Kalin Twins, Eartha Kitt and a mute Frank Sinatra.

### Jazz

Turning to the jazz scene, musically this was one of the most encouraging years for Britain. In the big-band field Dankworth and Heath did little innovating but consolidated their reputations. It was left to Humphrey Lyttelton to surprise us with the excellence of his experimental Fifteen.

Humph had already stunned his followers by adding a baritone sax to his small group and acquiring a Wyatt Earp hat—perhaps inspired by the Mait Dillon stance of Stan Getz during the JATP shows.

Individually many British musicians continued their unostentatious improvement. The Jazz Couriers are almost ready to challenge the world, Ronnie Ross drew praise from American musicians, and Ken Moule wrote a really original jazz suite.

After the bus strike had (Continued on facing page)



## BOB DAWBARN

says that in the world of pop music 1958 was definitely TV's year. On the jazz scene, the signs point to a healthy future.



Humphrey Lyttelton. Added a baritone and a Wyatt Earp hat.

Every Good Wish to You All—and may next year be as happy for you as you made 1958 for me.

FRANKIE VAUGHAN

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



EVE BOSWELL

Discery names, Pantomime Dames— Fans in the Gallery—Pluggers of the Allery, Critics who are "frying," Panels who are "Why-ing," Hopeful composers, Dancing Twinkletoesers, Rage bands, stage hands, Deejays in rufflers, softshoe shufflers, Independent Pressmen, sychophantic yes-men, Worried producers, hurried TV users, To each and all, "A Happy Christmas"—

Marion Ryan

Best Wishes from the

Tanner Sisters



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

MANTOVANI

music scene on both sides of the Atlantic

# YEAR IN BRITAIN!



Ross Drew praise.



Wilde In the big-time.



Richard Good example.

spread alarm, despondency and empty tills among the traditional clubs. Mr. Acker Bilk brought back hope by combining a Chris Barberish style of music with bowler hats and a smart brand of publicity.

Mainstream—Humphrey Lyttelton took a hammering, forcing such as Terry Lightfoot to re-hire a banjo and put the words New Orleans back on the billing.

The Don Rendell Band unfortunately disbanded just when it was really beginning to make its mark, and Ken Colyer confirmed his position as Britain's Number One with all those who consider jazz died with Bunk Johnson.

### Barber

From America we heard the groups of Dave Brubeck, Ray McKinley, JATP, the Carnegie package and Duke Ellington along with June Christy, Ella Fitzgerald, Sarah Vaughan, Al Hibbler, Brownie McGhee, Sonny Terry, Sister Rosetta Tharpe, Marie Knight, Muddy Waters and Jimmy Rushing.

We also had brief, unofficial visits from such as Erroll Garner, Donald Byrd, John Lewis, Art Taylor and Lucky Thompson.

British jazz listened, often learned and—a healthy sign—on the whole didn't copy. But so far as popular acclaim was concerned this was Chris

Barber's year. Rule number one in the booking business was a half plus Barber equals prosperity for all.

The BBC and ITV as usual ignored jazz, apart from odd bands which sneaked through the Steele curtain into teenage rock shows.

### Pity

The pity of it was that the BBC's infrequent "Jazz Sessions" were produced by Christian Simpson who turned them into some of the most superb television yet seen.

On the whole, judging by the usual balance attained, jazz bands are better off away from the TV studios unless, like Dankworth, they take the precaution of pre-recording.

What of 1959? It will be a bit early for Lyttelton to turn to pop but, with luck, he may change his headgear.

Heath will no doubt make another successful tour of America. Chris Barber will continue to play John Lewis compositions and make them sound like the works of Jelly Roll Morton. Beyond that, who knows, we might even hear a quiet, relaxed and swinging British drummer who actually pays attention to what his colleagues are up to.

One thing is certain. British jazz is growing up and 1959 should, by all the signs, be its best year yet.

### AND NOW FOR THE

## BRINGDOWNS of 1958

THIS is the time of year when it's customary to look back over the past twelve months and pick out some of the Highspots. Everybody's doing it, and the result is that the gentle reader is forcibly fed on a diet of synthetic goo.

You, dear reader, are no exception. Of course, this has been a marvelous year for jazz—as has every other year since Buddy Bolden seen through the retrospective rose-coloured spectacles of Christmas-time.

My own list of personal Highspots, listed without comment, might tempt one to say, with Macmillan-esque complacency, that we have never had it so good.

The Ellington concerts, the Rushing tour, the Marie Knight tour, Jazz at the Phil, meetings with Buck Clayton, a session in Switzerland with Bill Coleman—ten years ago, the very contemplation of such a feast would have induced hysteria. But at the risk of being a Scrooge, I must confess that, examined closely, each of these Highspots is matched by a corresponding Bringdown. And any just appraisal of 1958 must take it in.

For my Number One Highspot, I nominate the Ellington concerts—for me, a musical experience unmatched in this, or any other, year. With it goes Number One Bringdown—the traumatic experience of walking away still aglow with enchantment straight into the critical douche of cold water which greeted the opening concerts. Indeed, I would promote this from a Bringdown to the Year's Bad Smell.

Then there were my own band tours accompanying Marie Knight and Jimmy Rushing. It was an unblemished treat working with these two fine artists.

### SULKY BABIES

The Bringdown? Why, the sight of sulky babies flaunting their pigmy talents—and their tantrums—in the Hit Parade before an audience immeasurably greater than that ever commanded by Jimmy or Marie.

Combined Highspot and Bringdown was Jazz at the Phil. Highspot to hear, among others, Hawkins and Eldridge in the flesh. Bringdown to find them showed on as curtain-raiser—and written off as such by critics who should know better than to kow-tow to jazz fashions.

For me, it was a special personal Highspot to meet Buck Clayton—an idol of long-standing—over here on holiday. Buck was talking excitedly about the band he was to bring over next year, with Dicky Wells and Buddy Tate.

It's therefore a super-Bringdown to read that this project has been abandoned in favour of yet another all-star hodgepodge ludicrously entitled Jazz Encyclopaedia. If this is the only way to fill halls, then the less said about our jazz appreciation, the better.

Finally, from my own scrap-book of Highspots I recall a session at the Mascotte Club in Zurich, in which my band joined forces with Bill Coleman and his group. With Jimmy Rushing and "Piano" Joe Turner in the audience an ideal jazz atmosphere prevailed.

The only Bringdown—thanks to bumbledom it can't happen here.

Hope you have a Wonderful Christmas and a Happy New Year.

Sincerely,  
**ALMA COGAN**

BEST WISHES FROM

Winifred Atwell

AUSTRALIA



IN AMERICA—they went for pop novelties

# Harder to please the kids

It was a confusing and often discouraging year for the men who make single records in America. For much of the year, an economic recession was in full sway here.

This is another way of saying that many people were out of jobs, and hence the consumer's budget for entertainment was curtailed.

The effect on the record business? It was quite obvious. Teenagers, with less money available for buying records, became harder to please.

They found, too, that they could hear their favourite records on the air enough, and did not have to buy them.

The result was a frantic scramble among the record men to come up with something new to catch the single buyer's fancy. Trends galore were noted. Perhaps the hottest of all was the novelty trend.



● Bobby Darin  
Very promising.

A horror novelty, if it can be thus described, came along at the beginning of the year. This was "Dinner With Drac," with John Zacherle.

## UNDER-TEENS

Later there were two fantastically successful novelties that were almost contemporaries. Sheb Wooley produced "The Purple People Eater," while David Seville turned up with "Witch Doctor."

These two discs were credited with opening a brand new market for pop records—the under-teen group.

Later, another horror novelty made its dent. This was called



**REN GREVATT**  
says 1958 saw a frantic scramble among pop record men

"The Blob," from the movie of the same name, performed by the Five Blobs.

And now, as though to strengthen the novelty trend, the biggest Christmas record of this year—the biggest for many years—is David Seville's work—"The Chipmunk Song," with the Chipmunks.

Another gimmick resorted to by hard-pressed A&R men was the re-creation of an old hit by an older artist via a brand new recording of the tune. Tommy Edwards enjoyed the most notable success in this vein with his new version of

"It's All In The Game." But others, too, dotted the scene—notably Fran Warren, Johnny Desmond and Alan Dale.

Since the startling success of the Tommy Dorsey band with "Tea For Two Cha Cha," the cha-cha has become king, with an unprecedented number of cha-cha discs hitting the market in a flood.

But there have been legitimate foreign hit songs too. The most impressive was Domenico Modugno's "Volare." A more recent tune of this vein which has not been as big a hit is "Come Prima."



● Connie Francis  
Biggest name.

Also on the Latin kick we hits earlier in the year of such items as "Torero," by Rens Carosone, and "Tequila," by t Champs.

Something of a revival religious songs took place with the arrival of young Lauri London's "He's Got The Whole World In His Hands." Since then, there have been other hits in this vein and it is said the authentic spiritual and gospel records are selling well.

## ONE-SHOT

But London pointed to yet another trend, that of the so-called one-shot artist. It is safe to say that there were almost as many artists who hit the charts with their first big hit and never did again during the year, as there were artists who established themselves.

Of the latter, certain names stand out in bold relief against the mob. Perhaps the biggest name in this category was that of a rather pint-sized young lady—Connie Francis.

The MGM Records star had been on the record scene for several years. But with her wax of "Who's Sorry Now," at the start of this year, she was on her way. Since then she has had five consecutive hits, including her latest smash, "My Happiness."

Also among the distaffers is Jane Morgan, a class singer of the first order who has been hitting steadily since her "Fascination" early this year.

Notable among the male stars is the return of Dean Martin to hit-making status. He's had four this year.

But far and away the most impressive new male star is Johnny Mathis who, since his first hit, "Wonderful Wonderful," near the end of 1957, has never failed to make it.

One of the very promising new talents is Bobby Darin, a youngster who hit solidly with "Splish Splash," this year and has gone on to add several other hits.

## THE BEAT

Among the true rockers, Philadelphia's young Frankie Avalon has managed to put out three hits, while Jimmie Rodgers, a folk-type singer, who also has talent and versatility, has found a solid niche for himself.

The country world, too, has made its contribution, with such stars as Johnny Cash and Don Gibson, the latter a regular on the "Grand Ol' Opry" country music show from Nashville.

Two others recognised as talents to watch are Ed Townsend of Capitol, and Jack Scott of Carlton Records.

Predictions in the confusing world of pop are, at best, difficult.

The trends change here with electric rapidity—almost from week to week.

Experts say that the only trends to last, will be those which emphasise a beat.

There is also likely to be a continuing integration of the basic rock beat with other rhythms.

One thing is certain. With singles occupying less than 30 per cent of the total market now, the competition will be keener than ever to grab the dwindling share of record money reserved for singles buying.

Some observers have even predicted that the major companies will decrease their singles releases sharply, leaving the field more wide open than ever to the independent Johnny-come-latelies in the business.



# THE PLATTERS and BUCK RAM

Wish a Wonderful Christmas and A Spectacular New Year to All



and a record number of jazz festivals

# Now it's smart to know about jazz

**THE acceptance of jazz by a large segment of the American public was one of the features of 1958. Once the concern of the few, jazz, now respectable, was seen in a new light. It was the thing to know about.**

More books on jazz were written to answer the demand for information. More magazines and newspapers hired jazz-orientated writers to discuss jazz, and to review concerts and jazz rooms.

New magazines, notably a monthly edited by Nat Hentoff and Martin Williams, and a quarterly headed by Ralph Gleason, were born.

It was a flush year for jazz festivals—good, bad and indifferent, and it is to be noted that after all the shouting and publicity, the public's acclaim went to such as Armstrong, Brubeck, Shearing and Garner.

In line with this, critic Bill Cos wrote: "The star system has become further entrenched—a system calculated by demand, sometimes produced solely by publicity, seldom dependent solely on worth."

## More secure

Generally, the substantial, the creative in jazz found a market for their wares if the critics and bookers backed them. But the biggest demand was for those playing jazz for the majority, jazz that could be easily understood.

For all that, the jazzman enjoyed a more secure life than in the past. Records became a prime source of income for many players on both coasts. The output of the record companies averaged 100 jazz or periphery jazz LPs per month.

Jazz best-sellers underlined the trend to accessibility, but some of the more creative packages broke through. Miles Davis's "Miles Ahead," Ellington's "Black, Brown and Beige," Ella's "Songbooks," and occasionally an LP by Giuffre, the MJQ or John Coltrane made its way to the listings, lending the feeling that the public would find its way.

The majority of jazz on TV



**BURT KORALL**  
says it was a good year for jazz in the U.S.

veered to the "let's satisfy everybody" philosophy. The *Time* "Jazz Spectaculars" on NBC had the best time and exposure, but unfortunately, were the most blatantly commercial.

## Lurid aspects

Hollywood, still emphasizing the more lurid aspects of jazz in their screen plays, contributed at least one important picture relative to jazz.

"I Want To Live," the story of Barbara Graham, has one of the best jazz scores I've heard. The score was done by Johnny Mandel.

During the coming year, Britain can look forward to two jazz pictures from Hollywood—film biographies of Red Nichols and Gene Krupa. We hope for the best.

Radio, once an enlightened jazz medium, is more concerned with the top 40. Most disc jockeys are compelled to play rot. There are some exceptions.

People like Jimmy Lyons in San Francisco, Al Collins in New York, John McLellen in Boston and Sleepy Stein in Los Angeles (his station, KNOB, plays jazz all through its programming hours) do their level best for jazz.

Jazz clubs come and go. New York seems the only city that retains a goodly number.

It is heartening to note that many of the swing greats are making their way back to the public eye and ear. Ben Webster, Coleman Hawkins and Roy Eldridge, in particular, are getting more and more exposure in the Press and on records.

Basie and Ellington are going

through decidedly "musical" periods.

Players of the year? Influences? There are many jazzmen who are making strides, casting shadows. For the sake of space, I will mention one in each category that has caught my ear over the past year.

On alto sax, the influence of Charlie Parker was still quite unmistakable. I, for one, greet the return of Art Pepper to action, if only for his craftsmanship. He is one of the few who is making his own way.

The influence of Sonny Rollins was certainly evident over the past year. Another of the evolving individuals in jazz, the cohesion and content of his statements highlighted his performances.

British baritone star Ronnie Ross's appearances with the Newport International Band and on records showed he could play cogently and lyrically.

## Searing soul

Art Farmer's appearances with the Gerry Mulligan Quartet and on a variety of records documented his growth toward the charmed circle on trumpet.

In the Charlie Mingus group, and later this year with the Tony Scott Quintet, Jimmy Knepper played with flexibility and searing soul.

Buddy DeFranco's excellence on "Sweet And Lovely" (Verve Records) convinced jazz fans that he was still in the running for clarinet honours. However, the emotional value, the content of Tony Scott's work over the past year make him my choice for the clarinet spot.

Drummer Joe Morello has added a new dimension to the Dave Brubeck Quartet.

Pianist Bill Evans has more than lived up to the expectation of critics and musicians this year. There have been evidences of great vitality and originality in his work with Miles Davis and other groups.

West Coasters Jim Hall and Scott LaFaro are my selections for the guitar and bass slots. Hall came into his own this year with the Giuffre Trio.

On the strength of a few records, notably "The Arrival of Victor Feldman," I nominate LaFaro. His sound, dexterity and ability to move a jazz group compare well with other major bass players.

## Banner year

After many years in obscurity, Gil Evans finally received deserved recognition this year. A creator, in the true sense of the word, his work for Miles Davis "Miles Ahead," "Porgy And Bess" and his own album "New Bottle, Old Wine," are indicative of his capacity.

To sum up, this has been a banner year for jazz. Strong in some areas, weaker in others, jazz has become a force that no longer can be shrugged off.

The year to come will probably bring further acceptance for the music. I hope for the eventual maturity of its audiences as well as the music itself.

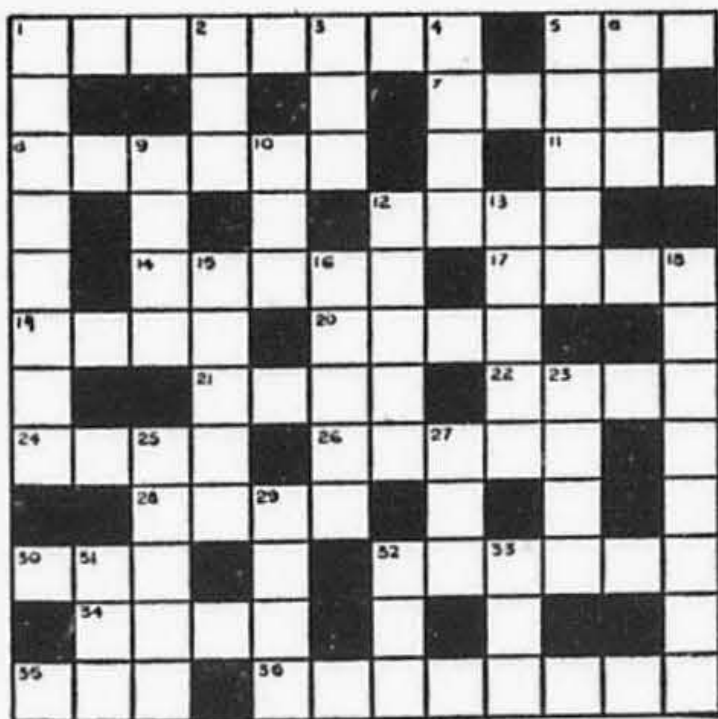


● Coleman Hawkins  
One of the swing "greats" who is making a come-back.



● Roy Eldridge  
He's being heard more on records.

## CHRISTMAS CROSSWORD



### ACROSS

### DOWN

1.—Find that there's a "reverse flip" (8). 5.—A factor in the make-up of the critical Mr. Jones. (3). 7.—Certainly no square! (4). 8.—Woody Herman record dedicated to Mr. Kruschev? (3, 3). 11.—Might be Torne or Lewis. (3). 12.—Drummer's Bridge bid? (4). 14.—Twin feature of alkaline substances. (5). 17.—"Mouldy fig" makes a pointed come-back. (4). 19.—"Battle of the Tenors," possibly. (4). 20.—Record label. (4). 21.—Another kind of snare! (4). 22.—Kenton side-man in tan overshoes. (4). 24.—You can play with this, but not music! (4). 25.—Many instruments are purchased on this double scheme. (5). 28.—Johnson on drums? (4). 30.—You're this when you've got the blues. (3). 32.—Paper on which you may write music? (6). 34.—Part of the alto responsible for its ringing sound? (4). 35.—Singing Vikings pre-fix. (3). 36.—Ella seems to be ..... 's favourite singer. (8).

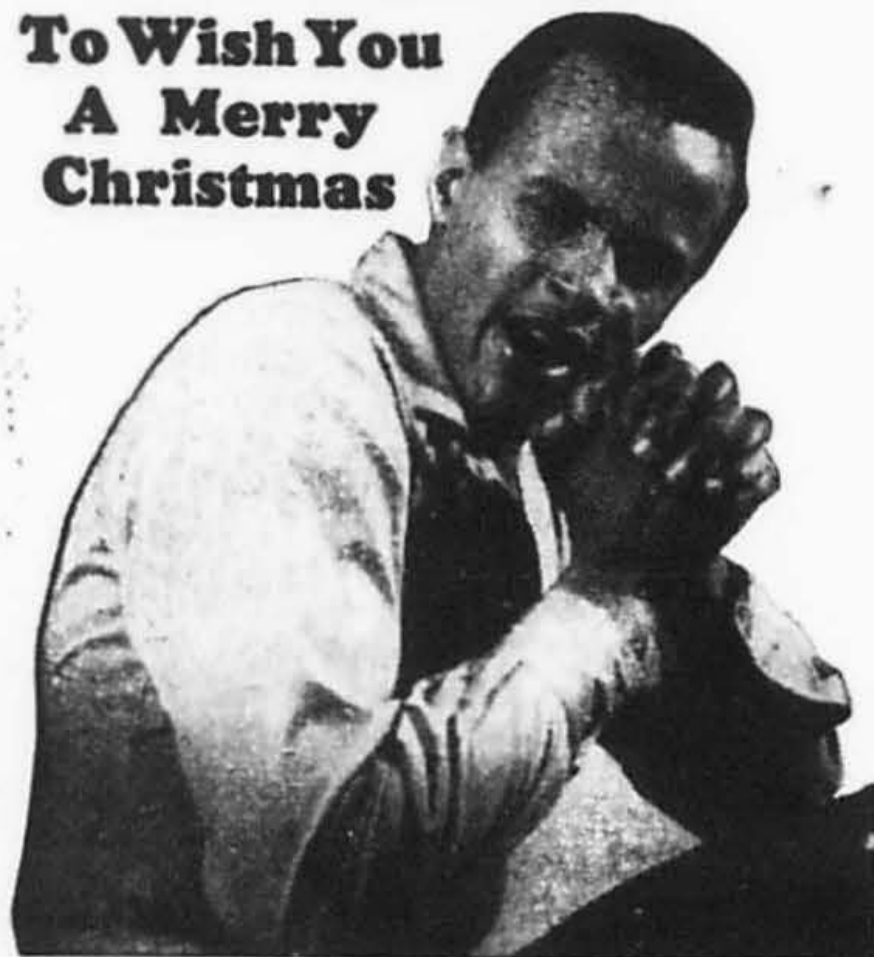
1.—She doesn't sound like a night-life girl! (5, 3). 2.—Feline jazzophile. (3). 3.—Satchmo's place in jazz. (3). 4.—Bread on the tympani? (4). 5.—Mother makes the mammal lose a pound. (5). 6.—Drink in "Tales of Hoffman." (3). 9.—A member of the jazz peerage. (4). 10.—Cuts down toll when used on valves. (3). 12.—This bird is no giant of Modern Jazz. (5). 13.—..... with a disc? (1, 4). 15.—Two per reed section is the normal quota. (5). 16.—Describes many a "novelty" hit record. (5). 18.—Dogs, rather than "cats," would enjoy part of this. (8). 23.—One for the "long-hairs." (4). 25.—Probably what a Swiss melody-maker does. (5). 27.—This Lewis is a Kenton disciple. (3). 29.—That of Capri is often sung about. (4). 31.—On clarinet, he's the most! (3). 32.—"..... two, three," often quoted by band-leaders. (3). 33.—24 Across is a cheap one. (3).  
SOLUTION ON PAGE 9



Season's Greetings and Thanks  
**PAUL ANKA**



## To Wish You A Merry Christmas



**TORONTO, Wednesday.**—Harry Belafonte's LP "To Wish You A Merry Christmas" has shot into the best-seller class this holiday. As always, Bing Crosby is way out in front with his "Merry Christmas" album (selling 2,000 more than last year) and his latest "The Christmas Feeling." High on Capitol's list is "The Star Carol" by Tennessee Ernie Ford, followed closely by Frank Sinatra's "A Jolly

Christmas." Best selling single is Stan Freberg's satirical "Green Christmas." On Victor, Elvis Presley leads with his "Christmas Album" and his EP "Elvis Sings," featuring an interview before his departure for Germany. Top of the Columbia list is faithful Percy Faith with his latest LP—"Hallelujah" and "Album of Christmas Music."  
**Helen McNamara**

# CHRISTMAS ROUND

## Gift tickets for Louis Armstrong

**STOCKHOLM, Wednesday.**—Louis Armstrong has inspired a new line in Christmas gifts—tickets for his Stockholm concerts on January 16, 17 and 18.

