

**FEBRUARY 1, 1958    World's Largest Sale    EVERY FRIDAY 6d**

by Raffaello (above).  
led by trumpeter Alan  
son of the Graham  
port Seven, sings the  
for the 5,000 traditional  
fans who packed the  
at Albert Hall for the  
Night Carnival Of Jazz on  
ay. Nine top groups pro-  
non-stop jazz from  
10.30 p.m. to 7 a.m.

Lyric writer Leslie Baguley has been put in charge of Mello Music, the new music side of Box & Cox, the music publishers.

Nearest Station—Tottenham Court Road

3:6	Passing Strangers...	3:6
4:0	All At Once	3:6
4:1	Washed Away	3:6
4:2	Water Water	3:6
4:3	Marching Along to Blues	4:0
4:4	All In The Game (W)	3:6
4:5	Man On Fire	3:6
4:6	Wandering Eyes	3:6
4:7	Mr Goodbye	3:6
4:8	Shouldn't Do That (Q)	3:6
4:9	Everything We	3:6
4:10	Tammy (W)	3:6
4:11	Touch All My Heart	3:6
4:12	Write Myself a Letter	3:6
4:13	Rocking Shoes	3:6
4:14	Means	3:6
4:15	Eye Love Love (Q)	3:6
4:16	Island In The Sun	3:6
4:17	Letting In The Sun	3:6
4:18	Feetion Drama (W)	4:0
4:19	Around The World (W)	3:6
4:20	Whispering Walls	3:6
4:21	Washed Away	3:6
4:22	Washed Away	3:6
4:23	Washed Away	3:6
4:24	Washed Away	3:6
4:25	Washed Away	3:6
4:26	Washed Away	3:6
4:27	Washed Away	3:6
4:28	Washed Away	3:6
4:29	Washed Away	3:6
4:30	Washed Away	3:6
4:31	Washed Away	3:6
4:32	Washed Away	3:6
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4:54	Washed Away	3:6
4:55	Washed Away	3:6
4:56	Washed Away	3:6
4:57	Washed Away	3:6
4:58	Washed Away	3:6
4:59	Washed Away	3:6
5:00	Washed Away	3:6

Hand 3 - each	
Stable Blues	Threeparty Stomp
John Stomp	Shimme the Wabble
Lead Rag	Wine My Best Girl
	Swingtime
Big Blues (2)	Swamp Rumpet Sli
Arg Blues	Swimtime
Swimtime (2/4)	Sweet Georgia Brown
All Emblem	There Goes That
Swainland Parade	There Tex
Wassie Nightmare	The Road Home
Waltz	Twelfth St Rag
Of the Picnic	Wabash Blues
Waltz	Washington and Lee
Lead Rag	Waxing Old
Lead Anna	When You Were Young
(2/4)	Where Yellow Ribbon
Blues	Wolverine Blues

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## AGENCY

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**WIZBAND ★ BRIAN TAYLOR JAZZMEN**  
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**ELVIS PRESLEY'S** "Jailhouse Rock" recording this week hit a double jackpot.

Released only last week, the disc is already top of the MM's Best-Selling Record Charts.

In addition, the EP from the film is placed 16th—the first-ever extended-play record to enter the *MM* chart.

"The EP has sold over forty thousand copies," Decca executive W. Townsley told the MM.

"This is a phenomenal amount for an extended-play record."

Guitarist Jimmy Currie—the last bachelor member of Lonnie Donegan's Skiffle Group—married Maria DeVries on Monday. Best-man Lonnie is seen at the reception offering the bride refreshments.

**D**ANISH-AMERICAN comedian Victor Borge may be returning to Britain in the early Spring for a tour of one-night stands, according to Norman Payne, of the Music Corporation of America.

# INTRODUCING ★ ★ ★

**T**HIS week the "Melody Maker" introduces a brand new feature—POP SPECIAL, the brightest, liveliest pop package in print.

Spotlighting up-to-the-minute news, reviews and many other disc celebrities.

Any pop queries? Then let the MM deal with them in the new readers' Post Bureau opened in the POP SPECIAL spread on pages 6 and 7.

# 'POP SPECIAL'

views about the stars of show business, it will appear regularly each week.

Included in the first POP SPECIAL is an exclusive interview with PETULA CLARK.

A page of record reviews features FRANK SINATRA, GOGI GRANT, DON LANG, JOHNNY MATHIS, ALMA COGAN, GUY MITCHELL.

**FAN FEVER!** "Pop Fan you are looking for trouble Pages 2 and 3.  
**BIG BILL BROONZY** The Negro blues singer is in trouble. You can help—say Humphrey Lyttelton. Page 4.  
**THE BEAT BEHIND** **TONY BENNETT**, Jazz expert Max Jones interview drummer Billy Exine Page 8.

**N**EGOTIATIONS are already well advanced for June Christy—American Queen of “cool” singing—to star with Ted Heath and his Music in a series of concerts over Easter.

Agent Harold Davison is setting up dates in London and the Provinces and also an ATV spot.

The State, Kilburn, is the possible London venue with out-of-Town appearances of June and Ted Heath at Birmingham and Sheffield.

This will be June Christy's first appearance in Britain. But thousands of British fans saw her in person when they made the now-historic pilgrimage to Dublin in 1953 to hear the MM-sponsored Stan Kenton concerts. June was then star singer with the orchestra.

Comments Ted: "We are all looking forward to appearing with June again—this time in Britain. We are

tremendous admirers of her. She is great fun, apart from being a very fine artist."

A new June Christy LP is being issued on the Capitol label on February 7. It is entitled "Gone For The Day," from the composition by June's husband, Bob Conner.

The accompanying contingents are directed by arrange-  
Pete Rugolo.

# Tour for Hibbler & Sarah Vaughan

**A** MERICAN Negro song stars Al Hibbler and Sarah Vaughan are coming to Britain for extensive concert variety and TV engagements. Hibbler opens his British tour on Sunday, March 23, while Sarah Vaughan makes her debut on Sunday, April 13.

Both stars will be accompanied by hand-picked contingents of British musicians.

This will be Hibbler's first trip to Britain. Blind from birth, the singer has an extensive jazz background.

## 'Unchained'

He worked with Duke Ellington during the 'forties, but it was not until 1955 that he hit the juke-box jackpot in a big way with "Unchained Melody."

Apart from appearing in Britain, Sarah Vaughan will also play the principal cities of the Continent. In all, she will be in Europe for about four months.

## Rainwater for Britain

**NEW YORK, Wednesday.**—Marvin Rainwater, late country and western singer to crash the pop market in a big way, is headed for Britain. An appearance on Val Parnell's "Sunday Night At The London Palladium" is set for

April 20. Rainwater will also do a "Saturday Spectacular." The singer first clicked with "Gonna Find Me A Bluebird." He seems likely to pull off "disc double" with his latest release, "Whole Lotta Woman" and "Baby Don't Go."



### June Christy

## 6-5 Show in Town



The "Stars of Six-Five Special" stage show came to Town on Sunday. The package made its London debut at the Regal, Edmonton, and pictured (above) after the show are three of the stars—Kenny Baker, Rosemary Squires and Don Lang. It plays Barking Odeon tomorrow (Saturday) and Guildford Odeon on Sunday. Now turn to page 20 for preview pictures from the forthcoming "Six-Five Special" film.

and 2½d., Abroad 1½d., Canada 1d.

# HALEY



I HAD my first real close-up of a fan on the day Bill Haley landed in England. In the frenzied mob that greeted Haley, we were pressed into rib-cracking proximity. And with eyes rolling in frustration, she found breath to gasp her despair.

"If only I could touch him!" she said.

In cold print this probably sounds ridiculous—but that was one of the most frightening outbursts I've ever heard.

This was the same sort of emotional surrender that turns tin-pot politicians into dictators. This was the expression of the need of the human animal for some idol to worship. Any idol. Clay-footed. Thick-headed. Talented or untalented. It doesn't really matter.

The fashion of the moment is to dismiss fan-frenzy laughingly. The squealing claque of fans are not to be taken seriously. Exhibitionism can be a "healthy outlet," we're told.

So convinced of this are some people in show business that they put the whole healthy business on an organized basis, freely providing the bouquets and gifts that the fans can get on the stage and distributing tickets for opening nights ("We don't care how much noise you make..."). Stage-door nobbing can be rigged, too.

Johnnie Ray has never been convinced that fan worship is utterly harmless! It is not difficult to see why after this Australian reception.

## TONY BROWN

investigates the current fan-frenzy. Is this exhibitionism a healthy outlet or a sign of something deeper that could lead to trouble?

### Worried

Some of us have never been entirely convinced that fan-worship is utterly harmless. Johnnie Ray for one.

He volunteered views on the matter when I interviewed him in Glasgow last year.

"During the tour," he said, "I met a group of teenagers who were obviously sleeping in bus depots and so on following me around. I asked them if they were fans."

"But I was worried about it. Who wouldn't be?"

"Is it my fault, though? Where does my responsibility as an entertainer end?"

I find it difficult to reconcile his anxiety with the opinion of a psychiatrist. It can't be so simple.

"Fan-worship in its normal aspect is a natural phase of adolescent development."

Along these bland lines:

"The Mums and Dads should get wise, too. Some of them ignore their children—take no interest in the things they like, don't care what they do or where they go."

"You know, the title song from the film 'These Dangerous Years'? That about sums up the situation. And one line refers to 'old-age delinquency'."

There is such a thing. Lack of parental interest had helped to create the "I'm misunderstood" cult that made James Dean into a legend.

Vaughan told me he didn't like the term "fan." I asked him if the word had a bad odor because of the immediate behaviour of youngsters both here and in America.

"Perhaps," he conceded.

"But don't forget that this whole subject of fans has been played up by the Press for all it's worth. The fans."

For all it's worth.

James Dean

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# HUMPH SAYS...



THE many British friends of Big Bill Broonzy will have been distressed to hear of his serious illness. Bill has already had two lung operations and is shortly to go into hospital for a third. The effects of this are just about as grim as they could be. The sustained lay-off and the cost of medical attention have eaten up his savings. Furthermore, there is serious doubt whether he will ever be able to sing again.

## Charity concert in March

According to a recent report, Josh White is working in a club in Chicago near Bill's home to help in his upkeep. This is the background to the benefit concert which is to be held in March, and for which many musicians and singers have volunteered their services.

I first met Bill by accident. On holiday in France with Wally Pawkes and his family, we found rooms in a little seaside town called Etretat. Outside the town's small concert hall we saw a poster announcing the appearance that night of Big Bill Broonzy, and of a French group featuring drummer Wally Bishop. After two jazz-starved weeks, we booked seats with alacrity.

Our introduction to Big Bill was characteristic. The supac accident on the way down and were left a rhythm section of piano, bass and drums.

They opened the show and struggled through their set until Bill came on. Being the star of the show, he closed the first half.

When the curtain rose again there he was, sitting in the centre of the depleted band helping out on guitar. Anyone who has studied Bill's guitar playing will know that his is a strictly personal style.

But there he sat, alongside Andre Persiani on the piano, chuckling to himself as he applied his "own sound" to numbers like "How High The Moon" and "I'll Remember April."

Bill is a true folk-artist, making his music because he enjoys it—his many hundreds of records are beacons of integrity and simple artistry in the murky twilight of rock-'n'-roll.

It is to be hoped that the jazz world will show itself ready to offer him its gratitude.

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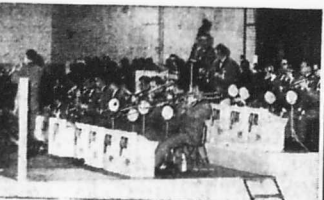
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## Pop fans: you are looking for trouble

have often behaved the way newspapers and magazines have told them they should act.

Apportioning the responsibility is fair enough. But we still have to face the fact that star-dazzled girls can expose themselves to moral danger.

The big names from America are often in need of company. Yet they aren't the greatest danger. Frequently, it is the hangers-on or minor members of star's entourage that encourage youngsters with promises of introductions.

After-the-show parties start late and end early. The fan who goes to one isn't likely to tell her parents where she has been. That can start a whole chain of deceit.

Perhaps the girl who spoke to me is not typical of the mass of fans.

She was invited to a party once," she said. "When I got there, I found it was a four-some. A friend of mine was an avid fan of an English singer. She went to a particular seaside resort for her holiday so that she could see him. It was when she accepted a lift in his car that the trouble started."

This girl stated the attitude of the predatory fans quite matter-of-factly. Some of them, she said, "collect" celebrities. They boast of spending a few sordid moments with them.

And nearly always the celebrities treat them with contempt and practically throw them out afterwards."

Sordid

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Some people in show business put the whole "healthy" business on an organised basis—though there was nothing fake about this Hampton demonstration.



