

# Melody Maker

JANUARY 4, 1958 World's Largest Sale EVERY FRIDAY 6d.

**Chico  
Hamilton**  
See Page 3

## THIS ANGLO-U.S. BAND EXCHANGE SET-UP



Johnny Dankworth

## STEELE DEBUT AT PALLADIUM

LONDON Palladium's 1958 Variety season will be kicked off in April by Britain's wonder-boy Tommy Steele. This will be his full-act debut at the Palladium and his first appearance in London for over a year.

And some of his fans will get a special preview of his Palladium show. For Tommy is to try out his act in a week's Variety at a Northern theatre. Tommy goes into rehearsals immediately after his return from South Africa on March 28.

### Panto Steele

Tommy will be seen in ATV's "Sunday Night At The Palladium" this weekend. He will appear with scenery and artists from his current pantomime success "Goldilocks And The Three Bears" from Liverpool's Royal Court Theatre.

Sets will be struck on Saturday night and transported by rail to London and back North on Sunday night for Monday's matinee performance.

## GARNER IN LONDON

PROBLY GARNER is making a 24-hour visit to Britain—not to play. He was due to arrive in London from Paris yesterday (Thursday) to attend a Press reception before his European tour.

Garnier leaves today for Amsterdam. When will the great Garner play in Britain?

Says London agent Harold Davidson: "We are discussing the possibility of a visit later on."

## Bill Jones opens his own club

DILL Jones and his Peter Burman, open a new jazz club (Monday) on Saturdays and is underneath Oxford Avenue Gardens and is "Jazz At The Marquee" on the opening night (Bill Jones Trio are the "Jazz" Quintet and a Kenny Baker).

# IT'S A FARCE

## Says JOHNNY DANKWORTH

JOHNNY DANKWORTH has rejected an offer for his orchestra to tour America in exchange for the Glenn Miller Orchestra's visit to Britain. He has done so "in disgust" at the schedule offered him.

This is his exclusive story given to the "Melody Maker" this week.

The U.S. band exchange system is a farce. A clumsy piece of negotiation in which our Musicians' Union has been made a laughing-stock.

The Union was beguiled into compiling a set of unworkable conditions, and it has been powerless to see that those conditions were carried out.

### The death-knell

Are they really naive enough at the Union offices to believe that Freddy Randall, for instance, was paid the same amount of money for his appearances in the States as Louis Armstrong's agent received over here? And did they not realise that the American Union's "con-

## MM EXCLUSIVE

certs only" stipulation was the death-knell of the deal so far as British bands were concerned? Jazz concerts are still big business over here—in America they are almost extinct. If British musicians were allowed to play the larger jazz rooms in the States, all would have been well. But as things stand, the British have been the losers right from the start.

### Three conditions

For the best part of two years now I have continually been asked: "When is your band going to the States?" And I have consistently given the same answer: First, when we are well enough known to mean something out there;

Second, when we are guaranteed a fair showing—to a jazz audience.

And regrettably I was forced to add a third condition: When we are assured of a tour which will cause no embarrassment to Negro musicians or enthusiasts.

And so I have declined offer

Page 4, Col. 1

## Last of the year



The curtain dropped on another year's "Sunday Night At The Palladium" last weekend. And seen exchanging greetings after the show are top-of-the-bill Doris King (L) & violinist (Floren Zabach). Watching them is American singer Diannah Carroll, who flew from Paris for the show. She is married to MJO Manager Monte Kay.

## March 10 is date for the Everlys

Latest news in the protracted negotiations for America's Everly Brothers is that the duo is likely to fly to Britain on March 10. A nationwide tour "on the lines of the recent Paul Anka trip" is being set up.

## INSIDE INFORMATION

NO disc collector can afford to miss next week's Melody Maker. Each copy will include the story of our popular quarterly LP supplements.

Every LP issued between October 1 and December 31, 1957, likely to interest MM readers is listed and described by our special staff of reviewers.

The five-page guide covering more than 270 records will prove invaluable to YOU—AND IT'S FREE.

## First Panto



The glamorous Principal Boy is Janie Marden, making her panto debut in "Puss in Boots" at Coventry Theatre.

# A rush tour for Albert Nicholas

FRANTIC transatlantic telephone calls this week resulted in plans for the National Jazz Federation to present veteran New Orleans clarinetist Albert Nicholas on a tour of Britain to start next Saturday (January 11).

In exchange, British saxist Ronnie Ross would play with the Modern Jazz Quartet in America.

### Tour dates

If the plans are finalised, Nicholas will play with the new Al Fairweather Band at Manchester (January 11), Leicester (12th), Birmingham (14th), Newcastle (15th), Glasgow (16th), Liverpool (17th), and the Royal Festival Hall (19th).

The Alex Welsh Band will also be billed.

## BELAFONTE FOR LONDON

See Page 9

## Dutch College to Swing in Britain

The Dutch Swing Band opens a four-day tour of the provinces at St. Hall, Glasgow, on 2nd next.

The group will fly straight to Glasgow from Rotterdam and will then play Manchester (10th), Birmingham (11th) and Hanley (12th) before returning to Holland.

Playing with them will be Johnny Duncan and his Blue Grass Boys and blues singer Neva Raphaello.

# Fame on the bass

From Leonard Feather

**NEW YORK, Wednesday.**—One of the most famous of jazz bass players died in Belle Vue Hospital, New York, on December 30. He was 67. Bass played with Kansas City pianist Bennie Moten, from 1918 to 1923. He then formed his own Blue Devils, which included Count Basie and Jimmy Rushing.

**Famous Four**  
After another spell with Moten he worked with Basie from 1935 to 1943 and again from 1946 to 1948. With the latter group he played with the famous jazz rhythm sections. Since leaving Basie he had worked with Duke Ellington, Jimmy Rushing, Jimmy McPartland and Eddie Condon, and recorded with, among others, Clark Terry, Ruby Braff and Sir Charles Thompson.

**Lester Young**

**Nervous breakdown**  
Lester Young is in Kings County Hospital, Brooklyn, following a nervous breakdown. He collapsed two days after appearing on a coast-to-coast television programme.

The 48-year-old pianist's health has been the subject of anxiety to his admirers for some time.

**Quarrel?**  
Lester recently severed relations with his long-time personal manager, the songwriter Charlie Carpenter.

The seriousness of his condition and length of his stay in hospital is not yet determined.

**Off the Cuff**

**Star Combo**  
BETHLEHEM recently recorded an all-star combo LP featuring some of the winners of the last "Down Beat" Critics Poll.

Featured on the session were Art Farmer, Bill Harris, Eddie Pettiford and Ben Shigan. . . . Belgian guitarist Rene Thomas is signing with Sonny Rollins. . . . Freddie recorded a two-disc date featuring Herbie Mann and Bobby Jaspar. . . . Jaspar has also made his own Riverside LP using Artie Sullivan, George Wallington, Alvin Jones and Wilbur Little.

**Key Starr pianist**  
J. ORAINE GELLER, pianist in the all-star accompaniment for singer Key Starr, . . . Latest development in the jazz-and-poetry craze is the appearance at the Village Vanguard of Jack Kerouac, author of the best-selling novel, "On The Road." Kerouac, whose book contains frequent references to jazz, is reciting prose and poetry in a show that features the J. J. Johnson Quartet.

# 1958 OPENS ON A COUNTRY KICK TAKE THE HILLS (SAYS REN GREVATT)

**NEW YORK, Wednesday.**—Top music of 1958 in the disc world is the country music. Its influence has never been stronger in the States. In one American paper, the Billboard, the rhythm and blues best-selling chart, which once was a listing of relatively pure Southern Negro blues records, today contains seven country records out of the top listings.

Included on the current chart are such artists from the hills as Elvis Presley, Buddy Holly, Jerry Lee Lewis, Bobbie Helms, Jimmie Rodgers, the Everly Brothers and Bill Justis.

All the same artists appear in the best-selling pop chart, along with a number of rhythm and blues records. It makes one wonder what happened to the straight pop record.

**Count Basie**

**Back in July?**  
COUNT BASIE and his band may return to Britain as early as next July. Negotiations are now under way between Jack Green, of

the Willard Alexander office here, and representatives of the Brussels World Fair, for the band to play at the fair in July.

During the trip to Europe, the plan would be to have Basie make a return visit to England, possibly to play the Palladium.

Final details and possibilities for an exchange group for the States may not be revealed for several weeks, but the chances for the Basie visit now look very strong.

**Sarah Vaughan**

**Brussels, too**  
SARAH VAUGHAN is also mentioned as a likely performer at the Brussels World Fair in Europe at the time. She starts her extended tour of Europe and the Continent in April, and will visit the Riviera states, now set for June, she would

be in a position to make the Brussels scene.

**David Rose**

**Over to rock-n-roll**  
FAMED movie colony marketer and arranger David Rose has succumbed to the rock-n-roll influence. The maestro's latest record on the M-G-M label is a strong rocker called "Swinging Shepherd Blues."

**Tommy Dorsey**

**Leader chosen**  
THE new Tommy Dorsey band, soon to hit the road on an extended series of one-nighters and location dates, will be fronted by bandleader Warren Covington.

Covington has led for some time a band called the Commanders, who have a number of discs on the Decca label here.

# Sachmo sets his seal on Moscow deal

**From BURT KORALL**

is hanging in the balance. Gillespie, tenor man, Benny Golson, told me: "Dix is finding it increasingly difficult to get work that will pay enough to keep the band in the black. This is a difficulty the box office is trying to overcome. We hope the situation improves."

**Dizzy Gillespie**

**In the balance**

THOUGH they are doing excellent business at Gil Blum's "Sugar Hill" in Newark, the fate of the Gillespie Band is hanging in the balance.

"Dix is finding it increasingly difficult to get work that will pay enough to keep the band in the black. This is a difficulty the box office is trying to overcome. We hope the situation improves."

**Jelly Roll Morton**

**Why...?**

**RIVERSIDE Records** is running a contest to find the best letter on the subject "Why Jelly Roll Morton is a great jazz figure."

Winner will have 12 Morton LPs culled from the Library of Congress collection.

The judges are Nat Hentoff, Marshall Stearns and Martin Williams.

Entries have to be addressed to: Riverside Records, 818 W. 61 Street, New York City. There is no limit on length and no immediate deadline.

**Miscellany**

**JIMMY and Marian McPartland** out an album for Epic from the Broadway musical smash, "The Man."

... Johnny Coles replaced Red Rodney in the Oscar Pettiford unit.

... Lucky Thompson has decided to spend six months a year in Europe.

... Gian Gels has been touring in the West with the Weston group at the Bohemia.

... Miles Davis, recently returned from Europe, is frequenting the Bohemia. It is likely he will open there with a new group in a few weeks. . . . The Campus is taking

# Dates with the Stars

(Week commencing January 5)

**Winifred ATWELL**  
Pantomime: Adelphi, Slough  
**Eve BOSWELL**  
Pantomime: Palace, Manchester  
**Max BYGRAVES**  
Pantomime: Opera House, Manchester  
**Bob CORT**  
Pantomime: Adelphi, Slough  
**Tony CHORRIS**  
Week: Metropolitan, W.  
**Jill DAY**  
Season: Adelphi Theatre, W.  
**Lorrie DUNN**  
Globe, Stockton  
**Lenore DUNN**  
Pantomime: Empire, Chislewick  
**Kenneth GALE**  
Pantomime: Grand, Wolverhampton

**FOUR JONES BOYS**  
Pantomime: Alexandra, Birmingham  
**Martin FRASERS** Harrogate  
Pantomime: Palladium, W.  
**Nai GONELLA**  
Season: Empire, Glasgow  
**Wee Willie HARRIS**  
Week: Metropolitan, W.  
**Rennie HILTON**  
Pantomime: Lyceum, Sheffield  
**Les HOBBAUX**  
Week: Metropolitan, W.  
**David HUGHES**  
Week: Adelphi, Slough  
**KING BROTHERS**  
Week: Empire, Nottingham  
**David KING**  
Pantomime: Empire, Pinbury Park  
**Desmond LANE**  
Pantomime: Empire, Glasgow

**MAPLE LEAF FOUR**  
Pantomime: Hippodrome, Derby  
**Janie MARDEN**  
Pantomime: Coventry Theatre, Coventry  
**Chas. MURPHY**  
Week: Gaumont, Taunton  
**Russ MURRAY**  
Pantomime: Empire, Liverpool  
**Lilli RAY**  
Pantomime: Regal, Gloucester  
**Edna SAVAGE**  
Pantomime: Globe, Stockton  
**Tommy STEALE**  
Pantomime: Royal Court Theatre, Liverpool

**THREE MONARCHS**  
Season: Prince of Wales, W.  
**THREE KATY BIRDS**  
Season: Opera House, Manchester  
**Doris VALENTINE**  
Pantomime: Royal, Newcastle  
**Maudie VAUGHAN**  
Pantomime: Grand, Wolverhampton

**Shani WALLIS**  
Week: New Shakespeare Theatre, Liverpool

**Four Jones Boys**

**Were only three**

**ROB ROSSON**, one of the four Jones Boys, collapsed after Monday's performance at the Alexandra Theatre, Birmingham. He has had to drop out of the show for a week.

The group is carrying on as a quartet, but had to cancel a New Year's Eve booking at Warwickshire County Cricket Club.

**At Vancouver**

A SERIES of jazz concerts will be held during the Vancouver, British Columbia, International Arts Festival, which will open on July 19.

The festival is under the patronage of the Governor-General of Canada.

**seriously of sponsoring a touring jazz package that will feature the pianist Billy Lou Williams and Billy Taylor.**

**International Jazz**

**NEWSBOX... by Jerry Dawson**

**return visit to Birmingham**

Share the stars will be the Dutch Swing College Jazz Band and Neva Rapshello.

**CHECK YOUR CYMBALS for the New Year**

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City \_\_\_\_\_

# HE TOOK ON ROCK AND WON!



Since he formed his first small band in 1954, Chico Hamilton has become leader of one of the world's most popular small combos. Here, Leonard Feather reports from New York on the man who "just wants to play good music."

**A COUPLE of years ago the Dave Brubeck quartet was capturing every honour and every magazine cover in sight and the Modern Jazz Quartet was gradually creeping up on them. So it seemed unlikely there would be any more room at the top for a jazz combo that would excite national attention.**

Miraculously this has happened to Chico Hamilton, whose quintet—barely two years old—has leapt into the limelight, earned a place among the best-selling jazz LPs, and has even had a fairly prominent part in a recent movie ("The Sweet Sound of Success" starring Burt Lancaster and Tony Curtis).

**SCHOOL BAND**

Foresttown Hamilton (if you can't believe that spelling I can show you the questionnaire he wrote out for the "Encyclopedia of Jazz") was born in Los Angeles, Sept. 21, 1921. He started his music studies on clarinet but soon switched to drums.

"There was quite a bunch of us playing in Thomas Jefferson High School in Los Angeles," he recalls. "I like the school. I was there for a year or two. He played with the West Coast group of Charlie Mingus, Buddy Collette, Illinois Jacquet, Dexter Gordon, Ernie Royal and several others."

For a while we had a little unofficial school band with Charlie Mingus, Buddy Collette, Illinois Jacquet, Dexter Gordon, Ernie Royal and several others."

**STAFF DRUMMER**

"You have to have complete control at all times and you never know what the singer is going to do from one moment to the next. This keeps you sharp and gives you an almost unending sense of time."

Chico remained with Lenn and on for more than six years. He toured with her, during various leaves of absence he worked with Charlie Barnet, heard Gerry Mulligan, and his original quartet (with Chico, Lenn and Bob Willock) did some staff drumming at the Paramount Studios.

His career as a leader began when he formed a trio—guitar, bass and drums—in 1954. The reason for this instrumentation, he said at the time, "was that I wanted to show the other side of the rhythm situation—you might say to demonstrate that these instruments were as melodic as they are rhythmic."

**UNIQUE BLEND**

From the trio it was a short step to the formation, early in 1955, of his own quintet. Originally, Buddy Collette was heard on flute, clarinet and sax in the chair now occupied by Paul Horn. Jim Hall was the original guitarist, since replaced by John Puma, bassist Carson Smith is an original member and so was cellist Fred Katz who only recently left the group.

Recording for Pacific Jazz, the group impressed fans, critics and musicians immediately with its unique blend of timbres. Chico knew all along that he wanted something new—something as potent and as exciting sound that would counteract the influence of the type of jazz he calls "the monster" (rock-n-roll).

"The monster has been forced on the public over the past few years," he said, "and I've had to find a way to counter it. I consider very bad listening habits. It was wonderful to see how the type of sound got across to people with our quietly musical approach."

Chico's personality on the bandstand is quite extraordinary.

When Chico Hamilton came back from army service he found changed styles in jazz had revolutionised drumming techniques



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REGENT and 77 CLARINETS

Manufactured from seasoned African blackwood and conforming to the Boehm system, these clarinets are undoubtedly the answer where price is of primary importance. Using first grade materials it is superb craftsmanship and modern production methods only which make these instruments possible.

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# GRAPPELLE AT THE CASTLE



Lord Montagu of Beaulieu with Stéphane Grappelle.

**FRENCH** swing violinist Stéphane Grappelle flew home to Paris last week after a brief visit to Britain. He hopes to return in January for further dates.

Stéphane headed the attractions at a Christmas Party session for jazz fans at Lord Montagu's Beaulieu (Hampshire) estate on December 21.

**Jazz and Skiffle**  
Playing with the violinist in a 13th century building on the estate were the Dill Jones Trio, the Avon Cities Jazz Band, the Ray Bush Skiffle Group, Southampton's The Juana Jazz Band and ballad singer Dave Williams. The next day Stéphane flew back to Paris, where he is resident with American drummer Kenny Clarke at the Club St. Germain.

## Seven-year spell

A seven-year association with Tony's Ballroom, Birmingham, ends for Colin Hume on Monday when his band takes over from the Colin Moore Orchestra at Leicester Palace.

## Marion throws a party



Also in holiday spirit was Paula Clark. She is pictured with Michael Barclay, Dorothy Squires, Dennis Lums and Marion. Also in holiday spirit was Paula Clark. She is pictured with Michael Barclay, Dorothy Squires, Dennis Lums and Marion.

# Bandleader beaten up by Teddy Boy gang

## ESQUIRE STARTS A POP DISC LABEL

**ESQUIRE** Records, which has issued jazz discs for the past ten years, launches its own pop label—Starline—last week.

First issues will be an EP by singer Shelley Moore titled "Portrait of Shelley," a 78 by American vocal group the Goodoliers and an LP of Norman Grant's strict-tempo orchestra.

**BANDLEADER** Graham Stewart spent most of Christmas in hospital after being attacked by a gang of Teddy boys.

Graham left his car to get a cup of coffee at a coffee stall near Kennington Oval when he was attacked by 12 or 15 youths. He was knocked to the ground and kicked, suffering injuries to his eye and stomach and losing two teeth.

Taken to hospital, Graham was released on the evening of Christmas Day and failed an engagement that night at the all-night City Lounge Club session.

## DANKWORTH

(From Page 1) after offer for one or all of these reasons.

concern was the news of a Birdland tour. The opening concert was to be Carnegie Hall and the Deep South was not included in the tour.

The scene seemed at last set for an enjoyable tour in which even if we failed to impress at all, we would have been assured of a knowledgeable audience to judge our efforts.

Then the Birdland tour was cancelled. The new proposed schedule savoured so much of the

old "we don't really care whether you come or not" attitude that it would be a tragedy if a world's greatest jazz musicians' greatest coming to this country. But for goodness sake let someone work out a way of controlling the torrent of U.S. bands to a steady stream before the Musicians Union loses its temper—and its better judgment—and condemns us to another 20 years without first-hand American jazz.