**SVEN WINQUIST**  
cables from  
**STOCKHOLM**

Tickets are being sold in twos in special Christmas envelopes and are proving very popular as Christmas presents.

### Danny Alvin dead

**CHICAGO, Wednesday.**—Dixieland drummer and band-leader Danny Alvin died last week. Alvin, who was 56, was featured on record with many big names including Sidney Bechet, Buck Clayton, Wild Bill Davison and Bud Freeman. Since 1949 he had been leading his own Kings of Dixieland.

Satchmo apart, things are much the same as any other Christmas in Sweden. No new seasonal songs have hit the market. There is no lack of special Christmas records and tunes but they are the old standbys—"White Christmas," "Silent

Night," "Oh Tannenbaum" and so on. The Hit Parade has a most un-seasonal look with Elvis Presley's "King Creole" on RCA still notching top sales in the Swedish market.

### Local hit

Following Presley home are "Everybody Loves A Lover" by Doris Day (Philips), "Sail Along Silvery Moon" by Billy Vaughn (Dot) and "Buona Sera" by Little Gerhard (Karussell).

Little Gerhard is a Swedish rock-'n'-roll idol and his "Buona Sera" bears a striking resemblance to the Louis Prima version, but for some reason the local disc has been the top seller. Gerhard was given a gold record at the beginning of December when the disc passed the 100,000 mark—no record ever sells a million in Sweden.

In Sweden, as the world over, Italian tunes are beginning to dominate. The Hit Parade for December has "Volare," "Come Prima" and "Piccolissima Serenata" among the top ten tunes. Italian disc companies are opening offices in Stockholm. Italy is, however, the only European country to give any competition to the American songs and records.

### Lonely Steele

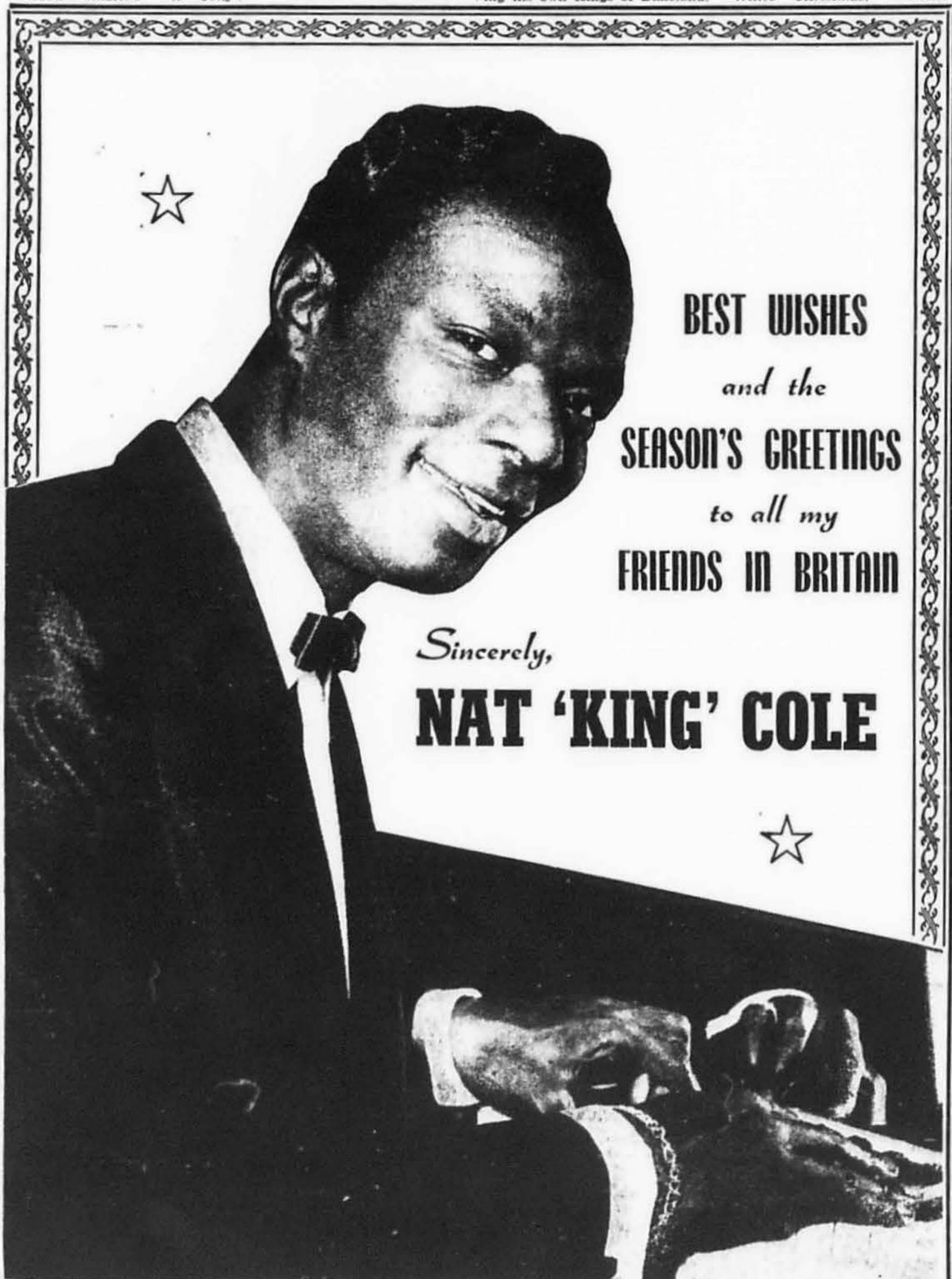
Of the top 20, America is responsible for 12 records, Italy three, Sweden three, Germany one and Britain one—Tommy Steele's "The Only Man On The Island."

Big problem here is whether or not commercial TV should come to Sweden. The government says "No" but a lot of the public and many daily newspapers are clamouring for it. Meanwhile, the non-commercial TV programmes are constantly in trouble for so-called illegal advertising.

An outcry was caused when an amateur jazz festival on TV presented bottles of Coca Cola as a prize.

Until a few days ago the public has been able to read the manufacturer's name on a watch used to show the correct time in a news programme. The watch now has a piece of white tape over the name.

Finally, the best wishes for a Merry Christmas and a Happy New Year from Sweden to all MELODY MAKER readers.



BEST WISHES  
and the  
SEASON'S GREETINGS  
to all my  
FRIENDS IN BRITAIN

Sincerely,

**NAT 'KING' COLE**



### ERROLL GARNER IS A SELL-OUT

From

**BURT KORALL**

**NEW YORK, Wednesday.**—The Erroll Garner December concert tour continues to be a roaring success.

The demand for tickets for his appearance at Kentucky State College was so great that the concert took place in a nearby High School gym instead of the originally slated auditorium on the campus.

Garner's manager, Martha Glaser told me that his University of Vermont concert had been a sell-out, too.

"Erroll is more than fulfilling Sol Hurok's hopes for him," said Miss Glaser. "The reaction to Garner on this tour is even surprising to me. The reason for his success? He is finally reaching a large audience, and they dig him."

### LENA HORNE

Off to Paris

**WHEN** "Jamaica" closes its run in New York, Lena Horne will go to Paris to live. She will return for only important engagements.

Lena has often mentioned her admiration for the European mode of life and enlightened manner of thinking.

### Party session

**LONDON, Wednesday.**—The Marquee club is running an all-star Party Session on Boxing Day. Featured will be the resident Joe Harriott Quintet and a star pick-up group including Ronnie Ross (sax.), Bert Courtney (tpt.), Kathie Stobart (sng.) and Eddie Harvey (tmb.).

Recently released from hospital, Joe Harriott will MD the session but will not be playing.



# THE WORLD

**HOWARD LUCRAFT** — cables from Hollywood—the city of all-year-round tinsel

## KINGSTON TRIO GO TO THE TOP

Followed by Sinatra



Further proof of Chris Barber's popularity on the Continent was this picture of Swedish fans queuing for his autograph during his recent Continental tour. The band has been voted the best jazz group in the world by Dutch fans.

### ROME

#### 'LOCALS' BEAT U.S. STARS

From Laurence Wilkinson

ROME, Wednesday.—The record sales here of Italian singer-composers have swept past the American hit-paraders. The Italian disc stars are headed by Domenico Modugno of "Volare" fame and Marino Marini, who brought "More Than Ever" to Britain.

The only U.S. stars likely to have places in the Christmas best-selling charts are Elvis Presley, Paul Anka and Perry Como. Como has soared to popularity here in the last few weeks through the weekly screening of his TV show.

Belafonte, with his recent sell-out concert tour, is another American who is finding the Italian market lucrative.

Forecast for the New Year? The locals, like Modugno, look like having the Top Ten charts to themselves.

#### Fighting talk

PARIS, Wednesday.—Some time next year Sugar Ray Robinson, ex-world champ, will be coming to London—not to fight but to sing.

Line Renaud, renowned "pop" singer on both sides of the Atlantic, announced this after her return from a singing tour of the States and Canada.

She said Sugar Ray will start his singing career on the Ed Sullivan TV programme in New York in the Spring.—Henry Kahn.

HOLLYWOOD, Wednesday.—The Kingston Trio, of "Tom Dooley" fame, has boomed to the top of the Christmas best-selling lists with its first LP on Capitol. In second place is Frank Sinatra's "Only The Lonely." The trio makes a one-night appearance at the Hollywood Palladium on December 27.

Top single record here (as everywhere) is "The Chipmunk Song" by David Seville with "Donna" by Ritchie Valens and "Poor Boy" by The Royaltones following behind. . . . Stan Kenton and the Orchestra plus comic Mort Sahl are the feature attractions at Gene Norman's Crescendo over the complete Christmas holidays.

#### Christmas gifts

EDDIE FISHER, Sammy Davis Jr. and Nat "King" Cole bought 117 alpaca sweaters from a Vine Street haberdashery for Christmas presents. . . . Dakota Station is coming to the Zenda ballroom, Los Angeles, over the holidays.

#### Crosby in Reno

BOB CROSBY is leaving his family at home over Christmas and playing the Riverside Hotel in Reno. . . . Pete Jolly (piano) and Ralph Pena (bass) now dispensing a fine brand of modern jazz every night at The Ram's Horn plush eatery way out in the San Fernando Valley.

#### Cheerful jazz

PIANIST Claude Williamson and bassist Curtis Counce are giving out with cheerful jazz at Sherry's intimate club at the famous Laurel Canyon corner of Sunset Boulevard. . . . "The International" Coffee House, the weirdest place in town, has Shelly Manne and his Men.

## The Chipmunks are running wild

CHICAGO, Wednesday.—The season here is dominated by a ditty about Chipmunks. Sales are multiplying like rabbits.

From BERNIE ASBELL

Dealers tell me that for the past week out of every ten single records sold, seven are "The Chipmunk Song" by David Seville on Liberty. They have never seen so fast a break-out of a Christmas song—or, for that matter, any song.

The local Liberty distributor moved 175,000 copies into stores in the first two weeks. Nationally, Liberty has sold 2,500,000 in the same time.

Ditty is based on a trio of chipmunk voices, produced by tape speed-up, listing their Christmas wants. It's silly, but somehow it rises above the recent barrage of gimmicked voices ("Purple People Eater," etc.).

In albums, Johnny Mathis holds post position with his "Merry Christmas" package, followed by Robert Shaw

Chorale's "Christmas Hymns and Carols" and Mantovani's "Christmas Carols." The all-season items taking the lead in Christmas sales are RCA Victor's "South Pacific"—from the movie sound track, the original cast of "My Fair Lady" and Johnny Mathis' "Greatest Hits."

Casting a shadow over Christmas sales is the question mark of stereo. Lots of people, not quite sure what stereo is all about but wary about buying monaural discs, are holding back altogether.

But dealers feel that as playing equipment begins to move, record sales will follow and they are optimistic about the post-Christmas months.

## DUTCH FANS SET ON BARBER BAND

From ANTON KOP JNR.

ROTTERDAM, Wednesday.—British is Best according to readers of the Dutch popular music magazine, "Tuney Tunes."

In its annual Christmas poll, Chris Barber, Edmundo Ros and Victor Silvester were voted the World's Best in the sections for Jazz Bands, Latin American Orchestras and Dance Bands respectively.

Barber, Ros and Silvester beat such famous names as Louis Armstrong, Perez Prado and Ray Anthony.

#### Double winner

Another British winner was d-j Chris Howland, whose record show on the West Deutsche Rundfunk was voted the top foreign radio programme. Chris even came number eight among the vocalists, polling more votes than Harry Belafonte and Fats Domino.

Howland's disc of the German "Fraulein" has been in the Dutch Top Twenty for several months.

In line with the rest of the world, Italian-inspired hits are riding high among the top selling records in Holland this Christmas.

## MECCA DANCING

Wishes

Musicians Everywhere

A

HAPPY CHRISTMAS

and a

Successful & Prosperous

1959

## JACK FALLON and BILL REID

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WATFORD and

SOUTHEND JAZZ CLUBS

A Merry Christmas, A Happy New Year, and thank them for their support during 1958.

## Christmas Greetings

from the

## LYN DUTTON AGENCY

and the artists it has pleasure in representing

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AVON CITIES JAZZBAND  
CHRIS BARBER'S JAZZ BAND  
and Otilie Patterson  
MR. ACKER BILK'S Paramount  
Jazz Band

KEN COLYER'S JAZZMEN  
LONNIE DONEGAN and his  
Skiffle Group

JOHNNY DUNCAN and the  
Blue Grass Boys

TERRY LIGHTFOOT'S  
New Orleans Jazzmen

HUMPHREY LYTTTELTON  
and his Band

BILL JONES TRIO  
CYNTHIA LANAGAN  
MIKE MCKENZIE  
MERSEYSSIPPI JAZZ BAND  
MIKE PRESTON  
NEVA RAPHAELLO  
GRAHAM STEWART SEVEN  
ALEX WELSH and his Band  
with Beryl Bryden

AND FROM AMERICA

JIMMY RUSHING  
BROWNIE MCGHEE  
SONNY TERRY  
LUCKY THOMPSON

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



# ON THE BEAT...



First Christmas party in the Alley was thrown on Friday last by Jimmy and Ed Phillips, of the Theatre, MD-arranger, Tony Osborne and Peter Maurice, and was thronged by artists, Press and TV personalities. This corner shot shows Shani Waits (now in the throes of rehearsal for "Aladdin" at Streatham Hill Theatre), MD-arranger, Tony Osborne and Shirley Bassey (who next day did a sparkling "Variety Parade"). Worried member of the group is Shirley's miniature poodle, Beaujolais.

**EVERYBODY** at this time of the year seems to be looking back—in anger or in resignation—over the past twelve months of British show business. But the more I look back, the less I seem to see.

Scores of jumped-up rock singers, some of whose names I can't remember now. Very few new bands. How many new stars?

Leaving the jazz field to Bob Dawbarn and turning to the new crop of TV and recording artists, who can we say has really made the grade?

Do I hear a horrible allience? Then let's ask who, today, known or unknown a year ago, really merits the title of star?

I have one choice. Shirley Bassey.

This girl has the very spark of show business in her every gesture. The ability to stop an audience in its tracks and hold it loose or tightly as she pleases. The ability to project a number, to "sell" it, that ranks with Lena Horne or Johnnie Ray. To live her words. To weep or laugh with the composer.

She is an artist of world status—that somebody should write a film for, songs for, shows for.

Great as she is at present, she will be even greater by the end of 1959.



... with **PAT BRAND**

### Too much

**THEY'RE** telling the tale of the Manchester dignitary who sat in the front row of stalls at the Opera House, stony faced throughout "West Side Story."

It was too much for Phil Seaman. He leaned across his drum

hit at the final curtain and told him: "I don't know about you. But I was having a ball!"

### Challenge

**THIS** 28-piece blend of jazz and straight musicians, playing a fascinatingly difficult score under the baton of Lawrence Leonard, combines into a sound that at times tempts one to close one's eyes to the action and merely listen.

It is hard-worked throughout the evening, but obviously enjoys Leonard Bernstein's challenge to its individual capabilities. On cues, in dynamics, and despite an inevitably difficult set-up for balance, it played almost impeccably at Her Majesty's the night I caught the show.

Almost? As Jack Parnell said, when it was all over: "It's so good that even the slightest mistake comes as a shock. You begin to get the idea that nothing could go wrong."

### It never rains, but...

**STRANGEST** billing in Town this week is at the Met., where Johnnie Gray appears "Without his Band of the Day!"

Counting his 12 shows in the twice-nightly "Variety Cha-Cha" production, Johnnie makes no fewer than 18 appearances in and around Town this week, and is having to hire a chauffeur to cover them all in time.

"And next week?" I innocently asked him. Johnnie's Midlands accent boomed across the bar of the "White Lion."

"NOTHING!"

### Innovation

**IN** the big-band field, Dankworth and Heath did little innovating but consolidated their reputations." So writes Bob Dawbarn on pages 2 and 3, summing up the year's jazz in Britain.

And now, at the year's last knockings, with Bob's article already in the press, up comes Johnny to give him the lie by bringing a tuba into the band. "I've been wanting to do it for some time," he told me at the Downbeat on Tuesday. "I've long wanted to get away from the rigid five brass-five sax big-band instrumentation—which is why I bought Dickie Hawdon in on tenor horn."

"But I had to wait for the right man." Now he's found him in bassist Dave Willis, who's been studying tuba for some time past. Dave makes his first appearance with the band in the first "Saturday Spectacular" of 1959.

### Personal

**FEW** people know that Dickie Valentine is now carrying his own personal scriptwriter—like Bob Hope and Jack Benny. How come? His regular drummer, Denny Piercy, was responsible for Dickie's "Saturday Spectacular" script last week. He's been writing for some time past, but this was his first major production. "I'm sure it won't be his last."

### Do you mind!

**HUMPHREY** LYTTELTON attacks those debasers of musicianship, "Six-Five Special" and "Oh, Boy!" and Jack Good comes flying to their defence.

Says Humph: "The only demands on musicianship made by a contribution like 'Hoots, Mon!' are that it should be bad."

Snaps Jack: "[Lytelton] 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."

But there's more to playing in this type of show than meets the eye and (ear?)

On a recent "Six-Five," one of the sax players found the top of his part marked "DE-TUNE."

On inquiring if it really meant that he was deliberately to play out of tune, and if so how much out of tune, he found he was required to tune to the second baritone, while the other tenor player tuned to the first baritone.

"The effect required," he tells me, "was a loud, out-of-tune sound, like Lord Rockingham's 'Hoots, Mon!' saxophones."

### Forget it!

**IT'S** a fine state of affairs when musicians who have spent years learning how to play in tune (on an instrument which is difficult enough anyway) find themselves expected to forget it all and deliberately play badly.

### 'More' trouble

**EVEN** the most experienced songwriters can slip up now and then. And the case I am thinking of concerns the Oscar-winning ("Tammy") team of Livingston and Evans.

Quite one of their best numbers is the current "As I Love You," featured by Shirley Bassey on last Saturday's "Variety Parade," and recorded by her on Philips.

But nobody can remember the title. It occurs at the start of the lyric and in the line before the end, which isn't enough to impress it upon the public. Who more easily remember the

"more and more and more" with which the song ends and ask for it by that name.

What to do? Give in and do as Jimmy Phillips has done. New copies carry the subtitle—(More and More).

### Eh?

**DELIGHTFUL** comment overheard towards the end of the ATV Christmas party. X: Well, I must say goodbye to all my friends. Y: That shouldn't take you long.