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POP SPECIAL

# THE SINATRA MYSTERY ON 'PAL JOEY'

THERE'S a bit of a mystery about this soundtrack recording from "Pal Joey" (Cap. LCT6148). The Frank Sinatra track of "Lady Is A Tramp" is not the same as that heard in the film—though it is broadly identical. Otherwise, the remaining tracks seem to tally. Other songs by Sinatra are "I Didn't Know What Time It Was" (a beautiful melody), "Bewitched" and "I Could Write A Book." It is difficult to assess whether in fact Rita Hayworth does her own singing (she has previously used Jo Ann Greer and Anita Ellis as soundtracks "ghosts"), but there seems little doubt that the songs, especially, are

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## The brightest, liveliest



Frank Sinatra—a different track

Gogi Grant—a pleasant voice

Kim Novak is responsible for "My Funny Valentine." She tries hard, but obviously finds it a bit of a mystery about this soundtrack recording from "Pal Joey" (Cap. LCT6148). The Frank Sinatra track of "Lady Is A Tramp" is not the same as that heard in the film—though it is broadly identical. Otherwise, the remaining tracks seem to tally. Other songs by Sinatra are "I Didn't Know What Time It Was" (a beautiful melody), "Bewitched" and "I Could Write A Book." It is difficult to assess whether in fact Rita Hayworth does her own singing (she has previously used Jo Ann Greer and Anita Ellis as soundtracks "ghosts"), but there seems little doubt that the songs, especially, are

## POP DISCS

by Laurie Henshaw

- Eddie Calvert** "PURE AND EASY" features that Golden Trumpet against an easy-riding backing from the Eric Winston Orchestra. Different from the material.
- Johnny Duncan** "new car and disc!" JOHNNY DUNCAN went shopping last week with a £1,700 cheque in his wallet. His purchase: A 1958 Borgward car complete with the registration JD 36. In between trying it out, Johnny and his Blue Grass Boys made a 78 for Columbia with the titles "If You Love Me Baby" and "Goodnight Irene." Release date is February 12.
- Zack Matalon** was due yesterday (Thursday) to start recording his latest Decca LP of 12 titles for the Nixa label.
- Shirley Bassey** has scored with her first LP, "The Opposite Sex." It has been extended to six weeks. But, as yet, Britain is a summer season at the Regal Theatre, Blackpool.
- Russ Hamilton** will top the bill at the Butlin Reunion at the Albert Hall from February 12. The original "The One Who Made It."
- Ronnie Hilton** did his first stint of live writing before recording his latest Decca LP of 12 titles for the Nixa label.
- Jimmy Rodgers** whose "Kisses Sweeter Than Wine" for firm in the MM charts, has been the new 20th Century Fox film "The Long Hot Summer," starring Paul Newman, Joanne Woodward and Orson Welles.
- Wee Willie Harris** topped the "Stars of 6-5 Hand Jive" with a 12" LP, "The Stars of 6-5 Hand Jive," which is a collection of his best and most popular songs. Next week the show comes to London for a week at Chiswick Empire.
- Alma Cogan** ALMA is the lone lady in the race for top selling honours with "The Story of My Life" (HMV 45-PO434). So far, Michael Holliday is winning (Orion EP-7066). The duo are really the question of taking your pick—the treatments are basically the same.
- Perry Como** "CATCH A FALLING STAR" is not very exciting, but Perry Como delivers the song with his customary insouciance (Capitol 45-11815). Jimmy Henney, of Chappell's.
- Four Preps** A rock-styled vocal group is the Four Preps, whose 26 "Miles" (Capitol 45-11815) includes in the background an unidentified sound that is rather like a musical saw.
- Cyril Stapleton** THIRTY recent tours of the Count Basie have had a pretty wide influence on British bands. Latest, in the Basie message, is Cyril Stapleton, whose 26 "Miles" (Capitol 45-11815) includes in the background an unidentified sound that is rather like a musical saw.
- Ricky Nelson** RICKY NELSON is an average rock singer and on London 45-11815 he gives two average rock tunes average treatment. It is all there—drums, bass, bop-de-doo choir, handclapping.
- The Diamonds** THAT THE Diamonds have a "Rockin' Rockin' Rockin'" styled "The Strull" with a 12" LP, "The Strull," which is a collection of his best and most popular songs. Next week the show comes to London for a week at Chiswick Empire.

## pop package—EVERY week

# Have a vodka, said Pet Clark

by Laurie Henshaw



"HAVE a drink," said Miss Petula Clark. "Vodka?" I blinked. "With 7-Up," she added hastily. "Can't drink it by itself." She took my coat and hung it in the dressing-room wardrobe. That gesture of domesticity provided a useful lead: At 25, and with a steady income of £300-400 a week, was Miss Clark contemplating retirement—and marriage?

The answer was prompt and emphatic. "No."

What about those stories in the papers—Joe "Mr. Piano" Henderson and Alan Freeman? Weren't they fighting for her hand?

Just stories. "Pet" remains faithful to her first love—the stage. "But they make me furious," she said (meaning the stories, not the boy friends).

**HURT**

"That's the trouble with this business. You grow up and live your life in front of millions of people. And sometimes your friends get hurt—the last thing you want."

Pet meant what she said—and looked it. Honestly, in fact, her strong suit, says Alan Freeman: "Pet is a sincere person through and through."

That sincerity comes through in her recordings. One of the

and innate feelings—Pet has tried to edge in on the Monroe-Mansfield fringe, but without success.

"I went through a sophisticated stage," she confesses, "but I was awful. It didn't suit me a bit."

Despite her tinselled environment, Pet remains an unspoiled person with a simple philosophy. The future? "That will take care of itself."

She's sure of one thing: she's

**Pet's hits**

WITH Pet's best-sellers "With All My Heart" and "Alone" included among the four titles, Nixa EP NEP409 is a seriously full value for money. Remaining numbers are "Who Needs You" and "I Don't Know You." Pet handles them in her customary unaffected style.

**Alan Freeman**

reasons why "With All My Heart" and "Alone" have each sold around a quarter of a million copies.

With sincerity goes a fundamental girl-next-door look. Against her better judgment—

dedicated to her profession. She even abandoned an engagement to a GI because she "couldn't face up to leaving the stage."

Quickly she added: "That sounds awfully hard, doesn't it?"

**Readers' queries**

**Did Frankie Vaughan ever sing with Harry Parry's band?**—J. K. Sutton.

He was given a trial by Harry Parry in Leeds and offered a long-term contract. It was turned down as Frankie could see no future in it!

**WHAT were the titles on Tommy Steele's first disc?**—J. H. Rotherham.

"Rock With The Caveman" and "Rock Around The Town." The latter was the disc was issued by Decca (F41068).

**Is Harry Belafonte American or Jamaican?** and was his first picture "Carmen Jones"?—C. M. London.

He was born in America and his first picture was "Carmen Jones." He was born in America and his first picture was "Carmen Jones."

**WHO is the vocalist on "Sue's Song" by Benny Goodman on the Phonograph R4066?**—C. H. Edinburg.

Hane Harvey.

**HAVE any tunes from the "Opposite Sex" been recorded?**—H. C. London.

"A Perfect Love" has been recorded by Sheila Duxton on Columbia DB 3887 and Victor 3888. "Rockin' Rockin' Rockin'" has been recorded by Art Mooney on MGM 501.

**TS Perry Como Italian or American and what is his real name?**—J. L. Bonfield.

He was born of Italian parents in Canonsburg, Penn-

Maybe to those unmoved by the magic of show business. Despite her success, Pet continually strives to do better. My standards are much too high.

She has certainly had time to set them. She has "been in the business" from the age of seven.

**IN TUNE**

"I first sang at church concerts," she said. "One thing I could always sing in tune."

She set her sights on the stage after seeing Flora Robson in "Mary Tudor" at Stross Hall Theatre.

"But somehow singing has been the ladder all the way up," she says with a faint air of resignation.

Her first professional job was at nine—with Harry Fryer's band at Bantals, Kingston-on-Thames. "They weren't allowed to pay me—I was too young. I got offees instead."

Broadcasts followed. At eleven she sang at the Albert Hall. In her teens she enjoyed the distinction of appearing on the Heaths' Palladium Series Sessions.

She was in films—the ill-fated "London Town" among them. "But it was a great experience working with Sid Field," she says. "They forget about me. Like many young starlets, she

was placed under contract to J. Arthur Rank. But where others failed, Pet succeeded. "My youthful appearance helped. It always looked about four years younger than I really was."

**OFFERS**

"They squeezed in my bosom a bit and I was able to play 12-year-olds when I was 16."

Then there was singing—a valuable second string. Inevitably, it seems, the Clark career hinged on singing.

"But producers never take singers seriously," she complains. "They forget about me. Like many young starlets, she

him in "Guys and Dolls!" Pet, despite her demure exterior, is not giving up hopes of even bigger billing. Hollywood style, possibly. She has had offers.

The latest is from Sydney Box. It may involve a big role in a British musical. But there are always those records. And Pet promises "something quite different" for her next.

OK—so long as they don't abandon that girl-next-door appeal completely. It wouldn't do for Pet to deliver like many contemporary singers. Just as though they had imbibed too much vodka. Sinatra—and Brando. Look at And without the 7-Up.

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**PAT BRANDS**

**SUBSILMINAL.** That's the word. The word which the Independent Television Authority has decided not to use. And which three U.S. networks and the Canadian Broadcasting Corp. have likewise decided to ban.

What is it? It's a devilish invention which flashes "commercial" on to TV screens during normal programmes so fast (they last only one three-thousandths of a second) that the audience doesn't see them. BUT it is contended, these "subconscious advertising messages" do eventually react upon the mind. They plant a message; insidiously but firmly.

So that (presumably) viewers wake up in the morning with the jingle inexplicably and maddeningly running through the brain like old songs are apt to do.

Britain has objected to this form of advertising.

**Pity**

STILL, it would have been fun to have it here. Fun to have watched the *reality of slogans* such as:

"WHAT ABOUT SOME JAZZ THEN?" (Sponsored by Johnny Dankworth.)

"LET'S HEAR THE MELODY!" (Sponsored by the Music Publishers' Association.)

"DOWN WITH PAT BRAND!" (National Society of Skiffle Guitarists.)

Yes, it would have been fun.

**Glossed in**

THIS sight-and-sound business is still proving a headache in the TV studios—especially for the artists. Up at Wood Green, ATV have now

based in the orchestra, completely cutting off direct sound from the stage but playing it through to the performers from a speaker.

And singers tell me that, as a result, they're finding it difficult to "get with" their accompaniment.

So much so that Tony Bennett insisted on having the band on-stage with him at the pre-recording of the next Saturday Spectacular.

"It was OK during the



sketches and things," he told me, "but at rehearsal I felt lost during my solo spot."

**Sensational**

AS for the band itself—those Parnell boys are "fabulous!" he raved. "The way they read my book down at the first rehearsal you'd have thought they were playing the actual show."

"I've worked with the finest studio musicians in New York," he pointed out. "The Perry Como Show and so on. But these Parnell boys are sensational."

**It's awkward**

SAYS Steve Race on Page 13 this week: "It's almost true to say that if you're bad enough you'll make good."

An A & R man put it to me this way the other night: "It's very difficult. There's no such thing as good or bad any more. You may be too good or too bad. Or not bad enough. Or merely good. In which case, nobody wants to know. It's... it's difficult," he signed.

**Hevin' a Ball**

I SEE that plans are well advanced for this year's Baton Ball—the Music Directors' Association's annual get-together with, this year, Jack Hylton as guest of honour.

These affairs are always fun, even the menu, which, last year, read:

Four bars into MELON: First Chorus: D'AMATO SOUP: Modulate into BEEF FILET A LA PRESLEY. (Love Me Tender); First repeat: PINE-



**APPLE AND ICE CREAM** (Strictly cool; Coda: COFFEE; and Tacet for Speeches.)

The Ball will be held at the Cafe Royal this year.

**Homing**

HOMING to London for a few days, shortly is Ray Martin. And how is that colourful character faring since he left the British recording scene for America?

He has just cut four sides for the new United Artists record label (this column, 21.12.57), has conducted backings for RCA Victor and Jubilee records, is due soon to cut his second LP for Jubilee, and is composing and arranging TV and radio jingles.

In the transatlantic music world which he himself describes as "fantabulous," he has already been a sizable niche.

As I suspected he would

**EH? (Mic) EH?**

TO state, baldly, that I saw a viper with a monkey on his back is, I know, to invite raised eyebrows. Particularly when I admit that I was in the Three Greyhounds at the time.

It was not, however, a case of zoological P.T.S. The viper was washboard player John Pilgrim, the monkey was Jack Hylton, and after Jack Higgins, with whom John was associated at the Nipper, and were enjoying a beer before moving on to the evening session at the 21's.

Yes—both.

**THIS MAN IS MURDEROUS!**

THE last number is played: the dancers drift slowly off the ballroom floor at London's May Fair Hotel. On the stand, the musicians pack away their instruments.

Few of the customers give up without a thought. None, I am certain, is aware that one of them is quietly plotting murder.

Further—I will name him! He is Hank Hobson. The man who plays the bass in Albert Marland's band.

**A killer**

Do not be fooled by the sobriety of his evening dress, the sombre tones of his instrument, the romantic nature of the melodies with which he is associated in your minds.

This man leads a double life. He is a killer.

A killer, furthermore, with no police record. For not only is he above the law, He is a law unto himself.

He is the author of two of the most fascinating crime novels that have come my way in a long while.

The first, "The Gallant Affair," was an immediate success. The second, just published, "Death Makes a Claim," will have just as big a success—especially among those who move in Show Business circles.

**Brutal**

This time, his plot is centred around Radiovision House, headquarters of the EBC, and the reason why three of the biggest names in the entertainment world should lose their voices shortly after taking out heavy insurance policies against this very thing.

Hank's stories are swift, numerous, brutal, convincing—and for many of us—fascinating of the plot.

For half the fun is wondering exactly who he had in mind when drawing up his characters. Your guess is as good as mine. But right or wrong, you're bound to enjoy this book.

**Pat Brand**  
"Death Makes a Claim," by Hank Hobson (Castle) and Co., Ltd., 12s. 6d.



**BUDDY HOLLY**

tells REN GREVATT, MM correspondent in New York, how he achieved success in show business after a false start as a solo artist

**Without Elvis we'd have made it, say the Crickets.**

"If it hadn't been for Elvis, none of us would have ever made it."

Buddy Holly, 21-year-old lead man and organiser of the Crickets, thus tipped his hat to the Mississippi-born original rockabilly. "What about Presley's gyrations and contortions on stage that have been blasted by the press lately?" I asked Holly.

"The last time I saw him, he looked all right to me. The main thing is that he's a great vocal artist in his field," was the answer, despite the fact that Presley has recently enjoyed some of the worst possible Press due to his performances in California which occasioned the local gendarmierie to issue the warning: "Clean it up or stop the show."

A sleepy Buddy Holly had answered my call at the Hotel Claypool, Indianapolis, following the Crickets' previous night's performance as members of Irving Foid's "Greatest Show of Stars" troupe on their 80-day cross-country one-nighter tour.

**Tried it solo**

The rise of Holly's star with the Crickets—a virtual obscurity in Lubbock, Texas, to a forthcoming trip to Britain as one of America's top recording acts—has been just over two years.

"When I was a kid back in Texas I played piano and violin, but I got sick of both," Holly said, "and I took up the guitar. That was the start of it all."

"I made some dubs and sent them to Jim Denny, head of the artists bureau at WSM in Nashville, Tennessee. Mr. Denny liked them and sent them to the Columbia Decca Records. They gave me a Decca contract and we made some records in Nashville. Nothing happened though, and I went back to Texas pretty discouraged."

But Holly was to go on to become the paragon in one of the newest facets of the American recording scene—the emergence of the Southwest as an important disc centre.

**First big hit**

Since the group idea seemed to be clicking in the pop record field, Holly set up his own group, from fellows he met on his return to Texas. The new group, the Crickets, consisted of Jerry Allison (drums), Joe Mauldin (bass) and Niki Sullivan (guitar). Sullivan had been in the group.

Soon after forming, they got in touch with record man, artist and composer Norman Petty in Clovis, New Mexico. "Mr. Petty made some records with us and sent them to Bethlehem of Coral Records, who bought the master of 'That'll Be The Day.' It was our first record as a group and our first hit."