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**PETE MURRAY**  
**FREDDIE MILLS**  
plus  
**A GALAXY OF TALENT FROM YOUR FAVOURITE TV PROGRAMME**  
**"SIX-FIVE SPECIAL"**

**How and Where to Book**  
**LEICESTER**  
NEXT TUESDAY  
De Montfort Hall, Tuesday, Jan. 7 at 8.30 and 8.50. Booking opens Monday, Dec. 30 at Municipal Box Office, Charles St., Leicester. (Tel. 21252) Post applies, must be by 5.15 and non-refundable.  
3/-, 2/6, 5/-, 4/-, 7/6, 8/6.  
**HULL**  
NEXT WEDNESDAY  
City Hall, Wednesday, Jan. 8 at 8.30 and 8.50. Booking opens Wednesday, Jan. 7 at Gough & Davy, 13 Seville Street, Hull. (Tel. 23966).  
3/6, 5/-, 4/-, 7/6, 8/6.  
**NEWCASTLE-ON-TYNE**  
City Hall, Tuesday, Jan. 14 at 8.20 and 8.40. Booking opens Friday, Jan. 3 at Weddings, Northumberland Ave. (Tel. 21272).  
3/6, 5/-, 4/-, 7/6, 8/6.  
**SHEFFIELD**  
City Hall, Wednesday, Jan. 15 at 8.20 and 8.50. Booking opens Monday, Jan. 6 at Wilson Park Ltd., Fargate, Sheffield. (Tel. 27072).  
3/6, 5/-, 4/-, 7/6, 8/6.

## Busy Piccadilly

The newly reorganised Piccadilly Club is to present five bands on Monday, Tuesday, Wednesday and Saturday.

Jack Mulligan will be resident on Monday, Alan Lea on Tuesday, and Saturday. Fairweather on Thursday and Bruce Turner on Friday and Sunday.

Also in holiday spirit was Paula Clark. She is pictured with Michael Barclay, Dorothy Squires, Dennis Lums and Marion.

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## Spotlight on...

**THE Tanner Sisters**, just back from a two-month tour of South Africa, return to Variety on January 13 when they begin a week at the Metropolitan, Edgewood Road.

France and Stella will be doubling in cabaret at the Agor Club.

**Trumpeter** Billy F. Farrell, worked in South Africa since 1949, has died in a Newburg. He had played with Sid Phillips, George Melachrino and Ambrose.

**Exploitation** man Pat joined Leeds Music after years with Irving Berlin.

**Singer** Judy Johnson has pneumonia and will be absent from the Vic Ash Quartet for about three weeks.

**Rare** The Humphrey Lyttelton Band plays one of Monday when it visits St. Albans Jazz Club.

**Friends** The Songwriters' Guild, London, today ninth. "Our Friends The Stars" show at Victoria Palace on March 23.

**Visitor** American composer Frank Loesser arrives in London today (Friday). On Saturday he visits Glasgow to see Norman Wisdom in "Where's Charley?" which he scored.

**Birthday** Gerry Cooper's 30th birthday is celebrated on Tuesday.

**Joining** Tenorist Bob Efford joins the Allan Ganley Orchestra tomorrow (Saturday) at the Flamingo Club, W.

**Flying** The Malcom Mitchell Trio, which will perform tomorrow (Saturday), flies to Cardiff on January 18 for TV and radio dates.

**Offers** Dickie Valentine is in TV series and a 40-week run of Radio Luxembourg in the Embassy.

**Ambassadors** The Don Ren represents Britain at the International Jazz Festival in San Francisco on January 10. The MJO—with which Rendell toured Britain—heads the bill.

**Pianist** Gerry Moore will shortly rejoin Sid Millward's sextet, following Atlantic liner.

**ROYAL ALBERT HALL**  
BBC Light Programme presents  
**JAZZ SATURDAY**  
FEBRUARY 1, at 7.30 p.m.  
"From New Orleans to Dixieland"

Bands including:  
**Chris Barber with Ottile Patterson**  
**Mick Mulligan with George Melly**  
**Sandy Brown**  
**Russell Quaye's City Ramblers**  
**Johnny Duncan and his Blue Grass Boys**

Artists including:  
**Ken Rattenbury**  
**Keva Raphaelle**  
**Dill Jones**  
**Al Fairweather**

FEBRUARY 15, at 7.30 p.m.  
"Dixieland and After"

Bands including:  
**Johnny Dankworth with Cleo Laine**  
**Humphrey Lyttelton**  
**Alex Welsh**  
**Tony Kinsey**

Artists including:  
**Bruce Turner**  
**George Chisholm**  
**George Chisholm**  
**Rosemary Squires**  
**Kathleen Stobart**

BOOKING OPENS JANUARY 4: 15/- 12/6 9/6 7/6 6/- 3/- from Hall (KEN 2212) and usual Agents

## Golden Age forgotten? Never!

"WHATEVER happened to Stan Kenton?" asked Steve Race on the air recently. I wonder whether he realises how tellingly—almost cruelly—he provided the answer to his own question when he immediately followed a Kenton record with two choruses from Beiderbeck's "Jazz Me Blues."

That was from the Golden Age of jazz—now the Forgotten Age," said Steve.

**30 years from now**  
Forgotten? By whom? Thirty years ago, when we were old timers (as Race was pleased to call us) we heard such recordings, we formed the opinion that the greater jazz would ever be created. I for one have no slightest reason to change that opinion.

And what of Kenton's pretensions? Indeed, what of any jazz recorded in 1927? Thirty years from now, shall we be listening to such records with the same thrill which never fails to come from Billie Holiday's "Fever," Hot Five, Red Nichols' Five Pennies, Mild May's "Mild May," Frankie Trumbauer's Orchestra, and the rest?

Forgotten? Who does Steve think he is? I think he is a bit of a snob. Ralph Venables, Farnham, Surrey.

**Horse sense**  
THANKS for the Jazz Appreciation feature by Camille (28/12/57). This is a well-written horse-sense about conditions that I at least have ever encountered. —Barry Dawson, Norbury, S.W.16.

**Dream Quartet**  
I HEARTILY agree with Brian Gladwell (28/12/57) that a visit by the original members of the Goodman Quartet would prove to be a sensation.

Why not invite readers to comment on this possibility and so let an idea of general opinion? If this proved favourable, the surely someone of the Division of the National Jazz Association could make suitable inquiries to realise this dream of mine. —Jim Nowarth, Basingstoke, Lancs.

**Gonella discography**  
I HAVE compiled a list of all the recordings and personnel by the trumpet star, Nat Gonella, and knowing that he had a great following in pre-war years, I thought some of your readers would be interested.

This discography includes many numbers and dates (where known), and I am sure it will be of interest to one interested in sheer pop of the 1930s. It is by no means a complete list. —F. Leighton, 15, Clarendon Road, Glasgow, S.W.2.

**James is 'Groat**  
I WOULD like to support reader J. Groves (28/12/57) in his criticism of the Orchestra. I too think that one of the greatest, despite constant attacks through the Melody Maker saying that he is too young, too old, too white, etc. —E. Herrmann, Barnes, S.W.15.

**Downbeaters make their TV debut**  
The Downbeaters rock'n'roll group made their television debut tomorrow (Saturday) on BBC-TV's "Six Five Special." I make a return appearance to the show on January 26.

The group—resident at the Manor House Jazz Club on Sundays and Wednesdays—opens its own club at the Assembly Rooms, Wood Green, on January 10.

It celebrates its first anniversary at the club on Wednesday.

With Jackie Sharpe and Mike Benn leading on sax, the personnel comprise Lenzie Metcalfe (pnc.), Martin Biles (bass), Gerry Moore (dr), and Bobbie Green (vca, conga drums).

**IN** his latest article, "Sinatra's Dangerous Feat," Tony Brown seems to dwell on Frank's indiscretions. He recalls his unhappy marriages, his turbulent temper, his treacherous encounters with the Press.

But he omits the fact that at Frank's last British Press reception many journalists present signed a letter sent to Frank the previous day, in which they expressed their admiration when some reporters were trying to provoke his temper by asking silly and very personal questions.

Tony also omits the brilliance and versatility of Sinatra the actor and the singer. In 1954 he was full of praise for Frank's talents, and in July, 1957, he wrote: "Sinatra is a rarely, he is a good singer who still sells as well as he does." —Alan Cooper, Dartington.

**PROVERB WITH SINATRA**  
SINATRA'S film and record achievements have proved his worth. And many agree with Sinatra's views on certain critics who would rather put achievement aside and pass judgement on his private life. —D. B. Carile, Bournemouth.

**WE DON'T CARE**  
WE DON'T care a hoot about Frank Sinatra's failings so long as he keeps on singing and acting as only he can.

He has taken a place in the hearts of the public as a great entertainer through sheer force of personality and talent. —O'Grady, K. Ferguson, London, W.2.

**THEY KNOW**  
VOCAL performance overrated? By whom? Certainly not by the public. Records prove that the last few years prove that Mr. Brown must not judge Sinatra's voice and critics. If the professionals don't know the best, who does? —George Duprez, Cardiff.

**TODAY'S BEST**  
FIRST of all, I would like to thank Tony Brown for one of the most unbiased articles on Sinatra I have ever read.

But one point does arise. Brown says that Sinatra is "overrated." On what standards? How do we, the younger set, judge Sinatra's voice and critics. If the professionals don't know the best, who does? —George Duprez, Cardiff.

# Best things in life

## HERE'S WISH-ING YOU ALL A PROSPEROUS AND HAPPY NEW YEAR!

A bit late, but none the less sincere for that. I have couched my New Year message as lucidly as possible for the benefit of readers, like the one who said in a letter last week: "It is a well-known Lytteltonian truth that the sole criterion in jazz is that everybody should be happy."

It's fun writing letters to the paper. I wrote my first letter to the Melody Maker in 1940, when I joined issue with Eric Tonks and N. Skrimshire on the subject of Muggsy Spanier.

**Spadework**  
I have never come across Mr. Tonks, but N. Skrimshire is the same Neville Skrimshire who joined my band in 1948 and is now a ubiquitous sessionman in the jazz and skiffle groups as well as being an EMI executive.

A small world.

Unhappily for all of us, including last week's letter writer, the best things in life—among which must be counted writing letters to the Melody Maker—are not free.

As any of the great letter-writers of our day—Bertrand Russell, J. B. Priestley, Spike

Miller—will tell you, there's plenty of spadework to be done before one makes a sparkling debut in the correspondence columns. Such as learning to read.

Otherwise one discovers, too late, that the club with which one's opponent is to be demolished at a blow is no more than a stick of candy floss.

For, in fact, the "well-known Lytteltonian truth" is a blatant untruth.

**In waves**  
A columnist must always expect to be under attack. And after he's been in the game for a while, he gets to know his adversaries. They come at him in waves, like Red Indians.

First to rush in are those who can only take in the headlines and the sentences in heavy type. Round this skeleton they build an imaginary article with which they violently disagree, and charge into the attack without further ado.

The best way to deal with them is to follow the advice given to people in dockside areas who only have to face with a mass migration of rats. Turn your back and stand perfectly still, and they'll go running by, furiously lashing out at their air.

The second wave consists of those who have read your article laboriously, their brows furrowed in concentration and their lips moving silently. When they put it down, they are generally convinced that you have said the exact opposite to what you did in fact say.

One's immediate tendency is to belabour them about the word and a blunt instrument, but in the long run a charitable silence is the best course.

**Silence**  
The third, and the thinnest wave, consists of those who understand what you have said and challenge it concisely and intelligently.

It is the sporadic appearance of these rare birds which derive their name from jumping, type-writer clutched to the breast from a china building.

Not forgetting, of course, the solid, unseen phalanx of utterly exemplary and admirable citizens who read, mark, learn, inwardly agree and say nothing.

—George Duprez, Cardiff.

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BUDDY COLE • THE FOUR COINS  
SOMETHIN' SMITH AND THE REDHEADS  
JOHNNY LUCK • JIMMY JAGUES • TOMMY REILLY  
OLD TIMERS SKIFFLE GROUP  
AND A HOST OF AMERICAN AND BRITISH TALENT

**TURN TO PAGE 13 FOR THE FIRST RELEASES**

**Fontana For Record Pleasure**

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# STEVE RACE tells STANLEY DANCE

## It's the critics who cause the trouble

LAST week Stanley Dance—that good friend and bitter opponent, blue-blood and rebel, fine jazz critic yet hopeless bigot—wrote a piece about Eddie “Lockjaw” Davis (Collectors’ Corner, page 7).

Davis, according to Dance, is the author of the line: “I can be profane and at times I can give you the impression I’m a scholar.”

It would be hard to find a more apt description of Dance’s own literary personality. Dance the scholar wrote the earlier paragraphs of that article: the stuff about “motivations,” “deceptively facile urbanity” and so on.

Dance the Profane wrote the tetchy bits about “be-boppers,” and especially the line which read: “Unlike most of the ‘progressives,’ he remains critically selective.” There are

millions of us but that boy Dance has us all summed up! Some time ago in these columns I accused Stanley Dance of dragging in litter jazz divisions when they weren’t necessary. Plainly mystified, Stanley wrote denying the whole thing. All right: look again at last week’s article. All the nasty little knocks at modernists came from Dance, not from Davis.

### Great shame

Anyone with the time and inclination could make a fascinating study of the Dance

psychology. The bitterness which clouds his thinking whenever the subject of modernists crops up: the way he likes to drag in a crack about us (or maybe just a cynical set of inverted commas) even when we don’t crop up. It’s a great shame because his wide knowledge and genuine love of jazz, coupled with sufficient technical knowledge (well, almost—there’s no such thing as a “touch” on the organ, Stanley puts him immediately among the first three critics in the country. Then, a moment later, that dreary, never-ending prejudice put him right back in the crowd.

For all his acquired jazz background—far more comprehensive than the average reader realizes—Stanley Dance fails to understand the musician’s mentality. The only time the average jazzman thinks about literary divisions in jazz is when he’s being talked to by an earnest critic.

“Tell me,” says the interviewer, pencil poised over his nice new notebook. “What do you think of bebop? Do you think the West Coast progressive style? Is Kansas City jazz an extension of Chicago style? It skiffle here to stay, or is it just a passing phase, like rhythm & blues or rock ‘n’ roll?”

bus to their colleagues for laughs. Since I wasn’t there, I’m not for one moment suggesting that this is what happened when Stanley Dance interviewed Eddie “Lockjaw” Davis. I’m sure they got on well together, as opposites so often do.

### For kicks

But reading the article that resulted, I begin to wonder: notably at the point where Mr. Davis, voluntarily touring the world with the Basie band for a well-deserved but fat salary, tells Stanley Dance wistfully that “he would prefer not to be playing constantly for a living. He would prefer to play only when he felt like it, for kicks.”

Is this really “a measure of his maturity”? Wouldn’t a musician like to work only when he would like to work? No, sir. Like every other jazzman worth his salt, Eddie Davis loves music and he doesn’t give a hoot whether it happens to be unfashionable, unpopular, cool, hot or tepid; pop, big or tea-shop. As someone said, “There’s good music of every kind.” A truism?—Perhaps. But when a musician like that working manly together, or—if that cannot be done—to follow up with the EPs

the 45s seem too short. They are less satisfactory to play and a nuisance to store. And if you do buy one, for something to wait, and the contents are repeated later on an LP, you’ve only wasted time on it.

A major objection to EPs results from this question of duplication of material. The companies, we imagine, now aware that there are the few LP tracks on EP they are killing the chances of the album.

The sensible policy is to issue the set and the breakdown EPs together, or—if that cannot be done—to follow up with the EPs

## Why are LPs preferred?

“YOUR review of the year’s records made interesting reading,” writes A. G. Hill, of Queens Road, Leytonstone, E.11. “But I have one complaint. “Why do record reviewers and critics have this obsession for LPs? They remember that, although they don’t have to buy their records, we do?”

### NOT SO LONG

“Being a normal sort of record buyer with a normal sort of income, I should be pleased if you would repeat your articles giving some recommendations in EPs. We are happy to oblige. But before beginning on the extended play output, we must discuss the charge of LP obsession.”

LPs, especially the big ones, are not always so long-playing as they are made to be. They often, for several reasons, offer poor value for the customer. Artistically, they tend to stretch the imagination of performers to a point at which tedium (for us, at any rate) sets in. There is no obvious reason why jazz fans should prefer to spend a lot of money at the risk of being bored. But we believe that they do.

### LP MARKET

The jazz market is becoming more and more an LP market. And because we must, in this column, follow the American lead in jazz-record matters—and because the 12-in. package is the more profitable—it is safe to conclude that the larger LP will eventually become the standard article.

One thing we are sure of: the preference for LPs is not confined to fortunates on the free list. Most of the people we have asked say that EPs look less interesting and generally sound worse than LPs. London collector Don Luck, who pays for all his records and has been buying jazz records comprehensively since the middle thirties, says: “I never buy anything on EP if it’s possible to get it on LP.” When you are used to LPs,

### COLLECTORS’ CORNER

edited by Max Jones and Sinclair Infill

fairly soon so that buyers have an opportunity to decide which will suit them better. In the case of EP release of old standards-play records, there may be no problem. Among last year’s releases, the most popular were properly made-up reissues sets, with no meanings attached, such as the Armstrong and Basie on GEP6014 and 8600 respectively.

“Perdido,” “Street,” “21st,” “Cool Cat,” and “Honky-Tonk Town,” by the Armstrong-Basie group, were the most popular. This and the Ammons fourpiece (Bruna, OEP-822), were properly made-up reissues sets, with no meanings attached, such as the Armstrong and Basie on GEP6014 and 8600 respectively.

A consideration of the many records released in 1957, noted must wait until next week.

## JAZZ

(Times: GMT/CET plus 1)  
SATURDAY, JANUARY 4  
10.15-11.30 a.m. DL: Saline Club.  
11.30-12.15 a.m. T: Red Allen, M. Linn Page, Clifford Brown, Newport.  
12.15-12.35 p.m. (News break 12.15)  
1.30-2.15 p.m. T: Joe Faller, John White, Sam Gary, Thorne-Knight, Sammy Davis Jr.  
2.15-2.45 p.m. T: For Trade.  
2.45-3.15 p.m. T: Kings of Jazz.  
3.15-3.45 p.m. T: Jazz.  
3.45-4.15 p.m. T: Danish Swing College.  
4.15-4.45 p.m. T: (1) Andrews, Bing, Lena Horne, Previn. (2) Duke, Miles Davis, Peterson, Gato.  
4.45-5.15 p.m. T: M.O. Jazz Band.  
5.15-5.45 p.m. T: Band 60, Hollywood Vipers.  
5.45-6.15 p.m. T: Eugene Pansalis.  
6.15-6.45 p.m. T: Carles de Raditzky.  
6.45-7.15 p.m. T: Jazz Time.  
7.15-7.45 p.m. T: Claude Bolling All Stars.  
7.45-8.15 p.m. T: Jazz.  
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# STEVE RACE tells STANLEY DANCE

## It's the critics who cause trouble

LAST week Stanley Dance—that good friend and bitter opponent, blue-blood and rebel, fine jazz critic yet hopeless bigot—wrote a piece about Eddie “Lockjaw” Davis (Collectors’ Corner, page 7).

Davis, according to Dance, is the author of the line: “I can be profane and at times I can give you the impression I’m a scholar.”

It would be hard to find a more apt description of Dance’s own literary personality. Dance the scholar wrote the earlier paragraphs of that article: the stuff about “motivations,” “deceptively facile urbanity” and so on.

Dance the Profane wrote the stuff about “be-boppers,” and especially the line which read: “Unlike most of the ‘progressives,’ he remains critically selective.” There are

millions of us but that boy Dance has us all summed up! Some time ago in these columns I accused Stanley Dance of dragging in bitter jazz divisions which they weren’t necessary. Plainly, I was mystified. Stanley wrote denying the whole thing. All right: look again at last week’s article. All the nasty little knocks at modernists come from Dance, not from Davis.

**Great shame**  
Anyone with the time and inclination could make a fascinating study of the Dance

psychology. The bitterness which clouds his thinking whenever the subject of modernists crops up: the way he likes to drag in a crack about us (or maybe just a cynical set of inverted connotations even when we don’t crop up. It’s a great shame because his wide knowledge and genuine love of jazz, coupled with sufficient technical knowledge (well, almost sufficient—there’s no such thing as “tough” on the organ, Stanley puts him immediately among the first three critics in the country. Then, a moment later, that dreary never-ending prejudice puts him right back in the crowd.

For all his acquired jazz background—far more comprehensive than the average reader realizes—Stanley Dance fails to understand the musician’s mentality. The only time the average jazzman thinks about literary divisions in jazz is when he’s being talked to by an earnest critic.

“Tell me,” says the interviewer, pencil poised over his nice new notebook. “What do you think of bebop? Do you think the West Coast progressives have the edge over the East Coast school? Is Kansas City jazz an extension of Chicago style? Is it skiffle here to stay, or is it just a passing phase, like rhythm & blues or rock ‘n’ roll?”

**Lost interest**  
Long before he has ground to a halt the jazzman has lost interest, and begun to eat, or listen abstractedly to the hotel string ensemble. “I guess just like music,” he rumbles. Sadly, the reporter lays aside his pencil.