## OFF-BEAT

**A**GORILLA walked into a provincial music store and asked for the Small Orchestra parts of "Beautiful Dreamer." Without blenching, the assistant served him. "How much?" asked the Gorilla. "Nineteen and elevenpence, please," said the assistant. And then, to make conversation: "We don't often see gorillas in this shop." "I should think not," said the Gorilla, handing over a pound note, "with S.O.s at nineteen and eleven."

# A CHRISTMAS QUIZ



by **Steve Race**

**IS** your knowledge of jazz and pop music encyclopaedic? Can you even spell encyclopaedic?

The following questions are intended not so much to test your knowledge of music as to put you in a thoroughly bad mood for Christmas.

When you have answered all the questions (1 mark for each correct answer) turn to page 16 for a points check, together with an astonishingly accurate summary of your character and marriage prospects.

And a Merry Christmas to one and all.

1. What was top of the pop record chart this time last year?
2. Who composed the score for the film "Around the World in 80 Days"?
3. Who was the bass player with the Dave Brubeck Quartet on its British visit?
4. Which of the following songs were included in Frank Sinatra's "Songs for Swingin' Lovers" LP? (a) Old Devil Moon; (b) When You're Smiling; (c) In The Still Of The Night; (d) Hound Dog; (e) Scotland The Brave.
5. Who is the MELODY MAKER's correspondent in (a) Hollywood; (b) Paris; (c) Manchester?
6. Which instruments do they play? (a) Keg Johnson;

- (b) Gunnar Johnson; (c) Quentin Jackson; (d) The Eagenham Girl Fibers.
7. Who made the hit records of (a) Bird Dog; (b) Carolina Moon; (c) Catch A Falling Star?
8. What have Lord Rockingham and "The Observer" in common?
9. Who is (a) Mr. 5 by 5; (b) The Last of the Red-hot Mommas; (c) Woburn Able?
10. What will you look a little lovelier each day with?
11. Who plays a theatrical agent in the show "Expresso Bonzo"?
12. What have Ronnie Taylor, Roy Speer and Johnnie Stewart in common?
13. Who wrote (a) Take The A Train; (b) Diana; (c) The Adventures of Noddy; (d) The Moonlight Sonata Cha-Cha?
14. In which songs do the following lines occur? (a) "Woot! you tell her please to put on some speed"; (b) "Watch for the mail"; (c) "Or would you rather be a fish?"; (d) "Gershwin took a chord in G"; (e) "How kind of you to let me come."
15. Who's the oldest? (a) Duke Ellington; (b) Louis Armstrong; (c) George Lewis; (d) Jimmy Eldmore.
16. Who played the film roles of (a) Benny Goodman; (b) Glenn Miller?
17. What was the name of the ballad singer featured in Britain by Duke Ellington?
18. How many strings on (a) a guitar; (b) a double bass; (c) a harp?
19. Who is the lead girl singer with (a) the Keynotes; (b) the Stargazers; (c) the Johnson Brothers?
20. Which would you rather read? (a) "The Vicar of Wakefield"; (b) "Great Records of Our Time" by Steve Race; (c) "The Secret Confessions of Brigitte Bardot."
21. Who composed "Miles Ahead" for Miles Davis?
22. What do the following numbers refer to? (a) 78, 45, 33; (b) 30, 15, 71, 31; (c) 35, 16, 9.5, 8; (d) 1500, 247, 89.1.
23. Who is (a) Hardie Ratcliffe;

## SONGSHEET

by Hubert W. David

**OUR** Songquiz results show that many of you would easily pass your songwriting eleven plus. Aim of the contest was to find out whether "Songsheet" had taught you anything about the mechanics of songwriting. The standard of the entries shows that it has.

I did not expect anyone to score a hundred per cent., but I was surprised that some people failed on what I thought were the easy questions.

For instance, Question 11 asked for six styles of popular song which had been exploited during the past 50 years. It was no good putting down foxtrot or quickstep as a style. These are merely tempo or certain types of formation.

A style constitutes a vogue and usually coincides with a change in rhythm. Examples are ragtime, boogie woogie, rock-'n'-roll and cha-cha.

A samba or rumba would come under the joint heading of Latin-American music, and you cannot call a comedy song a style, for we have always had comedy songs often written in idioms.

### Formations

It will be impossible to print the answers to all the 23 questions in the benefit of new readers and all of you who entered the competition. I shall from time to time recap on all the topics covered.

I was pleased to see that practically everyone understood something about song formation, as this is one of the most important features of songwriting.

But many of you muddled up Questions 1 and 2. There could be only one answer to Question 1: "What is the very first consideration when you start to write a song?" The answer is the title.

Question 2 could have had many approaches. You were asked: "What are the three major features which contribute to a successful song?" Good replies to this would have been—originality, the story, what particular artist you had in mind or type of exploitation. All these would have been accepted.

### Copyright

After all my efforts to explain musical copyright in its several forms, I was rather disappointed to find how little you knew about it, and I can see that this is a point we shall have to take up for discussion again at an early date. New readers' knowledge of this matter is practically nil. Next week I shall give the names of the winners.

### Songwriters

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

MS must bear name and address of the sender, and must be accompanied by S.A.S. Post to Songwriters' Advice Bureau, "Melody Maker," 159, High Holborn, London, W.C.1.

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until January 3, 1959, for readers in Britain, and February 3, 1959, for foreign and Colonial subscribers.

WISHING YOU ALL YOU WISH YOURSELF FOR 1959

LONGNIE DONEGAN



# Christmas Greetings

Gary Crosby



My Best Wish To Each and All for Prosperity and Good Health in 1959

ray ellington

GREETINGS

PETER YORKE

CHRISTMAS GREETINGS

from

ALEX WELSH

ARCHIE SEMPLE ♦ ROY CRIMMINS

FRED HUNT ♦ BILL REID

and JOHNNY RICHARDSON

Best Wishes from EDMUNDO ROS and "THE BOYS"

Happy Christmas! Best Wishes for the New Year

DICKIE VALENTINE



How old is George Lewis?

(b) Dave Lindup; (c) The Kid from Red Bank? 24. What (without looking to see) is the front page headline of this week's MELODY MAKER?

ANSWERS ON PAGE 16

### CROSSWORD: ANSWERS

(from page 5)  
ACROSS. 1. Discoverer. 5. Max. 7. Oval. 8. Red Top. 11. Mel. 12. Slam. 14. Kavin. 17. Dart. 19. Duel. 20. Nix. 21. Trap. 22. Tano. 24. Yo-yo. 28. Never. 29. One. 30. Sad. 32. Octavo. 34. Bell. 35. Del. 36. Everyone.  
DOWN. 1. Doris Day. 2. Cat. 3. VIP. 4. Roll. 5. Mamma. 6. Ale. 8. Duke. 10. Oil. 12. Snipe. 13. A date. 18. Altos. 16. Inane. 18. Trombone. 23. Aria. 25. Vodel. 27. Vic. 29. Isle. 31. Abe. 32. One. 33. Toy.



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A  
MERRY CHRISTMAS

and a

HAPPY NEW YEAR

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# The Big Beat has left its mark



Elvis Presley led the field last year with six records in the Top Twenty.

OVER the past year the policy-makers of Tin Pan Alley and the record companies have been selling the idea that rock has been ousted by ballads, calypso and cha-cha—in fact, by any new craze that might boost record sales.

Well, if rock is dead, it certainly hasn't been lying down. Out of 154 records that have hit the Top Twenty since the beginning of the year, over half have been out and out rock or helped along by a solid R and B backing.

Discs like Jane Morgan's "The Day The Rains Came," Tony Brent's "Girl Of My Dreams" and Tommy Edwards' "It's All In The Game" suggest that the big beat has left its mark on the pop music scene.

However, there are many signs of a return to good taste.

Singers like Johnny Mathis, Perry Como, Peggy Lee and Frank Sinatra, for instance, have all had considerable success. Even the great Ella Fitzgerald got in on the act when her vocal version of "Swingin' Shepherd Blues" vied for popularity with the Ted Heath instrumental.

Talking of instrumentals, no fewer than 12 found a place among the big sellers.

Over the year, 49 new artists have come on the strength of single hits. Most of them, however, after an initial burst of glory, disappeared just as quickly.

### Star quality

The best remain. People like Johnny Mathis, Robert Earl, Marino Marini and Domenico Modugno all possess the quality that will doubtless have the fans clamouring for their discs during 1959.

And, of course, they will be joined by established artists such as Presley, who led the field with six discs in the Top Twenty, Frankie Vaughan, Perry Como and Lonnie Donegan (who each had five), Connie Francis and Pat Boone (who notched up four) and Frank Sinatra, the Everly Brothers, Malcolm Vaughan and the Crickets (who each had three).

Connie Francis's "Who's Sorry Now" had the year's longest run, staying in the chart for 22 weeks, six of them at No. 1. Max Bygraves' "Tulips From Amsterdam"/"You Need Hands" came next with 19 weeks, and close behind came the Everlys' "All I Have To Do Is Dream" and Pat Boone's "April Love," both of which ran for 18 weeks.

### British songs

Despite the alleged cool reception given to British songs, 17 of them found a place, via discs, in the hit parade. One, in particular, "Little Bernadette," got charming treatment by Belafonte.

Two others which did well were the Joe Henderson songs, "Trudie" and "Why Don't They Understand."

While the Union Jack is being waved, it is worth remembering that 32 British artists hit the jackpot. Of these, the two Vaughans—Malcolm and Frankie—did much to enhance British prestige among the welter of American offerings.

Perhaps the most significant feature of this year's charts is the reappearance of the girls. Thirteen soloists and three vocal groups have hit the target.

Marie Adams led them in with "Ma, He's Making Eyes At Me" and she was soon followed by Pet Clark, Alma Cogan, the Poni-Tails, Connie Francis, Jane Morgan and others.



## Seasonal Greetings

and

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With every Good Wish  
for Christmas  
and the New Year

from

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142 Charing Cross Road, London, W.C.2 Tem 6582



# TOP 10 LPs



# TOP 20 POPS

WEEK ENDED DECEMBER 13, 1958

WEEK ENDED DECEMBER 13, 1958

This week	Last week	Title	Artist	Label
1	(1)	SOUTH PACIFIC.....	Soundtrack.....	RCA
2	(2)	MY FAIR LADY... Original Cast.....	Philips	
3	(3)	ELVIS'S GOLDEN RECORDS.....	RCA	
4	(6)	KING AND I.....	Soundtrack.....	Capitol
5	(4)	KING CREOLE.....	Elvis Presley.....	RCA
6	(5)	COME FLY WITH ME.....	Sinatra.....	Capitol
7	(9)	OH, BOY!.....	TV Cast Parlophone	
8	(10)	ONLY FOR THE LONELY	Sinatra.....	Capitol
9	(—)	PACK Up Your Troubles	Russ Conway... Columbia	
10	(—)	CAROUSEL.....	Soundtrack.....	Capitol

1	(1)	IT'S ONLY MAKE BELIEVE.....	Conway Twitty.....	MGM
2	(3)	TOM DOOLEY.....	Lonnie Donegan.....	Pye-Nixa
3	(2)	HOOTS MON.....	Lord Rockingham's XI.....	Decca
4	(5)	TOM DOOLEY.....	Kingston Trio.....	Capitol
5	(4)	IT'S ALL IN THE GAME.....	Tommy Edwards.....	MGM
6	(8)	LOVE MAKES THE WORLD GO ROUND.....	Perry Como.....	RCA
7	(7)	HIGH CLASS BABY.....	Cliff Richard.....	Columbia
8	(10)	TEA FOR TWO CHA CHA.....	Tommy Dorsey Orchestra... Brunswick	
9	(6)	A CERTAIN SMILE.....	Johnny Mathis.....	Fontana
10	(19)	THE DAY THE RAINS CAME.....	Jane Morgan.....	London
11	(13)	COME ON, LET'S GO .....	Tommy Steele.....	Decca
12	(9)	MORE THAN EVER.....	Malcolm Vaughan.....	HMV
13	(—)	MARY'S BOY CHILD.....	Harry Belafonte.....	RCA
14	(11)	COME PRIMA/VOLARE.....	Marino Marini.....	Durium
15	(15)	BIRD DOG.....	Everly Brothers.....	London
16	(—)	SON OF MARY.....	Harry Belafonte.....	RCA
17	(12)	SOMEDAY/I GOT A FEELING.....	Ricky Nelson.....	London
18	(14)	KING CREOLE.....	Elvis Presley.....	RCA
19	(16)	MOVE IT.....	Cliff Richard.....	Columbia
20	(—)	HEARTBEAT .....	Buddy Holly... Vogue-Coral	

## Belafonte's back for Christmas

"WHITE CHRISTMAS," "Jingle Bells," "Rudolph The Red-Nosed Reindeer" and all the other hardy Christmas annuals have been crowded out this year by two charming Belafonte discs—"Son Of Mary," and his hit of a year back, "Mary's Boy Child."



Harry Belafonte

Also making a return to the chart is Buddy Holly, with Heartbeat (no connection with the number that brought Ruby Murray fame and fortune).

These discs come in at the expense of Connie Francis's Stupid Cupid/Carolina Moon—a best-seller for the past 16 weeks—Jodie Sands' Someday and Ruby Murray's Real Love.

At the top, Conway Twitty's It's Only Make Believe still rules the roost, but Donegan's Tom Dooley has moved up to second place and the road looks clear for him to move out in front. The rival version by the Kingston Trio has also stepped up one, but will need to attract a lot of customers to get among the New Year honours.

Jane Morgan's The Day The Rains Came has been the fastest mover of the week, soaring to tenth place from No. 19. This one could be among the top three before January is out.

The returns for the LP chart this week are filled with party and Christmas discs, but only one—Russ Conway's Pack Up Your Troubles—has made the grade. This and the Carousel soundtrack replace Como's Dear Perry and Mario Lanza's Student Prince.

The Union Jack is fluttering above the jazz list as Shelly Manne's My Fair Lady slips to No. 3 and two British artists—Chris Barber and Acker Bilk—take over the two top spots.

## TOP 10 JAZZ DISCS

1	(3)	CHRIS BARBER IN CONCERT—Vol. III (LP).....	Pye-Nixa
2	(5)	MR. ACKER BILK MARCHES ON (EP).....	Pye-Nixa
3	(1)	MY FAIR LADY (LP).....	Shelly Manne..... Vogue
4	(8)	ATOMIC MR. BASIE (LP).....	Count Basie..... Columbia
5	(2)	THE MOST HAPPY PIANO (LP).....	Erroll Garner..... Philips
6	(—)	BASIE PLAYS HEFTI (LP).....	Count Basie..... Columbia
7	(9)	ELLA SINGS ELLINGTON SONG BOOK III and IV (LPs).....	HMV
8	(7)	ELLA SINGS ELLINGTON SONG BOOK I and II (LPs).....	HMV
9	(—)	LOUIS AND THE GOOD BOOK (LP).....	Louis Armstrong..... Brunswick
10	(—)	RELAXING (LP).....	Miles Davis..... Esquire

ALL STORES SUPPLYING INFORMATION FOR RECORD CHARTS  
 LONDON—Reg. W. Reed, Ltd., S.E.15; Imbols, W.C.1; W. A. Clarke, S.W.6; Leading Lightings, N.1; Popular Music Stores, E.6; A. R. Tipples, S.E.15; Rolo For Records, E.10. MANCHESTER—Duwe Wholesale, Ltd., 1; Hime and Addison, Ltd., and Record Rendezvous, H. J. Carroll, 18. LIVERPOOL—Nems, Ltd., 1; Beaver Radio, Ltd., 1. BIRMINGHAM—R. C. Manne, Ltd., 5; The Diskery, 5. GLASGOW—McCormack's, Ltd., C.2. TORQUAY—Faish and Co., Ltd. MIDDLESBROUGH—Sylve; Record Shop. BOLTON—Engineering Service Co. WEST HARTLEPOOL—Hoggett's, Ltd. CRAWLEY—S. C. Withers. EDINBURGH—Bandparts Music Stores, Ltd., 1. NEWCASTLE—J. G. Windows, Ltd., 1. SOUTH SHIELDS—Saville Brothers, Ltd. PORTSMOUTH—Weston Hart, Ltd. PLYMOUTH—C. H. Yardley and Co. HULL—Sydney Scarborough, Ltd. BELFAST—Atlantic Records. CARDIFF—City Radio (Cardiff) Ltd. LEEDS—R. S. Kitchen, Ltd., 1.

## Britain's 20 top tunes

THIS copyright list of the 20 best-selling songs for the week ended December 13, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

1.	(1)	COME PRIMA (MORE THAN EVER) (F) (2/-) ..	Sterling
2.	(2)	MARY'S BOY CHILD (A) (2/6) .....	Bourne
3.	(3)	A CERTAIN SMILE (A) (2/-) ..	Robbins
4.	(4)	IT'S ALL IN THE GAME (A) (2/-) ..	Blossom
5.	(6)	TRUDIE (B) (2/-) ..	Henderson
6.	(13)	IT'S ONLY MAKE BELIEVE (A) (2/-) ..	Francis Day
7.	(8)	TOM DOOLEY (A) (2/-) ..	Essex
8.	(7)	SOMEDAY (A) (2/-) ..	Duchess
9.	(5)	VOLARE (NEL BLU DIPIN-TO DI BLU) (F) (2/-) ..	Robbins
10.	(10)	HOOTS MON (B) (2/-) ..	Southern
11.	(9)	CAROLINA MOON (A) (2/-) ..	Lawrence Wright
12.	(15)	SON OF MARY (A) (2/-) ..	Chappell
13.	(20)	LOVE MAKES THE WORLD GO ROUND (A) (2/-) ..	Chappell
14.	(17)	I HEARD THE BELLS ON CHRISTMAS DAY (A) (2/-) ..	Chappell
15.	(18)	REAL LOVE (A) (2/-) ..	Progressive
16.	(11)	YOU NEED HANDS (B) (2/-) ..	Lakeside
17.	(—)	MANDOLINS IN THE MOONLIGHT (A) (2/-) ..	Yale
18.	(14)	TOM DOOLEY (A) (2/-) ..	Ardmore and Beechwood
19.	(18)	TULIPS FROM AMSTERDAM (F) (2/-) ..	Cinephonie
20.	(—)	THE DAY THE RAINS CAME (F) (2/-) ..	John Fields

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

## Top 20 publishers' and other versions

IT'S ONLY MAKE BELIEVE (Francis Day & Hunter)—Jimmy Starr (Lon); Johnny Worth (Emb).

TOM DOOLEY (Essex)—Pinky and Perky (Dec).

HOOTS MON (Southern)—Gordon Franks (Emb).

TOM DOOLEY (Ardmore & Beechwood)—City Ramblers (Tem); Rikki Price (Fon); Tarrlers (Col); Johnny Worth (Emb).

IT'S ALL IN THE GAME (Blossom)—Nat "King" Cole (Cap); Barry Kendall (Emb).

LOVE MAKES THE WORLD GO ROUND (Chappell)—Rikki Henderson (Emb).

HIGH CLASS BABY (Kalith)—TEA FOR TWO CHA CHA (Chappell)—Gordon Franks (Emb).

A CERTAIN SMILE (Robbins)—Jones Boys (Col); Andy Russell (RCA); Paul Rich (Emb).

THE DAY THE RAINS CAME (John Fields)—Jones Boys (Col); Ronnie Hilton (HMV); Al Saxon (Fon); Raymond LeFevre (Fels); Georges Jouvin (HMV).

COME ON, LET'S GO (Essex)—Ritchie Valens (P-Nix).

MORE THAN EVER-COME PRIMA (Sterling)—Jackie Dennis (Dec); Joe Loss (HMV); Robert Earl (Phi); Edmund Hockridge (P-Nix); Toni Dahl (Col); Norrie Paramor (Col); Jackie Rae (Fon); Eve Boswell (Par); Ted Heath (Dec); Barry Kendall (Emb); Les Baxter (Cap); Domenico Modugno (Ori).

MARY'S BOY CHILD (Bourne)—Gracie Fields (Col).

VOLARE (Robbins)—Dean Martin (Cap); Ronald Chesney (HMV); Alan Dale (MGM); Charlie Drake (Par); Rikki Henderson (Emb); Joe Loss (HMV); McGuire Sisters (V-Cor); Domenico Modugno (Ori); Nelson Riddle (Cap); Lita Roza (P-Nix); Anne Shelton (Phi); Cyril Stapleton (Dec); Jimmy Young (Col); Ted Heath (Dec); Rick Corio (Gal).

BIRD DOG (Acuff-Rose)—Paul Rich (Emb); Wright Brothers (Gal).

SON OF MARY (Chappell).

SOMEDAY (Leeds)—Jodie Sands (HMV); Billy Farrell (Phi); Maureen Evans (Emb).

GOT A FEELING (Commodore-Imperial).

KING CREOLE (Seventeen Savile Row)—Johnny Worth (Emb).

MOVE IT (B.F. Wood)—Hal Burton (Emb).

HEARTBEAT (Southern).