The name record was one of the first big discs for the recently revived Brunswick label, a subsidiary of Coral, which in turn is a subsidiary of the American Decca firm, which had first cut Holly as a single artist.

**Integration**

All this took place last June. Since then the group has come a long way. Personnel of the Field "Stars" troupe, with whom the Crickets tour, is predominantly Negro. How does Holly feel about "integration" on the show business road?

"It's fine as it is. We don't believe there's any real difference between us, anyway. We have the traditions of not going to school."

**Enthusiasm**

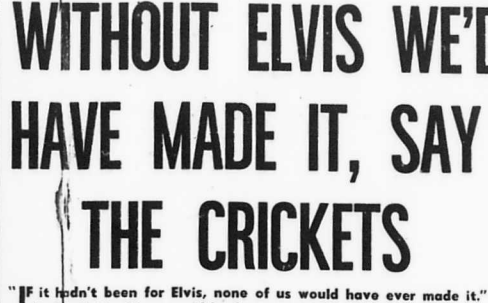
Vying with Bill for top solo honours is pianist Pete Jolly. Pete is taking a vacation from his usual small group activities and, in his own words, with Woody, he's "having a ball."

This is very evident in Pete's playing at "Peacock Lane." I'm a great fan of the young jumping Mr. Jolly and I've never heard him play better.

Norman Herman plays alto, clarinet and sings as always. He's losing an awful lot of his hair but he seems to have lost none of his enthusiasm.

This is one band that Harold Davison should book for England. Basic-type fans, especially, will certainly applaud the new Roland originals.

**Howard Lucraft**



**NEW HERMAN HERD**

is 'facile, relaxed'

THE latest Woody Herman band is, currently, at Peacock Lane in Hollywood and, as always, it's most enjoyable. Of course, everyone rightly thinks of Woody as an all-time great but he's not recognised fully for his consistency as a leader in the idiom of "down to earth jazz."

This new band features a slew of exciting new simple, melodic and jumping arrangements by that real natural in our music—Gene Roland. These new Herman "Charts" are in a facile, relaxed, easy swinging groove. No longer does Woody play all those old-fashioned tear-up "Caledonia" type things.

**Convincing**

The ensemble has a controlled and convincing clean sound—tight in the best sense of the word. Well-known lead trumpet man Johnny Coppola, is a tower of strength.

The rhythm section has a solid foundation in the bass work of Jimmy Gannon. Jimmy was formerly with the Australian Jazz Quintet and other small jazz groups

out of New York. Young Jake Hannah does a sterling job at the drums. He is perhaps a little light for the band but he swings and his fills are of the Sonny Payne order.

There are two quite outstanding soloists with this 1958 Herman Herd. First is the effervescent, ebullient and ever-thrilling Bill Harris.

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**Country**

"And in the old days I remember hearing records of Hank Williams and Jimmy Rodgers. Those fellows were a great inspiration for the whole country field."

Holly is not quite sure what to think about England. "I've heard good things and bad things about how it is over there from writers who've been over. It'll be a brand new experience for all of us. We must have a lot of friends there because they've bought an awful lot of our records."

**To Britain**

The group will soon have the chance to test the enthusiasm and loyalty of their British fans. And when they come back to America they will decide up at the Hotel Claypool, Indianapolis, following the Crickets' previous night's performance as members of Irving Foid's "Greatest Show of Stars" troupe on their 80-day cross-country one-nighter tour.

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**Howard Lucraft**



**Debbie to start on new film**

★ Debbie Reynolds is following her "Bay Friend" movie with "You Can't Hide from the Truth," a story of a college youth

★

**Hollywood Headlines**

by Howard Lucraft

"MONEY is filth," said Little Richard, last week, as he enrolled as a ministerial student, claiming that henceforth he would sing only spirituals and church music.

Steve Allen may take a jazz package to Europe later this year, it's reported. Julie London will co-star with Gary Cooper in "Man of the West," starting February 3.

Variety reports: "Bardot flips Elvis—why should he be different?" Lester Young and Chris Connor, both in hospital recovering from nervous collapse... Mel Torme will write the title tune for the new picture "Claire".... Errol Garner, Wilbur de Paris, Carmen McRae and Billy Taylor will play at the Stratford (Ontario) Shakespearean Festival....

**Keely Smith**

Keely Smith and husband Louis Prima are not only house hunting but they want to open their own saloon.... The Jerry Gray band is now playing for dancers at the Hollywood Palladium.... Frank Sinatra will star in "Devil May Care," the story of a man who gets the support of the Devil in a campaign to win girls by fair means or foul.

Voluptuous Vicki Benet has a new record that has begun to make off.... Frankie Laine stars at the Coconut Grove.... The members of Jimmy Egan's band were killed, last week, in a car crash in Georgia.... Johnny Mathis is at Gene Norman's Crescendo....

**Buddy Rogers**

Tommy Dorsey's widow has authorized trombonist Warren Covington to take out a Tommy Dorsey band, starting in February.... The Benny Goodman band, led by Urie Green, folded, but the King of Swing heads up a colour spectacular TV show in April, just 20 years after the first jazz concert at Carnegie Hall.... Buddy Rogers stars in "Hot Rock," and he follows with "High School Hellcats".... Dave Pell has a new octet LP: "I Had The Craziest Dream," and this time he's on Capitol....

**Jerry and Elvis**

Jerry Lewis asked Elvis to do an army skit on TV next month as a sort of call-up farewell, but Presley's party month may have the edge.... Johnny Desmond stars in "Escape from San Quins" and sings his own song, "Lonely Lament".... The Jimmie Lunceford LP, by Billy May, has Dan Grissom, Willie Smith, Joe Thomas and Trummy Young among the line-up of original Lunceford stars.

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**TERRY DENE** THE WORRIED MEN  
**CHRIS BARBER'S JAZZ BAND**  
**WEE WILLIE HARRIS**  
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## Learn to score your songs

To help newer readers to acquire a knowledge of the mechanics of songwriting, this week I continue the list of services available through the Songwriters' Advice Bureau.

**BOOKS.** The value of book instruction must depend on the standard you have reached in your songwriting. A good standard publication is Douglas Furber's "Surely You Can Write A Song" (Ascherberg Ltd., 2s. 6d.).

If you can finger out your melody on the piano keyboard and you want to take it a step further, then "The Pianist's Catechism" by John Blockley (Ascherberg, 4s.) explains the rudiments of note values, time, accent, keys, etc.

If you are already conversant with these, I suggest "Essential Harmony" by Elizabeth Howard (Ascherberg, 5s.) which will show you how to construct chords enabling you to have a crack at your own piano scores.

If you have advanced beyond this stage then, nothing daunted, you should try orchestrating your own work. Most modern treatise on this subject is "The Reg Owen Arranging Method" (Robbins Music Corporation, 25s.). Expensive perhaps, but this method is a must in the study of modern harmony structures. All these books should be available through your local music or record store.

**MANUSCRIPTS.** Though I have recommended several books on the subject, many of you will not yet be able to write your own piano parts. I can recommend several writers who will make a good job of it for you. I can give no specific details of fees, for much may depend on the length and style of the work, but you will meet no exorbitant charges. Send a s.a.e. for a list.

**How to get copies**

**PHOTOSTATS.** The City Reproduction Centre, 4 Denmark Street, WC2, can supply a detailed list of their many services for songwriters. A number of photo stat copies of a song will enable you to further your negotiations much more quickly and you will still have that copy in the file for reference.

**PUBLISHERS.** I have available a printed list of publishing houses but I regret I cannot issue it indiscriminately. But if you have received a very favourable criticism of one of your works, send me a s.a.e. and I will post a list to you.

I have a few more tips to give you on songwriting so I shall continue my list of services next week.

**CONTEST.** Judging of songs in the Max Bygraves Song Competition is now well in hand so look out for results shortly. But don't forget that no correspondence can be entered into either now or after the winning song has been announced.

## No. 3 in the AMERICAN HIT PARADE

# STUP

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## BRITAIN'S TOP DISCS AND TUNES

This Week	Last Week	Title	Artist	Label
1	(10)	JAILHOUSE ROCK	Elvis Presley	RCA
2	(11)	THE STORY OF MY LIFE	Michael Holliday	Columbia
3	(12)	ON BOY!	Cricket	Decca
4	(13)	ALL THE WAY	Frank Sinatra	Capitol
5	(14)	GREAT BALLS OF FIRE	Jerry Lee Lewis	Mercury
6	(15)	MA, HE'S MAKING EYES AT ME	Martha Adams with Capitol	Capitol
7	(16)	MY SPECIAL ANGEL	Malcolm Vaughan	EMI
8	(17)	KISSES SWEETER THAN WINE	Jimmy Rodgers	Columbia
9	(18)	PEGGY SUE	Buddy Holly	Capitol
10	(19)	APRIL LOVE	Pat Boone	London
11	(20)	REPT PETITE	Jackie Wilson	Capitol
12	(21)	I LOVE YOU BABY	Paul Anka	Columbia
13	(22)	KISSES SWEETER THAN WINE	Frank Sinatra	Capitol
14	(23)	THE STORY OF MY LIFE	Gary Miller	Pye
15	(24)	JAILHOUSE ROCK (EP)	Elvis Presley	RCA
16	(25)	BYE BYE BABY	Martha Adams with Capitol	Capitol
17	(26)	LOVE ME FOREVER	Frank Sinatra	Capitol
18	(27)	THE STORY OF MY LIFE	Alma Cogan	EMI
19	(28)	CHICAGO	Paul Robeson	Mercury

Two records "tied" for 3rd, 16th and 18th positions.

STORIES SUPPLYING INFORMATION FOR RECORD CHART: LONDON—London, W.C.1; London, N.1; London, S.W.1; London, E.C.1; London, E.C.2; London, E.C.3; London, E.C.4; London, E.C.5; London, E.C.6; London, E.C.7; London, E.C.8; London, E.C.9; London, E.C.10; London, E.C.11; London, E.C.12; London, E.C.13; London, E.C.14; London, E.C.15; London, E.C.16; London, E.C.17; London, E.C.18; London, E.C.19; London, E.C.20; London, E.C.21; London, E.C.22; London, E.C.23; London, E.C.24; London, E.C.25; London, E.C.26; London, E.C.27; London, E.C.28; London, E.C.29; London, E.C.30; London, E.C.31; London, E.C.32; London, E.C.33; London, E.C.34; London, E.C.35; London, E.C.36; London, E.C.37; London, E.C.38; London, E.C.39; London, E.C.40; London, E.C.41; London, E.C.42; London, E.C.43; London, E.C.44; London, E.C.45; London, E.C.46; London, E.C.47; London, E.C.48; London, E.C.49; London, E.C.50; London, E.C.51; London, E.C.52; London, E.C.53; London, E.C.54; London, E.C.55; London, E.C.56; London, E.C.57; 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with BERTY BRYDON

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New models from \$129.34, new entry,  
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 1. \$30 new, \$20 used. **Flacke Studio Center**, 40  
 100-100, 100-100, 100-100, 100-100, 100-100

**ESSEX**  
 1. \$30 new, \$20 used. **Flacke Studio Center**, 40  
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# A YEAR OF 6-5

"SIX-FIVE Special" celebrates its first anniversary on February 22, with an all-star programme. Lined up for the birthday show are Tommy Steele, Terry Dene, Terry Wayne, Laurie London and Marty Wilde.

Programmes for "Six-Five" are scheduled into early March. And regulars, Josephine Douglas, Pete Murray, Freddie Mills and Don Lang are contracted until the end of that month.

## BELAFONTE SET FOR BRITAIN

NEW YORK, Wednesday.—Harry Belafonte is set for a tour of Britain and the Continent in August and September. The tour may include the Brussels World's Fair.

## ... AND OTIS IS 'CONSIDERING'

HOLLYWOOD, Wednesday.—Rock bandleader Johnny Otis is considering an early tour of Britain. Johnny, whose "Ma, He's Making It" hit number six in this week's Hit Parade, is now in London and is most anxious to make the trip as early as possible.

## Now it's a double benefit for Bill Broonzy

THERE are now to be two benefit concerts for Big Bill Broonzy—the American blues singer who is unlikely to sing again following an operation.

In addition to the show at the London Coliseum on March 9, a Midnight Matinee will be held at the Dominion Theatre, Tottenham Court Road, W., on March 15.

## HEATH ARRANGER IS 'FED UP'

TED HEATH'S arranger Johnny Keating has quit the business. Johnny has returned to Edinburgh and this week told the B.M. "I am fed up with the music business and the rubbish I have to write. I have been writing a lot of nonsense. I just couldn't take it any more. The whole business is degenerating—just look at all the vocalists getting worse and worse."

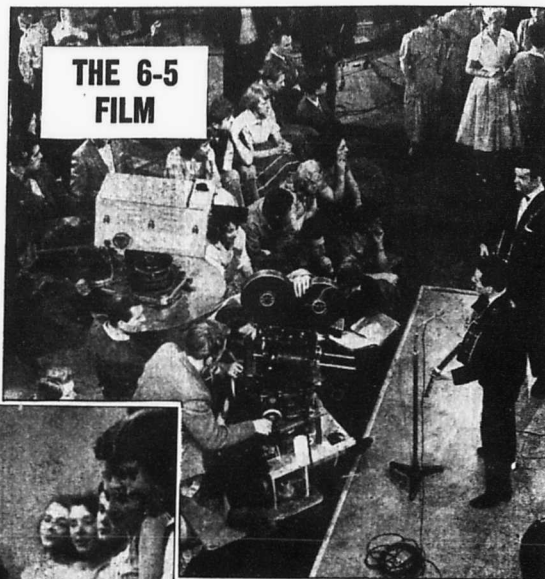
Johnny is opening a School of Music in Edinburgh and hopes to run further schools in Glasgow and the North of England.

To all GUITARISTS! THE NEW DIAL-A-CHORD The greatest chord guide yet devised Price 2/6 Post 2/9 See Your Dealer NOW!

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## THE 6-5 FILM



THIS is a sneak preview for Melody Maker readers of the "Six-Five Special" film which will be premiered at the London Coliseum on March 9. Insulin Films have been working on the picture for the past six weeks. Headliner Lennie Donegan is pictured (top) facing the cameras as the crew prepare for another "take" on the production floor. The picture (left) shows Russ Hamilton singing to a group of 6-5 addicts. Star of the film is Diane Todd, who is cast as a young vocalist seeking stardom in London. Pictured below is band-leader Johnny Dankworth seen in action with some of his band. Other stars in the film include Dickie Valentine, Joan Regan, Jim Dale, Eric Laine, Don Lang and his Francis Five, the John Barry Seven, Desmond Lane and the Kentones.