Sometimes the jazzman goes further. “Here is a true kick,” he says to himself. “I will string him along somewhat, and when he comes the most outrageous nonsense, uttered with a perfectly straight face.” Exactly! The interviewer covers 20 pages with the sort of tommy-chat that working musicians like to read aloud on the

bus to their colleagues for laughs. Since I wasn’t there, I’m not for one moment suggesting that this is what happened when Stanley Dance interviewed Eddie “Lockjaw” Davis. I’m sure they got on well together, as opposites so often do.

### For kicks

But reading the article that resulted, I began to wonder, notably at the point where Mr. Davis voluntarily touring the world with the Basie band for a well-deserved but fat salary. He would prefer to play only when he felt like it, for kicks. “Is this really,” a measure of musician like to work only when he would like to work?

No, sir. Like every other jazzman worth his salt, Eddie Davis loves music, and he doesn’t give a hoot whether it happens to be hot, hot or tepid; big or less-shout. “I guess just like music,” he rumbles. Sadly, the reporter lays aside his pencil.

## Why are LPs preferred?

“YOUR review of the year’s records made interesting reading,” writes A. G. Hill, of Queens Road, Leytonstone, E.11. “But I have one complaint. Why do record reviewers and critics have this obsession for LPs? Why can’t they remember that, although they don’t have to buy their records, we do?”

### NOT SO LONG

“Being a normal sort of record listener with a normal sort of income, I should be pleased if you would repeat your articles giving some recommendations in LPs. We are happy to oblige. But before beginning on the extended play output, we must discuss the charge of LP obsession.”

LPs, especially the big ones, are not always so long-playing as they should be. They often, for several reasons, offer poor value for the customer. Artistically, they tend to stretch the imagination of performers to a point at which tedious (for us, at any rate) sets in. There is no obvious reason why jazz fans should prefer to spend a lot of money at the risk of being bored. But we believe that they do.

### LP MARKET

The jazz market is becoming more and more an LP market. And because we must, in this country, follow the American lead in jazz-record matters—and because the 12-in. package is the more profitable—it is safe to conclude that the larger LP will eventually become the standard article. One thing we are sure of: the preference for LPs is not confined to fortunates. On the “free list.” Most of the people we asked said that LPs look less interesting and generally sound worse than LPs. London collector Don Luck, who pays for all his records and has been buying jazz pretty comprehensively since the late middle thirties, says: “I never buy anything on EP if it’s possible to get it on LP.” When you are used to LPs,

the 45s seem too short. They are less satisfactory to play and a nuisance to store. And if you do buy one, for something you want, and the contents are repeated later on an LP, you’ve only lost money on it. A major objection to EPs results from this question of duplication of material. The companies we see, we imagine, now aware that the LP market is killing the chances of the album.

The sensible policy is to issue the set and the breakdown EPs together, or—what cannot be done—to follow up with the EPs

**COLLECTORS’ CORNER**  
edited by Max Jones and Sinclair Rail

fairly soon so that buyers have an opportunity to decide which will suit them better. In the case of EP release of old standards, there may be no problem. Amongst jazz fans, however, the LP market is killing the chances of the album.

**BRUNSWICKS**  
“Perdido Street,” “216,” “Cool Cat,” and “Honk-Tonk Town,” by the Armstrong-Bechet quartet, are three of the most important sides from Brunswick’s 1946 New Orleans series. This and the Ammons fourpiece (Brunswick 8523) were properly made-up reissues sets, with no messing about, or—what cannot be done—to follow up with the EPs

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## JAZZ

(TIME: ONE/CITY plus 1)  
**SATURDAY, JANUARY 4**  
10.30-12.00 a.m. DL: Blues Club.  
11.30-12.00 a.m. L: Red Allen, Hot Lips Page, Clifford Brown, Newport Ellington.  
12.15-12.30 p.m. (News break 12.15)  
1.15-2.00 p.m. L: Duke Ellington, Sam Gary, Thelma Knight, Sammy Davis Jr., Duke Ellington.  
2.15-2.45 p.m. For Trade.  
3.00-3.15 p.m. L: Duke Ellington, Duke Ellington, Duke Ellington.  
3.30-3.45 p.m. L: Duke Ellington, Duke Ellington, Duke Ellington.  
3.45-4.00 p.m. L: Duke Ellington, Duke Ellington, Duke Ellington.  
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## ON THE AIR

“Arnold with Ake Persson, Silver, Milt Jackson.  
10.15-10.30 p.m. For Jazz Fans.  
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10.45-11.00 p.m. L: Jazz Programme.  
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Mamie Van Doren and husband Ray Anthony are both doing a switch. Mamie is transferring her record label. Ray is switching to rock-'n'-roll to cater for "a whole new generation of dancers."

# HOLLYWOOD headlines

**TOMMY STEELE'S** picture "Rock Around The World" is playing at Los Angeles cinema as a double feature with "Reform School Girl" and the ad refers to "rockin' rioting teenage fury with caged boy-hungry wild cats gone mad!"

**King Crosby** bought television station KOOP in Hollywood... **Margie Rasmussen** is available on Liberty Records, has hit a million... **Nappy Lamare** and **Ray Rasmussen** have a new LP package titled "Riverboat Dandies"... **Ray Anthony**, following the lead of Stan Kenton, is planning to operate his own ballroom, in the San Fernando valley...

**Piano wizard Phineas Newborn** has a new jazz LP of the Harold Arlen music from the Broadway show "Jamaica"... **Dolores Hart** is Elvis Presley's leading lady in "Sing You Sinners"...

## BUDDY RICH

**Buddy Rich** will reportedly, be in Europe with his own group next March...

**Stan Freberg** did a straight vocal recording for Capitol... The opening show at the refurbished Stan Kenton Ballroom, with Nat Cole, June Christy and the four Freshmen, was the biggest night ever in the history of the Balboa dancery... **Kathy**

## from HOWARD LUCRAFT

**"Bridge On The River Kwai"** movie, looks like becoming a hit here... **Neal Hefti** has been commissioned to write a jazz ballet... After seeing "Sayonara" and "River Kwai," it is reported that Frank Sinatra has a yen to make a film in the Orient... RCA is to issue the quartet records cut by clarinetist **Yoss Scott** in

## PRESLEY SALES

**Alan Lerner** and **Frederick Loewe**, of "My Fair Lady" fame, are to the King personally the score of "Gigi" at MGM... **Sarah Vaughan** cut an LP of spirituals, dedicated to her parents and the Baptist church... **June Christy** is now starting at Gene Norman's Crescendo... With the sale of "Jailhouse Rock" at the 3,000,000 mark, Elvis's total record sales now exceed 30,000,000... A reunion World Pacific record date of the original **Mulligan Quartet** had **Chet Baker** and **Gerry Mulligan** blowing together for the first time in years...

## MAMIE

**Mamie Van Doren** transferred her recording activities from the Pop to the Capitol label...

**"The Diamonds sing the title song"** **Kathleen** and **New** entry into the rock-'n'-roll record field here... **Got Satellite** **Pever** and **Asiatie** with the only other phrase in the complete song lyric being "What do I do—oo—oo—oo!"... **Yes, it's really a do—oo—oo—oo!**

**Says Ray Anthony** in changing to rock-'n'-roll: "There's a whole generation of dancers grown up around us and the only way we can reach them is by playing their type of music."

**Asian 'flu bug** and kept Jack on his toes... **Shy**... **Things seemed very quiet** down **The Fan Alley** on Wednesday... **People seemed very hard to get on the phone**... **Those who moved at all did so with unnatural caution**... **Loud greetings seemed to evoke only a wince of pain**... **And as the Christmas songs were quickly tucked away**, I heard someone refer to it as **Tin piano Alloy**

**I CAN now proudly claim to** have sung with the hands of **Eric Delaney**, **Ken Mackintosh** and **Chris Barber**. More, I can claim the unusual distinction (for a mere male) of having sung with the **Ivy Benson Band**... **It was up on the stand at what at one time looked like developing into a Chelsea Arts Brawl**... **True I joined them in one number only—"Auld Lang Syne"**... **Nevertheless, I can claim to have**... **oh, well.**

**For 1958**

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**And Eric Delaney?** "To hear and collect drums in as many different countries as possible..."

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**Why?**

**EVERYBODY** called him **E. Diano**. But on his arrival stone (pictured on page 7) it is spelled **Dienow**!

**Welsh**

**JAZZMAN** already getting a big build-up in the States is **Alex Welsh**. His Nixa LP is being strongly plugged by **Jack Teagarden**...

**"If Welsh came to America,"** he told **Len Guttridge** in Washington, "he'd go over big—real big."

**Jack** was full of praise for everything to do with his visit here with the **Hines-Teagarden group**—the **NJP** boys who shepherded the band, our own **Dizendland** musicians, the fans...

**And an unnamed Scots** doctor who vanquished the



Singer **Peggy King** (above) has a new conductor—**Andre Previn**. **Chet Baker** and baritone star **Gerry Mulligan** (below) blow together for the first time in years at a recent record date.



# GLENN MILLER SOUND BACK IN BRITAIN

**THE** mixed crowd of Service personnel was huddled against the wall of the Stage Door Canteen in 1944, waiting—hoping to get inside to hear the fabulous **Glenn Miller Orchestra**...

**Doorkeepers** told the queuers that they were wasting their time—repeatedly, earnestly, peevishly, plaintively. There were ribald, but steadfast, answers.

**Overhead**, the drone of a buzz bomb brought a reminder that Old Compton Street in blitzed London was not quite the safest place in the world.

**Queue stayed put**

**Then**, the sound of the engine cut abruptly: there was an immense rush of air and the racket of explosion dimmed around. The VI had landed a bare hundred yards away.

**But still** the queue stayed put. They said that when **Glenn Miller** heard about it he crossed himself. Anyway, he was so moved (and he was a hard man) that he put on a second concert.

**After his death**, British band-leaders used to play **Glenn's** serene tune. "Moonlight Serenade" at a tempo of legions aloneness and announced it with pious intonation.

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# The U.S. pop scene is 'miserable'

**HARRY BELAFONTE** is a dedicated man. He is dedicated to his art, his material, to his chosen craft of being an entertainer, and to the establishment and acceptance of the Negro as an artist and as a person on a 100 per cent. equal footing.

## HARRY BELAFONTE

**Mary's Boy** Child. Belafonte may be incorrectly labelled a calypso singer, much as he has been in the United States. "I am a folk singer," said Belafonte recently. "Folk music is what I sing best, what I love best, and not only the folk music of the West Indies. My staff has been digging through a vast reservoir of folk music. American, Mexican, Hebrew, African, everything."

**Harry's knowledge** of music is wide.

**The blues**

"The old-fashioned blues, from New Orleans and Kansas City or wherever," he told me, "are the foundation and strength behind the concepts of modern jazz and other good modern music. I am a great fan of the Count Basie band with Joe Williams. Williams' answers to my questions are the blues idiom."

**Belafonte** is just as outspoken when he does not like. "I think a general complaint with any so-called serious artist is the lack of sanity that exists in American music—specifically in

the popular field. You know, the gross mediocrity and simple-mindedness that passes for real music. The way lyrics are slapped together, recorded and then turned into a daily diet—24 hours a day on the radio. What miserable stuff most of it is!"

**Two careers**

The first of what have come to be known as Belafonte's two careers, sketched from his exposure to the American Negro Theatre and his work with the Dramatic Workshop, where his classmates included **Marlon Brando** and **Paul Robeson**, was a production of the Workshop, he was called upon to sing, which in turn led to a brief career as a pop singer. In short order, he built his field, emerging the star of the Broadway revue, "Two for Tonight," of course RCA Victor record albums and singles, and later of record-breaking night club and theatre engagements, by himself and again with an entourage of musicians and singers.

**Refused film**

It was during a run at the famous Greek Theatre in Los Angeles last summer, that Belafonte was approached for the starring role in the film of "Positively True," by **Sam Goldwyn**. He chose not to associate himself with the film because of the disreputable picture, which tends to paint of the American Negro. Belafonte has

openly deplored the recent tragedy of **Little Rock** and other centres where the fight for integration has waged hotly. Belafonte has won many victories. He has won the fight for survival in the most ferocious competitive business in the world. Along with **Cole** and others of equally high calibre, Belafonte has made his own own strides in establishing respect and acceptance for the Negro performer. He has also won a victory for music of class, taste and beauty in a world overpopulated with lukewarm pop artists. Next summer, Belafonte is likely to win new victories.

"I'm going to Europe for the first time as a performer," he told me. "I've been there before in the shooting of a picture, but this time, in the late summer, I'll be playing a concert tour in Brussels and performing at the Festival Hall, the World's Fair in Brussels and performances in Paris, Rome and Germany. It will be a great experience for me. And while I'm there, I'll be doing another film for my production firm **Harbell**."

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# ON THE BEAT

**THE** proposed visit to this country of clarinetist **Albert Nicholas** opens up bright new vistas in this New Jazz Year.

**Not only** could it be the forerunner of other "single" tours—bringing in freelance men like **Ruby Braff** and **Bobby Hackett** whom, under the band-exchange system, we are unlikely to see.

**It would** also bring about "reciprocity" in the proper sense of the word.

**For** picked British jazzmen would individually tour the States—and British jazz would at last achieve a proper showing there.

**Not tucked** into the bottom

**of a rock-'n'-roll package**, or rushed around American Army Bases, but starred with top American jazz groups in properly presented concerts

**First** British jazzman likely to have this honour is **Ronnie Ross**, whose alto and baritone playing so impressed **John Lewis** during the recent **Tendel-MJO** tour.

**It is** of course, thanks to **John Lewis** that the new single-exchange scheme came into being. For, hearing of the **NJP's** plight, when the **Erroll Garner** tour fell through (leaving the Federation with seven halls booked and nothing to put into them) he came up with the suggestion:

**with PAT BRAND**

**For 1958**

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Ride Red, ride in hi-fi

Ride Red, ride; I've got the world on a string;

Sweet Lorraine, Ain't she sweet;

Love is just around the corner; S' wonderful;

St. James Infirmary; I cover the waterfront;

Algiers bonanza

RD-37045 RCA LP 33 1 rpm

**Hughes Panassie's Dictionary of Jazz**

**ARMSTRONG BASIE ESTES HAMPTON HAWKINS LUNGEFORD WALLER YANCEY**

Hi-ya; Fishin' the blues;

The mystery of the *Marie Celeste*;

I'm beginning to see the light;

Piet's lament; Just good!

LP 33 1 rpm

**THE TONY KINSEY QUINTET**

A 'Jazz at the Flamingo' session

Hi-ya; Fishin' the blues;

The mystery of the *Marie Celeste*;

I'm beginning to see the light;

Piet's lament; Just good!

LP 33 1 rpm

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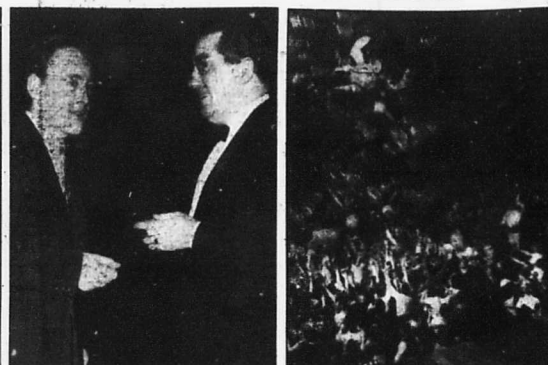




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# RINGING IN THE NEW YEAR



## EXTRA DATES FOR MARIO LANZA

HOLLYWOOD'S stormy petrel, Mario Lanza, was due to arrive in Town yesterday (Thursday) for a

12-concert tour embracing London and the provinces. Originally, impresario Victor Hochhauser planned to bring Lanza to Britain for five concerts only—one at the Albert Hall and four provincial dates.

The full Lanza itinerary is as follows: City Hall, Sheffield (tomorrow, Saturday); St. Andrew's Hall, Glasgow (7th); City Hall, Newcastle (9th); De Montfort Hall, Leicester (12th); Royal Albert Hall (16th and 19th). After a tour of Germany and an appearance in Paris, Mario Lanza then returns to Britain for his third concert at the Albert Hall (February 16), followed by Town Hall, Birmingham (20th); Davis, Grosvenor (23rd); and Telford, Walsley (25th).

He may appear in Belfast and Dublin respectively on February 27 and March 1.

### RESOLUTION FOR 1958

A MATEUR songwriter—have you made that New Year resolution? If not, do it NOW! Send in your entry to the MM's "Write a Song for Max Bygraves" competition. Already over 500 MM readers have taken advantage of this unique opportunity to win songwriting fame. In one day alone we received 171 entries.

## TONY BENNETT IN TV 'AIR LIFT'

THE New Year will see a transatlantic "air lift" that will bring top U.S. stars on to British TV screens at only a few hours' notice.

First American artist to be whisked back and forth across the Atlantic will be singer Tony Bennett, who stars on Val Parnelli's "Sunday Night At The London Palladium" TV show on January 26.

"Many more" "Tony will be the forerunner of many more," says Sydney Grace of the Grade Office.

"With the crossing taking only a matter of hours by air—the Britannia is a case in point—it is possible for an American star to leave New York, say, on Saturday night, play an TV show in London on Sunday, and be back in time for his U.S. commitments on the Monday."

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Annual subscription 35s.

THOUSANDS packed the Royal Albert Hall on Tuesday night for London's most popular and spectacular New Year's Eve celebration—the Chelsea Arts Ball. Pictured, right, are some of the five thousand balloons that were released on the dancers at midnight. And in the foreground hangs a Gerard Hoffmann caricature of Sir Malcolm Sargent.

But no party is complete without music. And playing from 10 p.m. to 5 a.m. were the Ivy Benson, Chris Barber, Eric Delaney and Ken Markintosh bands.

Even during her break Ivy Benson found sufficient energy for a routine with Eric Delaney and his band (left). But Chris Barber and Ken Markintosh spent their break—talking shop.

## Private Presley gets a reprieve

HOLLYWOOD, Wednesday.—Signs of relief around the Paramount film studios greeted the news that Elvis Presley has been granted a 60-day deferment by the Army.

Elvis was due for call-up this month but the new date of March 20 means he can make "Sing You Sinners," which has been retitled "King Creole." Paramount had already invested \$50,000 dollars in the picture before the Army beckoned Elvis.

No favours His manager, Colonel Tom Parker, said they would not seek an appointment to Special Services for Elvis so that he could entertain his fellow GIs, but added, "If there is anything we can do to make the life of those boys more pleasant, we'll do it." Parker would not bawd a guess as to whether Presley might be drafted to England.

One Army sergeant at the depot where Presley will be sent was quoted as "looking forward to the opportunity of clipping that hair."