## America's top discs

As listed by "Variety"—Issue dated December 17, 1958

1.	(5)	THE CHIPMUNK SONG	Chipmunks (Liberty)
2.	(1)	TO KNOW HIM IS TO LOVE HIM	Teddy Bears (Dore)
3.	(3)	SMOKE GETS IN YOUR EYES	Patters (Mercury)
4.	(2)	TOM DOOLEY	Kingston Trio (Capitol)
5.	(4)	BEEP BEEP	Plasmates (Roulette)
6.	(8)	ONE NIGHT	Elvis Presley (RCA Victor)
7.	(6)	IT'S ONLY MAKE BELIEVE	Conway Twitty (MGM)
8.	(10)	A LOVER'S QUESTION	Clyde McPhatter (Atlantic)
9.	(7)	I GOT STUNG	Elvis Presley (RCA Victor)
10.	(11)	LONESOME TOWN	Ricky Nelson (Imperial)

11.	(14)	QUEEN OF THE HOP	Bobby Darin (Atco)
12.	(18)	MY HAPPINESS	Connie Francis (MGM)
13.	(—)	LONELY TEARDROP	Jackie Wilson (Brunswick)
14.	(—)	GREEN CHRISTMAS	Stan Freberg (Capitol)
15.	(12)	TOPSY	Cozy Cole (Love)
16.	(17)	GOTTA TRAVEL ON	Billy Grammer (Monument)
17.	(9)	PROBLEMS	Everly Brothers (Cadence)
18.	(—)	BIMBOBAY	Jimmy Rogers (Roulette)
19.	(—)	NON DIMENTICAR	Nat "King" Cole (Capitol)
20.	(—)	WHOLE LOTTA LOVING	Fats Domino (Imperial)
21.	(—)	THE WEDDING DAY	June Valli (Mercury)

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Melly (left) and Mulligan. A drinking set? "Not for the last half hour..."

# BURMAN (HIC!) MEETS MELLY AND MULLIGAN

"CHRISTMAS?" said George Melly. "I detest it! Look what it does to Regent Street. And, of course, every Christmas I find I'm a year older. I'm really a Scrooge."

"And you?" I said, turning to Mick Mulligan.

"We work harder," he said heavily. "We're broadcasting on Christmas Day. But," he said brightening, "the BBC are paying for the drinks in the studio."

They sat facing me. Mel smiling inscrutably—Mulligan frowning. Then my wife

...and hears about painting and poetry

brought in coffee. At once they leaped to their feet—bowing, murmuring words of praise and gratitude, deliberately over-acting and behaving like two ancient gallants.

"Tell me the story of your life," I said to Melly when order had been restored.

"I became interested in jazz," he said, "when I was 15—I am 32 now—Bessie Smith and all that. Cy Laurie helped me and I joined his early band, but it disbanded the moment I joined. Then his pianist formed a band. I joined that, and that one disbanded, too."

"So I went along to Mulligan and after screaming 'Dark Town Strutters Ball' on one long note—all wrong—I said: 'When do I start?' I think he was too shocked to say No."

"I still am," said Mulligan. "There have been criticisms levelled at your singing..."

"...yes, very often including you..."

"...but never by his mother," said Mulligan.

"At one time," continued Mel, "I think they were entirely just. Nowadays, while I think there

are one or two things which are still open to criticism—pitching for example—I do feel there are other things which I have overcome."

"If he had gone to a teacher," said Mel sagely, "he would have overcome them quicker—things like development of the ear."

'Drinking set'

"I believe," I said, "you boys have been, shall we say, a drinking set..."

"Not for the last half-hour, we haven't," said Mulligan, rubbing his hands and looking expectantly round the room.

Gin was brought, conversation became easier and we got on to American bands.

"Their influx has knocked the concert attendances of British bands—with one notable exception," said Mulligan. "But I still welcome it because it has created a new interest."

They suddenly had a whispered conversation and Melly stood up:

"We would like you and your wife to repair to a hostelry and be our guests," he said.

"Yes," added Mulligan, "we want you to come to a pub."

There they plied me with beer. I am not used to drinking. Suddenly I found myself saying: "How about a shong, boysh—you know, Nellie Dean."

They looked startled. "Let's talk about the Beat Generation," said Melly.

"I can beat anybody," I said.

"I had two of the Beat Generation poets stay with me," Melly went on. "They are good poets but they try to build a structure on cool jazz, poetry and activist paintings."

"Ella? Yes!"

"I get pleasure from various arts, but to think you have to have a painting on the wall! Somebody reading a poem and a jazz band playing sounds a lot of rubbish to me."

"Do you or don't you," I said truculently, "like Ella?"

"Very much. But I prefer singers who are concerned with content rather than technique."

"And what," I said to Mulligan, "do you think of Braff and Baker?"

"Braff," he answered, "is a phenomenon, and I love Kenny's playing."

It was difficult taking notes and filling up with beer, but to the best of my recollection Mick's final words were: "I wish MELODY MAKER readers a Happy Christmas—and that will save me putting in an advert."

Melly just smiled inscrutably—and continued to hold me up!

BY Maurice Burman

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wishes everyone in Show Business  
A Merry Christmas and Happy New Year





**GREAT NEW MM SERIES**

# 25 years of jazz



In his 25 years as a critic, Leonard Feather has met, made friends with, and written about practically every great name in the jazz world. Here (centre), he is seen with Duke Ellington (r.) and guitarist Django Reinhardt during the latter's trip to America in 1946 to tour with the Ellington band.

**A**SIDE from the normal physical functions, almost the only thing I was doing 25 years ago this week that I am still doing today was writing for the MELODY MAKER. For anyone anxious to express himself on jazz in those days there was hardly any alternative: "Down Beat" didn't exist; "Metronome" had barely begun to toy with occasional mentions Lombardo and Isham Jones; the idea of selling a piece on jazz to a national newspaper or magazine would have seemed fantastic.

Unless you knew French, the only other place in the world where you could read about jazz regularly was "The Gramophone," which carried Edgar Jackson's perceptive, prescient record reviews.

The word "swing" was an occasionally-used verb but not yet a noun describing a whole new school of big-band jazz. Chick Webb and Fletcher Henderson had swing bands but didn't know it. They were concerned with music, not slogans. And, perhaps more important, they were concerned with dancers and night clubbers, not concertgoers or critics.

Here is one paramount difference. During my early years, to listen to jazz I had to visit the Savoy Ballroom or Roseland for the big bands, and a few little holes-in-the-wall on 52nd Street or in Harlem for the small combos.

## Impact

There was no self-consciousness about the impact a new performance would have on some reporter or musicologist; no separation of New Orleans from Dixieland from progressive. There was only one school, and it was called jazz.

Sometimes those of us who yelled loudest for bringing jazz out of the night clubs, and landing it on the concert stage in an aura of respectability,



Feather, pictured a few years ago, putting pianist Mary Lou Williams through his famous Blindfold Test.

wonder about the good of what we helped to wreck.

The argument has been advanced that jazz was better off when the musicians played for each other's appreciation in the small bistros.

## Fantasy

It is debatable; but beyond dispute are the fantastically increased opportunities for exposure. The jazzman today can reach society dowagers, diplomats, political bigwigs, and a whole vast public of the kind of people who, because they wouldn't patronise the places to which it used to be confined, hardly ever got to hear jazz at all.

The idea of a Newport Jazz Festival, inaugurated and patronised by old and socially distinguished families, or of a series of tours officially sponsored by the U.S. State Department, could only have been envisaged in 1933 as a humorous, indeed satirical, projection of a completely unrealisable fantasy.

The greater job opportunities have brought in turn greater desire (and more openings) for musical education on the part of the jazzman.

## LEONARD FEATHER

—one of America's leading jazz writers, started his professional career in the MM 25 years ago this month. In this new exclusive series he comments on the important changes in the jazz scene during that time.

During my apprentice years as a musician and critic I didn't know a B Flat Augmented Seventh from a hole in the wall; neither did several nationally prominent jazzmen.

Academic knowledge and musical literacy, except among a few prominent figures, were at a comparatively low level.

## Training

Today every new star on the jazz scene comes equipped with years of conservatory training, or at the very least with a self-taught empirical background that enables him to read (and probably write) fluently.

The desire for greater knowledge on the part of the aspiring musician has led to the foundation of jazz courses in many American colleges.

Places like the Berklee School of Music in Boston (now endowed with scholarships offered by Quincy Jones and others) and the summer School of Jazz course in Lennox, Massachusetts, all symbolise a new generation.

Listen to a typical commercial jingle on American radio or TV. It may be played by a band with men like Billy Taylor and Osie Johnson and a flock of Goodman alumni, the arrangement written by a top jazzman; the whole thing will sound exactly like one of the

greatest performances of the greatest jazz groups of the 1930s, except that it will be infinitely better recorded and played with greater finesse, more swing and far better all-round musicianship.

Yes, jazz has come a longer way than we sometimes stop to consider. Yesterday's masterpieces are today's commonplaces; what would have been hailed as a jazz gem, 25 years ago, can today be heard on the air plugging a breakfast food or a dog biscuit.

It is impossible to state who were the most popular jazzmen 25 years ago when I joined the MELODY MAKER, for there had never been a jazz poll; but it is safe to say that the leaders included men like Louis Armstrong, Tommy and Jimmy Dorsey, Coleman Hawkins, Johnny Hodges, Harry Carney, Barney Bigard (then Duke's clarinetist), Earl Hines, Chick Webb and the bassist "Pops" Foster, all of whom would have come close to the top of their instrumental categories.

## Legacy

Three of these men are dead, three are in comparative obscurity; only Armstrong has moved on to greater acclaim while Carney, Hodges and Hawkins retain at least a substantial degree of their original eminence.

But the real leaders of contemporary thought in solo improvised jazz are today's poll winners, men like Miles Davis, Lee Konitz, Stan Getz, Gerry Mulligan, Max Roach, Ray Brown—and others like Milt

Jackson, Barney Kessel, organist Jimmy Smith and flautist Frank Wess, who had no 1934 counterparts because their instruments then were virtually unknown to jazz.

What is the main difference between these new artists and their predecessors in an earlier generation? The immediate, obvious response is the technical advancement; but it doesn't seem to me of prime importance that the newcomers can play more eighth notes per second.

It is the aesthetic use to which they put this greater technical command that counts.

The Mulligans and Roaches have a legacy of the untested creativity of the Carneys and Catletts on which to build.

It stood to reason that with this great backlog open to them as they reached maturity they would find more to say, and more ways to say it, than could the musician of an earlier, more circumscribed era.

Today's soloist has to meet more challenges and is prepared to meet them. He can perform with skill and adaptability in every setting from combo to big band to symphony.

But again, one must be cautious of equating skilled musicianship with innate jazz feeling. Along with the versatility, the jazzman today can express a broad range of emotions, and can fit these emotions into the context of highly complex John Lewis orchestration or the complete simplicity of a Norman Granz blowing session.

## Coldness

Has anything been lost in the transition? The traditionalist believes so. His ears geared to the more fulsomely expressed statements of the earlier virtuosi, he finds it hard to appreciate the subtler nuances of today's jazz giant and imputes to the latter a lack of emotion,

a coldness that actually lies in the hearer rather than in the performer.

Jazz improvisation remained more or less at a standstill during the first five of those 25 years. Then, one by one, came the revolutions, as Charlie Christian transformed the guitar, Jimmy Blanton the bass, Charlie Parker the alto, Dizzy Gillespie the trumpet, and all four, along with Kenny Clarke and a few more, the entire face of jazz, as bebop became the new mode of expression in the early 1940s.

## Cool

Out of the complete refurbishing of jazz improvisation represented by bop came the cool school, of whom Davis and Konitz were the bellwethers; during the 1950s came the fusion, as traditionalists and modernists finally began to exchange ideas instead of angry glances.

Today we have soloists experimenting in atonal and libbing; jazz solos on oboe and bassoon and Hammond organ and a

(Continued on page 18)

Merry Christmas  
and a  
Happy  
New Year  
to All of our  
English Friends

We are looking forward to entertaining you...

The **CHICO HAMILTON** QUINTET





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A very Merry and Happy Christmas! May the New Year Bring Happiness and Prosperity to You All!

Dennis Lotis

ELVIS JEANNE & DUG Wish All their Members A MERRY CHRISTMAS and hope their New Year will be the "Greatest"

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Seasonal Greetings and thank you for making 1958 a busy year and 1959 even busier, with contracts at HEREFORD, LLAN-DUDNO, BLACKPOOL, etc.



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Cliff Richard's father sacks his manager

CLIFF RICHARD, the "Move It" boy, has given the brush-off to one of the men who has figured in his teenage success story.

Last Thursday, singer-music publisher Franklyn Boyd received a letter from Cliff's father telling him "your services are no longer required."

CLYDE SEYMOUR OF 'CRAZY' FAME DIES AT 52

ANNE SHELTON star of jazz opening

ROCKINGHAM XI TURNS DOWN TV FIXTURE

The Monks hold a Christmas party

'DIG THIS!' TO SHOWCASE NEW SINGERS

Exciting show

Around the world with Geraldo Ork

'COME DANCING'



Rock rivals Cliff Richard and Marty Wild (shown) met on Friday when they attended a Christmas party thrown by the Peter Maurice Music Company.

Stars in the Xmas News

ARTV is to award "Oscars" to the 11 most popular disc stars of the year on its "Cool For Cats" programme today (Friday).

Bruce Turner

George Melly

Laurie London

The Concorde

Graham Stewart

Dave Keir

'REPRIEVE' FOR BAKER'S DOZEN?

THE Kenny Baker Dozen may be reprieved by BBC "Governor" Jim Davidson.

This week, trumpet-leader Kenny told the MM that he might be back on the air in April. "But it will probably be with a much smaller band," he said.

Meeting at BBC -and welcome to Ken Rattenbury

AN eight-piece group led by Midlands jazz trumpeter Ken Rattenbury is to be featured on Monday nights in the new BBC Light Programme.

Star singers and vocal groups will be featured each week. Signed for the first programme are Dennis Lotis, Don Lang and the Polka Dots.

Busy broadcaster

Terry Dene

Betty Smith

Acker Bilk

Jerry Dawson

Frank Holder

Johnny Franks

Pepper misses his London debut

Dorsey Bros. film goes on BBC-TV



Wishing all "MM" readers and all my Friends A Merry Christmas and A Very Prosperous New Year

RUSS HAMILTON

SEASONAL GREETINGS from

IVY BENSON and the GIRLS

Our Sincere Good Wishes to You All from

EDNA SAVAGE & TERRY DENE

Greetings and Good Wishes to all my fans

Sincerely KENNY BAKER

Seasonal Greetings from

WEE WILLIE HARRIS TONY CROMBIE THE BACHELORS AND MANAGER LES BRISTOW

Direction: PETE KING LTD., 20 OLD COMPTON STREET, W.1

TO ALL MY FANS AND FRIENDS - EVERYTHING YOU WISH YOURSELVES FOR CHRISTMAS.

ROSEMARY SQUIRES

Records advertisement for THE CHIPMUNK SONG, NICK NACK PADDY WHACK, TRUMPET CHA-CHA-CHA, DAVID SEVILLE, GYRIL STAPLETON, DANNY DAVIS

Records advertisement for PEPPER misses his London debut, DORSEY BROS. film goes on BBC-TV, ROSEMARY SQUIRES



# jazz on the air

(Times: GMT)  
**SATURDAY, DECEMBER 20:**  
 11.19-11.45 a.m. A 1: 15th Anniversary of Fats Waller's Death.  
 12.15-12.40 p.m. C 2: Down Town Jazz Band.  
 12.25-12.40 A 1 2: "Deep River."  
 2.15-2.45 P 2: Rhythm in Their Business.  
 3.20-3.40 R: Jazz in Development.  
 5.20-5.35 C 2: Pim Jacobs Trio.  
 6.30-7.0 DL: Charles Melville.  
 7.15-8.0 T: Staton, Brown, Muller Shearing, Cugat.  
 8.5-9.0 J: America's Pop Music.  
 8.15-9.0 T: Louis with the New York Phil. Herman, Popper, Pell, Pettiford, Hank Jones, Alham.  
 9.0-9.45 W: Jazz Time.  
 9.10-9.35 F 1: Jazz Microgrooves.  
 9.20-9.35 F 4: Count Basie.  
 9.35-10.0 Y: Jazz Gallery.  
 10.5-12.0 J: D-J Shows.  
 11.30-12.15 a.m. T: Repeat of 8.15.  
 1.5-2.0 H-Q: Hollywood—New York.  
**SUNDAY, DECEMBER 21:**  
 7.15-8.0 p.m. T: The T.D. Band, The Miller Band, James, May.  
 8.15-9.0 T: Lester Y. Peterson, Eldridge, Webster, Shavers, Carter.  
 9.10-10.0 S: For Jazz Fans.  
 9.37-9.58 B: Hugues Panassié.  
 10.0-10.55 P 1: Carlos de Raditzky.  
 11.30-12.15 a.m. T: Repeat of 8.15.  
**MONDAY, DECEMBER 22:**  
 1.0-1.45 p.m. DL: Bandbox.  
 7.15-8.0 T: B.G., Shearing, Cain, Cole.  
 8.15-9.0 T: Duke and Count, Freeman, Pee Wee R., Y., Barbarin, Red Allen, Buster Bailey, Hawk, Shank, Pepper, Higginbotham.

9.10-10.0 S: As Sunday.  
 10.0-10.30 V: The Jazz Corner.  
 10.5-12.0 J: D-J Shows etc.  
 11.30-12.15 a.m. T: Repeat of 8.15.  
**TUESDAY, DECEMBER 23:**  
 5.0-5.30 p.m. X: Jazz Programme.  
 7.15-8.0 T: Cugat—Tony Martin, Ella, Shaw, E.G., Duke.  
 8.15-9.0 T: Duke, Cole, Basie, Costa-Evans, Hamp, Wilson, Jonah J. Edises.  
 9.10-10.0 S: As Sunday.  
 9.30-10.0 N: Jazz Programme.  
 9.30-10.15 I: Jazz 1958.  
 10.40-11.30 DL: Baker's New Dozen.  
 11.30-12.15 a.m. T: Repeat of 8.15.



**WEDNESDAY, DECEMBER 24:**  
 7.15-8.0 T: Christmas Popular.  
 8.15-9.0 T: Duke Ellington and Mahalia Jackson: "Black, Brown and Beige."  
 8.30-9.30 P 3: Jazz for Everyone.  
 11.30-12.15 a.m. T: Repeat of 8.15.  
**THURSDAY, DECEMBER 25:**  
 6.40-7.10 p.m. P 2: Louis Sings Spirituals.  
 7.15-8.0 T: Christmas Popular.

8.15-9.0 T: John Lewis conducts the Stuttgart Symphony in a programme of Lewis originals, with baritone sax solos by Ronnie Ross.  
 8.30-9.0 P 1: Jazz Primer.  
 9.10-11.0; 11.10-1.0 a.m. I: Jazz and Dance.  
 9.10-10.0 S: As Sunday.  
 9.30-10.0 P 4: Spirituals.  
 11.30-12.15 a.m. T: Repeat of 8.15.

**FRIDAY, DECEMBER 26:**  
 7.15-8.0 T: Richard Rodgers, Ahmad Jamal, Sinatra, Prima, Shore.  
 7.40-8.0 Z: Jazz a la Carte.  
 8.15-9.0 T: Basie (15), Brubock, Kenton, Hank Jones, Dickenson - Brax, Edmond Hall, Sir Charles Thompson.  
 8.30-9.0 B-258m: The Real Jazz.  
 9.10-10.0 S: As Sunday.  
 9.20-9.40 C 2: "Romance in Jazz" with Rita Reys.  
 9.30-9.55 J: Stars of Jazz.  
 9.35-10.12 Z: European Jazz Horizons.  
 11.30-12.15 a.m. T: Repeat of 8.15.  
 Programmes subject to change.

**KEY TO STATIONS AND WAVELENGTHS IN METRES**  
 A: RTF France 1: 1—1829, 48.39, 2—193.  
 B: RTF France 2: 280, 218, 318, 359, 379, 445, 498.  
 C: Hilversum: 1—402, 2—298.  
 D: BBC: E—484, L—1500, 247.  
 E: NDR-WDR: 309, 189, 49.38.  
 F: Belgian Radio: 1—481, 2—824, 3—267, 4—198.  
 H: RIAS Berlin: 303.  
 I: SWP B—Baden: 295, 263, 195, 41.29.  
 J: APN: 344, 271, 547.  
 K: SBC Stockholm: 1571, 255, 245, 306, 506, 49 band.  
 M: Monte Carlo: 205, 49.71, 49.52.  
 Q: HR Frankfurt: 506.  
 R: RAI Rome: 355, 290, 269, 41.81.  
 S: Europe 1: 1622.  
 T: VOA: 7.15 and 8.15: 49, 31, 25, 19, 16 metre-bands.  
 V: Saarbrücken: 211.  
 W: Luxembourg: 208, 49.26.  
 X: SBC Beromünster: 567.  
 Y: SBC Lugano: 568.6.  
 Z: SBC Geneva/Lausanne: 393, 31 band.  
 11.30: 1734 (LW).  
**F. W. Street**

Christmas Greetings to All  
 from  
**HAROLD SMART**

Just a short strip . . . .  
 Seasonal Greetings to All Our Friends  
**NORMAN LONG & REX DENBY**  
 2nd year Nell Gwynne Theatre Club, Soho

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

Christmas Greetings from  
**JAMES TATE AGENCY**  
 221 ACTON LANE, LONDON, W.4 Tel: CHI 5541  
 To those who blow and those who pay,  
 A Very Merry Christmas Day.  
 And sincere wishes to All Our Friends  
 for the New Year  
**JIMMY TATE RUBY BARD**

Merry Christmas  
 and a  
 Happy New Year  
 to everyone  
 From  
**DON LANG**

Best Wishes for  
 Christmas and  
 The New Year  
 from  
**GLEN MASON**

Christmas Greetings from  
**ERIC SILK  
 & HIS SOUTHERN JAZZ BAND**  
 (TEN YEARS TRADITIONAL)  
 SOUTHERN JAZZ CLUB

Greetings from JERSEY  
**BOB BROOKES**  
 AND HIS MUSIC  
 POMME D'OR HOTEL

**GREETINGS**  
 With Sincere Wishes for Christmas and the New Year  
**ARTHUR COPPERSMITH**  
 Cafe de Paris

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

Greetings from  
 England's Everly's  
**Monny & Jonny**  
 and the **SOHO GROUP**  
 enquiries GER 6112

To Friends Old and New  
 wherever you may be  
**BEST WISHES FOR  
 CHRISTMAS & 1959**  
 from the  
**WYLIE PRICE  
 BAND**  
 MAJESTIC BALLROOM - COVENTRY  
 "PROUD TO BE MEMBERS OF  
 THE RANK ORGANISATION"

Best Wishes  
 from  
**BOBBY MARTIN**  
 AND HIS  
**ORCHESTRA**  
 AMB 4639

CHRISTMAS GREETINGS from the  
**AVON CITIES**  
 to All Their Friends Everywhere  
**MIKE BEVAN 11 YORK PLACE BRISTOL 8**

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

All Best Wishes for Christmas from  
**KEN SYKORA**

**HAPPY HOLIDAY**  
 from  
**MICHAEL**

Christmas Greetings  
 and Best Wishes for 1959 from  
**VICTOR SILVESTER**

Happy Christmas & Sincere Good Wishes to You All  
 for 1959—Sincerely,  
**ROBERT EARL**

**OWEN BRYCE,**  
 his band with  
**FREDDIE LEGON**  
**DAVE CHANDLER,**  
 and now  
**JACKIE GAYE**  
 Wish You A Merry Christmas, A Happy  
 New Year, and look forward to seeing  
 you all once again next year.