Film star Johnny Dankworth.

## KOSTELANETZ TO VISIT LONDON

American MD and orchestra leader Andre Kostelanetz will visit London May 10 to conduct a concert on the BBC. Details have yet to be ironed out, but Kostelanetz has already cleared the trip.

## LCC CHECK UP ON LAURIE LONDON

SCHOOLBOY rock singer Laurie London will have to undergo a medical from the LCC's education authorities before he goes on tour.

Laurie will be examined on Monday at County Hall and if he is all right on the day will start a series of personal appearances on February 15, at Dorling Hall. He follows this with appearances in a town hall at Birmingham (February 21), Newcastle (March 22) and Reading (May 10).

Laurie will star on the Birmingham concert with the Betty Smith Quintet and the Avon City Jazzband.

His latest recording—"Boomerang"—and "Casey Jones"—will be released by Parlophone next week. Both are his own compositions.

## ON THE PIER

Paul Burnett will again conduct for Bernard Deacon's 1958 summer show at the North Pier, Blackpool.

## NEXT WEEK

## 'I Don't Want To Be A Star'

SAYS

MICHAEL HOLLIDAY

NEXT WEEK

## Pauline's debut

Pauline Stephenson, whose latest Columbia disc was "Love Me To The Top," has appeared on radio, TV, charity shows and Sunday variety, but has never yet played variety.

She remedies this on February 22—the date when she opens at the Metropolitan, Edgware Road.

## BEVS TO SUMMER IN BOURNEMOUTH

The Beverley Sisters and Bob Monohouse and Dennis Goodwin start a ten-and-a-half-week variety tour.

# Melody Maker

FEBRUARY 8, 1958 World's Largest Sale EVERY FRIDAY 6d.

## ACE ARRANGER HITS OUT AT...

# TRASH ON RECORDS

BRITAIN'S ace arranger Johnny Keating this week took another swipe at the music business, which he quit last week. These are the people he blames for it getting "worse and worse."

## 25 ONE-NIGHTERS FOR THE CRICKETS



The Crickets—Buddy Holly (top) with Gerry Allison and Joe Mauldin.

AMERICA'S singing Crickets and guitarist-vocalist Buddy Holly will start a 25-concert tour of Britain at the Trocadero Cinema, Elephant and Castle, on March 1. They follow with Kilburn State (2nd), Southampton Gaumont (3rd), Sheffield City Hall (4th), Stockton Globe (5th), Newcastle City Hall (6th), Wolverhampton Gaumont (7th), Nottingham Odeon (8th) and Bradford Gaumont (9th).

Other dates are expected to include Ipswich Gaumont (18th), Cardiff Capitol (24th) and Hammersmith Gaumont (25th).

## Treniers due here for April tour

The top American rock'n-roll group the Treniers, are due in Britain in April for a six-week variety tour. The opening date and itinerary are not yet fixed.

Target Number Two is what he calls the "amateurish performers" in such programmes as "Six-Five Special." "The teenagers make their own stars these days, and good luck to them, but they are in-"

Back Page, Col. 5

## British tour for Gary Crosby?

GARY CROSBY, the singing son of "Groaner" Bing, is in line for a British tour. Gary has just signed with World Pacific Records, whose European Chief, Joe Napoli, was in London this week to complete arrangements for June Christy's Easter tour of Britain and fix one for Crosby.

## WELCOME TO BRUBECK

THE Dave Brubeck Quartet is due in at London Airport from New York today (Friday) for his 15-day British tour.

With polliwoppers Dave (pno) and Paul Desmond (alto) are Joe Morello (drum) and the Quartet's new bassist, Gene Wright.

Also making the tour is Dave's wife and two of their five children.

The tour kicks off tomorrow (Saturday) with two sell-out concerts at the Royal Festival Hall.

## POP RELIGION IS DELAYED

A RELIGIOUS programme featuring Frankie Vaughan, due to be televised by ABC from Birmingham on February 16, has been postponed indefinitely.

A spokesman for ABC told the MM on Tuesday that permission was still awaited from the Central Religious Advisory Committee, which has to approve religious programmes on TV or BBC.

The Beat is here! See Page 11

## Saturday Blues



Britain's number one blues singer, Otilie Patterson, sings the blues for the fans who packed the Royal Albert Hall on Saturday for the first of the BBC Light Programme's 1958 "Jazz Saturday" shows. In this Ron Colvett shot, she is backed by Chris Barber sideman Monty Sunshine on clarinet. For more pictures turn to p. 20.

## THE BEST OF BOTH WORLDS

THE best of both worlds—that's what the MELODY MAKER brings you every week.

Last week, the brand new "Pop Special" was introduced to bring you the latest news and views of the World's top disc stars.

This week, for the jazz fans, MELODY MAKER's world-famous jazz critic MAX JONES starts a new column. Week by week he will take you behind the scenes of "This World Of Jazz."

These are just a few of the stars in this week's issue—

LOUIS ARMSTRONG

MICHAEL HOLLIDAY

DAVE BRUBECK

MARIO LANZA

DUKE ELLINGTON

JERRY LEE LEWIS

JOHNNY DUNCAN



## Pavlov's dogs

LAST week Max Jones expressed surprise that my band was booed by a section of the audience at the Albert Hall Carnival of Jazz. Having devoted every energy for the past two years towards alienating a certain section of the jazz following, whose attentions had become an affliction and an embarrassment, I must say I was neither surprised nor offended.

### Humphrey Lyttelton's column

Let's be fair. Through every medium at my disposal I have been booting them for years—why, therefore, should I be booed?

We have a perfect understanding. They know that I cherish them with as much affection as I would a nest of black widow spiders under the floorboards. And I am quite confident that, from where they stand, I am indistinguishable from a malignant and filthy tuboon.

FACE TO FACE  
Our paths seldom cross. It's only when, through negligence, I find myself involved in a multi-band extravaganza of trad jazz that we come face to face.

They have come to hear one sort of traditional jazz. My band elects to play another sort of traditional jazz. And so, as soon as my name is mentioned, they set up a spontaneous moaning with all the conditioned reflexes of Pavlov's dogs.

But for the fact that I am keenly playing music for the remainder of the audience who are willing to listen to what we have to say, I should be moaning back, heartily.

There are, of course, boos and boos. Basically all boos are undesirable and unnecessary. It gives even the handsomest

human face the look of an ex-haling codfish. It makes an inane, subhuman noise—and, at an all-night jazz shindig, it is apt to be heavily laden with noxious alcoholic fumes.

RETALIATION  
It may even spread diseases, like the kindred coughs and sneezes. And, so far from discouraging the performer, as the simple absence of applause would do, it arouses his fighting spirit and ensures that he plays louder and longer, thus defeating its own ends.

Booing by one's own supporters, who understand what one is doing but feel that one is not doing enough, might reasonably rive the performer a joy.

Booing which starts as soon as one appears on the stage is as insignificant as the loving of cattle in a distant field.

Did somebody say cornfield?

VIC ASH  
MM poll-topping clarinetist, says in the USA...

ANY account of a visit to the United States is bound to read like a catalogue of the entire jazz world.

In two weeks during my recent visit with my quartet, it became difficult to grasp it all. I got off to a wonderful start when Ben Webster invited me to the CBS TV studio to watch a show called "The Seven Lively Arts," which turned out to be sixty minutes based on the twelve bar blues. In the band were Basie, Ed Jones, Freddie Greene, Jo Jones, Hawkins, Webster, Lester, and Billie Holiday.

The main group featured Lou Donaldson, Donald Byrd and Roy Haynes and it was very good. But a group called the Jazz Masters was bad. There are several groups in Britain who outclass them.

But it was in Boston that I finally caught up with my favourite musician, Evan Ochs, who was at the Storyville. He said he would like to play in Britain but was a bit doubtful

# HOW WHERE

"WHAT in heaven's name is happening to popular music? Do none of the old standards still hold good? Are you a square if you try to sing in tune; if you like relaxed, well-scored accompaniments; if you can read or write?"

With those words I introduced the subject last week. Now let's get to grips with it.

It is not a pleasant subject. It is not pleasant to watch a whole generation of British teenagers associate themselves with the cheapest music even America has yet produced.

It is not pleasant, to take a more specific case, to hear a bunch of sub-teenagers (The Imps) taught lyrics about the sexual attractions of a "Dim Dumb Blonde" for a recording session.

Infantile  
By "pop music" in this context I don't mean the records of Ella Fitzgerald, Perry Como, Dickie Valentine, Johnny Mathis or a hundred other artists whose work still preserves a high standard of taste and musicianship.

I mean that particular kind of infantile and often suggestive chanting known by such names as "rock-n-roll," "rockability" and—yes, let's include it—"skiffle."

As I suspected would happen, the thin dividing line between rock-n-roll and skiffle-for-profit has just about vanished. Though I still welcome genuine skiffle as a revival of home music-making, the



AND EVERYONE  
IN THE POP  
MUSIC BUSINESS  
THESE DAYS  
KNOWS IT. SAYS

## STEVE RACE

professional cash-register version of skiffle is glued just as firmly to the Bottom of the Barrel as the rock repertoire itself.

Boom  
The Bottom of the Barrel... Everyone in the music business these days knows that we have reached the bottom at last.

Coincidental with our arrival there, however, is the biggest boom in record sales ever known, and the consequent appalling fact that the people with the power to improve matters are the ones with the least incentive to do so.

Will the leaders of the British "Rock" industry somehow find the courage to take matters in hand? We can only wait and hope.

A voice?  
What are the minimum requirements for success as a pop singer, anyway? A singing voice? The subject just does not arise any more. Stagecraft? As shown on the TV screen, the of-the-bill vocalists and skiffle

# AT THE ROCK BOTTOM

bandleaders have not yet reached the chapel-concert stage.

The ability to sing in tune? Listen to those American vocal quartets. A feeling for bars and beats? Try working with some of the top Palladium acts.

Good looks? See those well-corseted gentlemen with oblong faces, who stare at us from the record-shop windows.

Experience? You can be a record star at 14 these days. Personality? Many of the leading singers couldn't hold an intelligent conversation with a bookie's runner.

Business acumen? Some of them have more managers than gular strings.

And consider the way they work. Take just three examples:

1 The Record: A British teenage favourite sings a new skiffle number.

The story behind it: Naturally he can't read music, so before recording he has to be taught the tune by ear.

A secret record of the new song is therefore made in his key by an established vocalist. Our young friend then takes it home and learns it, note by note, phrase by phrase, inflection by inflection.

A week later he reproduces that performance for the delight of his fans.

Abortive hours  
2 The Record: A No. 1 Hit, sung by a No. 1 British rock-n-roller.

The story behind it: Once again a sneak recording is made behind locked doors by a proper singer, and the young star plays it to himself for a week or so.

Comes the record session, but he still hasn't got the hang of it. After several abortive hours the company sends the orchestra home, having made an accompaniment disc.

The following day young star comes back, listens to his accompaniment through earphones, and tries to add his own voice to it. Still he can't do it. In one hour, the company records his voice four bars at a time, and then sews up the

bits into what sounds like a normal performance. It sells like hot cakes.

Only three  
3 The Record: An LP by a young rock-style vocal group.

The story behind it: The record includes quite a lot of new numbers, which the lead (melody) singer picks up well

enough. But the others (non-readers, naturally) cannot sort out the harmony parts.

Rather than abandon an expensive recording session, the company brings in an older, more experienced group, which proceeds to supply—anonymous—four-fifths of the voices.

Result: the public buys an LP of the ABCs, but what it hears is Mr. ABC, supported by the XYZ Vocal Group. The ABCs adorn the label and collect all the royalties.

Only three of many possible examples. Do you wonder that the profession looks on such practices with a mixture of sheer anger and helpless amusement?

Laughter  
Do you wonder that, in a recent TV rehearsal when the studio manager suggested a rock-n-roll star should "save his voice" the whole orchestra roared with laughter.

What is there left when a singer has to learn a song from a sneak recording, can't sing it even then, and—as in Example 3—has to be replaced by some anonymous professional?

I'll tell you what's left—the final, terrifyingly successful record, and the effect of that success on the singer, the purchaser, and the assorted hangers-on.

Next week we'll take a look at that sordid subject.



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about whether he was known here.

The only two clarinetists I saw were Sol Yaged, who is a Goodman cartoon copy, and Jimmy Giuffrè, who is something quite different.

He is bringing the clarinet back into some repute in the modern jazz world, and although sometimes his playing seems to lack the technical resources you might expect from a musician of his calibre, he is playing intelligent music and well may be the inspiration for other saxophonists, like Zoot Sims and Al Cohn, who are now blowing some jazz clarinet.

Difference  
Naturally, a thousand things impressed themselves upon me during the trip, and the vast difference between the US and British approaches to jazz would fill an entire *Menorah* Magazine. But there is one point which did seem to be of paramount importance to me.

In the States, there is very much more enterprise in the exploitation of jazz. They seem to be willing to speculate much more often than we do on the half-cent.

Admittedly there is much more facility and capital to play with over there. Even so, I found myself wishing we had just a little more of the American recording companies' habit of taking a chance.

Three years ago I made an LP of love songs with clarinet and strings. It came out there, even so, there was never an English release.

Yoked record store one of the first records I saw in the files was my recording.

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**'Six-Five' stars at Bradford**

STARS of the Six-Five Special opened a series of one-nighters at Bradford Gaumont cinema on Sunday evening. An original opening—with a screen film of a train journey behind the Don Lang Pianist Group, the Bobo Skiffle Group, the Sederwingers, the Kenny Baker Half Dozen, Rosemary Squires, Joe (Mr. Piano) Henderson and clarinetist Ollie Bartleau—Stanley Pearson.

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## Hollywood headlines

**HOLLYWOOD, WEDNESDAY.** Elvis said he'd love to meet all the local lasses are getting through to the wiggy one on the phone at Paramount Studios by claiming to be the voluptuous French star. . . . Harry James nixed a Cocomat Grove stint as he won't play for acts, so Ray Anthony replaced. . . .

### Les Paul

When Les Paul and Mary Ford entertained at the White House, President Eisenhower joined the couple in singing "Deep in the Heart of Texas" with Vice-President Nixon at the piano. . . . Singer Pat Boone just got a baby girl to add to the three he has at home now. . . . Altona Brian Farnon, brother of Bob and Denzil, is on our local "Polka Parade" TV programme. . . .