More Miller dates More movie dates have been added to the list of appearances of the Gypsy Queen, Marilyn Monroe, on January 26. They are: Grand Theatre, London; Regal, Edmonton (January 28); Regal, Edmonton (January 29); Regal, Edmonton (January 30); Regal, Edmonton (January 31); Regal, Edmonton (February 1); Regal, Edmonton (February 2); Regal, Edmonton (February 3); Regal, Edmonton (February 4); Regal, Edmonton (February 5); Regal, Edmonton (February 6); Regal, Edmonton (February 7); Regal, Edmonton (February 8); Regal, Edmonton (February 9); Regal, Edmonton (February 10); Regal, Edmonton (February 11); Regal, Edmonton (February 12); Regal, Edmonton (February 13); Regal, Edmonton (February 14); Regal, Edmonton (February 15); Regal, Edmonton (February 16); Regal, Edmonton (February 17); Regal, Edmonton (February 18); Regal, Edmonton (February 19); Regal, Edmonton (February 20); Regal, Edmonton (February 21); Regal, Edmonton (February 22); Regal, Edmonton (February 23); Regal, Edmonton (February 24); Regal, Edmonton (February 25); Regal, Edmonton (February 26); Regal, Edmonton (February 27); Regal, Edmonton (February 28); 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## Dates with the Stars

(Week commencing January 13)

**WESTING ATWELL**  
Pantomime: Granada, Woolwich

**Eve ROSEWELL**  
Pantomime: Palace, Manchester

**Max BYGRAVE**  
Season: Opera House, Manchester

**Bob GOAT**  
Pantomime: Granada, Woolwich

**Jill DAY**  
Season: Adelphi Theatre, W. London

**Lorna DESMOND**  
Pantomime: Regal, Hull

**Lennie DOUGLAS**  
Pantomime: Empire, Chichester

**Martin FRASER's Harmonies**  
Season: Palladium, W. London

**Nat GONELLA**  
Season: Empire, Glasgow

**Edmund HODGKINS**  
Season: Civic Hall, West-Birmingham

**Tuesday: Town Hall, Cheltenham**

**Wednesday: Albert Hall, Nottingham**

**Thursday: Town Hall, Birmingham**

**David HUGHES**  
Pantomime: Granada, Woolwich

**Friday: Leamington**

**Andrew LEANS**  
Pantomime: Hippodrome, Birmingham

**David KING**  
Pantomime: Empire, Plymouth

**Marie LANE**  
Sunday: De Montfort Hall, Leicester

**Thursday: Royal Albert Hall, Leicester**

**Chas McDEVITT**  
Sunday: Empire, Liverpool

**Wednesday: Savoy Ballroom, Southampton**

**Friday: Royal Arcade Ballroom, Bournemouth**

**Saturday: Drill Hall, Bournemouth**

**Bob MURRAY**  
Pantomime: Empire, Liverpool

**Lita ROSE**  
Pantomime: Rialto, York

**Edna SAVAGE**  
Pantomime: Regal, Hull

**Tommy STEELE**  
Pantomime: Royal Court Theatre, Liverpool

**TAMMIE SISTER**  
Season: Metropolitan, W. London

**THREE LATE SISTERS**  
Season: Opera House, Manchester

**THREE MONARCHS**  
Season: Prince of Wales, W. London

**DICKIE VALENTINE**  
Pantomime: Theatre Royal, Newcastle

**Heddy WARD Trio**  
Theatre: Worthing

**David WHITFIELD**  
Pantomime: Palladium, W. London

**YANA**  
Season: Opera House, Manchester

## TEENAGERS QUEUED SIX BLOCKS TO SEE

# \$100,000 OF ROCKING POP STARS

### From REN GREVATT

**NEW YORK, Wednesday—**Alan Freed's all-star rock - 'n' - roll show has broken every existing record at New York's Paramount Theatre.

During the first week of the 12-day run, when the teenagers were on Christmas holiday from school, the queues were up to six blocks long.

Headliners included Jerry Lee Lewis, Fats Domino and his Band, Jo Ann Campbell, Danny and the Juniors, the Crickets, the Everly Brothers, Paul Anka and the Shepherd Sisters.

The talent budget was over \$100,000 but Jerry Freed was expected to come out with a net profit of close to \$50,000 when the counting was complete.

### JERRY LEE LEWIS

#### Ranting, raving...

MOST impressive performer of all was the ranting, raving, stomping Jerry Lee Lewis whose frantic rock and rolling and piano playing literally fractured the audience.

The mass hysteria reached a crescendo when Lewis took over, to the point where the shrieking and stomping very nearly eclipsed the music.

### THE EVERLY'S

#### Strongly received

THE Everly Brothers and the Crickets were also strongly received but Domino, though always highly regarded as a record sound, did not tell as an in-person act.

His low pressure style failed to carry over the tumult.

In fairness to Domino, however, it can be said that as part of a long parade of acts, in which nobody does more than a couple of tunes, he never had a chance to get sufficiently warmed up.

### FROM BURY KORALL

#### Helen Merrill made them all sit up!

**NEW YORK, Wednesday—**Helen Merrill, one of the more placed personalities in jazz, made the headlines this week, as a result of opening night difficulties encountered at Mr. Kelly's in Chicago.

It seems Helen tried to quiet down a table of loud-mouthed during her first show at the club. Several local newspaper men took offence and said so in print. Jimmy Durante jumped to her defence.

Soon half the town became embroiled in the pros and cons of a performer's right to request audience attention. The debate brought Helen a good deal of publicity and was finalised with Miss Merrill emerging as somewhat of a heroine.

### ERNIE HENRY

#### Dies in his sleep

LAST week, Gillespie also star Ernie Henry failed to

### WILL GLAHE

**Hit disc—German**  
FAMOUS German polka maestro Will Glahe, whose London recording of "Lichtensteiner Polka," is a hit here, arrived Monday by Swiremail from Dusseldorf.

Though Glahe, whose "Beer Barrel Polka" was a hit 20 years ago, speaks only German, he was due to guest on the Patti Page "Big Record" show tonight.

A delay schedule was also being lined up, though it appeared an interpreter would be required for a jock to carry out a conversation with the visitor.

### EDMUNDO ROS

#### Hit disc—British

LONDON Records will also be introducing maestro Edmundo Ros to local jockeys

when he arrives here for a three-day visit on Tuesday (14). Ros's disc of the "Colonel Bogey March," from the picture "Bridge On The River Kwai," is stacking up very well here against competing versions by Mitch Miller and Art Mooney.

### FLORIAN ZABACH

#### Returning to London

VIOLINIST Florian Zabach, recent guest on top British TV shows, will return to London for two weeks at the Palladium starting either April 7 or 21.

At the same time, Jack Green of the Willard Alexander office announced that the Tremers would also make the Palladium scene about the same time.

Sarah Vaughan, already announced as a Palladium star for April, is also being set for a one-week stint in Antwerp prior to her London opening.

## Anka for Australia

AUSTRALIA is becoming an increasingly important and profitable showcase for American pop record talent.

Latest to be booked for the "down under" territory is a package which will offer Jerry Lee Lewis, the Crickets, Paul Anka and thrush Jodie Sands.

The group will leave the West Coast by air on January 27 and will return February 6.

Melbourne, Sydney and Brisbane comprise the itinerary for the tour, which is being booked by Lee Gordon, transplanted American who now makes his headquarters in Sydney.

Previously announced tour of Fats Domino for almost the same dates has been cancelled, due to what Domino himself described as "throat trouble."

At one time doctors discouraged him from making the trip.



"6.5 Special" regulars are (above, l.-r.) Don Lang, Pete Murray, Josephine Douglas and Freddie Mills. On right, Pete and Jo fine to Johnny Dankworth's Orchestra.

# The kids take over

THE fuss and commotion of another "6.5 Special" rehearsal was "n-roll performers?"

On a note of hysteria "Not at all," he said. "Even the biggest stars try to get on '6.5 Special' now. Clamour for it."

A single performance on the programme, the man assured us, is sufficient to make record sales leap immediately. "And it won't make any difference moving from the Jack Jackson Show to six o'clock on Saturdays. '6.5 Special' is still the kids' programme."

To many adults, the "kids' programme" seems an odd touch of much that is good, bad and indifferent in pop entertainment. The mixture, at best, is unstable.

Sometimes musical weaknesses are stifled by liberal shots of goonery; at others, second-rate comedy is relieved by a musical performance of professional merit.

At least one musician at the run-through we attended seemed to feel this.

George Chisholm and Grisha Farfel

play and recommend

IMPERIAL

TRUMPETS and TROMBONES

Top Brass Men everywhere know there's no finer instrument than one by Boosey & Hawkes. That's why they all choose IMPERIAL, incorporating the newest features in an instrument having a century of skill and experience behind it.

There's a Boosey & Hawkes model for you too in our lower price range—Regent, Emperor (also 78—trumpet only).

Ask your dealer to show you, or write for details to—

BOOSEY & HAWKES LTD.

FREDERICK CLOSE, STAMHOPE PLACE, LONDON, W.2. TEL. PAD. 3091

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ONLY 57 GNS. (including Purchase Tax)

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★ Reinforced solid hardwood body

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continued on page 12

## Butlin's ANNUAL

## FESTIVAL of REUNION

ROYAL ALBERT HALL, LONDON  
FEBRUARY 5th, 6th, 7th & 8th

## DANCING NIGHTLY

ERIC WINSTONE and his ORCHESTRA  
Wednesday - Thursday - Saturday

HARRY DAVIDSON and his ORCHESTRA  
FOR OLD TIME BALL

(Friday)

AL FREID and the BUTLIN CONCERT ORCHESTRA

## ALL-STAR CABARET NIGHTLY

featuring THE SIX BIROS BOYER & RAVEL  
The most exciting act in Europe Television Dancing Stars

THE FAMOUS DANCE TEAM RUSS HAMILTON  
From "Cool for Cats" to Ex-Butlin Redcoat of Associated Rediffusion TV. Recording Star

The Band of HER MAJESTY'S 11th HUSSARS  
By kind permission of Lt. Col. R.M.H.M. Grant-Thorold, D.S.O.

Also: THE BUTLIN CHORAL SOCIETY under guest conductor GUY JONES, The new star vocal group, and THE HAPPY WANDERERS

Applications for tickets should be made to Dept. R.A.H. Butlins Limited, 439 Oxford Street, London, W.1. Tel: Mayfair 616 Boxes (to seat 10-12 or 14) 15/- per seat. Tier boxes (to seat 6) 20/- per seat. Stalls and Orch. seats 10/- each. Balcony seats 8/- (non-dancing). ALL SEATS NUMBERED & RESERVED.

## DUNCAN TOUR HIT BY MALTA CRISIS

DOM MINTOFF and Malta's parliamentarians have put paid to a projected tour in Malta by Johnny Duncan and his Blue Grass Boys.

Basist Jack Fallon said at Bradford last Saturday: "We had planned a tour of one-night-stands. Now we only hope that the tour might go on when things have cooled down."

The Duncan group has a string of one-nighters lined up and will appear on the Special on January 25.

RELAT:—Solly Lipitz and his Musical Ramblers last week played at Government House, Hillsborough—the first jazz band to be invited.

LANCASHIRE.—Trombonist Geoff Council left Accrington's Jackson-Bradshaw Jazz Band at the week-end. Alan Rigby, from Dagen, takes his place.

LIVERPOOL.—Frank Henry has opened an instrument store in Wallegrave.

NORFOLK.—Paul Chris and his Music Makers have left the Queen's Hall, Hunstanton, after three years.

LUTON.—Luton's first Sunday traditional jazz club opens at the Civic Ballroom on Sunday with the Delta City Jazzmen.

YORKSHIRE.—Name bands due at Biscord Corn Exchange include Johnny Dankworth (tonight), Graham (tomorrow), Seven (January 18) and Mick Mulligan (January 19). A change in the Billy Rey Band since it last played at the Bradford Majestic Ballroom on Sunday (10th) is replacing Tommy Smith.

MIDLANDS.—Sunday concert at the Coventry Theatre this week-end with a visit from the old Phillips Band, known as the Phillips (19th), Humphrey Lyttelton (20th) and the Phillips and Mollie Kirchin (February 2).

Jerry Dawson

## HAROLD DAVISON presents THE WORLD-FAMOUS GLENN MILLER ORCHESTRA

UNDER THE DIRECTION OF AND FEATURING RAY MCKINLEY

SUNDAY 19th JAN. at 5.30 & 8.30 p.m. DOMINION THEATRE - TOTTENHAM COURT RD. Tickets: 3/6 5/- 10/- 12/6 15/-

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TUES. 4th FEB. 6.50 & 9.0 TROADERO - ELEVANT CASTLE Tickets: 4/6 5/6 8/6 10/6 Phone: HOP 1344

WED. 5th FEB. 6.50 & 9.0 GAUMONT - HAMMERSMITH Tickets: 4/6 5/6 8/6 10/6 Phone: RIV 4081

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## NEW TRUVOICE DYNAMIC MIKE

ALL PURPOSE MICROPHONE

A new pencil-slim, precision-built pressure microphone. It's omnidirectional in pick-up and does not obscure the performer from any angle. The rugged construction will stand up to knock-about work and the smooth gold and black lacquer anodized finish is comfortable to handle.

THREE WAY USAGE

1. Hand held.

2. On floor stand with unique quick-release clip "winder" or audience participation.

3. Table base stand.

The new mike, available in high or low impedance, can be seen at all good dealers, or leaflet D.M.7 on request.

£8.80

Selmer

114 CHANNING CROSS ROAD.

continued on page 12

## No more Sunday shows



### RENDELL SIX TO AIR IN GERMANY

THE Don Rendell Jazz Six flies to Germany tomorrow (Saturday) morning to broadcast from Baden-Baden with an orchestra led by American arranger Eddie Sauter. Don will be featuring originals by trumpeter Bert Courtney and trombonist Eddie Harvey and other members of the group. The band flies home on Monday. Drummer Phil Seamen has left the group and is replaced by Andy White.

The "Jack Jackson Show" this weekend moves to its new Saturday evening slot after two and a half years of Sunday evening. Among the stars appearing in the final Sunday show were Lita Ross and Terry Dene, seen (above) during rehearsals.

### The Polka Dots

A new vocal group, the Polka Dots, make its debut on Gerald's A.T.V. show "Gerry's Inn" on Monday. Line-up: Jimmy Walker, Don Riddell, Joe Tennyson and former Johnny Dankworth singer Tony Mansell.

## STARTLING NEW SERIES, EXPOSING THE BIGGEST CONFERENCE TRICKS IN SHOW BUSINESS!

PICTUREGOER, OUT NOW, commences a probing investigation, which sweeps aside the smoke-screen of phoney publicity surrounding many of the so-called top stars... boiling-down the big-head reputations and bringing you the facts on the stars who really matter.



## Picturegoer OUT NOW!

**SIX-FIVE SPECIAL FILING.** PICTUREGOER presents an exclusive report—with pictures—right off the set of the film that's going to be one of the teenage talking-points of the year!

**PRESLEY GETS HIS HAIR CUT!** PICTURES! Watch his face fall as the sideboards disappear!

**IS MARRIAGE A MENACE** to pop singers? Vaughan and Valentine have some strong views on this... in PICTUREGOER, OUT NOW!

# CHOIRBOY AIMS AT STARDOM

## HUMPHRY LIVES CLUB RETURN

HUMPHREY LYTTLETON was the star of St. Albans Jazz Club's third birthday celebration on Monday. Pairs from four counties—Herts, Beds, Bucks and Midds—crowded the Market Hall for the four-hour event. "I haven't played a club session outside for nearly three years and I have thoroughly enjoyed it," said Humphry. "I have taken over from Kathie Stobart as dep for the band." Humphry, who is still on the sick list following an operation.

## Steve Lawrence in Allen TV Show

American singer Steve Lawrence, who last week married Sydelle Gorme, is scheduled to star in the second programme of the ABC-TV series, "Steve Allen Show," on January 25. The series starts tomorrow (Saturday) and will be seen in the North and Midlands. Stars appearing include Rosemary Clooney, singing film star Tony Martin, and former Johnny Dankworth singer Tony Mansell.

A FORMER Maldstone choirboy is to be launched into the world of rock-'n'-roll next week. On Monday, the first record by 16-year-old singer-guitarist Bill Kent will be on sale on the Decca label.

Titles are "The Prettiest Girl in Town" and "Easy Words" and the accompaniment is by an all-star orchestra directed by Malcolm Lockyer. Being lined-up for him are spots in the two top teenage TV programmes—Six-Five Special and "Jack Jackson Show"—and a nationwide variety tour.

### Starmaker

Launching him is London agent Hyman Zahl—the man behind Terry Dene, Laurie London, Marty Wilde, Willie Harris and Colin Hicks. His manager is a 21-year-old proprietor, Paul Lincoln, who told the M.M.: "He will have the opportunities and support to rival Tommy Steele and Terry Dene."

## Jim Dale escapes in car smash

Jim Dale had a lucky escape when his car overturned at Denham, near Uxbridge, on Saturday. His father was taken to hospital with serious injuries, where he was treated for lacerations.

## Ella wins award for 'Fellas' LP

ELLA FITZGERALD's Brunswick LP "Ella And Her Fellas" has won the "News Chronicle" Gold Medal Award as the best "Light Recording" of the year.

Runner-up is Peggy Lee's "The Man I Love" LP on Capitol, with Sinatra conducting the accompanying orchestra. Third is the Charlie Christian with Benny Goodman LP on Philips.

### The Judges

The Ella disc (included in this week's M.M. LP supplement) was voted tops by a panel of judges consisting of: Lord Gessell, George Formby, Nipper, Harold Pendleton, and Melba Sykes, Editor of the Nipper.

The disc was one of the year's best chosen by "Chronicle" columnist Leslie Mallory for final selection by the panel of judges.

### Stop Press!

FORMER trumpeter—leader of the "Gracie Club" who gave up his band in 1954—has been replaced by trumpeter-vocalist June Robinson. She expects her second baby at Easter.

### Debut

Resident for the past two years at Stratford-on-Avon, the Collins Quartet has its first string on February 7 in the "Light Programme's" "Music in the Modern Manner."

### Manager

Freddie Poser, for the past three years in charge of the Mills Music subsidiary, B. and W. has been appointed Professional Manager of the Mills group of companies. He replaces Mark Pasquin, who has left the firm.

### Homecoming

Barry Kirchin, former Homecoming singer, has returned to his native South Africa. No replacement has yet been fixed.

### Newcomer

Violinist—leader of the Johnny A. Frank's has joined the exploitation start of the David Todd Music Publishing Company.

### Guest

Trumpeter Kenny Mick Mulligan Band at the Pictured Club, on Monday and again on January 21.

### Appointment

Bill Randall, pointed general manager of Florida Music, will be eight years with Chappell's.

### 6-5 RUNS RIOT

From Page 1  
Baker's Half-Dozen, the Jimmy Jackson Skiffle Group, singer Rosemary Squires, Carl Barrett, Joe (Mr. Piano) Henderson and a skiffle group from each town visited.

### A rival

Due out next week is a rival Decca 10 in. LP titled "Stars of the Six-Five Special," featuring Tommy Steele, Lonnie Donegan, Bob Cort, Wee Willie Harris, George Kelly, Terry Dene, the Worried Men and Chris Barber's Band.

In production at Beaconsfield Studios is the "Six-Five Special" film, produced by Herbert Smith.

### Bill Kent

## Marie Benson back with Show Band

MARIE BENSON will once again be featured with the Show Band when she starts a series of sprints in the ABC's "Saturday Show" from January 25. The broadcasts go out at lunchtime in the Light Programme.

Marie has not been heard in a series with the Show Band since she left the Stargazers in September, 1955. She taken over the vocal spot in the "Saturday Show" from Joan Small.

## Dankworth—guest at the Marquee

Johnny Dankworth will be guest artist with the Bill Jones Trio at London's newest jazz club, the Marquee, Oxford Street, on Sunday.

Over 600 people packed into the club for his opening night last Saturday. The Dankworth Band and Trio are both booked for BBC-Newsnight on January 18.

## SYD DEAN OPENS AT ORCHID, PURLEY

Syd Dean opened at the Orchid Ballroom, Purley, on Tuesday, after 12 years at the Regent, Brighton.

The 13-piece band is unchanged, except for the addition of singer Shirley Western. He has been with Don Smith at the Regent Ballroom.

Don Archell will remain as guest vocalist.

### Stature

ONCE again Johnny Dankworth has shown that his stature as a man is as great as his musicianship. Following his rejection of a South African tour, as a protest against their racial discriminations, he has grown-up and well-thought-out reasons for rejecting a tour in America.

His statement comes as a breath of fresh air after the "carping" and whining statements by musicians, critics and fans who can see no further than the ends of their noses.

### Control

It seems that British musicians are supposed to work third-rate package tours in the United States for the "honour" of having played there, and promoters in this country are to have a free hand in bringing in American bands and musicians regardless of the consequences.

### Congratulations

CONGRATULATIONS to Johnny Dankworth on his last Friday's M.M. statement. Every thinking jazz fan must have realised—and with trepidation after Humphrey Lyttelton's recent warning (25/12/57)—that something like this had to be said some time by someone.

We are fortunate that the lot fell to Johnny Dankworth—Gilbert Gaster, Old Bezel, Kent.

### The best

Also on the programme—snappily billed as "Stars Of The 6.5 Special As The 2 P.M."—are Les Hobeaux, a rock-cum-skiffle group which ranks with the best of its type that I have seen.

six young men have pleasant voices and actually sing in real harmony, a strange drop-out, these days. Their choice of material and general presentation were good.

The Tony Crombie Rockets accompanied several acts and had a short but entertaining spot.

### Whoops

His act is an even more difficult test for the English language because nothing like it has ever been seen before. It is hardly sufficient to say that he sings rock numbers, plays a little piano—both standing up and kneeling down—and be-

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T.V.20 with tremolo 47 gns.