A Happy Christmas  
 to One and All  
 from  
**NAT TEMPLE**

**GREETINGS**  
 to All from  
**NAT ALLEN**  
 — Streatham Locarno —

Happy Christmas  
 from  
**THE PENNY WHISTLE MAN**  
 DESMOND LANE  
 Sincerest  
 Christmas Wishes  
**TONY OSBORNE**

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

A Merry Christmas to All  
**BETTY SMITH**  
 AND THE QUINTET

Christmas Greetings from  
**PETER MALAM**  
 and his **ORCHESTRA**  
 LIDO RESTAURANT  
 99 Regent Street, W.1

## Answers to quiz

(from page 9)

- "Mary's Boy Child": Harry Belafonte.
- Victor Young.
- Eugene Wright.
- Only (a).
- (a) Howard Lucraft; (b) Henry Kahn; (c) Jerry Dawson.
- (a) Trombone; (b) Bass; (c) Trombone; (d) Bagpipes, etc.
- (a) Everly Brothers; (b) Connie Francis; (c) Perry Como.
- Benny Green. He plays baritone sax for the former, and is acting jazz critic for the latter.
- (a) James Rushing; (b) Sophie Tucker; (c) The Duke of Bedford.
- Fabulous Pink Camay.
- Paul Scofield.
- All are B.B.C. producers.
- (a) Billy Strayhorn; (b) Paul Anka; (c) Enid Blyton; (d) Beethoven, presumably.
- (a) "Someone to Watch Over Me"; (b) "Toot-toot Tootsie"; (c) "Swinging On A Star"; (d) "Tenement Symphony"; (e) "The Rain In Spain."
- Duke Ellington. (Born 1899.)
- (a) Steve Allen; (b) James Stewart.
- Ozzie Bailey.
- (a) 6; (b) 4; (c) 47.
- (a) Jean Campbell; (b) June Marlowe; (c) there isn't one.
- (c).
- Gil Evans.
- (a) Record speeds; (b) Tape speeds; (c) Film Gauges; (d) Light Programme B.B.C. wavelengths.
- (a) General Secretary of the (British) Musicians' Union; (b) Staff arranger to Johnny Dankworth; (c) Count Basie.
- Well—were you right?

**If you scored . . .**  
 30-49.—Your store of useless information is quite astonishing. What a pity you didn't know how many strings there are on a harp. To tell you the truth, I'm not quite sure myself, but it looks a lot.  
 20-30.—Well done; at least you didn't cheat, like the people above did. You're a pretty smart cookie on the whole; intelligent, well-informed. A little smug, perhaps, but after all it's Christmas.  
 10-20.—Better do some jazz homework, even if you have to miss "Oh Boy!"  
 Under 4.—What a good thing we included Question 7, wasn't it? Sorry to have wasted your time.



# Mezz—in London

**A LETTER and a need for Sea Island Cotton goods brought clarinetist Mezz to London last week-end.**

The letter, a simple one from Inland Revenue addressed to Mr. Milton Mezzrow of Rue Buffault, Paris, France, stated: "I can confirm that the amount repayable to you is £235 4s. 11d."

It is a message to bring anybody hot-foot to the office of H.M. Inspector of Taxes. And it brought Mezz. "The earnings are from Mechanical Copyright," he told me when I met him on Saturday at the Downbeat Club in Soho.

"The money comes in handy because I just ran out of Sea Island Cotton shirts and stuff, and good woollen socks. This gives me the chance to re-stock. And have a week's holiday, hearing the bands and soaking up that English pre-Christmas feeling.

## Monsieur Mezz

An interesting point about the money, Mezzrow says, is that the Government refunds it because they consider him

## This World of Jazz

BY MAX JONES

French from the tax-paying point of view.

"I'm not living in the States any more, and I don't pay U.S. taxes," he argues. "I'm domiciled in France, have a French identity card, and have to pay taxes there.

"So I don't see why the Musicians' Union shouldn't regard me as a French player for exchange purposes.

"Or a better idea . . . suppose I came over for a week or two and formed a British band. Then I could fix a tour in Europe with the same group for a few weeks. That ought to compensate everyone, don't you think?"

I told Mezz I'd print his suggestion, then we'd see what happens. Perhaps the Beaulieu Festival could use his services.

Mezz's immediate plans are vague. He says: "They want me back in 'Metro Jazz,' the Paris club. I may go back, or I may just sit down and finish that damn book I've been working on for years. Yes, I'm writing every word. I'm

going to be my own Wolfe this time."

## Danny Alvin

I TALKED to Mezz about the death of Danny Alvin. Mezz worked and recorded with him and knew him in his Chicago and New York days. "Danny was one of the good old Chicago drummers, who really loved Baby Dodds," said Mezz.

"We worked together a long time in Ryan's with Art Hodes in the 'Forties. Then he went back to Chicago.

"Danny knew his way around in a New Orleans ensemble."

## Unlucky Julia

JULIA LEE, whose death was reported last week, never achieved the recognition that must have been just around the bend.

In terms of rhythmic phrasing and simple story-telling ability she could hold her own with a great many of the more publicised jazz singers,



Mezz, Tubby Hayes and Ronnie Scott in the "Downbeat."

and play presentable piano into the bargain.

But for one reason or another, Julia failed to catch the eye of the influential record men over the past few years.

## Her records

DURING her long career, Julia Lee recorded two sides with George Lee, two with Jay McShann's orchestra (in 1944), four with Tommy Douglas for Mercury (1945) and some dozens for Capitol between 1946 and '52.

Her 1929 records with George E. Lee are not known to me, but "Trouble In Mind" with McShann (Capitol LC6507) is one to hear, and "Come On Over To My House," on the same LP, speaks for the swing of her delivery.

On her many Capitols she was supported by top instrumentalists, including Baby

Lovett, a drummer from New Orleans, Benny Carter, Geechie Smith, Vic Dickenson and Ernie Royal.

## Basie enthused

JULIA LEE was held in esteem by older jazz collectors over here. One of them, Jeff Aldam, even gave her a place in last year's "Melody Maker" Critics' Poll.

"So many musicians spoke highly of her," says Aldam, "that it surprises me she was not more widely admired. Basie and Rushing, both friends of hers since the 'Twenties, enthused when I mentioned her records. So did Mary Lou, and a lot more.

"On piano she swung more than most men, in a rock-solid style that had echoes of Waller and Pete Johnson. Solo or accompanying, her taste and tempos were perfect. "There is ample material for a memorial LP."

# Paris jazz spreads to the Right Bank

NOT all the jazz of Paris is on the Left Bank these days—though most of it is. On the Right Bank, for instance, Ben Benjamin's "Blue Note" club has Jimmy Gourley, just back from the States, turning out neat, small-band modern jazz.

A drink costs about 14s., however, so if you want to make a night of it you need to be well heeled.

Still on the Right Bank, the cheapest jazz in town is at that typically Montmartre cafe, "La Cigale," where Al Livrat produces modern sounds for the few Montmartre boys and girls who like jazz.

Montmartre is not a great jazz quarter, but at least the drinks cost a good less.

On the same side of the river is the "Slow Club"—strictly trad with the virtually unknown



says  
**HENRY  
KAHN**

Season's Greetings to All from THE **VIC ASH SEXTET**

The Season's Greetings and Best Wishes—  
**BRUCE TURNER**  
**LAURIE LONDON**  
wishes his Fans and Friends  
A Merry Christmas and A Happy New Year

New Orleans Stompers. Mowgli Jospin—a by no means unknown modern trombonist—is at the "Spaghetti Service" and, finally, there is the "Mars Club," featuring Art Simmons on piano.

Now for the Left Bank giants. The "Chat Qui Peche" provides the finest modern offering, with Lucky Thompson and Michel Hausser, while round the corner at the "Trois Maitres," which used to be the old "Metro Jazz," there's a jazz harvest with Don Byas and Nelson Williams.

The Club St. Germain has Stephane Grappelly, Kenney Clarke and often, Art Blakey's Jazz Messengers, though for those who like trad the best bet is perhaps Maxim Saury or Benny Waters on the Rue de la Huchette.

## No Bechet

Albert Nicolas, back from Frankfurt, will be around, but where he will play is not yet known, and unfortunately Sidney Bechet's health won't permit him to play.

On the record scene, jazz is not hitting the target as well as might have been expected. Vocal discs are selling well, however.

For example, "When," by the Kalin Twins, is topping the sales, Paul Anka's "Diana" is making money along with Presley's "King Creole."

Pet Clark is doing well with "Baby Lover," the Platters with "Witch Doctor," and Brenda Lee with "Rock The Bop."

The bands? "Good Book," by Louis Armstrong, seems to be the only one making any impression.

## Seasonal Greetings

from the

# CHRIS BARBER JAZZ BAND

and

## OTTILIE PATTERSON



See you all again next year!



## Christmas

## Greetings

to all my friends

from

"An Ordinary Copper"

alias—

## JACK WARNER





# Four questions for TV producers

**WHY** does ITV keep topping its shows with so-called star American artists of whom no one has heard?

With singers like Rosemary Squires, Gary Miller, Anne Shelton, David Whitfield and Ronnie Hilton on their doorstep, why do producers go to all this added expense?

Finally, why don't certain shows advertise the name of the top artists?

Is it because the producers try to rely on the show's previous good name, knowing that if they have had top-line stars on their shows before, people will keep their sets on to see who this week's star is?—*Ian Emmott, Bradford.*

## Guns before discs

RECENTLY a Civil Servant told me: "We can't afford dollars for things like gramophone records from America."

Yet at our local toy shops one can see all sorts of horrible guns marked "Made in USA." The Government can apparently afford dollars for these!—*Paul Farren, London, N.16.*

● There's probably a sound economic reason. Nevertheless, LP winner.

## Bill Shakespeare

AFTER watching various bands on "Six-Five Special," I am left wondering what happened to the excellent trumpet of Bill Shakespeare. We see or hear nothing of him

## Lewis can bring Marrero, says Musicians' Union

AS far as the Union is concerned, Humphrey Lyttelton's statement that George Lewis cannot bring his banjoist to Britain because Chris Barber is alleged to be taking only six instrumentalists to the USA is completely without foundation.

At least it is the first we have heard about it! So far as we are aware, if all negotiations are completed and contracts signed, George Lewis will bring his full band of seven instrumentalists to Britain in part exchange for the Chris Barber Band—which will consist of six instrumentalists and Miss Otille Patterson.—*Harry Francis, Assistant Secretary, Musicians' Union, London, S.W.1.*

● A spokesman for the National Jazz Federation gave the information from which the MELODY MAKER story—and Humphrey's subsequent comment—was written. (For the latest developments, see back page.)



Each week the MELODY MAKER offers free LPs for lively letters. If you have a point to make write to "Mailbag," Melody Maker, 189 High Holborn, W.C.1.

these days.—*Mrs. Portlock, King's Lynn, Norfolk.*

● At the moment he's gigging.

## Sleeve design

CONGRATULATIONS to Pye-Nixa cover designer Ian Bradbery on his designs for such records as "Murderer's Home" and the Chris Barber and Acker Bilk series.

His individual designs come as a breath of fresh air after the dreary efforts of some of his contemporaries.—*Martin A. Coffin, Bristol 8.*

● Design is very much a matter of taste but, certainly, Bradbery's work is among the best.

## Film lines

WHY the eagerness to film only the lives of stars who have passed away (Eddy Duchin and Glenn Miller) or those whose life, in the public eye, anyway, has only just begun (Tommy Steele and Johnny Mathis)?

I should like to see filmed the lives of Frank Sinatra and Bing Crosby while they are still at the top and able to portray themselves.—*Miss A. Galloway, Hove, Sussex.*

● LP WINNER.

## Costly Ellas

RECENTLY HMV issued the "Ella Sings The Duke" album, with a stipulation that you had to buy both discs. This is quite a sum to pay out.

Why can't it be sold in two separate parts, as in the States?—*P. Beynor, Swansea.*

● Mr. R. White, HMV Sales Manager, says: "Contractual difficulties prevented the separate issue of these two records."

Asked what these contractual difficulties were, he replied: "No comment" but added that while these discs were sold in the States only in an album of four, HMV were allowed to break the set up into two albums.

They did this to allow people to make a purchase when otherwise they might not have been able to afford it.

## Guitar tutor

WITH the guitar so popular nowadays, and since one cannot always get local tuition, could not one of our top guitarists make an LP telling how to tune and play the instrument. Such a record should sell well—it would certainly be a boon to budding guitarists.—*Norman Reeves, Slough, Bucks.*

● Topic Records have recently issued such a record for folk enthusiasts (Topic 12T29—42s., which includes a 20-page booklet). The MM will be reviewing it shortly.

## Through the nose

WE Sinatra fans are paying through the nose for our music.

The LP, "A Swingin' Affair," for instance, has 15 songs. "Come Fly With Me" has 12! The album, "Where Are You?" has now been split into four EPs with only three songs on each.

It's a bit thick, considering the price of LPs.—*S. J. Brady, Bolton.*

● We'll be back with 78s soon.

## NJF package

WITH the recent remarkable progress made by British Jazz musicians, and taking into consideration the high regard which American jazzmen have for them, why not a National Jazz Federation All-Stars package to make a nation-wide tour of the States?

Take your pick from the combinations of Humphrey Lyttelton, Tony Kinsey, Lennie Felix, Alan Clare, a rejuvenated Don Rendell, Six or the Jazz Couriers, for instance.—*S. B. Britt, Bromley, Kent.*

● How about it, Mr. Pendleton?

## Eddie Lang

BACK in the Thirties, at the old No. 1 Rhythm Club, hardly a Monday evening passed without a record of Eddie Lang. Today, on LP, we can hear him on a few Bix records, but what of his solos?

Can we not have an LP containing such masterpieces as "April Kisses" and "Eddie's Twister"? Please—my old 78s are worn out.—*Jack Parkinson, West Ewell, Surrey.*

● Great idea; LP winner.

## Modernist clichés

WHEN are we going to hear some new jazz in this country? The so-called "modern" groups have been plugging the same threadbare clichés ever since the bop era of experimentation ended seven or eight years ago.

It is little wonder that the modernists have a small audience when all they can offer is technique for its own sake.—*James G. Kellas, Harrow.*

● The next writer obviously doesn't agree. . . .

## Great Kinsey

MAY I say a few words of praise for the new Tony Kinsey Quintet?

The cohesion of the Ken Wray-Les Condon front-line is excellent, while Bill Le Sage's impeccable musicianship must rank him as one of Britain's finest pianists and vibemen.

Surely with such a high standard, this group warrants a far larger following.—*Roger G. Camp, Luton, Beds.*

● Hear! Hear!

## Pop rot

THE most tragic thing about the exploitation of teenage tastes is that the youngsters are not even remotely aware that they are being exploited.

Rubbishy pop music is plugged into them so efficiently



● Why not Anne?

that they now regard it as an integral part of being a teenager, along with jeans and teddy suits.

By the time they find out about the exploitation, they are adults, and have already been lightened of a small fortune.—*Ivan Griffiths, Wednesfield, Staffs.*

## Humph blasts back!

RE Jack Good's counterblast. I have no doubt that the musicians who play "Hoots Mon!" can all read music better than I can. No one denies the good "pro" her technique.

As for standards, I find Jolly Jack's views irrelevant. As a producer of competitive TV, who expects him to have standards?

But let one of the musicians come forward, hand on heart, and say that he regards "Hoots Mon!" as a worthy and fitting vehicle for his talents, and I will forthwith withdraw into silence on the subject. Over to you, lads.

P.S.—Jack is unlucky in his efforts to turn the charge of "prostitution" on to my own head. The single instance which he cites—my frivolous appearance with Sellers, the Duke of Bedford and Co.—is one for which I declined a fee.—*Humphrey Lyttelton, N.W.3.*

HUMPH may be riding on the crest of the British jazz wave but he has no right to sneer at other less fortunate jazz musicians who are unable to make a comfortable living playing just jazz.

Good luck to the "Hoots Mon!" team if they are now able to afford the small luxuries of life, like bread and toothpaste.—*Johnny Hocken, Birmingham 11.*

MR. GOOD says the musicians in Lord Rockingham's XI must be able to read music with accuracy and facility. But he does not add that they are also required to play trash to cater for the poor taste of his show's public.—*R. M. Massey, Mansfield, Notts.*



## Starting Right!

George Chisholm—Britain's finest Jazz Trombonist—introduces daughter Carol to an old friend—his IMPERIAL Trombone. George really goes for the sweeter things in life—see the pride on his face when with his daughter—hear the beautiful rich IMPERIAL tone of which he is so proud.

IMPERIAL Trombone £50.7.0 (cash price)

You can meet George's IMPERIAL friend on I.T.V. "Music Shop" with the Jack Parnell Orchestra every Sunday at 2.55 p.m.



Try the IMPERIAL at your nearest dealer's.

**BOOSEY & HAWKES LTD.**  
FREDERICK CLOSE, STANHOPE PLACE, LONDON, W.2. TEL.: PAD. 3091

## 25 years of jazz

(from page 13)  
dozen other instruments that no jazzman had touched in 1934.

And we have vocal groups that voice their performances in the manner of skilled arrangers, a whole lifetime ahead of the barbershop approach of the Mills Brothers who once dominated this field. (But in Chris Connor we don't have a replacement for Bessie Smith. And we have yet to hear a violinist who is to modern jazz what Joe Venuti was to the jazz of 1934.)

It is dangerous to generalise about the relationship between traditional and present-day solo jazz. Some of the great men of the early years have retained many of their pristine qualities (Louis once in a while, though he no longer improvises; Hodges and Hawkins certainly; Goodman rarely; Hines at times); others have been confused by

the greater demands on their ears and embouchures.

With rare exceptions you can't teach an old cat new tricks, and an ear that can't make the changes of "All The Things You Are" simply means a horn that can't blow them.

What so many have failed to observe in Satchmo's criticism of the "beboppers" is the central fact that the release of "Cherokee" is too much for the harmonic instincts of one reared on "Muskrat Ramble," and that the best seeming solution for incomprehension is outright rejection.

Obviously, over a 25-year span, solo jazz has moved ahead immeasurably. It will continue to move; and for every traditionalist who spurns or defies the trend there will be a Coleman Hawkins who will advise you to dig the latest record by Sonny Rollins.

NEXT WEEK: Jazz and the Race Issue.





# Special Christmas RECORD SECTION

**FIVE PAGES** of pop and jazz record reviews by the MM's team of experts

## FREBERG IS HILARIOUS!

**SATIRIST** Stan Freberg cops the fairy on the Christmas tree for his searing lampooning of the businessman's blatant commercialisation of Christmas.

The record—Green Christmas, one of the most hilarious and trenchant efforts yet put on disc.

"Can't you just wish someone a Merry Christmas for the pure joy of doing it?" asks a plaintive questioner.

"What's the percentage in that!" snaps Freberg. And adds: "Christmas has two ss's in it—and they're both dollar signs."

This, of course, is the advertising interests speaking. Good will to all men on earth is secondary to making a fast buck. Appropriately, the disc fades out to the sound of a clanging cash register.

Freberg's latest activity ranks among his best. I wish him a Happy New Year in the business of bringing his astringent wit to bear on the pop song set-up and the allied interests that too frequently take themselves too seriously.

The always unpredictable Freberg himself turns serious on the reverse. The Meaning Of Christmas. This is a selection of carols beautifully rendered by The Jud Conlon Chorale and Billy May's Music.

But perhaps this was merely to underline the reverse! (Capitol 45-CL14966).



### NEW EPs

**"ELVIS Sails"**—Press Interview With Elvis Presley At Brooklyn Army Terminal, September 22, 1958. Elvis Presley's Newsreel Interview; Pat Herson Interviews Elvis Presley In The Library Of The "U.S.S. Randall" At Sailing (RCA ROX-131).