Mrs. Les Paul's performance at the Riverside Ranch was a most revealing display of screaming talent, says Howard Lucraft. . . .

menous Presley take-off in his act at the MGM. . . . Danny Kaye will conduct the New York Philharmonic Orchestra in a special concert in March. . . . The new Charlie Barnet agency has booked the Harry (cello) Babasin Jazzpicks into the Las Vegas Sands. . . . The complete Al Belletto Sextet has been hired as part of the Woody Herman band, with special spots on their own. . . . The Joe Napoli "Jazz West Coast" European package with Christy, Shank, Cooper and Gary Crosby, is scheduled to open on March 15 in Amsterdam. . . . The Red Nerve Trio stars at Terri Lester's new Jazz Cellar. . . .

### Bing Crosby

James Mason has been signed to record poetry readings for Walt Disney's new Vista label. . . . They say that Bing Crosby and his misus, beautiful Kathy Grant, may do a Mr. and Mrs. TV series, using Gary and other "children" as guests. . . . Eddie Fisher wants to play the new Palladium while wifey Debbie (Reynolds) is in France making "A Time For Paris". . . .

Howard Lucraft

## ON THE BEAT

**WHY** do the English "feel" the blues better than any other nation? Big Bill Broonzy maintains that they do. And I've heard the same from other Negro artists. . . .

Big Bill, however, is the first to offer a possible explanation. He was talking to the MM Chicago correspondent, Bernie Asbell (see page 12), and came out with this point: . . .

"They were the ones who brought us over to this country in the old slave days. And maybe that has caused them to understand our situation better. To sympathize more with the kind of people we are. . . . The English people always understood what I was singing. Often, they don't understand it over here, or in other parts of Europe. . . . But in England or Scotland I never had a cold audience. They always understood me." . . .

**We love you, BUT . . .** THERE were more people waiting for autographs outside one of the provincial theatres last week than there were inside watching the rock-'n'-roll show. . . .

**Star Session** Gent's at the Star Club on Tuesday night. The cascade from the cistern kept interluding with what promises to be a fabulous Decca session under the direction of Raymond Horcks. . . .

Those taking part: Alan Clare, Kenny Napper, Eddie Taylor, Bobby Kevin, Don Ren- . . .

**CARLTON DRUMS**  
DALLAS LONDON

THIS is a wonderful business. With some wonderful people in it. We rang a hand- leader the other day, asking if he were taking a certain vocal on tour with him. . . .

**Question and . . .**  
A simple question, you would think. Calling for a simple Yes, No, or Not decided. . . .

**Correction**  
No, dear, it's not true that the Crickets sing by rubbing their back legs together. . . .

**Answer**  
DISLEY is telling the story of the musician who was standing outside Birdland when a stranger asked him: "Can you tell me the way to Carnegie Hall?" The musician gripped him by the shoulder. "Practice, man! Practice!" . . .

**Green serpent**  
I WAS so wrong about Tommy Steele. I'm determined not to make the same mistake about Lisa Noble (pictured on the back page). . . .

**Two's a crowd**  
I DROPPED into the Latin Quarter the other night. And found the "reli- electric organist Stan King and drummer Buster Rogers, produc- . . .

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# The beat behind the boom

**YOU** should go to see the new Universal-International film entitled "The Big Beat" if only to read the foreword. It's a musical and the performers in it were picked, we're told, because between them they have sold 400 million records. . . .

The figure is staggering. If all those records were placed end-to-end they would make one of those intriguing statistics that people love to quote. . . . However, a much simpler addition is even more intriguing. Try adding the number of records sold to the title of the film. . . .

The answer provides the formula behind today's record boom that has turned junior record buyers into Big Business. . . .

## THE TWO THEORIES

You are not impressed by mere figures? How many of the records had any artistic merit, you ask? . . . Let's not go into that now. It is much more profitable to concede that they must have had something—an important something that coaxes cash out of the customer. . . .

The title of the film was shrewdly chosen. Yet the best of the beat as a sales-factor isn't fully appreciated in this country. . . . In the recording industry were so full of their own importance that they couldn't see a hit record until it hit them in the back of the neck. . . .

The two most important theories were about the tenets of a faith. . . .

**Theory One:** Jazz Doesn't Sell. **Theory Two:** It Pays To Be Corny. I happened to be in a position not so very long ago to see how such theories were put into practice. . . .

With Laurie Henshaw, I was invited to hear tape recordings of a girl singer. . . . She'd already sung professionally and no less a person than Ted Heath had shown an interest in her talent. . . .

She impressed Henshaw and Brown, too. And she was just the girl Jack Payne needed for him to recommend her to a recording company. . . . It has to be said at this point that she had a predilection for jazz singing—her phrasing was a strictly modern. . . .

So what did the recording company do? It adjured her to forget all that jazz nonsense. It put her under the tutelage of a song-writing pianist whose task was to make her sing each note of each dreary ballad exactly as it was written on the piano copy. . . .

Carefully he went to work to iron-out her individuality. Slowly the great commercial steamroller flattened her grasp of phrasing. Inexorably it crushed her style. . . .

Everything, indeed, that gave her promise of being something a little special was painstakingly destroyed. . . . And having reduced the girl to a lifeless, characterless copy of any corny singer of any corny song in any corny catalogue of that time, the sat back, presumably wondering why her first record wasn't selling. . . .

Here's the irony. They were looking for a second Anne Shelton; a second Vera Lynn; a second Ruby Murray; a second Joan Regan. Yet note that each one of those singers has a strong individuality—an individuality that, above everything, brought them fame. . . .

It all seems so long ago—in reality it's only three years. Tommy Steele was still at sea; . . .

by  
**TONY BROWN**

the Espresso bar craze hadn't started; the boys in the recording industry were still under the impression that the Mums and Dads were the backbone of the industry. . . . Teenagers weren't so much as given a thought. . . . Incredibly? Well, you have to bear in mind that the suburbs then hadn't become a vast jungle of TV aerials. Mum and Dad still bought an occasional record and disc jockeys apologised before they played anything remotely jazz. It was only yesterday, when the world was old, in fact. . . .

## SEETHING

But even then the tide was turning. Teenage mutterings, tight trousers and elaborate male coiffures were a token of seething spirits. The signs of teenage rebellion were there to . . .



Gogi Grant—seen here with arranger Buddy Bregman—handles a hefty part in "The Big Beat."

see for anyone with an eye for significant detail. . . . And what did the teenagers resent? The horrifying, unbelievably banal world of music that their parents had fostered on them. . . . As with most rebellions, the beginning was fortuitous. . . . Mr. Chris Barber was cutting an LP with his band. His guitarist and banjoist, Mr. Anthony (Lonnie) Donegan, was a keen exponent of vocal jazz or skiffle. To make the number of tracks up, it was suggested that Mr. Donegan, with rhythmic support, should vocalise. . . .

**JIVERS** But here's the important point: what is shared by all forms of music popular with the young is of greater significance than all the differences put together. Beat. And remember that beat has proved a selling factor for artists of the calibre of Louis Armstrong and Frank Sinatra. . . . The people who live to Humphrey Lyttelton, largely speaking, are not preoccupied with subtleties of phrasing. They closely resemble those who live to Chris Barber and boo Mr. Lyttelton. And both react in much the same way as the crowds who clap on, off and between the beat of Mr. Steele and Mr. Haley. Mr. Donegan and a host of imitators. . . .

## BIG HIT

There was, I understand, some slight resistance to the idea at the time. But it was pointed out that skiffle was an integral part of the Barber band's show, and eventually the track was cut. . . . Some time later this particular track, "Rock Island Line," went out as a single. Whether this was the result of divine intervention or mere inspiration on the part of a minor executive, I don't know. What we all know now is that "Rock Island Line" became a top seller, both here and in America. . . .

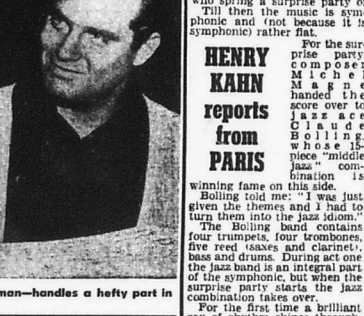
## PREPARED

In this country, the Donegan record didn't enjoy the pushing that helped to promote squarer rivals. It was played once in a BBC disc-jockey programme and reaction thereafter was almost wholly spontaneous. . . . As with Tommy Steele later, Donegan's record bid was made at just the psychological moment. . . . The ground had been prepared by the purveyors of corn; it had been well-manured, you . . .

**WONDERED** Everything, indeed, that gave her promise of being something a little special was painstakingly destroyed. . . . And having reduced the girl to a lifeless, characterless copy of any corny singer of any corny song in any corny catalogue of that time, the sat back, presumably wondering why her first record wasn't selling. . . .

Here's the irony. They were looking for a second Anne Shelton; a second Vera Lynn; a second Ruby Murray; a second Joan Regan. Yet note that each one of those singers has a strong individuality—an individuality that, above everything, brought them fame. . . .

It all seems so long ago—in reality it's only three years. Tommy Steele was still at sea; . . .



Gogi Grant—seen here with arranger Buddy Bregman—handles a hefty part in "The Big Beat."



## Jazz ballet coming—censor permitting

**PARIS, WEDNESDAY.** FRANCOISE SAGAN's sexy ballet, "Broken Date," has one whole jazz act in it. This spicy ballet is scheduled for London this month and if it manages to scrape past the Lord Chamberlain it will be well worth a visit. . . . The water-chin story is about a young man with a date which does not turn up. . . . Stricken with grief, he is rather rudely pushed out of his anguish by a bevy of St. Germain beauties and their boy friends. . . . Till then the music is symphonic (and not because it is symphonic) rather flat. . . .

For the surprise party. . . . M i c h e l M a g n e handed the score over to J a s s e C o l a u d B o l l i n g whose 18 piece "middle jazz" combination is winning fame on this side. . . . Bolting told me: "I was just given the themes and I had to turn them into the jazz idiom." . . . The Bolting band contains four trumpets, four trombones, five reed (saxes and clarinet), bass and drums. During act one the jazz band is an integral part of the symphonic, but when the surprise party starts the jazz combination takes over. . . . For the first time a brilliant ray of rhythm shines through. . . . There is plenty of live in the scene and a bathroom episode danced to a particularly telling slow number. . . . Noelle Adam, not unknown to London—she was in a Prince of Wales revue—provides the main visual attraction in the jazz act. . . .

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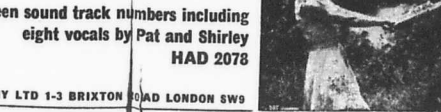
HAD 2074-5

APRIL LOVE with PAT BOONE and SHIRLEY JONES

Fifteen sound track numbers including eight vocals by Pat and Shirley

HAD 2078

LONDON RECORDS division of THE DECCA RECORD COMPANY LTD 1-3 BRIXTON ROAD LONDON SW9



Noelle Adam (left) watches rehearsals for "Broken Date."



# Tommy Watt anomaly

IN the ancient and honorable restaurant of Quaglinos, one-time haunt of the Prince of Wales and the Bright Young Things, resides Tommy Watt and his live-piece band.

He broadcasts each week, however, with an orchestra of hand-picked session men. Of the 18 bands broadcasting weekly, his is the only one which is non-existent outside the studio.

This situation, regarded in some quarters as anomalous, is why I arranged to meet him.

"How," I asked, did you come to get your present series of broadcasts?"

"We got slung off the air a couple of years ago—pressure by other band leaders. So I went to Parlophone's George Martin. We recorded 'Orange Hop'—pers jump—and, as it sold very well, I took the record to Jim Davidson. He saw the higher-ups and they gave me the OK."

**COMPETITION**  
"You have a very good broadcasting band, Tommy, but how do you feel when there are big bands with one-night stands, with salaries to find, wanting broadcasts urgently and all you have to worry about is your live-piece?"

"I am growing up, now, Maurice, and I realise it's a very competitive world. The only sentimentality I indulge in is the music."

# McKinley's music great

## READERS' LETTERS edited by BOB DAWBARN

I MUST defend Ray McKinley against the strange attack by the three individuals from Leamington Spa (MM 1/2/58). I travelled specially to Glasgow and thoroughly enjoyed the grand show—and I am a Miller enthusiast, with every record the great man ever made in my collection.

The very full house at Glasgow gave the band the warm-hearted reception they fully deserved. To me, the show was well balanced with something for everyone. —Wemyss Grange, Edinburgh.

**Similarity**  
HAD the Leamington critics been fortunate enough to see and hear the original Glenn

Miller Orchestra, or even the AEP band, they would have admitted the close resemblance of the present band.

Ray McKinley has no need to "cash in" on anyone's name and one had only to read the programme to learn that the orchestra was not only playing Miller numbers but the original

scores—and doing it exceedingly well.—E. S. Cull, Rugby.

**New numbers**  
MCKINLEY is doing a grand job with the new Miller Band. I was particularly pleased to hear a few new numbers.

The show I saw at the Dominion, Tottenham Court Road, lasted for just over two hours and more than half of this time was devoted to Miller tunes played in the Miller style.

I am sure I am only one of a great many people who think McKinley is doing fine work.

**K. Knights, Gidea Park, Essex.**  
Dozens of readers have written in praise of McKinley and his orchestra. Only one supported the three readers from Leamington who described the show as "disgusting."

**Humph'rah for Humph**  
ON behalf of many musicians, I would like to express my wholehearted approval of Humph's comments on "Six-Five Special." Also a bouquet to Josephine Douglas for her courage in asking for criticism before her audience of millions.

**R. Gerraghty, Coventry.**  
See "Humph's Light."

**Why fail Wally?**  
HOW can the BBC be so stupid as to fail the Wally Pawkes Band, which shows promise I have not heard the band live, but records suggest such action by the BBC is completely unfounded. Why don't they follow the advice of other stations and be stricter to the skiffers.—C. Butcher, Bristol.

**Soundtracks**  
THANK you, Laurie Henshaw, for making a point of the "Pal Joey Mystery" (MM 1/2/58). I would like to draw attention, too, to the Presley recording of "Jailhouse Rock."

I have just bought it twice and neither record is as good as the soundtrack.  
RCA guaranteed double sales by putting it on the back of "Treat Me Nice" for the 78 and using the previously issued "Don't Leave Me Now" on the EP—Pamela Quarm, London, N.A.

**Grown-ups?**  
LAURIE HENSHAW specified a recent Sinatra LP as "for the grown-ups." It is high time someone made it quite clear that many teenagers feel the same way about Sinatra as the Presley crowd feel about their idol—we just don't indulge in hysteria to prove it.