Easy H.P. terms at all good dealers. Leaflet R.S.21 available from:

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114 CHARING CROSS ROAD, W.C.2



Walter Page helped to produce a sound which generations of rhythm teams have tried to emulate. Swing was Page's strong suit. He was a sort of Elder Statesman of the first Basie era—a man who had an enormous influence on the Basie style. "With-out him," says Jo Jones, "I wouldn't have known how to play drums."

### Same pattern

For convenience, it is usually referred to as the Basie Band. And certainly, every successive

### THE death of Walter Page,

reported in last week's M.M., robs the still young "mainstream" revival of a key figure. Many fine bass players have taken part in the jam sessions and pick-up recordings which have given the movement its impetus. But none has been more closely or exclusively associated with it than Page.

He was not among the most accurate of bassists, regardless of personal style, have followed the "walking bass" pattern formulated by Page establishes his proprietary share in the "sound."

Swing was Page's strong suit. In the Shapiro-Hornoff anthology, "Hear Me Talkin' To Ya," Mary Lou Williams says: "I have caught Basie's orchestra at times when there was no one on stage except Page and the horns, and, believe me, 'Big One' (Page's nickname) swung that band on his bass without much effort."

Page? Now you're talkin' about a wicked bass player! Then, with a gesture of approval reserved for those who are above discussion, Rushing put a hand to his chest, looked up at the ceiling, uttered an expressive monosyllable and laughed. And, long, until the hotel porter hurried in to say if all was well.

### Drive

It's not hard to believe. For evidence, we have only to put something like the Buck Clayton Jam Session version of "Motel Swing" on the turntable and watch the section begin to drive from the very first bar in an assured, settled way—more appropriate to a fifteen-chorus.

Less widely accepted is the fact that Page was a sort of Elder Statesman of the first

### MAILBAG

## Miller Society hails Dankworth tour rejection

SOME few weeks ago, I found it necessary to tell members at a meeting of the Miller Society that the visit of the Miller Orchestra was in jeopardy owing to Dankworth's reluctance to visit the States.

I gave the reason which Johnny gave as his third condition in the exclusive story in the M.M. last week.

Each and every one of our members at this meeting was in complete accord with Johnny, and they would honestly have given up the chance of seeing

the Miller Band in admiration for this tremendous showing of one man's courage of his own convictions. —Manfred Desautel, President, The Glenn Miller Appreciation Society, London, N.18.

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# He originated the Basie sound

## HUMPHREY LYTTLETON pays tribute to the late Walter Page

Basie era, a man who exercised an enormous influence on the Basie style. Jo Jones says quite frankly: "Without him I wouldn't have known how to play drums. For two years Page told me how to turn on what the kids now call 'dropping bombs.' Aside from that, Page also told me a few of the moral responsibilities that go into making up a musician's act, an artist's life."

### The greatest

Historically, Walter Page was to Basie what Kid Ory was to Louis—one-time boss who was later to make his reputation as one of his protégé's leading sidemen.

Basie's first band job, in 1928, was with Walter Page's Blue Devils, referred to by Jo Jones as "the greatest band I ever heard in my life."

A year later the group picked up a blues singer in Oklahoma City. His name was Jimmy Rushing. In the absence of recordings, we have no idea what the Blue Devils sounded like—and the information that they were influenced by King Oliver, Jelly Roll Morton and Duke Ellington in that order only offers a slight clue.

### He's wicked

But it's fair to guess that this group, later to be absorbed into Bennie Moten's band, contained the seed of the Basie style. Let Jimmy Rushing have the last word. We were discussing blues players in a hotel lounge after a show. Eventually, someone said: "What about Walter Page?"

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# HUMPHREY LYTELTON CLUB

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Friday, January 10th

SANDY BROWN'S JAZZ BAND

Saturday, January 11th

ALEX WELSH & HIS BAND

Sunday, January 12th

MR. ACKER BILK'S

PARAMOUNT JAZZ BAND

Monday, January 13th

CHRIS BARBER'S JAZZ BAND

Tuesday, January 14th

ALEX WELSH & HIS BAND

Wednesday, January 15th

HUMPHREY LYTELTON

Thursday, January 16th

NEW ORLEANS CLAMBAKE

with MAGNA JAZZ BAND

TEDDY LAYTON'S JAZZ BAND

Sessions on 7.30 p.m. Sun. 7.15 p.m.

\*\*\*\*\* BANDLEADERS !!! \*\*\*\*\*

Entries are invited for the

JAZZ CHAMPIONSHIP

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To be run during our Sunday

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Open to any band playing New

Orleans to Mainstream and not

having appeared at the Club

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Join the Club now and benefit from

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Details of Club and Sessions from M.C.C. Office

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# CLUB CALENDAR

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# Judy Garland in scene at Las Vegas

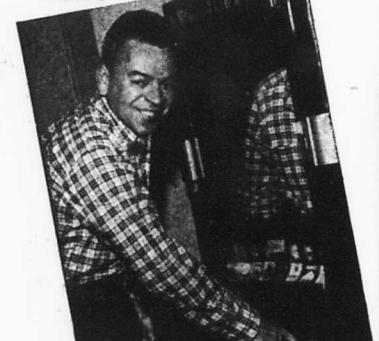


JUDY GARLAND was involved in a screaming argument at New Year, with noisy ringers at the Flamingo Hotel, Las Vegas. Judy stomped off stage. Her contract with the hotel was cancelled.

Jeri Southern is recuperating after major surgery. Bing Crosby, for 20 years the mainstay of the Decca Record Company, just cut his first sides for the firm in almost 18 months. Elvis Presley arrives here January 13 to start "King Creole," which will have 11 songs.

The Peacock Lane is, currently, featuring the full Woody Herman Orchestra, with Duke Ellington to follow. Dot Records is now giving gold records to songwriters. Dempsey Wright is playing jazz electric violin, in addition to

Jeri Southern—recuperating



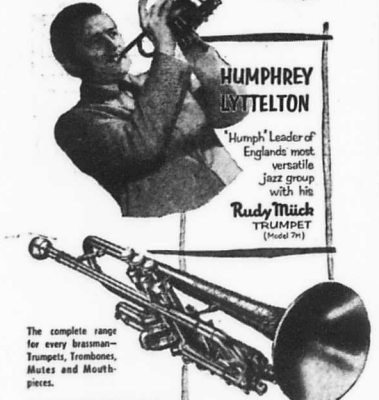
Les Brown—big gig

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DALLAS BUILDING, CLIFTON ST., LONDON, E.C.2

guitar, with the Harry Bahasin Jazz Pickers. George Avakian is reported to be negotiating for an interest in Dick Bock's World Pacific Company. Irving Berlin's total 1957 royalties are expected to exceed a million pounds.

Wedding cake for Eddie Gorme and Steve Lawrence's hitchhiking in Las Vegas had a real record player playing Syd's top hit, "I'll Take Romance."

The Chico Hamilton Quintet, back from its Eastern tour, appeared on the "Stars of Jazz" TV show and is, currently, pleasing the customers at Gene Norman's "Interlude" club. Scantily clad females on LP covers are the latest sell-

**HOWARD LUCRAFT**  
reports from  
Hollywood

ing aid for jazz records, with World Pacific and Contemporary "art" currently leading the field.

The Les Brown Quartet plus the Dave Brubeck Quartet had the New Year's Eve gig at the Hollywood Palladium dancery. Terri Lester's "Jazz Cellar" here, featuring the Buddy Collette Quintet, continues to put up the Standing Room Only sign every week-end.

New RCA Victor singer Jenny Smith made a very big impression with the latter Hollywood dejects.

Sammy Davis, Jr., converted to Judaism, says: "It's the

most important thing in my life."

Harry Warren did the theme music for the new "Separate Tables" movie. Louis Prima makes his film debut in "Bourbon Street Blues" and his wife, singer Keely Smith, also has a part. The Fletcher Henderson "band" has been recorded with Ben Webster and Coleman Hawkins on tenors.

Gil Rodin, former saxist with the Bob Crosby Quartet, now producer of the Eddie Fisher TV show, Joe Napoli hopes to formulate a European tour, later this year, for the Shorty Rogers Giants, with Bill Holman. London Records will distribute the Joe Damburg Dixie records in England.

Art Pepper is blowing some great jazz on his newly acquired clarinet.

Bing's son Lindsay has a Capitol album called "Songs My Father Taught Me." Les Baxter scored the "Hell's Highway" film. The Modern Men vocal group is no longer with the Kenton Orchestra. Stan has a new girl singer named Jan Tober.

## ON THE BEAT

NOT even for members of the Press did Errol Garner play piano during his in-and-out visit last week. A message awaiting him from the MU on arrival reminded him that he had no work permit.

And Garner has no wish to foul up a possible tour of Britain in the future.

It's only recently, he told me, that he has become a member of the American Union. For years (because he cannot read) he was confined to non-Union jobs, and even so permitted to play in New York only three days in a year.

But talent will out. And eventually the AFM awarded him an honorary membership. "I suppose," he modestly suggested, "they thought I'd gained a certain amount of prestige by then."

**Going on**

WHATEVER prestige this giant of the piano (who is, surprisingly, of so small a physical stature) may now possess, it is nothing to what lies ahead of him.

For Garner is for ever progressing. Aiming first to overcome his inability to play in bands by producing the fullest possible sound from the keyboard, he has gone on to become a composer (or tapo) of considerable merit, and is currently working on ballet suites and show tunes.

Shortly to be released here is his "Other Voices" album, in which he is accompanied by full orchestra, under the baton of Mitch Miller. Five of the tunes are his own. All the arrangements are his (transcribed by pianist Nat Pierce).

**It helps**

BUT I shall prefer him: "How do you manage to create such atmosphere in your chamber music recordings?"

He told me: "Oh, I just loosen my collar, tell the boys to relax, and treat it like a party. Of course," he added, "it helps if you're recording at night."

What happens on an early call?

He grinned. "We stay up all night!"

**Impressed**

THE winners of the MELODY MAKER 1957 Poll are winning prizes in the States. After securing the New LP, "All The Winners," that hardened critic, Leonard Feather, writes: "I was very much impressed with it and with it could be released over here. What company has the U.S. rights?"

The answer is Mercury.

Oh, no!

It must be quite an experience to wake up, switch on the radio—and hear a band

doing a live broadcast while you, the drummer, are still in bed.

It happened last Friday to Lennie Hastings.

Bewilderment? "Am I dreaming?" he asked. "Is it a record?" he asked. "Have I forgotten the date?" he asked. "No" each time.



with  
**Pat Brand**

"Have I gone round the bend?" he asked. "No" to that one, too. Forty-five minutes before the "Mid-day Music Hall" session went on the air, the scheduled star, Lennie Donegan, was taken ill. The BBC phoned Johnny Duncan, who dashed to the studio and rounded up his Blue Grass Boys.

All but Lennie Hastings, who's not on the phone.

Luckily, Freddy Randall's drummer, Dave Pearson, was able to make the date—and nearly gave Lennie heart failure.

**Cabaret time**

I MET a handkerchief the other night who actually enjoys playing for cabaret. Who's not?

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only aware of the fact (hidden, it would seem, from many musicians) that the band can make or break an act.

But who silently "hates" any audience that doesn't respond to what's going on out front?

Johnny Silver. Now in his fifth year at the Astor.

I asked him his secret. But, of course, it's impossible to put it into words.

He told me: "I just love cabaret. I suppose. If an act goes over big, it gives me a great personal kick."

And the biggest thrill of all is when an artist comes up at the end of the week and thanks the boys for what they've done.

"The band, you see, is half of any act."

Which may explain why Yana and Shirley Bussey, to name only two, got their big breaks while appearing in front of Johnny's eight-piece.

**Eh?**

THE crisis in the cinema industry finds reflection in the story Dave Toff tells of his own 45-minute television show. It is claimed that it reached an audience of 25 million.

This is the show that makes its bow to British audiences (ITV, Midlands and North) at 8 p.m. this Saturday. Featured in the first British offering are Guy Lombardo and his Orchestra, singing film star Tony Martin, and Rosemary Clooney.

**Sidelines**

But these accomplishments are in the nature of sidelines. Steve Allen attained nationwide fame in the USA as host of his own 45-minute television show. It is claimed that it reached an audience of 25 million.

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Steve Allen—Mr. Talent

LOOKING through a listing of Steve Allen's accomplishments you'd concede that his signature tune might well be "Anything You Can Do, I Can Do Better."

On the musical side, he sings, plays the piano and has written more than a thousand songs. And, as you may recall, he learned to finger the clarinet to play the same role in the film "The Benny Goodman Story."

He has written short stories and poetry, and had them published. At this time, just to throw the idle minutes between his TV shows, he is writing three books.

Besides the three films he has already made he is under contract to make two more.

He was named Outstanding Young Men Of The Year by the New York State Board of Trade in recognition of his writing an anti-race documentary. A couple of years back, the Washington Variety Club made him Personality Of The Year.

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# Lanza says 'Wow!' to British welcome

MARIO LANZA—the singing exile from Hollywood—began his first British concert tour in an ice-bound Sheffield on Saturday.

After 24 hours locked in his hotel room with just a TV set for company, flimdom's stormy petrel emerged at the City Hall to a tremendous three-minute welcome from 2,878 fans.

The new streamlined Lanza (reported weight 190 lb.) acknowledged the cheers with just one comment: "Wow!"

Some of the audience had travelled from all parts of the country to hear the star of "The Great Caruso" make his comeback to concert work, many had written regularly to him while he has been living in Rome.

## SMUGGLED IN

Most of them had hoped to meet him before the show. But Lanza had been smuggled into the Grand Hotel on Friday, had gone up to his second floor bedroom and had not been seen again until a few minutes before his concert.

He didn't sign the hotel register or go across the road to see the City Hall or even to rehearse.

His concert programme lasts two hours and he shares it with Constantine Gellinicos, who conducts for most of his records. Mr. Gellinicos is the conductor at the New York City Opera Company.

After the show was over, Mario Lanza again evaded the fans and went straight to his room. But he did get his manager, Pete Pritchard, to collect the autograph books of the waiting admirers. He spent over an hour in his hotel room signing them.

"I don't want them to think I am neglecting them," he said. "I am absolutely thrilled by my reception. It is more than I ever hoped for."

Most of his numbers are serious opera. But although the titles looked a little formidable they were really quite light and easily palatable. And most of the predominantly feminine audience had come to see and hear their film idol rather than to appreciate opera.

## SHY

It was a shy and nervous Lanza at first. In fact, his coy, new prompted one front seat fan to advise him: "Come on, Mario, lad, don't be shy."

But shy he was, and at first he had little or nothing to say between numbers. But gradually he thawed out and realised just how friendly his audience was.

After the interval, instead of the embarrassing silences between numbers, he even added his own translation of the numbers.

**Sinatra clicks in 'Pal Joey'**

ONCE again I am a Sinatra fan. Well, almost. The Sinatra performance in "Pal Joey" did the trick.

The part of the cocksure Joey is far from easy in the Sinatra. He has to sing a string of songs with Nelson Riddle arrangements, and Morris Stratos (of "Picnic" fame) conducts for him. Sinatra's version of "The Lady Is a Tramp" is just about perfect. Suffice to say that there was spontaneous applause for this one number at the Press showing.

## Peak form

But if Sinatra hit peak form for the film, it only serves to expose by contrast the deficiencies of his two leading ladies, Kim Novak and Rita Hayworth. Neither of them acts with any sort of sparkle or vitality. Hayworth's performance, of despatches, is dreary. But if it is the genuine Novak voice we hear, then she does surprisingly well with "My Funny Valentine."

Look out for the man of type musical talent, Bobby Sherwood. He plays a hero, featured role and is heard on guitar, piano and trumpet.

## Edmundo Ros

The nearness of you; La vie en rose; The rose in her hair; Orchids in the moonlight; Dolores; April in Portugal; National emblem; Under the bridges of Paris; Ramona; Jealousy; La rosita; Estrellita

Edmundo Ros, London

Edmundo Ros, London

Edmundo Ros, London



Lanza 'mustn't' abuse voice

numbers. For instance, he before his death in 1956. The film will be premiered in London next month.

To end his 60-minute recital, Lanza sang another of his "The Great Caruso" successes—"La donna è mobile," a terrific hit—the ovation at the end of the concert proved that I found the brevity of some of his numbers rather frustrating.

Although they avoided any chance of his programme flagging, I'm sure his audience would have enjoyed just one shorter number.

Lanza's tour will take in the Continent as well as Britain and will last until the beginning of March. He will be doing only two or three concerts a week. When you have been given a voice like mine, you must not abuse it," he says.

—Bill Halden

—Bill Halden

—Bill Halden

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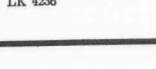
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# Record Firs

## COLLECTOR'S CORNER

edited by  
Max Jones and  
Sinclair Truill

WHAT with refuting a charge of LP obsession and one thing and another, we didn't get far last week with recommendations for buyers with normal incomes.

Eight EPs, most of them traditional in character, were mentioned and brief comments made on six. The other two—also released—were "Relaxin' At The Touro" (HMV 780225) and "Little Jazz" (set on Philips BBE 12102).

The first released four good LPs, but the last two were things up by including "Lone Star Road" already released on DLP1031 (the sleeve note claimed that its version was from an alternative master).

### VALUE CUT

All four Eldridges were fluent, fiery and welcome. But here the value to collectors was lessened by the inclusion of "Rockin' Chair" (with Krupa) at the expense of "That Thing" or "Florida Strum."

While we were with the trumpeters, plenty more 1957 releases come to mind. Louis reissues were too numerous to list in full, but as well as the two EPs noted last week, all the following should be of interest against your Armstrong positions.

"Want A Little Girl," "Sugar," "Gnatu," "Long Journey" (all on RCA 100-106; Ella Fitzgerald and Louis Armstrong)—four of the first LPs from the first LP (780226). "Crescendo," Part 1 (Bruno 02012); "West End Blues," etc. from "Ambassador Satch" (BBE12009); "The All-Stars on BBE12076 and 12124; and a pair of reissues from the Decia big-band days on OES189 and 9190.

### DRAFT DUES

Early in the year the estimable Draft appeared in company with pianist Larkin for duets on "Mountain Greenery," "Blue Moon," and others (Vanguard EP1491). Also easy to appreciate are "Rumors" (BBE12123) and "Vogue EP1221" (the latter a selection from his "Hustlin' and Bustlin' LP").

Worth investigating, too, are "Jonah Jones At The Embers" (780291, and 8220); "Johnny Windhurst's Quartet" (Esquire

more on EP155, and from Good Time Jazz LP) his famous "Bumbe Street," etc. (Col. SEC7084); and for trumpets in mass, a selection from the "Top Brass" album on London E2-01921.

EP150; Muggsy's "Dixie Flyer," etc. from the Mercury LP on MRP921; possibly Buck Clayton (7802479), and Bill Coleman's "Merry Jazz" (Col. SEC7084); and for trumpets in mass, a selection from the "Top Brass" album on London E2-01921.

### SMALL BANDS

The Ellington piano romps with rhythm section on "Kinda Duhsh" (Cap. EAP 5-97), and the orchestra proper is heard on "TEC840" ("Sleeve Room Slomp," and others from 1929-30; SEC7077 and Decca DFC678) (both 1933 reissues); "Jeep's Blues" from the Newport LP on BBE12129; and four winners from "Historically Speaking" on London E2-01921.

Additional small-band recordings to consider are: Albert Nicholas (SEC7069); "Quintette de Jazz" (SEC7069); "Smarmy" (SEC7069); "The Johnny Guarneri Swing Master" (SEC7069); and "Historically Speaking" on London E2-01921.

George Lewis (from Esquire LP) does "Lord, Lord" and two

Pine jumping vocals by Helen Humes and Jimmy Witherspoon returned to the lists on EPV 198; four rare and fair Jimmy Rushings appeared on Parlo. usual on SEC7074 and EXA61.

As well as stimulating as any were the singing and dancing of Howlin' Wolf on London RE-1072. And good blues lyrics unsurpassed in the Slim Gaillard on GEP856.