The above is self-explanatory. Someone should seal this in a lead box and preserve it for posterity. Apart from an overdose of "Momism," Presley acquits himself well.

The Presley addicts will need this to complete their library.

#### ▶ Nat Cole

**"AFTER Midnight"**—Sometimes I'm Happy / Just You, Just Me; When I Grow

### Pop discs

by **Laurie HENSHAW**

**Too Old To Dream** (Cap. EAP1-782). Stuff Smith—a greatly overrated jazz violinist—and altoist Willie Smith—never overrated—are featured on these three titles by the Nat "King" Cole Trio. Smith takes the honours.

#### ▶ Moe Koffman

**LITTLE Pixie; Koko-Mamey / L Swingin' Shepherd Blues; Hambourg Bound** (London RE-J1163). You've guessed it—"Swingin' Shepherd" is by far the best.

#### ▶ Sue Raney

**WHEN Your Lover Has Gone; I Stayed Too Long At The Fair/It's Easy To Remember; If You Were There** (Cap. EAP1-964). Four titles from the previously reviewed Sue Raney LP. Those who heard that will find this cheaper edition most acceptable.

#### ▶ Doris Day

**DREAM A Little Dream Of Me; Under A Blanket Of Blue/You Do Something To Me; The Night We Called It A Day** (Philips BBE12213). Titles from the "Day By Night" LP. The charming "The Night..." is the standout title.

#### ▶ Frank Sinatra

**"I AM Loved"—We Kiss In A Shadow; If Only She'd Look My Way/I Am Loved; It's Only A Paper Moon** (Fontana TFE17038). Some earlier Sinatras. "Paper Moon" is good, but it doesn't cap the engaging Skinnay Ennis version on MGM EP634.

#### ▶ Vic Damone

**LET'S Fall In Love; Smoke Gets In Your Eyes/Just Say I Love Her; All The Things You Are** (Philips BBE12222). "Things" is the ace in this foursome.

#### ▶ Al Jolson

**"AMONG My Souvenirs"—A Memories; Always/That Old Gang Of Mine; Ol' Man River** (Bruno, OE9365). Nostal-

gic mementos of an entertainer who still has millions of loyal followers.

#### ▶ Wagon Train

**WAGON Train; Legend Of Wyatt Earp/Cheyenne; Tales Of Wells Fargo** (RCA ROX-128). Themes that will appeal to TV addicts.

#### ▶ Hit Parade

**LONDON Hit Parade No. 5: PAT BOONE—It's Too Soon To Know, A Wonderful Time Up There; THE FONTANE SISTERS—Chansen d'Amour; FRANK DE ROSA—Big Guitar** (London RE-D1145). Four favourites, with Boone scoring most points.



• Freberg

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### BRAVO, LA ROSA!

**I'D** cram Julius La Rosa's Christmas stocking full for his commanding version of "Let Nature Take Its Course."

La Rosa's pleasant voice—at times reminiscent of Sinatra's—has been showcased against an ingeniously arranged beat backing. Don't miss this one.

"Until He Gets A Girl" makes a poor encore. (Columbia 45-DB4218).

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A new craze sweeps the country and—

# The Cha-cha takes over!

**THE Tommy Dorsey Band's "Tea For Two Cha Cha" has really gone to the heads of the recording boys. There's been such a flood of cha-cha from the studios on both sides of the Atlantic that I expect at any time to hear Tchaikovsky in cha-cha.**

Meanwhile, here's a round-up of some recent cha-cha discs for those who have fallen for the hip-twitching beat.

The Dorsey Band again heads the list with **I Want To Be Happy Cha-cha**, backed by the oldie, **Satan Takes A Holiday** (Bruno, O5769).

But Tony Osborne may give the Dorsey Band a run for their money with a decidedly differ-

## Pop discs

ent version of the same oldie. This one features an ingenious laughter gimmick that could whip it into the best-sellers (HMV 45-POP554). Backing is the oriental sounding Marrakesh, an Osborne original.

The Tony Scott Band makes its bow with a foot-fetiching version of **You Go To My Head**. Cha-cha Pop Pop introduces a "popping" gimmick. Both these cha-cha efforts are cleanly played (Parlo, 45-R4510).

The irrepressible Basil Kirchin, now leading a Rock-A-Cha-Cha Band, offers **Cha-Cha Bells** (just Jingle Bells in the latest guise) with **Oh Dear What Can The Cha-Cha Be** (no prizes offered for translating this one). Parlo, 45-R4511.

Popular Northern leader Alyn Ainsworth and his Orchestra get swinging with **Lily Of Laguna Cha-cha**, and **The Flagwavers**, an Ainsworth original with a bright motif. (Parlo, 45-R4506).

Al Saxon turns on the humour with his hip **You're The Top Cha**, backed by a beatty treatment of **The Day The Rains Came** (Fontana 45-H164).

Cherry Wainer, pert organist featured on the "Oh Boy!" show, cha-chas the **Blue Danube on Blue Cha-cha**. Reverse is a slow rock treatment of **Valencia** (Pye - Nixa 7N15170).

**Kiss Cha-cha and This Little Girl's Gone Rockin'**—a wild number in Teresa Brewer vein—is offered by Janice Peters and the Frank Barber Band (Col. 45 DB4222).

America's Ralph Marterie comes up with **Pretend Cha-cha** (another re-vamping) and **Flighty**, a riffy instrumental, on Mercury 45-AMT1009.

Rock gets its nose in with **Cha-cha Rock** by The Hi-Liters (Mercury 45-AMT1011). Backing is a wild rocker, **Dance Me To Death**.

Finally, to sign off this cha-cha session, what more appropriate than **Cha-cha Momma Brown**, by Martinis and his Music.

A rock styling of **My Bonnie Lies Over The Ocean** serves as an encore (Col. 45-DB4223).

Had enough cha-cha? You can bet there's more—and more and more—to come!

### ► Andy Rose

**ROCKABILLY** Rose delivers **Love-a-Lov-a Love** against a rocking beat that should score with the jivers. **Just Young** is one of those droopy too-young-to-love efforts. (London HLU8761)

### ► Gary Miller

**GARY MILLER** projects the religious sentiments of **The First Christmas Day** with the right touch of reverence.

**Nearest And Dearest** is sung with feeling against a slow waltz-cum-rock beat. (Pye-Nixa 7N15164)

### ► Vernon Girls

**LOST And Found** and **White Bucks And Saddle Shoes** get that rocking "hiccough" vocal treatment from The Vernon Girls, who have assimilated the idiom with a pool-winner's avidity. (Parlophone 45-R4497)

### ► Marion Colby

**MARION COLBY**—a Sinatra discovery—delivers **He Like It! She Like It!** with the right touch of eyebrow-raising archness against a calypso beat.

**A Man Could Be A Wonderful Thing** is another song styled in calypso vein. O.K. for those who like the idiom. (Capitol 45-CL14959)

### ► Hillard Street

**NEWCOMER** Hillard Street could jump right into the spotlight with his fetching and folksy **River Love**, a swampy number sung against a toe-teasing, bongo-studded beat.

Hillard drools a bit too much for my liking on the funereal-paced **It Will Never Happen Again**. (Capitol 45-CL14960)

### ► Adam Faith

**ADAM FAITH** rocks like a holy roller on **High School Confidential**, and gets solid support from Geoff Love and his groovy group.

**Country Music Holiday** goes with an engaging, if corny, swing. (HMV 45-POP557)

### ► Vince Taylor

**AND** still they rock. This time it's Vince Taylor, who makes his bow with a couple of fervid rockers—**Right Behind You Baby** and **I Like Love**. Vince sings with enviable conviction, and a degree of beat. (Parlophone 45-R4505)

### ► Al Hibbler

**AL HIBBLER'S** voice has an incisive quality and sincerity that often drives right to the heart. Such is the case with **Love Me Long, Hold Me Close**. This one represents Hibbler at his best.

Unfortunately, those exaggerated mannerisms that make one wonder whether Al sometimes sings sentimental songs



● Basil Kirchin



● Tony Osborne



● Cherry Wainer



● Alyn Ainsworth

## Tommy tries again

**TOMMY EDWARDS**, the "All In The Game" boy, comes through with another potential hit in **"LOVE IS ALL WE NEED."** This one is sung against a slow, engaging shuffle beat. "MR. MUSIC MAN," credited to Edwards, is a slow rocker that comes second best. (45-MGM-995)

with his tongue in his cheek, crop up in **Love Land**. (Brunswick 05768)

### ► Terry Sisters

**THE Terry Sisters** give the beat treatment to the Berlin oldie, **You Forgot To Remember, Sweet Thing** is another teenage-style rocker. (Parlophone 45-R4509)

### ► David Galbraith

**DAVID GALBRAITH** has an expressive, well-controlled voice and he uses it to good effect in **Tonight**, from "West Side Story."

**Do I Love You**, the romantic ballad from Harold Fielding's "Cinderella," is again sung with feeling. (Columbia 45-DB4226)

### ► Neville Taylor

**THERE'S** a slight touch of Al Hibbler's incisive vocal quality in the voice of Neville Taylor—which can be taken as a compliment.

But Neville's material is very different—**The Miracle Of Christmas** and **A Baby Lay Sleeping**. (Parlophone 45-R4493)

### ► Jimmy Young

**JIMMY YOUNG'S** **There! I've Said It Again** is a bit late on my turntable, but it's well worth a mention.

**I Could Be A Mountain** is, by contrast, coy and corny. But it goes with a lilt. (Columbia 45-DB4211)



The late Tommy Dorsey

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# De Franco plays Goodman

**BUDDY DE FRANCO (LP)**  
 "De Franco Plays Benny Goodman"  
 Benny's Bugle (a); A Smo-o-o-oth One (a); Seven Come Eleven (a); Rose Room (b); Medley: Sweet Lorraine (a); Body And Soul (a); Memories Of You (a); Airmail Special (a); Good-Bye (a).

(HMV 12 in. CLP1215—35s. 10d.)  
 (a)—De Franco (clt.); George Auld (tr.); Don Fagerquist (pnt.); Vic Feldman (vib.); Carl Perkins (pno.); Barney Kessel (gtr.); Leroy Vinnegar (bass); Stan Levey (drs.). Circa late Nov. 1957. USA. (Am. Norman Granz.)

(b)—Same personnel, except Larry Bunker (vib.) replaces Feldman; Bob Neel (drs.). Do. Do. (Do.)

**ART TATUM—BUDDY DE FRANCO QUARTET (EP)**

Deep Night; Memories Of You.

(Columbia Clef SEB10191—11s. 10d.)  
 Tatum (pno.); De Franco (clt.); Red Callender (bass); Bill Douglas (drs.). March 1956. USA. (Am. Norman Granz.)

DESPITE its title, the LP is not just a copy of the old Goodman Sextet recordings. There are certainly similarities—De Franco's Goodman-inspired clarinet, the tunes, the instrumentation and the presence of Auld, who was on several of the originals.

However, the disc has a great deal of charm of its own and De Franco sounds much more at home than in some of the more modern company he has kept.

He plays smoothly throughout and copes with the incredible speed of "Airmail Special"—listen to the poor bassist keeping a steady four at Comet speed.

Of the other soloists it is nice to hear Britain's Victor Feldman more than holding his own in such illustrious company.

Fagerquist plays attractive trumpet, at times reminiscent of Cootie Williams on the original Sextet; the late Carl Perkins is attractively consistent; Kessel is as proficient as usual; and Auld plays a lot of good tenor, occasionally becoming too much of a carbon copy of Lester Young.

The EP presents two lengthy, romantic numbers with the clarinetist outshone by the intricate pattern-weaving of Tatum, who plays a particularly fine solo on "Memories" full of unexpected twists.—Bob Dawbarn.

## Pleasing British

**HARRY WALTON'S JAZZ BAND (LP)**

"The Condon Touch"

Bourbon Street Parade; Dreamboat; Lullaby Of The Leaves; Some Of These Days; Stumblin'; Down Home Rag; My Honey's Lovin'; Arms; Lady Be Good; Ole Rockin' Chair; Easy Living; Squeeze Me; Farewell Blues.

(Saga 12 in. X1D5041—25s.)

Walton (pno.); Colin Thompson (clt.); Ray Whittam (tr.); Frank Wilson (pnt.); Jack Fraz (tmb.); Dennis Banbery (bass); Bob Smith (drs.). 9 9 58. London. (Saga Films, Ltd.)

MANY of the musicians featured on this disc can often be heard playing during the lunch-time sessions of the Fleet Street Jazz Club and the



uninhibited, "jam session" kind of jazz presented at that club is offered here.

On most of the ensembles the result is as happy as the music though there are weak links in the band. These become more exposed during solos.

The best musician by far to my ears is leader/pianist Harry Walton who has a delicate touch, an intriguing sound plus interesting musical thoughts. And he swings.

Praise too for that much maligned species in Britain—the drummer. Bob Smith is a solid Dixieland player. He doesn't get too busy, yet he keeps the whole thing going with great gusto.

Clarinetist Colin Thompson can also play tastefully at times.

To sum up: a generally pleasing example of British jazz.—Jack Hutton.

## No problems

**HOWARD RUMSEY LIGHTHOUSE ALL-STARS (LP)**

(Vol. 4.)

Aquarium (a); Warm Winds (a); Night In Tunisia (a); Albatross (a); Blue Sands (b); Swing House (b); Still Life (a); Bags' Groove (a); Hermosa Summer (a); A Bit Of Basie (b); Waikikian (b); Happy Town (a).

## Jazz discs

(Contemporary 12 in. LAC12146—38s. 3d.)

(a)—Rumsey (bass); Bud Shank (flute, alto flute); Bob Cooper (oboe, English horn); Claude Williamson (pno.); Max Roach (drs.). 25 and 26/2/54. Lighthouse Club, Hermosa Beach, California. (Am. Contemporary.)

(b)—Rumsey (bass); Buddy Collette (flute); Cooper (oboe, English horn); Sonny Clark (pno.); Stan Levey (drs.). 25/9/56. Do. (Do.)

**RUMSEY-BARNEY KESSEL-HAMPTON HAWES (LP)**

"Lighthouse At Laguna"

Witch Doctor No. 2 (a); "Round About Midnight" (b); Mood For Lighthouse (a); Walkin' (c); Blind Man's Bluff (a); Lady Jean (a); The Champ (c); Casa De Luz (a).

(Contemporary 12 in. LAC 12125)

(a)—Rumsey (bass); Bud Shank (alto, flute); Bob Cooper (tr.); Frank Rosolino (tmb.); Claude Williamson (pno.); Stan Levey (drs.).

(b)—Barney Kessel (gtr.) acc. by

(a).

(c)—Hampton Hawes (pno.); Red

Mitchell (bass); Shelly Manne (drs.). All at a concert at Laguna Beach, California, 20/6/55. (Am. Contemporary.)

THESE two West Coast LPs, despite the different line-ups and instrumentation, have several things in common—neither is particularly offensive to the ear, neither sets many problems of concentration for the listener, and neither ever rises above a "fair" rating except the two Hampton Hawes tracks.

"Vol. 4" is a collection of those over-gentle flute-oboe sentimentalities featuring Bob Cooper with Bud Shank on eight titles and with Buddy Collette on the rest.

My preference goes to the Shank titles, if only because of Max Roach's drumming which makes Stan Levey sound very insipid. There is little to choose between the two flautists and Cooper's oboe lacks suppleness.

The "Laguna" LP contains two fine, stomping piano tracks from Hampton Hawes, a tasteful version of Thelonius Monk's "Midnight" by Barney Kessel and five typically characterless efforts by the Lighthouse crew.

Cooper and Shank solo adequately. Williamson tinkles away and Rosolino plays his nimble but soulless trombone—although he does attain a warmer approach on his solo number, "Lady Jean."—Bob Dawbarn.



Buddy De Franco's Goodman-inspired clarinet is much more at home here than in some of the more modern company he has kept.

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# The timeless Teddy Wilson

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 (HMV 12 in. CLP1236—35s. 10d.)  
 Wilson (pno.); Gene Ramey (bass); Jo Jones (drs.), March, 1936. USA. (Am. Verve.)



Teddy Wilson's style has scarcely changed.

**WILSON** is an elegant and disciplined pianist whose style has scarcely changed since it was formed long, long ago. Everything he does sounds effortless and, by now, familiar. Which is probably why this new LP failed to rouse in me more than tepid admiration. None the less, it is a good sample of his timeless playing—one dozen standards at sundry speeds, and one leisurely blues, all skilfully accompanied by Jo Jones and Gene Ramey. The better numbers—"Limehouse Blues," "Savoy," "Sweet Georgia" and "All Of Me"—reveal the cool mastery that was



always part of this pianist's appeal; and "I Got Rhythm," the fastest of all, really begins to stride, though a bass solo allows the proceedings to cool off. It is the ballads that tend to bring on the ennui, despite Wilson's capacity for polished and delicate variations. A slower-than-usual "Crazy" and "When Your Lover" and "Sunny Side" move forward with clarity and a quiet swing, and the reflective "Blues For Daryl" is a beauty. I regard this as one 12 in. LP which could with advantage have been chopped down to 10 in. dimensions.—Max Jones.

**"Critics' Choice"**  
**PEPPER ADAMS QUINTET (LP)**  
 "Critics' Choice"  
 Minor Mishap; Blackout Blues; High Step; Zec; Alone Together; 5021.  
 (Vogue 12 in. LAE12134—38s. 3d.)  
 Adams (bar.); Lee Katzman (tpt.); Jimmy Rowles (pno.); Doug Watkins (bass); Mel Lewis (drs.), 23/8/57. USA. (Am. World Pacific.)

**THIS** is the first LP under the name of Pepper Adams and the title is explained by his victory in the New Star section of the "Down Beat" International Critics Poll of 1957. He is a forceful player with a full and, at times, emotional tone and a gift for melody, particularly on the slower tunes. He has a penchant for the dragging, behind-the-beat phrase and an over-fondness for double tempo runs. Equally interesting is the debut as a soloist of Lee Katzman who visited Britain with the Stan Kenton Orchestra. He has a hard East Coast tone, a neat turn of phrase and a relaxation which contrasts markedly with Adams in the frantic "Zec." Katzman is absent on the original Adams blues, "Blackout"—which contains some of the best baritone on the record. Jimmy Rowles is, as usual, a competent soloist and the rhythm team is successful despite drummer Lewis's tendency to push the beat too much. Incidentally I wish all companies would follow Vogue's example and print the playing times of each track—this record runs over 40 minutes and makes good value in both quality and quantity.—Bob Dawbarn.

**Swings, but...**  
**NEW BILLY TAYLOR TRIO (LP)**  
 There Will Never Be Another You; Sounds In The Night; The More I See Of You; Will You Still Be Mine?; Round Midnight; There's A Small Hotel; I Never Get Enough Of You; Titoros.  
 (HMV 12 in. CLP1231—35s. 10d.)  
 Taylor (pno.); Earl May (bass); Ed. Thigpen (drs.), September 1957. USA. (Am. ABC-Paramount.)  
**BILLY TAYLOR TRIO (LP)**  
 "Introducing Ira Sullivan"  
 So In Love; Imagination; Strolling; They Can't Take That Away From Me; Leslie's Gauge; In A Mellow Tone; You Don't Know What Love Is.  
 (HMV 12 in. CLP1236—35s. 10d.)  
 Taylor (pno.); Ira Sullivan (tpt., alto, tr.); Earl May (bass); Ed. Thigpen (drs.), Circa Autumn 1956. USA. (Am. ABC-Paramount.)  
**I FIND** Billy Taylor one of the most difficult jazz musicians to review. He has a good technique, he swings and I like his ideas. Yet something prevents me from enjoying him as much

as the real greats of modern jazz piano—men like Silver, Monk, Garner and Powell. His playing does lack a definite personality and there is often a rather mechanical feel to it which may explain my qualified acceptance of his talents. There is certainly plenty to enjoy in his playing, and the Trio LP contains a delightfully bouncing "Will You Still Be Mine?" and his own moody blues, "Sounds In The Night," among its attractions. For the second album the trio is joined by Ira Sullivan who plays alto on "They Can't," tenor on "Mellow Tone" and trumpet on the remaining tracks.

Sullivan is a most interesting trumpet despite one or two repetitious tricks. I like his playing more with every hearing. He has a soft, vibratoless tone and an individual line of improvisation despite borrowing from both Miles Davis and Dizzy Gillespie (what young player doesn't?). His saxophone work is another matter. On alto, his tone is a caricature of Parker and on both alto and tenor his phrasing is jerky and his ideas just don't jell. Taylor, May and Thigpen remain in the background most of the time but there is a neat piano on "So In Love."—Bob Dawbarn.

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# TROGS CATCH THE JAZZ SPIRIT

**WALLY FAWKES AND HIS TROGLDYTES (LP)**  
"Fawkes On Holiday"  
Billie's Blues (a); Moanin' Low (a); I Wished On The Moon (b); Tell Me More (b); Miss Brown To You (b); Without Your Love (a); Them There Eyes (b); Why Was I Born? (b).  
(Decca 10 in. LF1312-24s.)  
(a)—Fawkes (clt.); Spike Mackintosh (tp.); Jeremy French (tmb.); Lennie Felix (pno.); Russ Allen (bass); J. M. Turner (drs.).  
(b)—Same personnel, except Dave Pearson (drs.) replaces Turner.  
All 20 3 58. 2 and 4 58. London. (Decca.)