I am 17 and more of my friends are fans of Sinatra than all the rock-'n'-rollers and rollers put together. So please don't think we all exist on an exclusive diet of "Six-Five Special."—Miss M. Ridley, Cardiff.

**Remember, the term grown-up needn't necessarily refer to age.**

**Humph? Ugh!**  
I HAVE just seen a Lytellon Concert at Coventry. Humph is a completely decent showman and he certainly doesn't play jazz—unlike the tradition of anything else.

I would rate the Chris Barber and Mick Mulligan bands far above this mess. Band spirit was non-existent and through-out Lytellon the only thing that was going on was a series of marks, supposedly witty.—Dave Jones, Mr. Rugby.

**Humph's Light**  
Humph seems to be in trouble lately. Any more readers who belong in the kindergarten?

**Gonella discs**  
I AM grateful to you for printing comments of my Nat Gonella Discography. The letters are most complimentary of Nat's lasting popularity and he is braver than the skiffers.—C. Butcher, Bristol.

**Letters intended for publication—addressed to the Editor, Melody Maker, 25, Abchurch Lane, London, E.C. 4—should be kept as brief as possible.**

## by MAURICE BURMAN

I think I have the best band on the air, doing the best arrangements. As a band leader, I do the arranging myself, which gives the band my stamp—and may the devil take the hindmost!

Tommy, born 30 years ago in Scotland, speaks with an English Air Force accent. He was cadet pilot when the war ended and toured America as an officer. He was lucky enough to hear the original Herman Herd, which gave him the germ on large bands. He has played piano with Ambrose, Harry Roy and Ken Mackintosh.

"The composition of his radio band is Jack Black, George Chisholm, Jackie Armstrong, Jack Irving (trombone), Stanley Roderick, Tommy MacQuarrie, Albert Hall, Bert Courtney (trumpets), Bill Jackson, Bob Eford, Tubby Hayes, Ronnie Ross (sax), Jack Slattery (flute), Phil Seamen (drums), Tommy Blades (percussion), Joe Muddell (bass)."

"How long have you been arranging?"  
"Two years."

"What are your future plans?"  
"Eventually we shall go on the road. I hope to have the best band in the country."

(bass), Ike Isaacs (guitar), Maurice Bond and Matt Monroe (vocals).

"Surely, Tommy, you can't help getting good results with the best players in the country? Couldn't any band leader do that if he were given the chance?"

"Are you, then, the best?"

**ON THE ROAD**  
"Yes, I don't want to sound conceited, but so far as this type of band is concerned, I think so, I am the band leader. I pick the musicians and I do the best arrangements."

"What are your future plans?"  
"Two years."

"What are your future plans?"  
"Two years."

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"What are your future plans?"  
"Two years."

## JAZZ on the AIR

(Times: GMT OCT plus 1)

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11:30-12:15 A: Hank and Dixie, Les Brown and His Band.  
12:15-1:00 P: For Trade.  
1:00-1:45 P: Modern Swing Combo.  
1:45-2:30 P: Jazz Band.  
2:30-3:15 P: Kings of Jazz.  
3:15-4:00 P: Jazz.  
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# Melody Maker

FEBRUARY 15, 1958 World's Largest Sale EVERY FRIDAY 6d.

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See Centre Pages

## OTIS HERE IN APRIL

—says his manager

**HOLLYWOOD'S** top rock-'n'-roll show is due to shake Britain. Negotiations are already advanced for Johnny Otis and his complete package unit to make a month's nationwide tour in April.

With Otis will be American Negro singer Marie Adams, whose belting version of "Ma, He's Making Eyes At Me" helped push along sales of this Capitol best-seller to the tune of 750,000 copies in Britain alone.

### Nationwide fame

Backing them will be the seven-piece band, singers and dancers that have sparked the Otis Show in Hollywood ballrooms and on nationwide U.S. tours.

In London this week to negotiate British dates was Hal Ziegler, partner of Otis and producer of the show.

"Johnny regularly plays to audiences of 2,000 dancers," he told the MM. "His theatre audiences top the 5,000 mark."

"Every man and girl in the show is a top act."

"Johnny Otis would go socko with the youngsters in Britain—and it would be their first experience of a complete rock show exactly as featured in ballrooms, theatres and auditoriums in the States."



MARIE ADAMS

## ELLINGTON ORK FOR BRITAIN?

**THE** fabulous Duke Ellington Band may visit Britain in the Autumn.

Negotiations are under way for the Duke to appear at the Leeds Arts Festival in October. The MM understands that he has said he is willing to make the date.

### Eight concerts

The Festival will include eight jazz concerts at Leeds Odeon. A spokesman for the Festival committee declined to comment with regard to Ellington but agreed it was hoped to present "at least two American bands" among the jazz groups.

The Ellington Band will be making a tour of the Continent for impresario Norman Granz at about that time.

It is a strong possibility that the band will tour Britain after the Festival.

Previous attempts to bring the Ellington Band to Britain in 1955 and 1957 were nixed by the Duke's dislike of air travel and his tremendous popularity in the States over the past two years.

In the recent MM Poll, Britain's top critics voted Ellington's the number one big band, and Duke top composer and arranger.

## SHANI TO RING AUSSIE BELLS

SHANI WALLIS flies to New York on February 22.

She is to spend a week studying the Broadway production of "Bells Are Ringing," in which she is to star with Bruce Trent in Australia.

From New York she flies to Melbourne for rehearsals before opening on April 5.

Shani finished her Liverpool season in "Finian's Rainbow" last weekend and will appear in ATV's "Startime" on February 20.

**Brrr!**

Singer Howard Jones helped fellow-passengers of an airport coach to die it out of snow at Douglas (1 of M) on Sunday. It took them 14 hours.

## JAZZ SATURDAY THREATENED

**THE** Musicians' Union this week threatened to ban its members from tomorrow's BBC "Jazz Saturday" at the Royal Albert Hall.

Reason: Johnny Dankworth trumpeters Dickie Hawdon and Colin Wright were not "at present" Union members, said MU London organiser Alex Mitchell.

But on Wednesday, the Dankworth Office announced that the matter had been settled and the ban would be lifted.

## Avant-Garde



DAVE BRUBECK



GENE WATROUS



PAUL DESMOND



JOE MORELLO

## CALLING THE STARS

### ★ PAUL ANKA

**HIS** next tour is now fixed. The towns he will visit are listed on Page 20.

### ★ THE CRICKETS

**THERE** are even more dates added to their March tour. They are also on Page 20.

### ★ LAURIE LONDON

**IS** interviewed on Page 7 by MM writer Maurice Burman. Don't miss it.

**AND** these are only three of the star names the Melody Maker invites you to meet

## —THIS WEEK—

# The secret of "Six-Five Special"

MY short barney with Jo Douglas on "Six-Five Special" was only a fragment of the argument which went on all day in rehearsal and run-through. I appreciate the dilemma of the defenders of the programme—they have to fight simultaneously on two fronts.

Confronted by the fans, they must protest that the musical fare they put on—skiffle, rock, the lot—is all good stuff.

Backstage, they can afford to admit that perhaps a lot of it is not so hot. Then the defence switches to—"What can we do? It's what the public wants!"

## BUSINESS

This is business talk, relevant to accountants, profit-and-loss computers, and BBC officials obsessed with viewing figures—but hardly an adequate reply to the critic.

Anyway, are we to believe that every one of those eight million viewers is carried away by the artistry of the Terries and Tommies and Willies who are paraded before the camera?

I think so. Douglas gave a strong hint about the real state of affairs when she argued that some of the more eccentric performers had "news value."

Which implies that many viewers tune in to see what

by **Humphrey Lyttelton**

gimmick is going to be trotted out next. "Six-Five" cannot completely shrug off all responsibility for their existence.

Anyway, I think I have fairly outlined the other side of the argument. It can be summarised in three sections:

1. It's all good, high-class entertainment.

2. Well, perhaps it's not all good. But it's what the public wants.

3. Oh, all right, have it your way—a lot of it is absolutely right. But it's happening so it's our job to report it.

What interests me is why skiffle and rock should have achieved this sudden popularity. It's not new, you see—all happened before in the early Fifties.

Remember Woody Herman's "Caldonia," Hampton's "Hey Badia Rebo?" and the sophisticated rhythm-and-blues of Louis Jordan. They caused a minor stir, but nothing to compare with today's furore.

**TOO OLD**

Was the public not ready for it? Were the performers too old to appeal to the teenage audience? Presley fans name "rock-n-roll" which rang the bell this time? Or the indispensable piano and guitar trios?

And as for skiffle... why was it left to local initiatives to reap the harvest sown through the years by popular folk-singers from Frank Crummit to Burl Ives?

# Just who

A PARTY of girls were in the back-row of the stalls at the Palace Theatre the other week watching the Frankie Vaughan show. Average age: 14 at a guess; price of seats: 10s.

One produced a bag of sweets.

"How much did you spend on those?" demanded another, eyeing the sweets with some hostility.

"Two - and - three-pence."

"Stupid. You could have put it towards a record."

These girls are representative of a large section of Britain's pop record buyers. Many of them are not even wage-earning. The weekly pocket-money that Dad provides goes to swell the coffers of the Hit Parade idols. Over a certain age the tuck shop loses its attraction—it's place taken by the record shop.

**Presley fans**

At what age? I know two kids who have just taken their 11-plus examination. Both are Presley fans. One has a dozen records apiece to prove it.

There's a record market has obviously extended considerably since the war. There's been a mushroom growth of shops around the



One factor which contributes to the popularity of record shops is the personal appearance of stars—in this case Winifred Atwell.

country. Top Ten charts come to the customers inside their doors—all ages, all types, all classes.

A large proportion come in regularly every week for the record. Says Mr. Noah Ansell, who runs a shop long-established in Manchester: "They don't care much who it is. Certainly we have to thank the teenagers for the record boom—and particularly the girls. They outnumber the boys by three to one."

The Hit Parade followers provide the steady bread-and-butter of the record trade—but it's the LP enthusiasts who supplies the jam.

There's one young jazz fan who comes in like clockwork every Saturday morning. One week, he'll spend 20s; the next 21s. He'll be here again this Saturday.

## Tough guys

Some suburban record dealers are plagued with tough guys who arrive in gangs. Often, they come in to "chat" girl assistants. Sometimes the motive is more sinister. A stock of expensive LPs makes a good swag and the record "fans" may be casing the joint.

"You have to watch them," one manager explained. "An EP can be pocketed quite easily. Even when you catch them at

# are the record fans?

by **TONY BROWN**

Investigating the record boom, finds 11-year-old Presley fans; young jazz enthusiasts who spend £10 a week on records, and schoolchildren who have forsaken tuck shops for music shops.

It they laugh it off and swear they were only fooling, a tough guy may also bring a record back to the shop a couple of days after purchase, blustering that it is badly scratched. Some customers are bluffed into exchanging the damaged disc. But, significantly, the customer always wants a completely different recording.

**Covers only**

In most record bars, managers nowadays display only the covers of EPs and LPs—and for two reasons. Piffing is easy when the records are too there for the taking. Records left to the customer's discretion get awful

On the whole, the young male of the buying species is regarded as more choosy than the female. He rarely buys on name alone, as do many girls. And he'll always want to hear the whole disc.

The boys lean toward jazz or one type or another.

**Over-30's**

Record-buyers of more sober tastes tend to fall into the over-30 age-group. Here, the record trade in pops and jazz remains fairly steady over the whole year. There is an upsurge of classical interest just before Christmas.

Proportion of jazz and pop to straighter music varies according to the social structure of the district. Here and there, however, are record centres that cater for a special clientele.

Doug Dobell's Charing Cross Road shop is known as a jazzman's haunt.

**'No Presley?'**

"We have the odd customer asking for the latest Presley," says Doug. "He looks surprised when we say we don't stock it."

Dobell is relieved of the headache of ordering according to the rapid fluctuations of the pop charts, but finds it necessary to select his helpers carefully. "They have to understand jazz."

He corrects the popular misconception that the trad fan is an earnest student and the soul cat is something of a thick-head.

**College boys**

"Very often it's the opposite. The traditionalists today are frequently young college boys who've read books about jazzmen and bought their records. Thus they can be more interested in the subject than in the music. In my experience, the modern fan generally has a more genuine appreciation."

At one time, Dobell recounts, bad blood between the two camps led to

# If you like Country music Mr. Rainwater's your boy

JUST before Christmas I had the pleasure of introducing Marvin Rainwater to BBC audiences when I played his record of "Mister Blues" on my "Tennessee Song Bag" disc programme.

Judging by my post bag the following week, there was a great number of fans in this country who would have liked to own that record. Unfortunately it was in fact a track from an American LP and, so far, is unobtainable here.

**COMING**

Now, however, the fans will be satisfied, for Marvin is coming over here and they will be able to hear and see him on TV.

They'll have a treat in store, too—for in my opinion this 22-year-old Wichita, Kansas

Then, later, when his bright ballad "Gonna Find Me A Bluebird" showed its way into the U.S. Top Ten and stayed there for weeks, I remembered Frank's words again...

But things weren't all that easy for Marvin. When he first began trying to break into Show Business, I recall people back home in the States used to call him "Stavin' Marvin!"

**LOGGING**

Before this, he had been brought up in Washington, studying to be a veterinary surgeon before he quit school for his father's occupation—working in a logging camp. It was here that he began to sing, and that his friends persuaded him to turn his eyes towards the stage.

When he was at his starvelling, Uncle Sam stepped in to help—just like it happened to me—and the Navy fed him for three years.

His first real break, oddly enough, came on the same programme that gave me mine:

Marvin Rainwater

Red Foley's famous "Ozark Jubilee".

When, after this huge success, he won first place on Arthur Godfrey's talent show—and was retained for much longer than the winner's usual one-week engagement—the light really flashed green for Mr. Rainwater.

Star spots on CBS and America's ABC-TV brought him a following that enabled him to travel widely for personal appearances, to name his own share on his frequent TV dates, and to turn out hit after hit on record.

Now you're going to see him over here. I, for one, am glad—and just because I happen to be trying to do in my way what Marvin does so well. Because you're going to enjoy this boy: there's a healthy dose of American Indian blood in his veins, which gives his voice a robust quality which underlines the stormy range of effects he can command. Marvin can sell anything from a mellow ballad, through a rocking novelty or comedy piece, to a real, low-down lament.

And—another thing I admire about him—practically all of them are his own compositions, as varied as the styles he sings.