To be concluded next week

# Your LP listening



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# The kids take over the '6.5 Special'

from page 3

You can punch out on the brass

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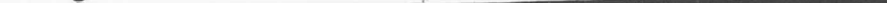
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# VIC LEWIS writes to Dankworth

## OH, JOHNNY!

Dear Johnny:  
YOU certainly let off steam last week about the Anglo-American Band exchange set-up. It's a farce," you said. You told why you turned down an offer to go over in exchange for the Glenn Miller Band. Well, I concede you made some good points. But I still think you were wrong to turn down the offer. Here's why: Franky, I think the States is an invaluable show window for British bands. When we go over

I think you were wrong

we have to play the type of concert the American audiences expect—big-name bills featuring many acts. Many more, for instance, than would be featured on a similar concert in Britain. But if my band plays on a bill with Bill Haley, the Patlers and the Teenagers—as it did on our last tour—at least we're getting

### JAZZ IN A MARQUEE



Trio leader Bill Jones opened his own club—Jazz At The Marquee—in Oxford Street on Saturday. And guest star of the opening was Kenny Baker, pictured here with Dilly Dilly.

### 857 Songs for Max

MAX BYGRAVES asked Melody Maker readers to write him a song—and they replied 857 times! The final grand total of songs submitted by amateur composers in the MM's latest competition. Now comes the job of judging them! And for this important assignment, the MM has hired up an all-star panel under the chairmanship of Editor Pat Brand. With Max Bygraves, it comprises publisher Roy Berry, Harry Belafonte, Beryl Auer, Max Bygraves, and columnist Hubert W. Davis.

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### Panto comes to TV



Pantomime came to the London Palladium TV show last week-end when Tommy Steele and some of the cast of "Goldilocks and The Three Bears" transferred from Liverpool to star in "Sunday Night At The Palladium". Tommy is seen during rehearsals with Patricia Lawrence, who plays "Goldilocks".

### AFM puts skids on Nicholas

Attempts to arrange a rush British tour for New Orleans clarinetist Albert Nicholas have been balked by the American Federation of Musicians—the American MU.

As a result, the National Jazz Federation have cancelled the booking of Nicholas for a nationwide tour.

Reason for the AFM's veto was that Nicholas was a year behind on his Union dues—although the artist's Union Branch, New York's Local 802, had agreed to accept the arrears from the NJF.

### ALMA COMES HOME

Harold Pendleton, Executive Secretary of the NJF, told the MM: "The AFM said that Nicholas was not going to make a contribution of them and that they refused to agree to the tour."

Plans are still going ahead for British baritone star Ronnie Ross to make an American tour with the Modern Jazz Quartet in the Spring.

The NJF hope to get another American star in exchange.

### Dave Shand fixes his Savoy Band

Saxist leader Dave Shand has fixed the personnel of his 20-piece band which opens at the Savoy Hotel on Monday night.

It is: Bill Burton, Ken Wilkinson, Dennis Jackson (tr. flute), Sam Fenwick (piano), and Dave Shand (bass, vcl.). Dave Hodge (dr.) and Larry Turner (vcl.).

### 92,500 PIANISTS

There are 92,500 pianists in the world, according to a survey by the International Piano Association.

Only a few hours previously, Shand had himself arrived from New York, where she had been appearing in cabaret at the Plaza Hotel.

Already plans are under way for her to return to the States. And this time she will appear in Hollywood and Las Vegas as well as in New York.

### Children's Startime

An all-star cabaret was the first of the bi-monthly of the Scho Association's annual Children's Party on New Year's Day.

Compered by David Kossoff, it included Don Lang, Bert Weedon, Rosemary Squire, the King Brothers, the Vipers, Group, Gillian and Jackie Moran, Paula Shephard, and the King Brothers.

Music played for the 300 children.

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# Melody Maker

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McKinley Exclusive

See Page 3

# Wonderful Moment! PRINCESS ON TOUR!



AMERICAN high-pressure publicity methods have moved in on Buckingham Palace—and jazz-fan Princess Margaret. An American record company which claims to have sold ten million discs last year has asked the Princess to contribute a message to a jazz LP.

The company—Tops Records—wants the Princess to act as narrator to a British section of the disc, which would feature "jazz music of all nations."

All royalties would be sent to any charity named by the Princess.

British jazz

In a letter sent to the Princess, Tops president, Carl Doshay, said: "With your aid we plan to select jazz groups which represent British jazz and the British people."

"The narration done by your Highness will be an explanation of British jazz to the rest of the world."

Doshay also invites the Princess to be his guest in Los Angeles should she decide to do the recording in Hollywood.

Phone call

Contacting by the MM, an official of the Buckingham Palace Press Office said: "This is a highly personal matter. Whether Her Highness has received the communication or not we have no idea."

On Monday, Carl Doshay telephoned the Palace. Miss Iris Peake, Lady-in-Waiting, reportedly promised a reply soon from Princess Margaret.

"Wonderful Things" is the title of the film—and it seems like a wonderful moment for Frankie Vaughan in this scene with Jackie Lane. The picture is scheduled for release in April.

Meanwhile, the singer opens with his own show on Monday for a season at the Palace Theatre, London. He went into rehearsal 24 hours after returning on Monday from New York—where he received offers from Hollywood, Broadway and Las Vegas. While in New York, Frankie made three titles for Columbia's Epic label under the musical direction of Mitch Miller.

### MARIO LANZA IN DEMAND

MARIO LANZA's current 12-concert tour has now mushroomed into 22.

He was due to leave Britain on March 1, but he has been so successful that another ten concerts are being lined up.

Lanza, this weekend makes his first appearance in ATN's "Saturday Spectacular."

### Terry gets called up!

On Monday, Terry Lane signed a pledge from singing to touch alcohol at all. Then on Wednesday he is summons from Her Majesty's Forces.

This is the first time that Britain has contributed

### Stairway to Stardom!

MM Editor Pat Brand is to help a young British jazzman to stardom in America.

The 1958 Newport Festival will feature a 20-piece band of young European jazzmen, who will also be recorded by Columbia, make radio and TV appearances and possibly a full concert tour.

Lanza, this weekend makes his first appearance in ATN's "Saturday Spectacular."

Director of the band will be America's Marshall Brown, who is travelling to Europe with the Festival's producer, George Wein, at the end of next month to audition musicians.

The musicians must be between the ages of 16 and 25 and will arrive in New York a week before the Festival for intensive rehearsal.

The library is already being prepared by Brown—who directed the hit of last year's Festival, the Farmingdale High School Band—Jimmy Giuffre, Bill Russo and John La Porta.

### JOHNNIE RAY OK

JOHNNIE RAY may be without his hearing-aid when he returns to Britain this year.

Howard Lucraft cables from Hollywood that an operation on the singer's ears last month was successful.

His hearing appears regained, says Lucraft. Meanwhile, negotiations for Johnnie Ray to make a European tour are proceeding.

### NAMES MAKE NEWS

NAMES make news. These are some of the celebrities who appear in the MELODY MAKER this week:

Ray McKinley.—An exclusive view in New York before McKinley's Miller Band left for Britain. Page 2.

Nat Cole.—Talks to MM columnist, Ren Gravatt. Page 2.

Reinhardt.—Ken Sykora reviews an LP of views on the late guitarist's "classic" releases. Page 6.

Ted Heath.—Discusses U.S. band exchanges. Page 3.

Frank Sinatra.—"Kings Go Forth"—Sinatra's problem film? P. 9.

Nat Cole.—Talks to MM columnist, Ren Gravatt. Page 2.

Elvis Presley.—Hears on a BBC religious programme. Page 4.

### ANKA TOUR

PAUL ANKA, the "Diana" song star who had a smash-hit tour of Britain only last month, will be back early in March.

The Grade office was currently negotiating the tour as we closed for press.



### Skiffle and jazz to help Broonzy

BRITAIN'S top jazz and skiffle stars are to hold a benefit concert for American blues singer Big Bill Broonzy.

Broonzy, who made his third British concert tour last February, has undergone a series of operations in Chicago and will probably never sing again.

Giving their services free at a concert at the London Coliseum on March 9 will be the groups of Humphrey Lyttelton, Chris Barber, Johnny Dankworth, Don Rendell, Dilly Jones, and the Vipers.

### Organisers

In addition, it is hoped that Ken Colyer's Jazzmen and Al Fairweather's Band, with Sandy Brown, will appear.

Idea for the benefit came from pianist-accountant Dave Stephens and guitarist Alexia Korner, who have formed a committee with the MM's Editor, Pat Brand and Max Jones, and critics Keith Goodwin, Charles Fox and Jan Lang.



## REN GREVATT meets NAT 'KING' COLE

## NAT KINGS BRITAIN

NEW YORK, Wednesday.

"I hope to take my wife on a vacation to Europe some time toward the end of the summer. We've both been looking forward to a trip like that. But if we go, I won't be performing."

Nat "King" Cole told me this at a cocktail party tossed for him by Capitol Records at Toots Shor's Restaurant. Cole opens a four-week stay this week at the Copacabana.

Nat said there was little chance of his performing in Britain this year. "In fact, I have all I can do to fulfil my American engagements right now."

Following the Copa stint, Cole moves down to the Tropica in Havana. Then in turn he'll play the Eden Roc in Miami Beach, the Sands in Las Vegas and the Coconut Grove in Los Angeles.

## Rock 'n' roll

COMMENTING on the rock 'n' roll influence, Cole said his two daughters, aged 12 and seven, both dig it immensely, but he feels that all kids eventually grow out of the state and begin to like ballads and smoother music.

"Kids have no loyalty to an artist these days," he said. "It's the sound that counts. If the sound isn't different, an artist

## 'Holiday only' he says

can die on his second record. "Sometimes it really seems that the less musical ability an artist has, the easier it is to make a hit."

"Some of the better artists have a problem. Their musical integrity won't let them succumb to the cheaper rock 'n' roll sounds. But sometimes they find it's hard to get a hit because they don't let the bars down."

## Johnny Mathis

COLE thinks Johnny Mathis is one of the most promising new singing stars. "He has sustaining power, as he's shown with three or four straight hits. That's because he has a style that appeals not only to the kids but to everybody."

## ALAN FREED

## Challenged

ALAN FREED's hitherto unchallenged position as America's number one jockey on the pop and rock 'n' roll scene, may be in jeopardy. There's no question that Freed is still strong on the local New York front. But shortly after the demise of Freed's network TV show last summer, a good-looking young Philadelphian named Dick Clark came into prominence with his American band show on ABC-TV five afternoons a week.

Since then the three-hour show, with bands, artists and a daily teen hop, has become the nation's number one disc artist plug show.

## Package

IN another attempt to build himself nationally, Freed sets out on March 28 with a six-week package show.

This may well tie in with a network radio show that's been discussed for some time for Freed on the Mutual network. But even on the package tour, Freed may find the going rough. Noted promoter Irving Foid, who has put out gigantic semi-annual package tours known as the "Biggest Show of Stars" for the last couple of years, will be sending his first big show of the season on the road on April 6.

## Battle

A TALENT battle between the two for the top attractions of the music business is almost certain. Freed now claims he has already signed Jerry Lee Lewis and the Crickets. Foid has countered on this at the moment, but says he will have a flock of important acts to announce within weeks.

## PATTE PAGE

## Second best

MEANWHILE, Dick Clark's show stays on top as the best disc plug-in ground. The Patte Page show is acknowledged as the second best area in which to promote an artist.

Both the Ed Sullivan show and the Steve Allen show, which compete against each other Sunday nights, have slipped behind.

## JOHNNY DANKWORTH

## In America

IN the recording area, the new album of Johnny Dankworth is expected to be a success.

The two British imports are expected to be a success.

Also on the bill will be the Chas McDevitt Skiffle Group and The Teenagers, a singing-instrumental group of four Manchester boys led by 12-year-old Johnny Beasley.

NEWSBOX by Jerry Dawson

NORTHERN IRELAND.—When Mario Lanza appears in Belfast on March 1 he will sing in the mammoth 10,000-seater Kings Hall—usually the venue for theatrical shows and exhibitions.

LEICESTER.—Brian Woolley, jazz pianist, resident of Leicester and Nottingham Jazz Clubs, will appear at the Kings Hall on Saturday (Saturday).

MIDLANDS.—Harry Secombe, Bertie Reid, Derek Roy, Shirley Atkin and the Four Jokers will entertain at the Midland Theatre on Saturday (Saturday).

MANCHESTER.—The St. Philips Band, Nipper Tony Brent and the Market Fairs will star in an experimental stage show to be presented at the Market Fairs on Sunday, February 9. If it's a success, more shows will be arranged.

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## TORONTO TELEGRAM

## Forecast for 1958

TORONTO, Wednesday.

Rock 'n' roll will be here for another year.

That's the prediction of Canadian record bosses who believe rock 'n' roll will be strong in 1958, although there will be a trend towards ballads.

Other predictions:

• The sale of stereophonic recordings will increase at a fast pace in the New Year, although they will never replace LPs.

• There will be a bigger sale of 45 extended play discs, favoured by many because of their small size and low price.

• The record business will be bigger than ever.

## Around Town

FOOT Sims is in for a week's engagement at the Town Tavern. He says some talk that he and Al Cohn will be visiting England soon.

The Fred Astaire Show, starring Paul Anka and the Dorely Brothers, at Maple Leaf Gardens, on Monday, Josh White will be at Eaton Auditorium on January 29, Louis Armstrong at Massey Hall, February 1.

## Diamonds date

THE Diamonds, who came just finished recording their new LP, "The Diamonds," which will be released in April. After a week in Texas, the boys return to Hollywood to finish making a Mercury record album. The quartet is featured with an orchestra comprised of the jazz greats, directed by Pete Rugolo. Renato Elia will be in the new LP, "The New Sound in Jazz." He'll be at the Massey Hall at the weekend.

## Helen McNamara

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## RENE AND MILLER



Ray McKinley, leader of the Glenn Miller band, is the only surviving member of the original outfit. "It was in England that the whole thing started for me just 13 years ago," he says. "This tour will bring back a lot of memories." With Ray is vocalist Lorry Peters.

Ren Grevatt, in New York, sends this exclusive interview with Ray McKinley, leader of the Glenn Miller band, which opens at London's Dominion Theatre on Sunday

I HAD a refreshing experience the other day at Webster Hall, RCA Victor's famous cavernous downtown Manhattan recording studio. There it was that the new Glenn Miller band, tired from the rigours of the road and a location date in Syracuse, N.Y., were cutting a new LP record. It was a pleasant tonic to hear that fine, clean melody and danceable beat in a world populated with rock 'n' roll and "far out" modern jazz artists. I can never deny being a fan of the modern day forms, but it was still a thrill to hear this fine new group in the flesh.

This is one of the two post-war American bands that made a profit from the very first day—the other was Ralph Flanagan's group. But this band has the authentic Miller sound, and a driving enthusiasm that neither Flanagan nor Ray Anthony nor any other ever quite had.

In some ways it symbolises a great era, but in another way it can be seen as a pioneer on the trail to a new acceptance of bands.

Ray McKinley, Texas-born veteran drummer, who is the front man for the group, is not sure whether bands can ever come back to the same level of popularity they enjoyed in their late thirties heyday.

"But I'll tell you one thing," he declares. "We want something else when they get to be 18 or 19 and we're giving a lot of them what they want."

McKinley traces the decline of the bands to the war, "when most of the good men got swallowed up in the Service."

After the war a few of the bands tried to be fancy with new sounds and the first thing you knew everybody was crazy for pop and there was no good dance music any more," he says.

Results of the poll will not be published until next month.

Wanted a beat

Then Mr. Petrillo's ban on recordings in '47 didn't help, either. They made records with a bunch of half-baked moonshiners and organ players. But the kids wanted a beat. They wanted to dance, because they're no different than kids of other generations.

So along came rock 'n' roll, with that strong, infectious back beat, and the kids bought it. It's been getting stronger ever since. 13 years since Ray McKinley stepped into the breach left by Major Glenn Miller's death in December, 1944, to take over the famous 40-piece Army band.

Since the Grand old of the war, when the band broke up, styles have come and gone in the music business, and it's fair to say that many of the swing era greats found it difficult to find their niche.

McKinley fronted his own band for a time without any smashing success. Later he got active in the New York TV scene, doing regular stints with TV comic Morey Amsterdam and later taking over his own show on ABC-TV.

In between, for a long time, he had his own Chicago-style dance group, but this, too, was a passing thing.

Tex Beneke

In the meantime, veteran tenor sax stylist with the original Miller band, Tex Beneke, carried on in the Miller tradition until 1950, when he relinquished the Miller franchise entirely.

Then in '52 and '54 there was a new surge of interest in Milleriana with the release of the motion picture in which Jimmy Stewart starred as Miller.

In the winter of 1955, lawyers for Mrs. Helen Miller and the Miller estate approached McKinley to form a new Glenn Miller Band.

The group, fittingly enough, started on its way on D-Day, June 6, 1955. Since then, it's become a living thing and it will bring back a lot of memories.

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## Granz sets his tours

From BURT KORALL

NEW YORK, Wednesday.

—Norman Granz, perhaps America's most commanding record company executive and jazz impresario, has set an intensified schedule of bookings in Europe.

As I previously reported, a deal has been made for a tour of the Benny Goodman orchestra on the Continent next fall.

Granz has also arranged a month's tour of 22 cities, of "An Evening With Ella Fitzgerald and the Oscar Peterson Quartet."

At The Philharmonic is scheduled for the same time.

Also on the bill will be the Chas McDevitt Skiffle Group and The Teenagers, a singing-instrumental group of four Manchester boys led by 12-year-old Johnny Beasley.

NEWSBOX by Jerry Dawson

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## Now choirboy is a variety star

BILL KENT, the choirboy-newcomer to rock 'n' roll, debuts in Variety at the Empire Theatre, Middleborough, on January 27.

Also on the bill will be the Chas McDevitt Skiffle Group and The Teenagers, a singing-instrumental group of four Manchester boys led by 12-year-old Johnny Beasley.

NEWSBOX by Jerry Dawson

NORTHERN IRELAND.—When Mario Lanza appears in Belfast on March 1 he will sing in the mammoth 10,000-seater Kings Hall—usually the venue for theatrical shows and exhibitions.

LEICESTER.—Brian Woolley, jazz pianist, resident of Leicester and Nottingham Jazz Clubs, will appear at the Kings Hall on Saturday (Saturday).

MIDLANDS.—Harry Secombe, Bertie Reid, Derek Roy, Shirley Atkin and the Four Jokers will entertain at the Midland Theatre on Saturday (Saturday).

MANCHESTER.—The St. Philips Band, Nipper Tony Brent and the Market Fairs will star in an experimental stage show to be presented at the Market Fairs on Sunday, February 9. If it's a success, more shows will be arranged.







# Ageless Django

Twenty-three years ago Django Reinhardt made his first solo records with the string Quintette sponsored by the Hot Club of France. They were issued in this country by Oriole. Now, five years after his death, the same company has reissued these ten old tracks on an LP.

At the time of their original issue, most of the comment on these discs was focussed on Django's fantastic technique, on the unorthodox fingering evident by his injured hand, on the romantic background of the gypsy life and possibly on the fact that he spent the entire recording fee on one white stonish hat.

Surely it is now time to realize that these things, though of interest, are of minor importance in comparison with the man's music.

What really matters is that Django has been belatedly recognized as one of the true jazz greats, a man who is now accepted as a genius, whatever way this may be defined.

He was one of the very few jazz musicians—and almost the only one—to have an original and personal style that is immediately recognizable, a style that owed more to his own emotions and temperament than to the influence of other musicians.

Despite his phenomenal technique, musical values came first in his improvisations—a lyrical melodic line and tremendous swing. Lapses of taste were rarer with Django than with any of the technically advanced jazzmen.

Django's jazz is timeless because it was always in advance of its time, because it reached beyond the fads and fashions of the day—beyond the restrictions of the material and the accompaniment, which were often secondary.

His part in these early discs does not date. Listen, for instance, to the phrasing on "I Saw Stars" or to the understanding of passing harmonies obvious on all the tracks in order to realize how far Django was ahead of his contemporaries.

Every guitarist will try to afford this disc, and only a very narrow-minded, jazz-fan will fail to appreciate the great jazz guitar of these historic releases.

The other section says: "This is what we've been waiting for. This is the way a guitar should be played, without the addition of electric amplifiers!"

(Emarey 12in. EPJ1267, Mid-1956. [Am. Emarey].)

Stomping At The Savoy. Exciting but rough. Moonglow. A simple style here which any player with a Spanish guitar can emulate.

Cherokee. Drum imitation in introduction is done by crossing over 6th string on 5th string and strumming both strings together. Very agile bass runs with chord melody, but rather forced.

Out Of Nowhere. Nice and gentle arpeggio style followed by more attacked second chorus.