IT'S nice to be able to compliment a British jazz band—unreservedly. Particularly so when, in a case like this, it is composed both of semi-pro and professional musicians.  
Here is an easy-on-the-ear jazz played competently by a bunch of good musicians. And the numbers, all associated with Billie Holiday, are such a pleasant change from all that run-of-the-mill stuff.



● Spike Mackintosh

the solo strength ails a bit here and there—but there are also a good few highlights such as the inspired playing of Lennie Felix (surely one of Britain's very best pianists), Wally's playing over the whole set and some wonderful Armstrong-styled trumpet from Spike Mackintosh.  
Spike is one of our few home-grown trumpet men who catch the hot jazz tone on the instrument. Some people would say he sounds too much like Louis. But is that really possible?—Jack Hutton.

## Authentic

**BLIND WILLIE JOHNSON (EP)**  
Nobody's Fault But Mine; If I Had My Way; Dark Was The Night; I'm Gonna Run.  
(Fontana TFE17052—12s. 10d.)  
Johnson (voc., gtr.) probably Angeline Johnson (voc.), 1927-1929. Dallas. (Am. Columbia.)

THIS is music of a rare and, so far as I am concerned, indescribable character performed by a blind street singer who died (according to the notes) of pneumonia in 1949.  
Blind Willie Johnson sang spirituals, some of which con-



## Capsule Reviews

**ELLA FITZGERALD (LP)**  
"The First Lady Of Song"  
My One And Only Love; The Impatient Years; But Not Like Mine; I've Got The World On A String; An Empty Ballroom; You Turned The Tables On Me; Ella's Contribution To The Blues; That's My Desire; A Satisfied Mind; Careless; Give A Little; Blue Lou.  
(Brunswick 12 in. LAT8264—37s. 8d.)  
ELLA uses her voice impeccably on the popular songs ("One And Only" and "Turned The Tables" notably) but is up to her neck in commercial routines, strings and choruses.  
"Blue Lou" includes Jimmy Nottingham, Charlie Shavers, Taft Jordan and Henderson Chambers in the brass, but unhappily Ella falls to scating before long.  
"World On A String" and "Ella's Contribution" swing

## Jazz discs

tained more than a trace of blues feeling. In his humming and "moaning," and in other aspects of his work, there appear to be West African elements. But, however this may be, it is music you are unlikely to hear again except on old records.

The fast, jumping "I'm Gonna Run" is, quite aside from the interest of its words, a fascinating example of Johnson's use of rhythm and expressive tone.

It is lucky that notewriter Henderik Rookmaaker favours us with the lyrics, for without them it would be hard even to tell that the singers (a woman's voice is heard in an off-hand kind of duetting on each refrain) are going to run "to the City of Refuge."

Both this and "If I Had My Way" swing remarkably over a repetitive guitar figure.  
The tremulous guitar that introduces "Nobody's Fault" will bring to mind the Hawaiian-style playing of such blues men as Blind Lemon Jefferson, Kokomo Arnold, John Lee Hooker and the early, "unamplified" Muddy Waters.

Finally "Dark Was The Night," an intensely moving blues-spiritual which is chanted much in the manner of John Lee Hooker's "Whistlin' And Moanin' Blues."

"Dark Was..." is the most unusual track on an entirely out-of-the-ordinary record which presents a Negro folk-style of undoubted antiquity.—Max Jones.

## Exuberant

**BURT BALES (LP)**  
"Jazz From The San Francisco Waterfront"  
Hindustan; Tin Roof Blues; Muskrat Ramble; Baby We're Not You Please Come Home?; Save It Pretty Mama; King Porter Stomp.  
(HMV 12 in. CLP1218—35s. 10d.)  
Bales (pno.) with The Marty Marsala Band; Marsala (tp.); Vince Gattolico (clt.); Skipp Moss (tmb.); Charles Odin (bass); Gus Cousineau (drs.). September 1957. Sunset Auditorium, Carmel, California. (Am. ABC-Paramount.)

**SAN FRANCISCO** pianist Burt Bales, in collaboration with trumpeter Marty Marsala and band, presents a programme of overworked Dixieland tunes, recorded live at a West Coast concert.

Marsala blows a sturdy lead and one or two enjoyable choruses, but for the most part solos are laboured, band choruses ragged and Bales's occasional vocals very tame.

Even the recording is curious, particularly in "Save It" where in the volume comes and goes to startling effect during the piano contribution.

Bales delivers basic piano on "King Porter" and this one boasts an enthusiastic clarinet solo (marred by frequent lapses) and ensemble playing which swings in a rugged way.

In truth, the group has the exuberance and harshness of early British traditionalists, and though it may be a little more flexible rhythmically, its music is about on that level—rough, not very original but never lifeless.—Max Jones.

## Good taste

**CLAIRE AUSTIN (LP)**  
"When Your Lover Has Gone"  
When Your Lover Has Gone; Can't We Talk It Over?; My Melancholy Baby; I'll Never Be The Same; Lover Come Back To Me; The House Is Haunted; I'm Thru' With

Love; Someone To Watch Over Me; Come Rain Or Come Shine; What Is This Thing Called Love?  
(Contemporary 12 in. LAG12139—35s. 3d.)

Claire Austin (voc.) with Bob Scobey (tp.); Stan Wrightsman (pno.); Barney Kessel (gtr.); Morley Gorb (bass); Shelly Manne (drs.). 13 4 55, 16 2 56. Los Angeles. (Am. Contemporary.)

CLAIRE AUSTIN is the singer from Sacramento who made something of a name for herself a few years back as "a living reincarnation of Bessie Smith."  
On Good Time Jazz LDG185 we can hear her doing classic blues with Kid Ory, Don Ewell and others; there, though the singing has an acceptable similarity to Bessie's, I do not find it satisfying enough to sustain a whole LP.

This later effort, on which Claire Austin interprets well-worn love songs, suffers also from a kind of dreariness. Not that the singing is unpleasant; most of it is in good, simple taste, inclining towards the Lee Wiley manner.

On top of this, the songs are above average and the treatments are uncluttered. So what is wrong? I can only suggest that the lady's voice lacks an interesting timbre, and that she is not sufficiently practised an artist to beguile us with other qualities.

An example is "Someone To Watch Over Me." The number



LENNIE FELIX

is a winner, and it begins quite well with verse and first chorus. But before this is through, my attention has wandered to Kessel's guitar playing—the only accompaniment—which is excellent. On most of the tracks, the singing is too solemn and unyielding to hold the ear. Scobey's trumpet comes through moderately well on several tunes, and the remaining helpers do their jobs capably.—Max Jones.

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**\*FRIDAY, December 19:**  
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**\*SATURDAY ALL-NIGHT SESSION:** EVE OF CHRISTMAS ALL-NIGHTER. Yuletide is almost here and Club "M" is ready to begin swinging! The "JAZZ MAKERS," starring GANLEY, ROSS, Elletson, etc., play at this fabulous session. Capacity business is expected, so avoid disappointment and come early to ensure admission. Doors open 11.30 p.m. until 7 a.m. Wow! A 7 1/2 HOUR SESSION.

**\*SUNDAY AFTERNOON, 3-6 p.m.:** Jam Session, RHYTHM 'N' BLUES/JAZZ/CHA-CHA-CHA.

**\*XMAS EVE! XMAS EVE!** The fabulous "JAZZ MAKERS" will play in Yuletide at Europe's greatest jazz-nitery. Every year our patrons remember XMAS EVE as the greatest and swiftest jazz cavalcade of the year. YOU MUST NOT MISS THIS SESSION. Come early to ensure admission. Doors open 11.30 p.m. until 7 a.m. 7 1/2 swinging hours.

**\*BOXING NITE! BOXING NITE!** CARNIVAL NIGHT at Club "M." Listen and dance to the dynamic music of CHA-CHA-CHA/RHYTHM 'N' BLUES/JAZZ played by the JUDY JONES SEVEN. This session will make your Xmas complete. Doors open 11 p.m. until 4.30 a.m. 5 1/2 RAVING HOURS.

**\*SATURDAY (Dec. 27) and SUNDAY (Dec. 28) normal sessions** (details next week).

**\*NEW YEAR'S EVE!** ARIBA!! Welcome in another NEW YEAR by celebrating at CLUB "M." Dance and listen to CHA-CHA-CHA/RHYTHM 'N' BLUES/JAZZ. Guest celebrities by the score and phenomenal surprises. YOU WILL REMEMBER THIS NEW YEAR'S EVE if you celebrate at London's swiftest nitery, CLUB "M." Doors open 11 p.m. until 4.30 a.m. 5 1/2 HOURS OF YEAH MAN!

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**THE JAZZ COURIERS\***  
**LENNIE BEST QUARTET\***  
with guest, Bert Courley

Come early! It'll be our biggest night! **WEDNESDAY (XMAS EVE) at 7:**  
Get in a swinging mood for Xmas!

**THE JAZZ COURIERS\***  
**TONY KINSEY QUINTET\***  
That's from 7-11. Then back at 12!

**XMAS EVE ALL-NIGHTER, 12-7 a.m.:** Seven hours non-stop "live" jazz! Dig BOB EFFORD, RONNIE SCOTT, TUBBY HAYES, TONY KINSEY, BILL LESAGE, TERRY SHANNON, "Battle of the Trumpets" by Les CONDON, Stuart HAMER, Bill EYDEN, Geoff CLYNE, etc., etc., plus GUESTS GALORE. This will be an exciting night. Refreshments, buffet, available all night. Come early!

**ANOTHER ALL-NIGHTER ON SAT. (21st):** Comperes: Tony Hall, Sir Curtis. **SPECIAL MEMBERSHIP OFFER!** 13 months for the price of 12! Only 10/- till Jan. 1960! Saves you 6/- a week! Send P.O. s.a.c. to 9, Woodlands, North Harrow, Middlesex, at once!

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**CLUB CONTEMPORAIN, 5, White Horse Street, W.1, every night, 8-12:** GINGER JOHNSON Seven-piece Afro-Cuban Cha-Cha Band.

**\*FRIDAY (TODAY) \***  
ABANDON CHRISTMAS DEPRESSION—BOTH FLEET STREET MEMBERS! DISLEY'S DJANGO LUNCHTIME TODAY, but no session Friday, 26th.—Royal Scottish Corporation, Peter Lane, Fleet Street.

**ALAN JENKINS' JAZZMEN** play Edwars' Fridays.

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

**AT THE "Viaduct," Hanwell, 7.45 p.m.:** The Pete Korrison Band, plus interval group.



## CLUB CALENDAR

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**\*FRIDAY—contd.\***  
**AVON CITIES JAZZBAND,** Worrall Rooms, Blackboy Hill, BRISTOL.

**BIRDLAND,** Denslow Studios, Chadwell Heath, 7.30. This week: BERT COURTLEY, EDDIE HARVEY, TOMMY JONES.

**COLIN KINGWELL'S JAZZ BANDS,** "King's Arms," Hanwell, 8-10.30.

**COME EARLY and join in the CHRISTMAS PARTY** with the PANAMA JAZZMEN and guest musicians. — "GREYHOUND," REDHILL.

**CRUYDON JAZZ CLUB,** Star Hotel, London Road, XMAS PARTY, 8 p.m.-midnight: MR. ACKER BILK'S Paramount Jazzband, plus Lagonia Jazzband.

**CY LAURIE Club;** Teddy Layton Jazzband, 7.15-10.45.

**DARTFORD: DICK CHARLESWORTH JAZZBAND,** Bull Hotel.

**DICK CHARLESWORTH,** Dartford. ERIC SILK'S SOUTHERN JAZZBAND, every Friday, but closed Boxing Day. Southern Jazz Club, Masonic Hall, 640, High Road, Leytonstone.

**HUCKLEBUCK, "Red Lion," 172, Westminster Bridge Road, S.E.1: ROY EAST Quartet** with Ronnie Roullier.

**ROCK-A-CHA-CHA,** Royal Oak Hotel, DAGENHAM; Alan Gold and the Gold Diggers 8-11. Admission 3/6.

**ST. ALBANS, Market Hall:** Humphrey Lyttelton Band.

**ST. LOUIS Jazz Club,** Elm Park Hotel, Hornchurch (nearest station: Elm Park). Buses to hotel, car park adjoining; Cy Laurie Band. Next week, Boxing Night: Charlesworth.

**STORYVILLE JAZZMEN,** Park Lane, Croydon.

**STREATHAM PARTY WEEK:** Two band sessions! DAVE CAREY JAZZBAND and the NEW COMMODORES. —Streatham Park Hotel, 7.30.

**SUTTON, "Red Lion": DEL COOPER SEPTET.**

**"THE MANOR,"** Chingford Hatch, grand reopening! Sensational Nevada Jazzband, 7.45.

**\*SATURDAY \***  
**BECKENHAM JAZZ CLUB** presents the new exciting traders

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**COOK'S FERRY INN: DAUPHIN STREET SIX** with Carol Simpson.

**CHISLEHURST CAVES** (next to Chislehurst Station), 7.30: Now in the remarkable "DOUBLE NUMBERS." Surely London's most unusual club.

**CRUYDON JAZZ CLUB, Star Hotel; ERIC SILK'S SOUTHERN JAZZBAND.**

**CY LAURIE Club,** Great Windmill Street, 7.15-10.45: Sonny Morris Jazzmen.

**HARRINGAY JAZZ CLUB: GRAHAM STEWART'S SEVEN.** EVERYBODY WELCOME! See Wednesday for address and N.Y.E. announcements.

**KENTON, Churchilla Hall: MIKE DANIELS DELTA JAZZMEN.** L.S.J.M. change of premises from Whittington, Pinner. All members welcome. 8-11. Tubes: Kenton or Northwick Park. Buses: 230, 183, 140. Licensed bar.

**RICKMANSWORTH: YULETIDE SPECIAL** with the famous SOUTHERN STOMPERS. Guests, Alex. Korner, Dave Stevens, Mike Collins present. "BLUES FROM THE ROUNDHOUSE,"—Oddfellows' Hall. Members, guests.

**ROYAL FOREST HOTEL, Chingford: "DOCK" CHARLESWORTH** and his CITY GENTS, plus Creole singer RUDY MARSALIS.

**STORYVILLE JAZZMEN,** West Wickham.

**THE GEORGIAN Jazz Club,** High Street, Cowley: Bill Brunskill Jazzmen.

**WOOD GREEN: ALEX. WELSH WITH SEASONAL GREETINGS!** 800 CLUB: Ken Kennedy Dixielanders.—Al Saints Hall, Oakleigh Road, Whetstone, commencing 8 p.m.

**\*SUNDAY \***  
**A CHRISTMAS GREETING** and best wishes to CLUB OCTAVE members. Walling Christmas session: Gordon Beck Trio. DAVE MORSE, HERMAN WILSON Quintet.—"White Hart," Southall.

**AFTERNOON, 3-6 p.m., CY LAURIE Club:** Bill Brunskill Jazzmen. EVENING, 7.15-10.45: Cy Laurie Band.

**BALLADS AND BLUES, "THE HOOTENANNY," CORA HOTEL,** Upper Woburn Place (Euston Station Tube): Ewan McCall, Fitzroy Coleman, A. L. Lloyd, Isla Cameron, 7.15.

**BILL BRUNSKILL'S JAZZMEN,** "Fighting Cocks," London Road, Kingston.

**\*SUNDAY—contd.\***  
**DICK CHARLESWORTH,** Patti Clarke, Wood Green.

**EALING BROADWAY, "Feathers": COLIN KINGWELL'S Jazz Bandits,** blues singer RUDY MARSALIS.

**HOT CLUB OF LONDON, 7 p.m.:** KEN COLYER JAZZMEN.—Shakespeare Hotel, Powis Street, Woolwich.

**London Society of Jazz Music, BRITANNIA INN, 7 p.m., EDMONTON (Seabrook Road): MICKY ASHMAN AND HIS BAND.**

**DEREK BUDD'S JAZZMEN, N.B.:** Britannia Christmas Party, Sunday, December 28: Micky Ashman, Kenny Ball, etc.

**QUEEN VICTORIA, North Cheam: CHRISTMAS PARTY! MIKE DANIELS DELTA JAZZMEN and THE ALBERTS.**

**Pancy dress and trad. gear. Listen, Jive. Licensed. 7-10 p.m. Please come early.**

**SOUTHDEN JAZZ CLUB,** Arlington Hall, Leigh-on-Sea. 3-5.30: Alex. Welsh Band.

**WOOD GREEN: DICK CHARLESWORTH BAND.**

**\*MONDAY \***  
**A BLUE GIRL, RUISLIP, "Christmas Jazz Party": DAVE MORSE-Herman Wilson Quintet. ADMISSION 4/- including FREE buffet—1959 membership.**

**A CLASSIC Christmas Session** at the Tuxedo, with the SOUTHERN STOMPERS. —"Terry's," Harrow Road (Sudbury Town).

**CY LAURIE Club:** Meet the swinging NORMAN DAY JAZZMEN.

**DOBELL'S RECORD Recital Club—**no meeting this week.

**KEW BOATHOUSE: RORY BLACKWELL and BILL KENT.**

**MR. ACKER BILK** Paramount Jazzband, "White Hart," Southall.

**\*TUESDAY \***  
**AVON CITIES JAZZBAND,** St. Michael's Hall, City, BRISTOL.

**BARNET, Assembly Hall, Union Street:** Sandy Brown-Al Fairweather All-Stars.

**BROMLEY, KENT, "White Hart," 7.30-10.30: MR. ACKER BILK'S** Paramount Jazzband.

**CY LAURIE Club:** Cy Laurie Band, 7.15-10.45.

**HARROW JAZZ CLUB,** British Legion Hall, South Harrow: Ken Colyer Jazzmen.

**LORD CHARLESWORTH,** Portland Hall, New Cross.

**WOOD GREEN: DAUPHIN STREET SIX.**

**\*WEDNESDAY \***  
**"A bad night!!" ILFORD** no club till January 7.

**A MERRY XMAS TO ALL.** ALBEMARLE—see Monday.

**BECKENHAM: HIWATHA JAZZBAND.**

**CLUB TUNISIA, Sydenham,** closed this week, January 7: VIC ASH.

**CY LAURIE CLUB, GRAND CHRISTMAS EVE SESSION, MIDNIGHT-6 a.m.:** CY LAURIE BAND, GRAHAM STEWART, JOHNNY PARKER TRIO. 8/- MEMBERS, 10/- GUESTS. TICKETS NOW ON SALE. —PHONE: GER. 612.

**DAGENHAM JAZZ CLUB, Royal Oak Hotel, 8 p.m.-MIDNIGHT:** Kenny Ball Jazzmen and Micky Ashman Band with Dickie Bishop.

**"DOCK" CHARLESWORTH,** Palm Court, Purley.

**HARRINGAY JAZZ CLUB: GRAND XMAS EVE SESSION! TERRY LIGHTFOOT'S NEW ORLEANS JAZZMEN! EVERYBODY WELCOME! 3-6, 7.30-11.30 p.m. at "Russell-Vale" Dancing School, Willington Road, N.22 (club 50 yards from "Westbury" pub., Westbury Avenue, N.22).**

**HARRINGAY JAZZ CLUB, Wed. Dec. 31, 7.30 p.m.-12.30 a.m.:** THE NEW YEAR'S EVE FANCY DRESS JAZZ BALL OF THE CENTURY! SEE AND HEAR 1959 IN WITH MR. ACKER BILK'S PARAMOUNT JAZZBAND! EVERYBODY WELCOME! Members 7/6, guests 10/-. Tickets on sale now at club also s.a.e. and P.O. to Secretary, 451, West Green Road, Tottenham, N.15. Don't delay—tickets limited! Motif: "Spirit of Surrealistic Art!" Wonderful prizes! Guest artists! Free carnival gear for all!

**PALM COURT, Purley, Christmas Eve Party:** DICK CHARLESWORTH and supporting artists. Alf and Doug. Swencer wish all members a Happy Christmas.

**ST. ALBANS, Market Hall:** Sandy Brown-Al Fairweather All-Stars.—See Friday.

**\*THURSDAY \***  
**CY LAURIE Club** closed.

**WOOD GREEN: "CLUB DJANGO"** closed Christmas Day. Best wishes to all from ART AND VIV SANDERS and DIZ.

# Dankworth Club

79 Oxford W.1

SATURDAY —

**3 WAY JAZZ**

Keith 1 CHRIST Sextet

Eddie 2 THOMPSON Quintet

The 3 JAZZMAKE

Allan GANLEY Ronnie ROS Art Elletson Ed Blair

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Ronnie Verrall Stan Tracy

SUNDAY — Doors now open 7.00, start 7.15

REVIVAL of the Don 1 RENDEL Jazz Six

Bert Courtley Ed Harvey

Pete Blannin Andy White

Ronnie 2 ROSS Sextet

plus JOHNNY DANKWORTH

with the DAVE LEE TRIO

Kenny Clare Eric Dawson

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with JOE HARRIOTT'S QUINTET with Harry Klein, Hank Shaw, Harry South, Bobby Orr and Coleridge Goode.

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\* JOSEPHINE STAHL

\* ADMISSION 4/- (MEMBERS)

BUT IF YOU ARE A STUDENT IN THE FORCES, OR A GIRL 2/6 ONLY!!

The most reasonable prices ever at the most luxurious West End Club.

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An all-star evening with RONNIE ROSS, KATHY STOBART, BERT COURTLEY, etc., and JOE HARRIOTT'S QUINTET. Usual Prices! Extra value!