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compiled by  
**F. W. STREET**

(Times: GMT CET plus 1)

**SATURDAY, FEBRUARY 15:**

9.15-9.30 a.m. C.T. Mily May.  
10.15-10.30 D.L. Skiffle Club.  
11.30-11.45 A.L. Hawk, Dianne, Lil Armstrong, Hot Lips, Brown, Bessie, etc.

12.15-12.30 p.m. A.L. 1: Camp Meeting  
12.30-12.45 B.L. 2: Windy, etc. (New)  
1.15-1.30 p.m. B.L. 3: King of Jazz.  
1.30-1.45 D.L. 4: Race Interviews, Brian  
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# POP SPECIAL

## Britain's brightest pop package

# Billy and Sarah shake it!

"IRVING BERLIN is the greatest of all our tunesmiths" proclaims the sleeve note for "Sarah Vaughan and Billy Eckstine Sing The Best of Irving Berlin" (Mercury MFL 6530). A pretty sweeping statement but Sarah and Billy do their best to prove it with first class treatments of eleven Berlin favourites.

Both singers are in good form, particularly on the amusing "Alexander's Ragtime Band," the smoochy "Always," the bouncing "Isn't This A Lovely Day" and romantic "All Of My Life."

"This could have been subtitled 'The Battle Of The Vibratos'."

For both singers make full use of the vocal shake.

**Ruth Brown** **RUTH BROWN** of the thick tone and bounding phrases belts out an attractive Gospel-type opus "A New Love" on London HLE552.

In the hands of a less pleasing artist, the backing "Look Me Up," would be banal in the extreme. Miss Brown raises it to the above-average class.

**Rosemary Clooney** **THE** sweetly stylish larynx of Rosemary Clooney sings of heartbreak "Can't Stop Crying" on Philips PB 792. Strings help with the sad mood.

In happier mood is the flip-over, a rock-influenced pop titled "Love And Affection." Role has done better but these should please her fans.

**Tony Bennett** **AMERICA'S** Tony Bennett made a hit with British listeners on his recent flying visit. The number is featured on their "Vogue LP" (VA 16025).

What is the record that introduces the BBC programme "These Record Years" (S.C. Cambridge). "Things Ain't What They Used To Be" by Duke Ellington (Capitol EAP 2637).

## Readers' queries

**WHAT** was Al Jolson's real name, date and place of birth and death?—O.S. Chester.  
Ans: Jolson, born May 26, 1898, in Lithuanian, died October 24, 1950, in San Francisco.

**IS** Lonnie Donegan Irish and what is his real name?—P.N. Reading.  
Ans: Donegan was born in Glasgow, in 1931.

**DID** Eye-Bowell once sing with a dance band?—P.L. Ayr.  
Ans: Yes, with Gerald.

**WHEN** did Patsy Walker die?—G.H. Bolton.  
Ans: December 15, 1943.

**COULD** you give me details of the latest Joan Weber recording to be issued in this country?—G.R. Birmingham.  
Ans: "What Should A Teen Heart Do?" (Goodman Longways, Hello Lipsick) (Philips PB 631).

**WHO** was the girl singing "Garden" in a recent Guitars Club programme, and has she recorded it?—G.R. S.S.

**Doris** of Doris and Patsy. The number is featured on their "Vogue LP" (VA 16025).

**WHAT** is the record that introduces the BBC programme "These Record Years" (S.C. Cambridge). "Things Ain't What They Used To Be" by Duke Ellington (Capitol EAP 2637).

## SMASH HIT COMING UP!

Every record you make on your Walter 303 tape recorder is a winner—skiffle, vocalising, amateur dramatics, jazz or serious music. Get a Walter 303 and double your fun! Get a Walter 303 and be popular wherever you go! You make perfect records without musical knowledge—the simple joystick control puts you in the professional class right from the start.



**Walter 303**  
39 gns

Including tape, microphone, Radio/Gram recording lead and plugs, 25 month guarantee.

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CRC 16

**AS** well as lovely film star Pier Angel as wife, Vic Damone can boast of a fine set of vocal chords.

His warm charm comes through well on "The Gift Of Love" (Philips PB 788).

Title of the reverse, "Junior Man," is a self-explanatory. Noted haters who might think it cloying.

**Another hit from Pet?**

**EITHER** "Baby Lover" (from the "Six Five Special" film) or "Little Blue Man" could prove another winner for Petula Clark (Nixa 7N 5156).

First side follows the Diamonds' rock-'n'-roll pattern. "Blue Man" is a gimmicky novelty about a Gemini slightly reminiscent of "The Thing" of a few years back.

**Wayne Handy**

**WAYNE HANDY** drools his way through "Could It Be" in the understated, a word—but then, good diction is out of vogue these days (London HLE461).

Sides like these are stock formula these days.

**Georgettes**

**THESE** interminable vocal groups. All on a rock-'n'-roll kick: all overloaded with echo. The only thing is to play them on a straight rejection or accept them as a gimmick.

**Vince Edwards**

**AMERICA'S** Vince Edwards joins the growing ranks of film actors who have ventured into the pop record market (Capitol HLE462).

He reveals a sense of rhythm in "Wiglet" (misnamed) and "Lollipop" (misnamed).

Capitol handout obligingly tells me that "Wiglet" is a can't-beat-me-tease meaning a "man girl." Just in case anyone wants to take it up!

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Billy Eckstine

Sarah Vaughan

## Sinatra's year

**IT** was a boom 1957 for Frank Sinatra in Britain. And his record sales were still one of his best-selling LPs. In fact it was so popular that Capitol are now planning a series of EPs from the album. The first one, now on release, includes such songs as "You Make Me Feel So Young," "It Happened In Monterey," "Anything Goes" and "How About You." Number is EAP-1-653.

**Cyril** reports that this year's "Record Star Show," on the S.O.S. (Stars) Organisation for Spastics, is a complete sell-out—without any star names being announced.

**Lita** is booked for "Top Numbers" on February 23 and Reza BCB's "Linger Awhile" on March 20.

**Stars in the news**

**Alma** left London on Friday for her ten-day trip to Cogan. She'll be taking with her copies of her latest LP (HMV CLP-1152) "I Love To Sing."

**Mitzi** is just one of the stars Gaynor Pacific, which arrives in Britain for a season at the Dominion, Tottenham Court Road in April.

**Toni** Italian singer discovered by Max Bygraves, has been signed by Columbia Records and cuts his first titles for the label today (Friday). Tomorrow he flies to New York to appear on Ed Sullivan's TV Show. He then leaves for four-week seasons in Hollywood and Las Vegas.

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**Ken Mackintosh**

**KEN** MACKINTOSH also offers "Swingin' Shepherd Blues" (HMV 45-POP 441). Take your pick. The record label bills it as a vocal group. It must have got lost in the hills.

Ken's heavy version of "The Strife" comes complete with an explanatory leaflet of "the new teenage (dance) sensation." Well, the routine is simple and the band points the way in winning fashion.

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# I HAVE DOUBLED MY POCKET MONEY!

I OPENED the door and a likeable little shrimp walked in. My dog took one look and set up a fearful din. The shrimp jumped in surprise and sat down.

I pushed a box of sweets and a bowl of fruit towards him. He sat silent, solemnly chewing a banana. Earlier, Harry Walters, of EMI, had told me that Laurie London's first record, "He's Got The Whole World In His Hands," had sold 300,000 so far and that his new disc, "The Gospel Train," was backed with Laurie's own composition, "Boomerang."

"How do you go about writing a song?" I asked.

"I make up the words first, then I write the tune."

"How did you get the title 'Boomerang'?"

"I opened an encyclopaedia and..."

"Can you spell that word?"

"I'll have a try E-M-O-O-G-L-O-P-A-E-D-I-A."

We solemnly shook hands.

"The first word I found was 'Boomerang,' so I wrote a song about it."

"Give me part of the lyrics."

Softly he sang:

"You go out with the other guys You haven't eyes for me But I don't worry pretty Baby You'll soon come back to me."

"Laurie, what do you know about girls?"

"Rather a difficult question. Could you ask me a specific one?"

"Have you ever been jilted?"

"No."

"Then why do you write a song like that?"

"It just comes to me. When ever I sit down to write a song, I don't know why, the first thing that comes to my mind is something about women."

He munched a candy sweet slyly. Fourteen years old, Laurie, 4ft. 10in. high, black hair, brown eyes, is a sensitive, alert and slightly jumpy child. He is not looking likeable and polite.

"I'm sure, how did you get into all this?"

"My Father gave me a banjo when I was nine. I don't like it. I used to hold the top part of it in front of the mirror, but not the bottom half, so that I haven't got a record player."

We are on DC.

I played him Ella's "April In Paris" with Basie.

"That's professionalism—she has personality in her voice," he said.

"How about Joe Williams?"

"I'm afraid I haven't heard of him."

"Then, my little shrimp, you are a square."

We both roared with laughter. At once the dog made a faint at him, hooped him away with a slipped foot.

"Laurie, older people than yourself, when they suddenly become famous, sometimes change—not always for the better. How do you feel about that?"

"I think it's up to people themselves. I should think if they're always been friendly, considerate people, very rarely would they change for the worse."

If a person becomes a celebrity, a person will change to meet the new demands, but that should not mean for the worse."

"How do the boys in school treat you?"

"They treat me as one of their friends, but sometimes you get a bit of friendly sarcasm."

He was entranced.

"Now, what about Ella?"

"I've never heard Ella. I friendly sarcasm."

**Bob Cort**

**THAT** old jazz standard, "Yes, Sir," is all dressed up in a skintie coat by Bob Cort on Decca F1016. It has a pleasant voice but sounds like a woman's starts to shout out the lyrics as the disc, between words and washboard.

Turn the disc over and you have "The Ark."

**Paul Hampton**

**"PLAY IT COOL,"** advises Mr. Hampton, on Philips PB 787. "Don't bother in my advice, of course you go for the swinging school of rock-'n'-rollers."

Especially unattractive is the flip-over "Classy Babe."

**Joe Koffman**

**"SWINGIN' SHEPHERD BLUES"** is a novelty introduced on "Six Five Special."

Joe Koffman's version is one of several that are already a hit in the States. It seems pretty certain to score here also (London HLE461).

## TOUR DEBUT

# says LAURIE LONDON

**LAURIE** goes on tour for the first time when he starts a series of one-night stands at Dorking Halls tomorrow (Saturday).

His other one-nighters will include Birmingham (February 21), Newcastle (28th), Oxford (March 2), Kingston (April 1), Sheffield (4th) and Reading (May 10).

Sympathetically, I offered him a cigarette with a knowing wink.

"No thank you—I gave it up three years ago."

"Tich, how much pocket money did you get before you became a recording artist?"

"Two and six a week."

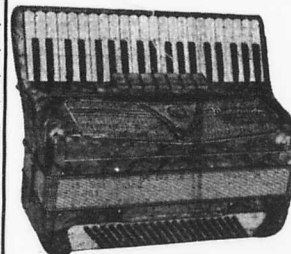
"How much do you get now?"

"Five shillings."

So selling 300,000 records, making personal appearances and working on TV only earns you more than 2d. a week.

"It's 100 per cent. more than I was getting before and that's not a bad rate these days."

## What a Bargain! —The MARINUCCI MADRID Model



**ONLY £79.10.0 CASH**

OR £8 DEPOSIT AND 12 MONTHLY PAYMENTS OF £6.17.0 OR 18 OF £4.15.4 OR 24 OF £3.14.5

Just read this specification.—The MARINUCCI MADRID model has 41 piano keys, 3 sets of reeds with 7 fingertip registers, 120 basses, 5 voices with push-in bass coupler. First-quality Antonelli Swedish steel reeds. Especially fast treble-key action, ivorine keys, all keys on metal fulcrums, all-metal bass action, aluminium pallete board with built-in coupler slides, anodised aluminium grille, protected by chrome mesh grille protector, perspex fingertip registers, chrome metal bellows closers. A first-class instrument suitable for any player. Total weight—22 lbs. Choice of colours: Black, Red Pearl, Blue Pearl, and White Pearl.

Send for free illustrated catalogue or call if you can

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# HE'S NO SQUARE

he has never progressed beyond "Listen With Mother." — J. Tombs, Birmingham.

## No jazzman

I HEARTILY agree with Dave Jones. Humphrey does not play jazz—and mainstream or modern. During the past year he has got nearer to a kindergarten showman than any jazzman today.—Peter Niven Jr., Southgate, London, N.14.

Rumph supporters outnumber those of Mr. Jones by 10 to one judging by the flood of letters.

## TOMMY WATT

WHAT Tommy Watt! His arrangements are often dull, his broadcasting band doesn't swing and the ensemble sound is only mediocre. He should listen more to bands like Heath's and Dankworth's instead of listening to his own exciting studio get-together.—B. Smith, Beeston, Notts.

## Fine band

I HAVE just read Maurice Burman's article on the Tommy Watt broadcasting orchestra (MM 8/2/58), of which, as a musician, I am a great admirer.

As a listener I am not in the least worried whether he uses session men or street musicians in his orchestra. The sound produced is brilliant and the music is enjoyable.—J. L. Ashworth, Clevedon, Cheshire.

## Messrs. Smith and Ashworth should get together some time.

## OUTSPOKEN RACE

STEVE RACE'S article "Now We're At Rock Bottom" (MM 8/2/58) is the best and most outspoken piece I have

read on the present state of pop music.—L. E. Doughty, Bockham, Kent.

Thank goodness for the Perry Como show on BBC-TV and the excellent singing of Rosemary Squires, the only singing star of a dull repetition of "Six-Five Special."—Arthur Frankham, Liverpool.

## Thank you, too

THANK you, Steve Race, Johnny Keating, Humphrey Lyttelton and Tony Brown. At last something is being done to expose the Tin Pan Alley racket and the crass stupidity of the people who are fooled by

them. Keep it up, L. E. Doughty, Bockham, Kent.

THANK you, Steve Race, Johnny Keating, Humphrey Lyttelton and Tony Brown. At last something is being done to expose the Tin Pan Alley racket and the crass stupidity of the people who are fooled by

ring up a pretty hefty controversy among both critics and jazz fans.—See pages 10 and 11.

## JEALOUS

I HAVE been trying to figure out why Steve Race is so bitter about rock and scuffle. The only logical reason is that he must be jealous. He thinks we call a person who sings in a square. That is not true. My definition of a square is a person who, like Steve, cannot see and won't even try to see, our point of view.—Miss Norma Croft, Highton, Liverpool.