Segovia



Drum Suite — Art Blakey — Jazz Messengers BBL 7196

Rampart and Vine — Rampart Street Paraders BBL 7194

Soch Sweet Thunder — Duke Ellington BBL 7203

The Three Herds — Woody Herman BBL 7123

For jazz collectors

PHILIPS Long-Playing Records

## Jazz On The Air

Compiled by F.W. STREET

(Times: GMT CET plus 1)  
SATURDAY, JANUARY 18:  
10:00-10:30 a.m. D.L. Skille Club.  
11:30-12:15 a.m. W. Gray, Tulsa, Oklahoma.  
12:00-12:30 a.m. A.1. Golden Gate Quartet.  
12:30-1:00 a.m. C.1. Pete Skerrett Quartet.  
1:00-1:30 a.m. Kings of Jazz.  
1:30-2:00 a.m. D.L. Skille Club.  
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Nat Cole (above) is becoming a popular film star. He may be seen soon in two new pictures

# Hollywood headlines

**TWO** of the Elvis Presley retinue are trying to enlist in the army to be with the boss. While Jimmy ("Kisses Sweeter Than Wine") Rodgers was recording last week thieves walked off with his record collection. . . . Liberace opens in Sydney on February 24 and follows with London, Paris and Brussels. . . . Decca singer Bobby Helms makes his film debut in "The Case Against Brooklyn." . . .

## Pianist dies

Pianist Fulton McGrath (one-time Goodman, Dorsey etc.) died at age 50, last week, in Hollywood. . . . Nat Cole is being sought for a new picture titled "Shuffle Along." . . . The Dave Pell Octet, as house band at Gene Norman's swank "Crescendo," is winning accolades from fans and critics. . . . Manager Joe Napoli is, right now, on the Continent setting up the Christy-Shank-Cooper-Williamson tour for this spring. . . . A special bandstand was constructed at the Balboa

ballroom for Stan Kenton's local TV series which started last Wednesday (15th). . . . The latest Jack Montrose picture features Red Nervo and Barney Kessel in some different and intriguing settings. . . . Victor Feldman is rehearsing and rehearsing everyone, both on vibes and piano, down at the Light-house. . . .

by Howard Lucraft

## Torme on TV

Mel Torme is co-writing a TV spectacular idea based on his "California Suite" composition. . . . There's to be an early follow up to the currently very successful Shank and Cooper "Flute n' Oboe" series. . . . Liliane Montevecchi and Dolores Hart are Elvis' femme leads in "King of the Cool." . . . Movie actor Jack Carson now has a solo record contract. . . . It's said that Judy Garland's flamenco fricas was her swan song as an entertainer in Vegas. . . .

## Poet plays

Gene Kelly directs Doris Day in the "Tunnel of Love" film. . . . Off Broadway American poet Kenneth Patchen performed with the Bobby Trout's "Stars of Jazz" TV show last Monday. . . .

Jo Ann Greer—she is leaving the Les Brown band



Doris Day—she stars in "Tunnel of Love"



Bob Hope and Les Brown—they gave show in Japan

# Sidney Bechet at the Coliseum—in 1919

TO the crowds of theatregoers packing London's biggest Variety hall—the Coliseum—on a cold December afternoon in 1919, the appearance on the bill of "The Southern Syncopated Orchestra" meant little to them. They had come to see the topstars of the post-war Variety stage. . . . But in the words of the stately "Times" the next morning: "At 5 o'clock yesterday the audience at the Coliseum was prepared to put on its hat and coat and make the homeward journey; at a quarter to six it still sat fascinated by the methods and melody of the orchestra." . . .

## A HIT

The first American all-Negro band to visit Britain was a sensational success. . . . There was also a close harmony choir and sitting cross-legged in the middle of the group was a 22-year-old clarinetist from New Orleans. His name—Sidney Bechet. . . . The Orchestra had arrived in London in the summer and had played for several months at the Philharmonic Hall, Great Portland Street without creating a great deal of interest. . . . They returned to Britain for another season at the Coliseum the next May, but the orchestra's career seems to have been a brief one. The band's payroll. . . .

# Is Sinatra making a problem picture?



EVERY so often, just when liberal-minded people are beginning to despair of the bombast and humbug that are apparently accepted as a normal part of the vaunted American Way Of Life, the Americans take us by surprise. . . . The nation that produces monsters shows that it also has power to destroy them. And what is more surprising, the despised Hollywood film-makers frequently prove that they have the courage to fire the most effective blasts. . . .

Recently, "The Great Man" and "A Face In The Crowd" have made war on the cult of the personality. There have been several sincere and outspoken films on the subject of racial intolerance. . . . It is too early yet to say whether the new Frank Sinatra, "Kings Go Forth," is in this category. There are indications that it may be. Sinatra is the war-time American army lieutenant who falls for a girl who has Negro blood. His Buddy (Tony Curtis) treats the girl badly and Sinatra fights for her. . . . Sinatra's views on racial prejudice have been widely published and he doesn't seem very disposed to repeat them passionately merely to publicize a film. . . .

## FREQUENT VISITOR

Frequent visitor to the set has been one of Sinatra's closest friends, Sammy Davis Junior. Public exchanges between Davis and Sinatra are on the superficial level of general insult that often comes of dancing together. . . . "I just heard your latest album," Davis has been heard to remark. . . . "Temporarily," Sinatra has a low boiling point and might not take such a dig always with good grace. . . . But from Sammy, it's pure glee. . . . Sammy is also a small man of more talent than material pondage. . . . Comedian, dancer and singer, Davis has been called Mr. Show Business. . . . Sinatra gave proof of his esteem and sympathy for Davis when he offered him the hospitality of his home after the Negro singer met with the accident that cost him an eye. . . .

## AN ALLY

The Negro in trouble—or, indeed, the underdog of any race or colour—is ever likely to find an ally in Sinatra. . . . He shouldered on location when he read of the attack on Nat Cole while working with the Heath Band. . . . Yet the Sinatra who regards his part in an inter-racial drama "as a performer" can also drop the professional mask for long enough to show that he is mature enough to realise that "Kings Go Forth" could be a problem picture. . . . "I think people who have any kind of common sense won't go out of the theatre and start race riots. . . . As for the bigots, they'll scream at anything. . . ."

## —Tony Brown

## THRIVING NEW SOHO THEATRE

DEAN STREETS Royalty Theatre has gone, but the Neil Gwynne Theatre Club up the road has risen to the defence of the "live" artist under the aegis of Philip Miles—clarinet player and drummer who "Parade of Follies" are into their second edition. . . . Devised, directed, written and sometimes acted in by Philip—even designed the stage—the new edition is a miracle production in a tiny space, even to the inclusion of TV lighting. . . . And of the new songs, particularly liked his "Waiting For Love" (performed by Ronnie La Star and Terry Brent). . . . Two additional numbers are by Alan Norman Long who, with drummer, Tony Pike, accompanied the show: "It's Too Cold" and "Dance of the Snow Virgin." . . . Ideal for this type of comedy role is Larry Marsh. . . . In these days of mostly standard cabaret and darkening theatres, it is heartening to see this type of "live" theatre thriving—and to realise that, in this small theatre alone, some twenty artists are able to remain in continuous employment. . . .

Sammy Davis, Jr., is a frequent visitor to the set of "Kings Go Forth," to see Frank Sinatra. They revel in exchanging jocular insults. Sinatra, who has a notoriously low boiling point, might not always take such digs with good grace. But from Sammy "It's pure glee," says Tony Brown.



Italian Champions, Bergamo, 1957 Golden Accordion Trophy, Genoa, 1957 International Accordion Festival, 1957 Italy's foremost Radio and TV Accordion Orchestra FISAORCHESTRA TRICO play SCANDALLI Exclusively

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# ON THE PPT WITH PAT BRAND

A LOT of people are nursing very unkind thoughts about the music business. Unkind, that is, to a certain kind of music (if one may so stretch a term). They're reminding me that when Bill Haley came in at the Dominion Theatre door rock-'n'-roll flew out of the record shop window. And they're pointing with eager fingers to the fact that no fewer than three skiffle shows are on the road—with yet a fourth launching out this Sunday. . . . And they're reminding me, too, that even as ballad singers eventually sang themselves out of Variety theatres, so may only mind you the 63 specialists swiftly skiffle themselves off the stage. . . .

## Vacuity

THE pop music business, no less than Mother Nature, abhors a vacuum. And there must be something to take the place of skiffle before skiffle fades—even as rock-'n'-roll bowed finally only when skiffle was strongly enough established as a craze to take its place. . . . And from where I'm perched, I can see no signs of any alternative to the skiff that's pumped at us from every television screen, every juke box and (soon, it would seem) every Variety stage. . . .

## But why?

IT is from me to wish to condemn a form of music that gives so much pleasure to so many thousands of people. But I do wish the people who perform it would do it better! . . . WHY can't they learn to enunciate the lyrics properly? . . . WHY can't they develop a proper beat in their phrasing? Or would that spoil it all?

## Success story

IT was a Happy New Year's Day for pianist-arranger Tommy Wait. It marked his first anniversary at Quadlines and the start of his second radio series. . . . The latter is, perhaps, a bigger triumph than the first. For Tommy's first big-band broadcast resulted in a rave review from Maurice Burman and protests from other band-leaders. . . . He hadn't, they said, got a regular band. So he shouldn't be given valuable air-time. . . . Off the air went Tommy. On to records. . . . But so big was the reaction to his first disc that the BBC put him back on the air with a 12-week series. . . . The record that did the trick: His own composition, "Grasshopper Jump." . . . Which a friend of his has just seen listed on a juke box at Niagara Falls. . . . And on and on

Show Band Parade and the Ted Ray Show. . . . While on sound radio there's the Billy Cotton Band Show, the Leon Show, the Joe Loss Band Show, the Ted Heath Show, the Saturday Club Show and the Jack Payne Record Show. . . . And what's on TV? The Film Show, the Patti Page Show, Jack Hilton's Monday Show, the Bob Cummings Show, the Carroll Lewis Show, Jack Hilton's Thursday Show and the Jack Jackson Show. . . . Seventeen shows a week! . . . Perhaps the next Show we can expect has a little more originality in title selection. . . .

## Jiminy O'Goblin

THE Gremlin who last week lacked a review of "The Equinox" record on to one by Jimmy Young (see page 11) was at work on this column too. . . . Otherwise, how to explain why Astor Club bandleader Jimmy Silver got his name wrong? . . . There's an anti-Jimmy campaign going on somewhere!

## Herts and Powers

HISTORY repeats itself. Humphrey Lyttelton got into enough trouble from the "Herts" one would have thought, when he departed from traditionalism to enter the mainstream of jazz. . . . He's in again now that he's deserted from tradition (according to the Powers that Be on Barnett Coleman) to build the kind of house he wants in Hertfordshire. . . .

# CURRENTLY TOURING THIS COUNTRY THE NEW Glenn Miller Orchestra

CONDUCTED BY Ray McKinley

THE NEW GLENN MILLER ORCHESTRA IN HI FI

## The New Glenn Miller Orchestra in Hi-Fi

Don't be that way! I'm thrilled; Whistle stop; Hallelujah, I just love her so; Mine; Anything goes; I almost lost my mind; Slumber song; My prayer; Accented; the positive; Man on the street; Lullaby of Birdland

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## by Hubert W. David

142 CHARING CROSS ROAD, W.C.2. COV. 0584/5

Friday: Star Hotel, Croydon } 1958, for foreign and Colonial  
Saturday: Jazz Club, Wood } subscribers.

Two records "tied" for 4th, 140  
and 18th positions

**LYRITHM** and bluesiest—the fore-runners of his style—follows the Peaky pattern. Backing is in order, and the song is a triumph. Turning from the run-of-the groove stall, we come to:

**FOUR ESQUIRES: Love Me Forever (London LHM532).**

If Jimmy Young is walking around with a puzzled rind, I don't know it. He's got a good one, a Gremlin hidden in the groove. The song is a gem, and the MM editorial department and the printing press tucked on

**LY** with his customary lack of quality that Haymakers' at least these make a change. Mayonara has a Manic Panic motif.

**THE BEVERLY SISTERS/Hymns (De F1097).**

You Long Beach, you Long Beach, you Long Beach (Hymns) **THAT** slightly metallic vocal quality that Haymakers' Bess' performances is well suited to the plaintive sentiments of the songs. The album's brief passage that doesn't sound like a song is a gem, well-suited to the mood.

"Love Me Forever" is based on the Darling Buds of May.

Take the Stars home **ON** Capitol

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SANDY BROWN'S JAZZ BAND

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SONNY MORRIS JAZZ BAND

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MICK MULLIGAN and his BAND

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GEORGE MELLY

Tuesday, January 21st  
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Wednesday, January 22nd  
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Thursday, January 23rd  
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# MUMS & DADS DIG MILLER

THE Mums and Dads are going to the Glenn Miller Band in a big way. This week they have been first in the queues for

tickets to see the Ray McKinley replica of the band that set a new style in the world's dance music. The band flies into

London airport on Sunday morning and takes the stage at 5.30 a.m. at London's Dominion Theatre.

This will be the first of a series of dates that will take the band throughout the country for the next three weeks.

## DON LANG GETS 'SPECIAL' MENTION



"Six-Five Special" resident leader Don Lang had good news last week. His contract on the show had been extended until March. He is pictured (r.) at the BBC's Lime Grove Studios after Saturday's show with two of the past stars—Billie Holiday and pianist with the Tony Martin Quintet, and singer Rosemary Clooney.

## PAUL ROBESON TOUR LOOKS DOOMED!

PLANNING for an April British tour by Paul Robeson seems doomed because of the singer's passport difficulties.

Robeson was expected to appear on ATV's "Sunday Night at the London Palladium" on April 27—three days before his 50th birthday. He was also expected to appear on the "Saturday Spectacular" on April 12. London agent Harold Davidson is also planning a concert tour for him.

Robeson, after his last British visit in 1946, was the American State Department withdrew Robeson's passport because of his Communist sympathies.

Still banned  
The ban still holds, upheld by a decision in the U.S. Supreme Court two years ago, as Robeson has repeatedly refused to provide information about his Communist affiliations.

A spokesman for the American Embassy in London told the MM that the ban is still in force, but "feel he could possibly come here."

PEARL AND TEDDY FOR YARMOUTH  
Teddy Johnson and Pearl Carr have signed to the summer season at the Aquarium Theatre, Yarmouth. The show will open at the end of June for a 14-week season.

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## Jazz book on TV



Over thirty  
A spokesman of a provincial theatre told the Melody Maker: "It's definitely the over-thirties rather than the under-thirties who have been coming in for tickets."

Harold Davidson, London agent who brings Ray McKinley and the Miller Band to Britain, confirmed that the older people were early arrivals at box office.

The band is bringing in a new-type of audience—many who would not normally attend a band concert, he said.

But, added Davidson, "the youngsters will be there in force, too. They want to hear the band, their parents have talked about so much."

## 6-5 show (No. 4) ready for road

A FOURTH package show featuring stars from BBC-TV's "6-5 Special" is being readied for the road. Presented by Arthur Hovell, it is billed as "The Big Teenage Show of 1958," with the subtitle "Stars from the 6-5 Special."

The headlines will be Terry Dene, Johnny Duncan and his Blue Grass Boys, Wee Willie Harris and Colin Hicks. Other stars on the show will be The Southlanders, Nancy Whiskey and Don.

Tour dates  
The package will tour the Rank super circuit on Sunday, commencing at the Odeon, Weymouth, on January 20.

Further dates already fixed are: Canterbury (20th), Odeon, St. Albans, and Odeon, Canterbury (21st), Odeon, Coventry (21st), Odeon, Cardiff (21st), Odeon, Weston (21st), Odeon, Leicester (21st), and De Montfort Hall, Leicester (21st).

## BARBER FOR GERMANY

THE Chris Barber Band is booked for two weeks of concerts in Germany in May in addition to its February tour of Scandinavia and Holland.

Following a Light Programme airing in "Jazz Saturday" on February 1 and a concert at Leeds Town Hall the following day, the band leaves for Sweden.

Chris will open at a big Jazz Band Ball in Odense on February 7 and has a Stockholm concert on February 7.

The band then plays in Denmark at Aarhus (18th) and Copenhagen (19th) before Dutch dates at Groningen (19th), Rotterdam (14th), The Hague (19th), and Amsterdam (16th).

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## MELODY MAKER

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NEW York, correspondent  
Leonard Feather organised an all-star television show last week to celebrate the publication of his latest "Year-Book of Jazz." With Feather (right) at rehearsals are (l-r) Dizzy Gillespie, Art Blakey, Tony Scott. Feather's latest dispatch is on page 2.

## ALL-NIGHT JAZZ AT ALBERT HALL

THIS jazz-comedy group, the Alberts, has been added to the bill for today (Friday) all-night Carnival of Jazz at the Royal Albert Hall.

Providing continuous jazz from 10.30 p.m. to 2 a.m. will be the groups of Humphrey Lyttelton, Chris Barber, Ken Colyer, Mick Mulligan, Graham Stewart, Jackie Jackson, the Aton Cliffe Jazz Band and the Mississippi Mass Band, and singers Odette Patterson, Neva Haphiel and George Mally.

## Dave Brubeck extra shows

THE Jazz Couriers, led by tenorist Tubby Hayes and Ronnie Scott, will tour Britain with the Dave Brubeck Quartet.

The Quartet's opening concert at the Royal Festival Hall on February 19 is already sold out and two extra London shows have been fixed for the Dominion Theatre, Tottenham Court Road, on February 16.

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# Meody Maker

JANUARY 25, 1958 World's Largest Sale EVERY FRIDAY 6d.

Miller Sound is sell-out in Britain



RAY MCKINLEY is doing hot business with his new Glenn Miller Band—so maybe that's why he's having a rub down backstage at London's Dominion Theatre. The two concerts were sold out well in advance of last Sunday's opening.

Says agent Harold Davidson: "Advance bookings have been sensational throughout the country. This band has definitely caught on with a very wide public indeed."

Davidson has now fixed another two concerts—the band's farewell shows in Britain—at the Dominion on Sunday, February 9. The same night it flies to Stockholm. (See also page 5.)

## SEEING STARS

EACH week the MELODY MAKER introduces you to the stars. Here are just a few we present this week.

## SAM COOKE

A man to watch, says Ren Gravatt. P. 2.

## TONY BENNETT

What is his real ambition? Laurie Henderson tells you in an exclusive interview. P. 4.

## RALPH SHARON

"I'm happy in the States," says the British pianist in an exclusive Max Jones interview. P. 9.

## FRANKIE VAUGHAN

Pat Brand reviews the new Vaughan Show. P. 9.

## ELLA & LOUIS

"Better than ever," says Max Jones. P. 13.

## SKIFFLE

Is it a menace? Tony Brown counts the rise in popularity of a Skiffle band in an investigation. P. 3.

# ROCK RACKET EXPOSED!

A FILM that amounts to the most penetrating expose of gimmick singers and their exploiters will open in the West End next month.

It is "Sing, Boy, Sing," which stars singer Tommy Sands in the role that Elvis Presley turned down. Sands gives a powerful and at times moving performance as the backwoods singer given the full exploitation treatment by a mercenary manager.

No punches are pulled. It is all there—organised fan demonstrations; girls who expose themselves to moral danger by accepting stars; the fat percentages from autographed shirts for fans; the cynical play-up of a family bereavement for publicity.

According to 20th Century-Fox, the film is based on a TV play written specially for Elvis Presley. "The Singin' Idol." His manager turned it down "because of prior commitments."

It has been widely rumoured in the States that the story was actually based on Presley's life.

Everyone connected with the project, says 20th Century-Fox, "has gone to great pains to deny this."

Let conclusions are bound to be reached.

## CHANGING GUARD AT THE PALACE

Pigalle Restaurant MD Woolf Phillips was a last-minute deputy for Harold Collins at the opening of "The Frankie Vaughan Show" at the Palace Theatre on Monday. Harold had a fall the previous day and damaged his ankle.

Former Palladium MD Eric Rogers took over on Wednesday.

## Cricket & Holly here in March

THE Crickets' tour of Britain—exclusively forecast in the MELODY MAKER last November—starts "early in March," according to Sydney Grace, of the Lew and Leslie Grade Office.

Billed with the vocal group will be singing-guitarist Buddy Holly, whose solo recording of "Peggy Sue" is in the MM's Top Ten this week.

As reported last week, Pat Anka will return to Britain in March and tour around the country at the same time as Holly and the Crickets—but at different locations.