SATURDAY (20th) at 7.30:

\* JOE HARRIOTT'S QUINTET

\* KATHY STOBART

BERT COURTLEY QUINTET

\* ADMISSION 5/- (MEMBERS)

House full as usual last week. We closed the doors (except to members) at 9 o'clock.

SUNDAY (21st) at 7.30:

\* ANDRE RICO and the (16 piece) CHA-CHALEROS

\* ADMISSION 5/- (MEMBERS)

The band everyone is raving about! You must hear 'PERDIDO CHA-CHA' Come early—we are packed out.

## DOLPHIN

Dolphin Hotel, Uxbridge Road, Slough, Bucks.

MONDAY (22nd) at 7.30:

\* KATHY STOBART

BERT COURTLEY QUINTET

\* ADMISSION 4/- (MEMBERS)

\* MEMBERSHIP ONLY 2/6

## OTHER CLASSIFIED ADVERTISEMENTS ON PAGES 22, 26 & 27

# KEN COLYER CLUB

At Studio '51, 10/11 Gt. Newport Street Leicester Square (Tube) OPEN at 7.30 p.m.

FRIDAY, 19th DEC.

**KEN COLYER'S JAZZMEN**

SATURDAY, 20th DEC.

**KEN COLYER'S JAZZMEN**

SUNDAY, 21st DEC. (3-6 p.m.)

**DAVE REYNOLD'S JAZZMEN**

SUNDAY, 21st DEC. (7.15 p.m.)

**DAVE REYNOLD'S JAZZMEN**

MONDAY, 22nd DEC.

**KEN COLYER'S JAZZMEN**

WED., 24th DEC. (Xmas Eve) (7.30-12.0)

**KEN COLYER'S JAZZMEN**

This Saturday, 20th December (12 till 6)

**ALL NIGHT SESSION**

**KEN COLYER'S JAZZMEN**

The "ALBERTS" and host of Guest Stars

PAY AT DOOR ALL SESSIONS.

**ALL NIGHT SESSION, DEC. 27th**

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The Luxurious Rendezvous for Jivers

**MODERN JAZZ—This Saturday**  
**TED POTTER'S ALL STARS** featuring BUDDY FEATHERSTONEHAUGH and ALLEN BRANSCOMBE

Comm. 8 p.m. Licensed Bar

**Traditional Jazz—THIS FRIDAY**  
**BOB WALLIS**  
**STORYVILLE JAZZMEN**

Comm. 7.45 p.m. Licensed Bar

**CARNIVAL OF JAZZ—Book Now!**  
Xmas Eve, Boxing Night and New Year's Eve

8 p.m. start—late extensions. Licensed Bars  
Trad., Mainstream, Cha-Cha, Pops

Bands Engaged: STEVE LANE'S SOUTHERN STOMPERS • BRIAN TAYLOR HOT SIX • SETH MARSH BAND • PERDIDO JAZZ BAND

DEL FOSTER JAZZ BAND



# NEWSBOX

## By Jerry Dawson

**ERIC DELANEY** and his Band play tonight (Friday) for a pre-Christmas dance at Leicester's De Montfort Hall and Toni Dall, the Mudlarks and Ronnie Aldrich and the Squadronaires are the stars of a concert on Sunday.



Eric Delaney took his drum kit—and his band—into the BBC-TV's "Variety Parade" last Saturday. He is pictured with star of the show, Shirley Bassey.

**SEASONAL.**—Harry Hudson will MD Tom Arnold's Ice Pantomime "Babes in the Wood" at Brighton Sports Stadium. Star is American Dick Price. Brighton Hippodrome MD Syd Sharpe augments with Harry Kaye (ldr.), Henry Smith (vln.) and Beryl Thorneycroft (cello) for "Mother Goose" starring Richard Hearne. . . . Guitarist Jack Gregory has been appointed MD for the pantomime at Dublin's Olympia Theatre.

**CHRISTMAS RE-UNION.**—Promoter Jimmy Bowers returns to Ashton, near Wigan, to present the Betty Smith Quintet tomorrow, Stan Wesley and his Band on Boxing Day and Chester's Wall City Jazzmen on December 27.

**XMAS JAZZ.**—Bonnie Scott is the star at Chichester Jazz Club on December 23. . . . The Omega Jazzmen will appear at the Invercarse Hotel, Dundee, this Christmas—the first time that the hotel has featured jazz. . . . For Christmas, Manchester's Blue Note Jazzmen switch from mainstream to New Orleans for appearances with Joe Loss at the Free Trade Hall on December 23, at the GPO on Christmas Eve and at the Mardi Gras, Liverpool, on Boxing Day.

**LOOKING AHEAD.**—Harold L Disney has signed for his ninth summer at Pontin's Holiday Camp, near Lowestoft. . . . Aker Bilk's Paramount Jazz Band will play at the Press Gang Ball, organised by Brighton branch NUJ, at Hove Town Hall on May 15. . . . Gatwick Airport Restaurant is featuring pianist-organist Roy Healey.

**NEWCOMERS.**—Isle of Wight singer Patricia Reader makes her first appearance in Sussex at Hastings Pier Ballroom on Boxing Night. . . . Ted Ambrose, trumpet-leader of the Vanguard Band at Montpelier Buttery, has been presented with a daughter—Lucille.

**TAKEOVER.**—Johnny Butler, accordionist-MD at Dublin's Bar-B Ballroom, has assumed control from former proprietor Bill Fuller, now domiciled in New York. . . . "Monday Spectacular" is the title for the weekly Monday dances at Nantwich Civic Hall with the Eric Latham Orchestra. Guests on Monday were the John Barry Seven. . . . The Boldmere Hotel, Sutton Coldfield, is now the venue for the Tuesday meetings of the Pentagon—the town's first modern jazz club.

**CHANGES.**—Alan Young, bassist with Art Collins at the Palais-de-Danse, Leicester, has been advised by his doctor to rest for a while. His place has been taken by Londoner Ron Appleton. Pianist Ivor Kenny completes the group with Art on guitar.

# NITWITS FIXED FOR PANTO

**SID MILLWARD** and his Nitwits have been added to the Christmas pantomime, "Cinderella," starring Joan Regan, which opens at the Chiswick Empire on Tuesday. Already booked to appear at the Savoy Hotel on New Year's Eve and for two weeks commencing January 5, Sid's band will

go straight to the Savoy each night from Chiswick. They leave London on January 30 to make their fourth appearance in Stockholm, playing Bern's Restaurant throughout February. Their appearance in the pantomime at Chiswick will prevent them from televising in Granada's "Chelsea at Nine" on January 15. Pianist Peter Robinson has rejoined the Nitwits replacing Gerry Moore, who has been signed by Gerardo for the world cruise aboard the "Caronia."

# The Stars in Panto

- (Week commencing Dec. 21)
- Eve BOSWELL** Pantomime (Wednesday): Empire, Newcastle
  - Ronnie CARROLL** Pantomime (Friday): Lyceum, Sheffield
  - Jackie DENNIS** Pantomime: Empire, Edinburgh
  - Lorrie DESMOND** Pantomime: Royal, Chester
  - Lonnie DONEGAN** Pantomime (Wednesday): Globe, Stockton
  - Marion FRASER'S Harmonica Gang** Pantomime (Wednesday): King's Theatre, Southsea
  - Ronnie HILTON** Pantomime (Wednesday): Alhambra, Bradford
  - Edmund HOCKRIDGE** Pantomime (Tuesday): Palladium, W.
  - Audrey JEANS** Pantomime (Wednesday): Theatre Royal, Nottingham
  - Kathie KAY** Pantomime: Empire, Glasgow
  - Laurie LONDON** Pantomime (Wednesday): Empire, Sheffield
  - Chas. McDEVITT** Pantomime (Monday): Hippodrome, Stockton
  - Gary MILLER** Pantomime (Wednesday): Connaught Th. Worthing
  - MUDLARKS** Pantomime (Wednesday): Hippodrome, Hulme
  - Ruby MURRAY** Pantomime (Wednesday): Theatre Royal, Dublin
  - Joan REGAN** Pantomime (Tuesday): Empire, Chiswick
  - Lita ROZA** Pantomime (Friday): Pavilion, Liverpool
  - EGNA SAVAGE** Pantomime (Wednesday): Empire, Sheffield
  - Tommy STEELE** Pantomime: Coliseum, W.
  - THREE MONARCHS** Pantomime: Palace, Manchester
  - Dickie VALENTINE** Pantomime (Wednesday): Empire, Pinbury Park
  - Shani WALLIS** Pantomime (Friday): Stratham Hill Theatre
  - David WHITFIELD** Pantomime (Wednesday): Hippodrome, Birmingham
  - Marty WILDE** Pantomime (Monday): Hippodrome, Stockton
  - YANA** Pantomime: Coliseum, W.

**The Happiest Holiday Entertainment in Town!**

**JERRY WALD'S** PRODUCTION OF

# MARDI GRAS

FASTMAN COLOUR

STARRING: **PAT BOONE**, **CHRISTINE CARERE**, **FRED CLARK**

STOMMY SANDS \* SHEREE NORTH \* GARY CROSBY \* FRED CLARK

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A 20th CENTURY-FOX CINEMASCOPE PICTURE

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Royal circle bookable IN ADVANCE

WEEKDAYS: 12.45, 3.12, 5.40, & 8.10. SUNDAY: 4.30, & 7.25.

# ALAN LOWE BAND OPENS AT LEEDS

**ALAN LOWE**, former altoist with the Vic Lewis, Frank Weir and Alan Kane bands, opens at the Leeds Locarno on Tuesday with an eight-piece band. He leads Frank Donlan (tpt.), Colin Gourdie (trb.), George Hamer (ldr.), Bob Calsley (bari.), Doug Randle (pno.), Len Wilson (bass) and Rodney Crump (drs.). The band replaces Nat Allen, who moves to the Streatham Locarno.

# and Alan Randall forms show trio

Vibist **Alan Randall** has formed a trio for Variety and cabaret dates. With him are Johnny Watkins (str.) and Ray Evans (bass)—all three from Coventry. The group made its debut last month in ATV's "A Youthful Fling" on the Midlands channel. It returned to the show on December 9 and on Tuesday. Alan was with the Basil Kirchin Group which visited America in the summer. He left the band in October.

Spend A MERRY CHRISTMAS and A HAPPY NEW YEAR at the

# HUMPHREY LYTTTELTON CLUB

Open every night (except Xmas Day)

"THE 100," 100 Oxford Street, London, W.1

**Christmas Programme:—**

MON. DEC. 22nd — CHRIS BARBER'S XMAS PARTY with Otilie Patterson, Cab Kaye, "The Alberts."

TUES. DEC. 23rd — TERRY LIGHTFOOT'S New Orleans Jazzmen MICKY ASHMAN'S JAZZMEN.

XMAS EVE — HUMPHREY LYTTTELTON & HIS BAND ALEX WELSH and his BAND with Beryl Bryden. Diz Disley's String Quintet.

BOXING DAY — MR. ACKER BILK'S Paramount Jazz Band THE GRAHAM STEWART SEVEN with Neva Raphaelo.

SAT. DEC. 27th — ALEX WELSH and his BAND with Beryl Bryden Mike McKenzie's Trio—Diz Disley's String Quintet.

Admission to all Sessions: Members 4/- Guests 6/-

NEW YEAR'S EVE — HUMPHREY LYTTTELTON & HIS BAND 7.30.—1.0 a.m. WALLY FAWKES and his Troglodytes. DILL JONES TRIO.

Admission to this Gala Night: Members 5/- Guests 7/6

# ALL-NIGHT CARNIVAL of JAZZ

Friday, 16th January, 10.30 p.m. to 7 a.m.

## ROYAL ALBERT HALL

Dancing and listening to the Bands of

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TICKETS (to include seat and dancing) . . . 25/-

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Please note! Tickets for this subscription scheme only available from Jazzshows Ltd.

# Who's YOUR top bandleader?

**MECCA** Dancing are this year inviting readers of the Melody Maker to participate in the selection of the Carl-Alan Awards by naming the Most Outstanding Modern Dance Band Leader among the five names printed here. This short list was nominated on Wednesday by a committee appointed by Mecca Dancing, which included Jack Payne, Henry Hall, Harold Davison and MM Editor Pat Brand. Before completing the coupon, readers are advised to reflect on the nature of the Carl-Alan Awards. These are the Oscars of the dancing world and "Modern Dance Band Leader" should be interpreted as a bandleader who fulfils with distinction the function of catering for the dancing public. Results of the MM readers' poll will be given full consideration by the Carl-Alan Selection Committee when it meets to make its final choice early in the New Year.

# 1959 CARL-ALAN AWARD

For the most outstanding Modern Dance Band Leader of 1958.

The Selection Committee have nominated

JOHNNY DANKWORTH	
TED HEATH	
JOE LOSS	
KEN MACKINTOSH	
LOU PREAGER	

Please vote for the bandleader who you feel should win this coveted award. Vote, must be received by the Auditors, Messrs. Clarke Pickering, 23, Bedford Row, London, W.C.1, by noon on Saturday, January 10. ONE VOTE ONLY PER PERSON.

Name of Sender .....

Address .....

Date .....







# Melody Maker

DECEMBER 20, 1958 EVERY FRIDAY 6d.

## George Lewis is due on Jan. 3

**GEORGE LEWIS, his five New Orleans Jazzmen and manager Dorothy Tait are due to arrive at London Airport on January 3.**

They will spend a week in London before opening their first British tour at the Odeon, Tottenham Court Road, on January 11.

No tour dates have yet been set for the Chris Barber Band and blues singer Otilie Patterson who are scheduled to tour America in exchange for the Lewis group.

With clarinetist Lewis will be Kid Howard (tpt.), Jim Robinson (tmb.), Joe Robichaux (pno.), Alcide "Slow Drag" Pavageau (base) and Joe Watkins (drs.).

Chris Barber told the MM this week that banjoist Lawrence Marrero would not be coming. The reason was not because of the exchange regulations. "Lewis has not used a banjo for a year," added Barber.

## LYTTELTON BACK AT ST. ALBANS

**THE** Humphrey Lyttelton Band today (Friday) plays its third session at St. Albans Jazz Club—the only jazz club in the Home Counties visited by the band this year.

On Christmas Eve, the Club presents the Sandy Brown-Al Fairweather All Stars and on New Year's Eve the attraction is the Terry Lightfoot New Orleans Jazzband.

St. Albans' sister clubs at Barnet and Hemel Hempstead also have name bookings over Christmas.

Terry Lightfoot is tonight at Hemel Hempstead which features the Dauphin Street Jazzmen on December 27.

## THE WANDERERS

Resident band at the new Wednesday night Betchley Jazz Club is the Wanderers Jazz Band from Dunstable. The club operates from St. Mary's Parish Hall, Betchley.

## Xmas with Jackson

Top stars are lined-up for a special Christmas party edition of ATV's "Jack Jackson Show" on Christmas Eve.

They include Petula Clark, Glen Mason, Malcolm Vaughan, Ray Ellington, Cherry Wainer and the Dallas Boys.

# RANKS SIGN DICK ROWE

**RANK RECORDS on Wednesday announced their two A&R chiefs—Dick Rowe in Britain and Bobby Shad in America.**

After 10 years with Decca, Dick Rowe starts work as head A&R man for Top Rank on Monday.

Shad, who is leaving Mercury Records, will be in charge of artists and repertoire for a new

## Leaves Decca after 10 years

corporation—Rank Records of America. He will be responsible for establishing new record labels in America and handling distribution of records in conjunction with the British company.

### Hit parade

In the record business for 12 years, Shad has in the past three years handled such Mercury artists as Patti Page, the Platters, Sarah Vaughan, Billy Eckstine and Gerry Mulligan.

Dick Rowe has recorded such Decca artists as Dickie Valentine, Cyril Stapleton, Vera Lynn, Terry Dene and Max Bygraves.

He told the MM this week that jazz will kick off the new Top Rank label—which expects to start releasing records in the early Spring.

### U.S. rush

Dick will start recording early in January and the first artist will be Johnny Dankworth. "The releases will be rushed out immediately for the American market," said Rowe. "The

## French jazz goes to the 'Right'

**PARIS, Wednesday.**—New Orleans jazz moved to the Right Bank of Paris for the first time this week.

Claude Luter, who used to accompany Sidney Bechet at the old Vieux Colombier, has taken up residence at Robinson-Moulin on the site of the old Moulin Rouge in the heart of Montmartre.

## NEW TEAMS FOR PANTO ...



Joan Regan and the singing Burt Twins open at the Chiswick Empire next Tuesday in "Cinderella." Joan ("Cinders") and the Twins ("The Ugly Sisters")—Simon (l.) and Timothy—are pictured (above) when they started rehearsals for the show last Monday. The Burt Twins are short-notice replacements for comedienne Hyda Baker who has pneumonia.

## Mike Daniels Band opens Kenton club

The Mike Daniels Band opened a new weekly jazz club at Churchill Hall, Kenton, on Saturday.

The band, with singer Doreen Beatty (Mrs. Mike Daniels), is resident on Fridays at Hampton Court Jazz Club and Sundays at Cheam Jazz Club.

## ... AND FOR THE METRO CLUB



The Metrognomes—a new Latin-American group—made their debut on Monday at the Metro Club, W. Seen with joint-leaders drummer Lew Stevenson (centre) and trumpeter Bill McDermott (r.) are Dave Aaron (flute), Alan McCartney (bass) and Sam Fonteyn (pno.).

## Max Bygraves and his Xmas stars

Max Bygraves has a strong supporting bill for his 45-minute ATV show on Christmas Day.

It is: Bernard Bresslaw, Terry Dene, Jackie Dennis, Jack Jackson, Alma Cogan, Glen Mason and Lita Roza.

## TAX GIFT?

**From Page 1**  
reduce it further. Records, however, were left with a tax of 60 per cent.

"The chances of a reduction in the next Budget? The country's improved financial position probably means that Mr. Amory will be able to reduce taxes. But in what direction is a matter entirely for him."

Recently George Prutting, Sales Manager of RCA International, made a five-week survey of Europe. He reported that the high prices of discs is a major factor in preventing a real mass market in Britain. And purchase tax is the main enemy.

EMI chairman J. F. Lockwood recently commented: "Can it really be thought by the Treasury that listening to recorded music is something to be deprecated and discouraged? If so, it reveals an extraordinary sense of values." So how about it, Mr. Amory?

## Bobby Howell Band for 'Cinderella'

Bobby Howell will conduct a 29-piece orchestra for the London Coliseum pantomime, "Cinderella," starring Tommy Steele, Yana and Jimmy Edwards.

Bobby and his partner Ronnie Hamner orchestrated the Rodgers and Hammerstein music.

Line-up of the orchestra is:—Ernie Swingler, Bill Llewellyn, Bob Bassett, Harold Palley, Biff Byfield (saxes), Jack Moffatt, Roland Dyson, Jimmy Wornell, Dick Boothroyd, Hamish Christie, Jim Kirby, Jack Mason (bass), Peggy Adler (harp), Ken Phillips (piano), Fred MacKay (bass), Bob Jolly (drums), Joe Craen (oboe) and a 12-piece string section led by Norman Rouse.

British release date will follow later.

What arrangements have been made to press the records? Says a spokesman for Top Rank: "Negotiations are in hand as we expect to announce our plan soon."

The MM understands that the company is also negotiating to buy American catalogues.

No successor to Dick Rowe has yet been appointed by Decca.

## NEXT WEEK'S

'Melody Maker' will be on sale on

**TUESDAY**

**DEC. 23**

It will include articles on

● **FRANKIE VAUGHAN**

● **GARY CROSBY**

and

'1958's jazz LPs'

By **MAX JONES**

## TV SPOTLIGHTS THE PANTOS

**STARS** booked for Christmas pantomimes will be spotlighted in ATV's "Sunday Night At The Prince of Wales" this weekend.

They include Laurie London and Edna Savage, who are playing "Babes In The Wood" at Sheffield Empire, Joan Regan ("Cinderella," Chiswick Empire), David Hughes ("Sinbad The Sailor," Glasgow Alhambra) and Audrey Jeans ("Jack And The Beanstalk," Theatre Royal, Nottingham).

Each star will sing a number from the panto production.

## Tubby Hayes forms 8 for Flamingo

**SAXIST, vibist and co-leader** of the Jazz Couriers, Tubby Hayes is re-forming his Orchestra—which folded in September, 1956—for one night only.

The Hayes Orchestra will, on Sunday, head the biggest bill ever presented at London's Flamingo Club.

Line-up of the group will be Tubby and Ronnie Scott (trns, bars), Alan Brancombe (alto), Les Condon and Stuart Hamer (tpts.), Terry Shannon (pno.), Geoff Clyne (bass) and Bill Eyden (drs.).

Also on the Flamingo bill for Sunday are the Jazz Couriers, the Tony Kinsey Quintet and the Lennie Best Quartet with guest star trumpeter Bert Courtney.

## Jimmy Power Group at Quaglino's

The Jimmy Power Group opens at Quaglino's Restaurant, W., on January 5.

It replaces the Les Baker Quartet which has been resident for the past 12 months.

## Paris may soon see 'My Fair Lady'

**PARIS, Wednesday.**—The Paris Alhambra has been given an option on "My Fair Lady." Everything depends on whether the piece can be successfully adapted to meet French requirements.

If it can, Yves Montand will probably play Professor Higgins.

## Saturday TV

Dave King, Morton Fraser's Harmonica Gang, Bernard Braden, Barbara Kelly and singer Toni Eden star in ATV's "Saturday Spectacular" this weekend.

# CONGRATULATIONS Conway Twitty

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