## Harry James Betty Grable FOR PALLADIUM

Harry James, the man whose band was "too corny for Britain," may be coming over, after all. But instead of his band, he will bring wife Betty Grable.

Agent Norman Payne revealed this news to the MM after returning from a Sideside business trip on Monday.

## Julie Wilson back for cabaret & TV

Julie Wilson, the American cabaret singer and TV star, is expected to appear in London next month. She has previously appeared on "The Kate" and "South Pacific."

It is likely that Lanza will return to the St. Andrews Hall, Glasgow, on March 22. In all other dates yet to be fixed will bring his total concert appearance throughout March up to 13 or 14.

## ANOTHER £30,000 LANZA TOUR

A FURTHER series of British concert dates—worth around the £30,000 mark—have been fixed for Mario Lanza during March.

The singer starts his new tour at the Colston Hall, Bristol, on March 4.

He then appears at Kings Hall, Belle Vue, Manchester (6th); Donnie Bright (12th); St. George's Hall, Bradford (16th); Philharmonic Hall, Liverpool (18th); Town Hall, Birmingham (21st); Usher Hall, Edinburgh (25th); Cadogan Hall, Dundee (28th); and Civic Hall, Newcastle (30th).

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Eight million viewers watched Mario Lanza top the bill in his first ATV "Saturday Spectacular" last weekend. Hollywood's stormy petrel is seen afterwards with Stargazers girl June Marlow, also in the show.

Page 16, Col. 3

Jerry Lee Lewis  
See Page 9

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Page 16, Col. 3

Julie Wilson back for cabaret & TV









## Tony wants



## film break

by LAURIE HENSHAW

FRESHLY towelled from a bath, Anthony Bennett sauntered into the lounge of Suite 609 at the Savoy Hotel and talked about his ambition to become an actor. At present, Anthony—Tony Bennett to his public—is better known as a singer.

And it is in this capacity that he stars in ATVs "Sunday Night At The London Palladium" this weekend. But Tony would like to combine singing with serious acting in Hollywood or Broadway ever give him a break.

### 'The Method'

"So many singers just do one set spot in a movie," he said. "And that's all. Or maybe there's a tiny story line written in, for their benefit."

"I would rather be featured as an integral part of a big script to have a chance to act. Possibly in an episode you break the Sinatra-Crosby movie card, Tony is studying acting—but seriously. At the American and a half years there," he said. Accompanying him on this trip is his M.D.—British pianist Ralph Sharon. (See page 9.)

### Edwardian Aristocrats

BEFORE their concert at the Dome, Brighton, last Saturday, the Edwardian aristocrats of jazz, The Alberts, took tea with television's outspoken thoroughbred, Claret Harding, at his Regency residence in Hove.

"We've met him before, when working with his uncle, Claret Harding, in the ITV's 'Son of Fred'. We re-approach in these days of the 'heavily', they told the MM.

# FIGHTING FRED IN SKIFFLE ROW

IT was a tough weekend for fighting Fred Turner the secretary of the Plymouth Musicians' Union.

On Sunday, after prolonged talks, he banned an amateur skiffle group of schoolboys from appearing in the "Stars of Six-Five Special" road show at the Odeon.

He quoted the rules that forbid members from performing with non-members to promoter Will Collins. Collins offered a membership fee of £1 3s. for each of the nine members of the Woodlanders and Steeljacks Skiffle Groups.

**'Penalty'**  
But Mr. Turner demanded a special premium of £5 5s. described by Mr. Collins as a "kind of penalty clause."

On Monday Mr. Turner told the MM: "My branch committee considered that people should not and it easy to join the Union to suit their own convenience and perhaps drop out when they feel like it."

**'Pirate'**  
"These skiffle groups, with their meagre musical ability, sprouting everywhere nowadays, and playing cheaply, are a menace to the professional musician."

Also Mr. Turner had to warn a "pirate" jazz club from holding a meeting on Sunday, using three non-Union bands. The club backed out.

## Bass change for Johnny Duncan

JACK FALLON, bassist and manager of Johnny Duncan and his Blue Grass Boys, leaves the act when it starts a new Variety tour at Worcester Gaumont on February 14.

### In Command

Henry Croudon is currently leading a 14-piece orchestra for showings of the film "Ten Commandments" at the Plaza W.

He leaves Avenue Music next week after five months as General Manager.

## BRUBECK: THANK YOU

BRITISH fans will see one change in the Dave Brubeck Quartet, which starts its first British tour on February 8.

Dave, who was voted top pianist in the last Melody Maker Readers' Poll, has brought bassist Gene Wright into the group, replacing Norman Bates.

This week Dave sent this letter to the MM:

"I am quite disturbed by the wording of my 'Thank you' as a winner in the Melody Maker World Jazz Poll, as the copy which was submitted to me for approval states simply: 'Thank you'. I realise it is too late to remedy the negative feelings caused to me and the minds of our readers by the phrase. 'The World's Greatest Pianist'."

## DEE-JAYS IN EVERY TOWN

EVERY major town in Britain will soon have its own disc-jockey. The Postmaster-General gave the go-ahead this week for piped-music stations to be set up under licence.

A number of big companies, including Rediffusion Ltd., have already applied for permission to operate stations.

### Continuous

These will relay continuous record programmes to restaurants, barber shops, hotels, factories and offices.

They will not be allowed to supply private homes, and though intermediate announcements will be allowed, any form of advertising or propaganda will be forbidden.

"Live" music will not be allowed.

The piped-music stations will mean more royalties—through the Performing Right Society—for singers, bands, composers and record companies.

### MU sees danger

But the Musicians' Union sees it as a danger to the welfare of its members.

"Piped-music has already helped to ruin the band business in America," said MU assistant secretary Harry Francis on Tuesday.

"If the threat becomes an actuality we shall have to combat it in any way we think practicable."

In America today music has replaced auto sounds and conversation as background noise in cafes, poolrooms, ball alleys... in fact, almost everywhere.

In Miami pools they swim to music relayed through underwater speakers.

The whole secret of piped-music is that it mustn't make you listen. You must just hear it.

An executive of one America's largest auto-music concerns said: "If the music needs to be listened to it is understood—then it's not for us."

### OBITUARIES

## Frank Baron dies at 44

FRANK BARON, the well-known West End pianist whose sextet has been appearing at the Sheldon Park Hotel, Sandstead, Surrey, for the past five years, died on Monday in the National Hospital, London, after a long illness. He was 44.

His band at the hotel has been fronted for the past eight months by his vocal wife Vera.

He had been continuing to lead there, she told the MM.

Frank Baron was a frequent broadcaster, and his sextet will continue its airings under the direction of drummer Harry Knight.

The funeral takes place at Croydon Crematorium today (Friday) at 4 p.m.

### Depends on mood

"The world's greatest jazz pianist can be any one of the top dozen, or someone completely unknown—depending on the mood you hear him, and the mood both you and the musician may be in."

"Jazz is too big, broad and beautiful to name any one man as the copy which was submitted to me for approval states simply: 'Thank you'. I realise it is too late to remedy the negative feelings caused to me and the minds of our readers by the phrase. 'The World's Greatest Pianist'."

### ERNEST RITTE

Ernest Ritte—former saxist with the Ambrose, Boy Fox, Law and Gerald orchestras—died in Australia on January 12. He was 81 and leaves a widow and three children.

## Dates with the Stars

(Week commencing January 26)

Eve BOWELL  
Pantomime: Palace, Manchester

Max BYGRAVES  
Season: Opera House, Manchester

Petula CLARK  
Season: Palace Theatre, W. Hill

Jill DAVY  
Season: Adelphi Theatre, W. Hill

Marion FRASER's Harmonica Rascals  
Pantomime: Palladium, W. Hill

Nat GONELLA  
Season: Empire, Glasgow

Dave KING  
Pantomime: Empire, Pinner

MAPLE LEAF FOUR  
Pantomime: Hippodrome, Derby

Chas. McDEVITT  
Season: Adelphi Theatre, Hull

Week: Empire, Middlesbrough

Ruby MURRAY  
Pantomime: Empire, Liverpool

Danny PURCHES  
Week: Cafe de Paris

Tommy STEEL  
Pantomime: Royal Court Theatre, Liverpool

TANNER SISTERS  
Week: Empire, Nottingham

THREE KAYE SISTERS  
Season: Opera House, Manchester

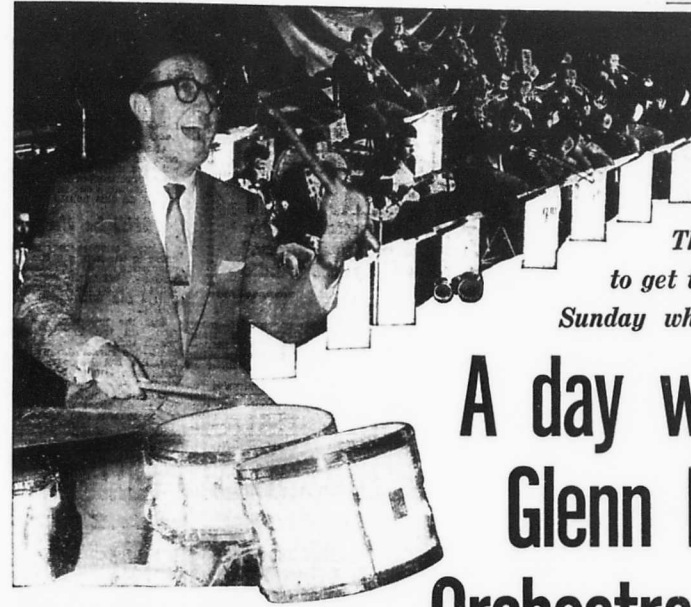
THREE MONROES  
Season: Prince of Wales, W. Hill

Dickie VALENTINE  
Pantomime: Theatre Royal, Newcastle

FRANK VAUGHAN  
Season: Palace Theatre, W. Hill

DAVID WHITFIELD  
Pantomime: Palladium, W. Hill

YAN  
Season: Opera House, Manchester



## MAURICE BURMAN and RAY MCKINLEY

are old friends.

They had a chance to get together again last Sunday when Maurice spent

# A day with the Glenn Miller Orchestra

## The Miller line-up

MANY who attended the first Glenn Miller band concert at London's Dominion Theatre, on Sunday, were disappointed to find no personnel given in the programme. So here is the full line-up:

Ray McKinley (dr., vcls., etc.)  
Lennie Hambro (alto, etc.);  
Fred Prato (alto);  
Louis Ciavarella, Gail Curtis (trns);  
Erwin Moser (bari.);  
Zack Caron, Big Bill Maxwell, Charlie Hofer,  
Eddie Zandy (tpnts.);  
Ray DeSio, Tommy Parker, Herbert Stomp,  
Joe Hambrick (tms.);  
La Verne Austin (pno.);  
Rennie Craig (gtr., vcls.);  
Louis Pasquante (bass);  
Harry Hawthorne (drs.);  
Lorry Peters (vcls.)

It was 2 a.m. and the telephone was ringing. It was Ray McKinley.

"Can you put Peanuts and myself up for the night?"

That was 14 years ago and the days when Ray and I were on those terms of friendship. He was Sergeant McKinley then—a large, likeable Texan with a lazy humour, a shrewd mind and a great gift for drumming. Three-piece and before bebop.

What is he like today? How does he play and what kind of band does he have?

We met at the Press reception, an hour or so before the first concert. He gave a yell when he caught sight of me and we took off from where we left off.

"You know Ray, you and Haudie are still the best Dixie drummers I have heard."

He looked startled.

Oh, Dave Tough

"He Man! Don't tag me as a Dixie drummer. I'm just a swing player. Baudie is a great two-beat man with a lot of syncopation."

Dave Tough is the drummer I hope I play like. Sure, Tough came along after me, but that's the way I try to play.

"Apart from the Miller style, are you playing jazz today?"

He fixed me with a look.

"What do you mean by jazz?"

"I mean what you mean by jazz."

Then we played it. But we also played "In the Mood" and we are a dance band.

"Do you ever practise?"

"Hell, no! I don't play so well these days. I leave it to me."

the younger guys. They play so fast. They've got everything—except rhythm."

We went on the stage to see the kit the Premier people had lent him.

"What sort of pointers are they," he asked, mulling to what we call the dampers.

He was meticulous about the kit, examining the details and the placings. Then we hurried to his dressing room.

The BBC was there with recording equipment. As he changed, Ray chatted casually into the mike and carried on another conversation with me at the same time.

### Impatient

Jack Green, office president of the Willard Alexander Office, was there. He turned to me:

"Ray is the sweetest, nicest guy to go along with. You know, he's got a fine house in Connecticut and he works 52 weeks in the year. He's mad about golf, too."

Ray chimed in:

"Sure I'm mad about golf—I dream it. I am the biggest sucker on the golf course."

For a little while we were alone.

"How do you feel about music these days, Ray?"

"I'm a little impatient these days. Tolerance is not the only thing that comes as you get older. You get so disgusted that young kids have so much talent, and they waste it. They don't swing, and if you don't swing, it ain't jazz. They are great musicians but they should be in the concert hall."

"Why don't they swing?"

### A success

"Well, some people are born with it, like Louis. Some people have a little of it, but they just don't bother with it. They bother with 50 changes per bar—they're after an Oscar."

"One thing about the British is their tradition seems to count for something. They make it work. Look how impressive their bands have become. The British kids would listen to the old-timers. But back home if a guy is over 20 years old, he's an overnight sensation. He looked straight at me."

I was going out already. I went out in front to watch the show. It was a full house, so full that even the air crew which brought the band over had to be squeezed away somewhere.

I knew what to expect in the way of music—an American dance band playing music in the Miller manner. Not Basie, not Kenton, not Dankworth, not Heath.

Once you accept that, you can enjoy it. Because, you understand, I can no longer enjoy "In The Mood" or

## America's finest drummers—



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**THE REED WITH A HEART**

**LETTERS TO THE EDITOR**

—appear this week on page 6

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# ON THE BEAT

How soon will you be able to buy "stereophonic jazz"? Not for at least another 15 months, predict EMI, who have been quietly building up a library of discs that you can almost "see."

In fact, they could put them on the market tomorrow. But it would be a waste of time until the means of playing them are available in a form and at a price sufficient to tempt buyers.

Snag seems to be finding a suitable pie-up for both stereo and "monaural" discs—but this is expected to be overcome within the next year.

Even so, it will probably be "some years" before they are available in the same wide range, say EMI, as their ordinary records.

So don't throw away your present record-player, just yet!



## with PAT BRAND

**Solved!**

MEANWHILE (to revert to the present day), the mystery of the "Basic in London" LP seems to be solved. I queried this title, you remember, a few columns ago, tracing the presence of trombonist Matthew Gee in the personnel of the new record with the Basic Band and the ban against American bands recording in Britain anyway. The controversy, they tell me,

is now raging over the Canadian airwaves, following an NIM reader's correction of a disc-jockey's announcement.

Most likely place for the recording date I suggested, was Sweden—and now comes confirmation.

The disc was in fact cut, my spies tell me—in *Göteborg*.

### Unsolved

ONE mystery solved. One unlikely to be. The Mystery of the Warning Message! The message that Errol

Garner said awaited him on his arrival in London two weeks ago, reminding him that he had no work permit and therefore must not play piano during his stay.

Who sent it? "The Musicians' Union." "In fact, we'd like to know who did it?"

"Not us," say the Ministry of Labour.

Garner has returned to the States—leaving the mystery unsolved.

### Friend of yours?

BUT wait! Here's yet another mystery. The Mystery of the English Critic.

He writes the sleeve notes of the new King's Own album just issued in the States. "Ory in Europe."

Very intelligent sleeve notes, too. Developing the argument that, for present-day American jazzmen, really to arrive at star status, they must play Europe.

And recalling how he had to fly over to Paris to hear this great trombonist for the first time in person.

But signing it: *Beaumont Planquette III* if you please!

### Concession

"WHEN people ask us to do rock-'n'-roll," says Ray McKinley, "it's easier to tell them to explain why we rather not."

So his stage show does contain just one rock-'n'-roll number—and a micky-taking one at that (which nevertheless got a small section of the Dominion audience clapping on the on-beat).

A small concession to rock-'n'-roll.

Comparable to the (perhaps) small concession to Bill Haley apparent in the tartan isle of the Miller Band's jockets.

### Still going strong

"YOU'RE never too old—to write a hit song. So believe me, Ralph Stanley."

He sold his first song to Francis and Day in 1915. His latest—"The Way So Spelled Heaven," written with Leo Tover—was sold to them last week.

In the intervening years he has written such hits as "Linger a Little Longer," "Sittin' Alone" and "Ain't We Got Fun."

In a letter of congratulations, theatrical historian W. Macdonald Pone pointed out: "No body is a thing of the past until he makes himself so."

Ralph was 70 last Monday.

### At last...

A BRITISH musical show with good, strong songs by Leslie Bricusse and Robin Bruce Brown.

The hit song? "Love Is."

### No. 18

I BEGGED last week for a little more originality in funding titles for radio and television programmes, citing no fewer than seventeen that had been used.

I learn this week of a new BBC-TV weekly series in the planning stage. Entitled: "Show Parade."

### Oh?

At the rate they're signing up stars, there'll soon be more artists than audiences.

"BRITAIN will think another war has started when they see this fellow for the first time!" Those are the prophetic words of disc man Sam Phillips in discussing his latest prize package, Jerry Lee Lewis.

I had just watched Lewis nearly stampede the teenage audience in New York's Paramount Theatre as the feature attraction of Alan Freed's rock-'n'-roll show.

I've watched many a rock-'n'-roller, rockabilly and rhythm and blues star. I can safely say that Lewis is one of the wildest, most uninhibited performers of all—a singer who literally loses himself to the music and the beat.

Later, in a dressing-room, I talked with Lewis, his manager, Oscar Davis, and Phillips, the man who makes his records. I found the off-stage Lewis another person, rather shy, almost reluctant to open up, but eventually the pieces of Jerry Lee Lewis began to fall together.

### Learned

"Nobody ever taught me how to play or sing," he told me. "I listened to it. I learned it. My friend Jimmy Swaggart and I would hang around outside Hainey's Big House, a Negro night club in our home town of Ferriday, Louisiana."

We were just kids. We'd listen to the blues they would sing inside.

### REN GREVATT

interviews the new American pop star whose disc "Great Balls of Fire" is number one in the MN's Top Discs chart this week.

### Ties

The Lewis story proves what many of the more traditional hillbilly elements in America tried to deny. The country blues and the Negro blues

### Tour

"Sure, I'd like to go to Britain. I've never been there before, but I've heard a lot about it," said Lewis. Then

### Sharon: I've even played with Duke

"RALPH SHARON: piano, arranger, conductor." Thus the first item of the "Beat Of My Heart."

### Preacher

"A few years later my buddy, Jimmy Swaggart, decided to be a preacher. Well, I took a try, too, and went to school at the Wauwatam Bible Institute in Wauwatam, Wis., where I met the Ford dealer in Natchez, Mississippi, which is right next to Ferriday—was introducing the 49 Ford and he had a show in front of the sales rooms. I got me up on the stand and I sang 'Hallelujah Blues.' Then Tony Bennett and Ralph Sharon, 58, Man, I thought I was rich."

### Sunburst

I found Sharon looking disgustingly sunburnt and a good deal looser than when he left here. "I lost about 45 lb., so I ought to look thinner," he said. "And we've all just come straight from two weeks at Atlantic."

### Scuffle

"In material terms the job has meant security. It's a lot of money trying to make it as a jazz player, especially when there are so many wonderful jazzmen who cannot get work."

### Emphasis

A lot more was said... about Brunetti and Sharon, and many snubbers Ralph has played over on piano with them when Tony came on. It was the most interesting experience I can imagine. They play with so much fire."

### Free

Art Loffel Dearmann "President" Saxophones

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SANDY BROWN'S JAZZ BAND  
Saturday, January 25th  
NORTH v. SOUTH

London's  
GRAHAM STEWART'S SEVEN

versus  
Manchester's JAZZ ACES

Sunday, January 26th  
M.M. ACKERMAN'S JAZZ BAND

Monday, January 27th  
CHRIS BARBER'S JAZZ BAND

with OTTIE PATTERSON

Tuesday, January 28th  
BRUCE TURNER'S JUMP BAND

Wednesday, January 29th  
HUMPHREY LYTTTELTON

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AL FAIRWEATHER BAND

Monday, January 27th

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MICK MULLIGAN and his band

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ALAN LEAT and his band

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