Please keep your letters brief

# Here's how to stop the race

LAST week I gave one or two case-histories of top selling rock-'n'-roll records. After reading them the unprejudiced reader—if there is such a thing on this subject—might be pardoned for thinking the record stars concerned just do not earn their money. That would be a mistake. No battle is more easily lost than by bringing into action the wrong artillery. If a young nurse earns £4 a week and Tommy Steele earns £4,000, no one is suggesting that Mr. Steele's job is 1,000 times as worthwhile. The point is that the public is prepared to subscribe

to the pleasure of seeing and hearing him perform. It is not his fault if a million British citizens decide that is what they want to do with their money. How many of his critics would give back a proportion of their wages if they felt their services were being over-valued?

## More to come

Let us be quite clear about this. I do not like the destination of that £4,000—and I, for one, believe that by his personality and talent Tommy Steele comes nearer to earning it than most of his rivals. I should lay the blame where it belongs: at the feet of those people who put him where he is.

That means the men who run the rock industry and the public which buys their wares. So far as the capitalists of cheap music are concerned, they make no bones about their interest. They are already counting more money than they dreamed of five years ago. Their intention is to make more in the future. They do not give a hoot for rock-'n'-roll itself: to a man they hate it.

## Debating art

All right. We have elected to live in a capitalist society. Every man has a right to make as much money as he can (legally) so long as (legally) he does not break the law, and (morally) he does not drag others down in the process.

And that's the big point. I believe the rock bosses are debasing art; that small but significant amount of art which there can be in popular music. And I believe we shall soon find they are debasing public morals, too.

In my experience, this sort of remark does not go down well in an entertainment journal, but the subject is too important to gloss over.

Sex morality, which is really the subject in question, may be exciting in one's teens, and should for a giggle in one's twenties. It is desperately except those members of the American and British music industries who least deserve our consideration.

The adolescent public in this country, who do not learn to enjoy something a little better, and those fat profits could still be made—but out of the healthy, popular music for a change.

What of the young public which shells out thousands of pounds for such meretricious songs? One can hardly blame them for responding to stimuli so cunningly directed at their weaknesses.

In my view, they must be guided towards something better in popular music: the kind of something better which most MELODY MAKER readers would agree is represented by Armstrong, Ellington, the MJQ, Brubeck, Ella Fitzgerald or Frank Sinatra.

To this end I would put forward the following practical suggestions:

1. FOR its own sake, the gramophone record industry should set up some kind of self-censorship.

This is very different from the artistic censorship on a national level put forward by Rev. Chamberlain, and recently discussed in these columns. The record company could quite decline to scrape the barrel without incurring any serious loss of revenue. But if something is not done soon by them, something may have to be done about them.

## Radio ban

2. The BBC Gramophone Department and Radio Luxembourg, the principal advertisers of records in this country, should pay the closest attention to new releases.

They should show no hesitation in applying a firm ban on records which they know are sub-standard.

## THE Music Publishers'

3. Association (and similar bodies) should take the copyright of records in the hands of their members from publishing or exploiting songs of which they themselves are ashamed.

## THE BBC Song Committee

4. should not hesitate to raise the standards of the thereby forcing up almost overnight the artistic level of the songs which they are asked to consider.

If these steps were taken more or less simultaneously no harm would be done to anyone except those members of the American and British music industries who least deserve our consideration.

The adolescent public in this country, who do not learn to enjoy something a little better, and those fat profits could still be made—but out of the healthy, popular music for a change.

# This world of jazz

FROM the day Joe Morello joined the trio, in May of 1953, Marian McPartland began to extol the "extraordinary talent" of this partially blind drummer from Springfield, Mass.

Whenever I met Marian I heard about Morello. Each of her letters, brought faintly un-English remarks like "Wait till you dig Joe's fabulous drumming" and "This boy is really something."

Then came albums—the trio, and one by both McPartlands—which spoke for Morello's fine control of time and tone. Sometimes Marian was quoted on the sleeve, praising her sensitive drummer and pointing out that he was a "Down Beat" New Star in 1955 Critics Poll.

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## Likes 'em all

Morello turned out to be a good-humoured man obviously devoted to his young wife, Elle, and the study of drums. He liked all drummers, he said, and spoke warmly of Catlett, Tough and Don Lamont.

Morello looked pleased and surprised that any sort of reputation had preceded him across the Atlantic, and said it would be hard to live up to Marian's praise.

So far as London goes, I'd say he had exceeded most people's expectations. The delivery of his drumming has been a major talking point since the Festival Hall opening.

Dave Brubeck, asked point

blank if he thought Morello had improved the group, answered: "I do."

STANLEY DANCE, English "mainstream" missionary in New York, seems to be as busy as the proverbial one-armed paperhanger.

Since the Rex Stewart session, already reported, he has again recorded with the time with Hilton Jefferson, Everett Barksdale, Joe Benjamin, Dick Cary, Mickey Suenes (drums) and Garvin Bushell blowing clarinet and bassoon.

"Trumper," piano and all arrangements by Cary—an invaluable and delightful man," says Dance.

He has also recorded Buck Clayton, Dicky Wells, Buddy Tate and Rudy Rutherford with Joe Jones, Major Holiday and pianist Skip Hall; Budd Johnson and Cozy Cole albums; a Memphis Jazz date by Buster Bailey; and the "million-dollar trombone section" he referred to last year.

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## Hines tracks

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Between times, Dance has visited Louis Armstrong and St. Olney sessions listened to Joe Turner at the Apollo and the de Paris band Evans.

The seven Dance LPs will appear here and in the States. So far Britain cannot say when.

## JESTER

RONNIE SCOTT has become a sharp announcer. He introduced Terry Stetten as a man with the unusual claim to fame that "he once tied with Winfield Atwell for 14th place in a jazz poll." And he said: "Our next number comes from the new album, Jim Dale Sings The London Monks."

## BROONZY BENEFIT

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9/6	Go On The Whole	5/6	Let Me Be
10/6	Yvette in Paris	5/6	What's New (W)
11/6	Go On The Whole	5/6	Remember
12/6	The Power	5/6	Don't Leave This Way
13/6	Swedish Fish	5/6	Remember
14/6	Go On The Whole	5/6	Let Me Be
15/6	Lonely	5/6	What's New (W)
16/6	Go On The Whole	5/6	Remember
17/6	Go On The Whole	5/6	Let Me Be
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65/6	Go On The Whole	5/6	Let Me Be
66/6	Go On The Whole	5/6	What's New (W)
67/6	Go On The Whole	5/6	Remember
68/6	Go On The Whole	5/6	Let Me Be
69/6	Go On The Whole	5/6	What's New (W)
70/6	Go On The Whole	5/6	Remember
71/6	Go On The Whole	5/6	Let Me Be
72/6	Go On The Whole	5/6	What's New (W)
73/6	Go On The Whole	5/6	Remember
74/6	Go On The Whole	5/6	Let Me Be
75/6	Go On The Whole	5/6	What's New (W)
76/6	Go On The Whole	5/6	Remember
77/6	Go On The Whole	5/6	Let Me Be
78/6	Go On The Whole	5/6	What's New (W)
79/6	Go On The Whole	5/6	Remember
80/6	Go On The Whole	5/6	Let Me Be
81/6	Go On The Whole	5/6	What's New (W)
82/6	Go On The Whole	5/6	Remember
83/6	Go On The Whole	5/6	Let Me Be
84/6	Go On The Whole	5/6	What's New (W)
85/6	Go On The Whole	5/6	Remember
86/6	Go On The Whole	5/6	Let Me Be
87/6	Go On The Whole	5/6	What's New (W)
88/6	Go On The Whole	5/6	Remember
89/6	Go On The Whole	5/6	Let Me Be
90/6	Go On The Whole	5/6	What's New (W)
91/6	Go On The Whole	5/6	Remember
92/6	Go On The Whole	5/6	Let Me Be
93/6	Go On		

\_\_\_\_\_





Michael Holliday and Marian Ryan (above) were two of the stars of Saturday's "Jack Jackson Show." Maybe the time to steady Mike's nerves, for this week his version of "The Story of My Life" is sitting pretty at the top of the disc chart.

# FILM OFFER FOR MIKE HOLLIDAY

MICHAEL HOLLIDAY hits the headlines on two counts this week. After a month in the Melody Maker's Top Discs list, Mike's "The Story Of My Life" has moved into the No. 1 spot. And now his agent, Richard Stone, reveals that the film company that made "The Tommy Steele Story" has made a strong bid for Michael to star in a film.

A script is already on the way, Stone told the MM on Wednesday.

## No rushing

"But we shall not rush into anything," he cautioned. "I think Michael could have a great future in films. We don't want to mess up his chances."

Mike ends his six-week BBC-TV series tonight (Friday). This week-end he flies to Switzerland for a fortnight's holiday. "I shall probably do some skiing—I'm ready to have a go at anything," he quipped. Soon after his return, he tours the Moss Empress Variety circuit for 10 weeks, then opens in Tom Arnold's summer show at the Hippodrome, Blackpool, at the end of June.

## Ray Martin guests with Paramor

RAY MARTIN, now on a visit to Britain from the States, will guest conduct Norris Paramor's Orchestra on BBC-TV's "Still Contrary" show tonight (Friday) at 7.30. Tomorrow, Ray records an orchestral LP of standards for the Columbia label before flying to Paris on Sunday.

**NEXT WEEK**

## DENNIS LOTIS

Defends YOU—the teenagers!

## TV 'BALCONY SCENE'



The stars of Sunday's Granada TV "Top Numbers" pose on a balcony set used in the show. Pictured (l.-r.) are the Tanner Sisters—Frances and Stella—Stella Martin and Phil Day, who sang the top numbers from the week's Hit Parade.

## Songwriter Brown dies in New York

New York, Wednesday.—Low Brown, of the famous songwriting team Desilya, Brown and Henderson, died in New York last Wednesday.

## HOW TO MAKE MONEY

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**SOON!**

## TOMMY SANDS

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## Jazz groups aid disaster fund

The Lancashire Society of Jazz Music is to present a Benefit Session at the Bojars Restaurant, Manchester, on Monday, for the Lord Mayor of Manchester's Lancashire Disaster Fund. The Saints Jazz Band, the Zenith Six, the Blue Notes Jazzmen, the Mississippi Jazzband and the Dixie Bardon Jazz Aces have already offered their services, and it is possible that Mick Mulligan and George Sheik will also appear.

## Music shop manager

Paramount Musical Instruments' new British branch will be managed by Oscar Rubin, former London Record Store.

## WINNIE ATWELL IN ROAD SHOW

WINNIE ATWELL tops the bill in a series of eight one-night dates for the Granada Theatres group starting at Harrogate on Sunday, February 23. Supporting Winnie are Bob Carr's Skiffle Group, the Cab Kaye Quintet, and singers Joan Small and Bob Dale.

## NEW VISITORS

The Chas McDermitt Group play in Luton for the first time tomorrow (Saturday).

# Anka & Crickets name the dates

CANADIAN disc star Paul Anka will open his "quick-return British tour" in Scotland on March 1. On this trip Anka will play one-nighters for agent Harold Fielding, backed by the 13-piece Vic Hammett Orchestra. Other artists on the bill will include the Peter Groves Trio and the Kestons.

**Tour towns**  
 Anka will visit the Music Hall, Aberdeen (March 1); Caird Hall, Dundee (2nd); Ulster Hall, Edinburgh (3rd); City Hall, Newcastle (4th); City Hall, Sheffield (5th); De Montfort Hall, Leicester (6th); Dome, Brighton (7th); and Ruxley (10th).

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**LEICESTER—MONDAY, 17th FEBRUARY**  
 DE MONTFORT HALL ... 7.30 p.m.  
 Tickets 3/6, 5/-, 6/6, 8/-, 10/- from advance booking office.

**SHEFFIELD—TUESDAY, 18th FEBRUARY**  
 CITY HALL ... 7.30 p.m.  
 Tickets 3/6, 5/-, 6/6, 8/-, 10/- available from Wilson Park Ltd.

**GLASGOW—WEDNESDAY, 19th FEBRUARY**  
 ST. ANDREW'S HALL ... 7.30 p.m.  
 Tickets 3/6, 5/-, 6/6, 8/-, 10/- available from Culbertson & Co.

**BRADFORD—THURSDAY, 20th FEBRUARY**  
 ST. GEORGE'S HALL ... 7.30 p.m.  
 Tickets 3/6, 5/-, 6/6, 8/-, 10/- from advance booking office.

**LIVERPOOL—FRIDAY, 21st FEBRUARY**  
 PHILHARMONIC HALL ... 7.30 p.m.  
 Tickets 3/6, 5/-, 6/6, 8/-, 10/- available from Rushworth & Dreaper.

**IPSWICH—SATURDAY, 22nd FEBRUARY**  
 GAUMONT ... 6.00 & 8.30 p.m.  
 Tickets 3/6, 5/-, 6/6, 8/-, 10/- from advance booking office.

**LONDON—SUNDAY, 16th & 23rd FEBRUARY**  
 DOMINION THEATRE ... 5.30 & 8.30 p.m.  
 Tickets 5/-, 7/6, 10/-, 15/-, 20/- from advance booking office, and usual agents.

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# BRITISH JAZZ FOR NEWPORT

## Tops with Sweden



At least one British jazzman will appear at the Newport (Rhode Island) Jazz Festival this July.

He will be a member of an orchestra the like of which has never before been contemplated.

It will comprise some 20 musicians drawn from no fewer than 13 different countries.

## Radio and TV

Not only will this orchestra appear at the Newport Festival. It will also be recorded in America by Columbia Records, will appear on TV and radio, and may undertake a concert tour.

Organisers of this orchestra are Marshall Brown, Director of the Farmingdale High School Band—one of the major sensations of last year's Festival—and George T. Wein, Vice-President and Musical Director of the Newport Jazz Festival.

## 'Monumental'

Last Friday they flew from New York to Lisbon as the first step towards realising what they themselves describe as "this monumental project". From Lisbon they fly for successive stops in Madrid, Geneva, Milan, Vienna, Prague, Berlin, Warsaw, Copenhagen, Stockholm, Amsterdam, Brussels, Paris and, finally, London.

They reach London on Monday, March 17. On the following afternoon, they will attend the Newport Jazz Festival.

## STAR LIFT

THE Spring is bringing many American visitors to Britain.

AMONG those due are:

- JERRY LEE LEWIS**  
See this page.
- JUNE CHRISTY**  
See page 5.
- BILLIE HOLIDAY**  
See page 20.
- JOHNNY OTIS**  
See centre pages.
- THE CRICKETS**  
See this page.
- MARIO LANZA**  
See page 5.

## Jerry Lee Lewis OK for Britain

"GREAT Balls Of Fire" will burst over Britain on Saturday, May 24—the day Jerry Lee Lewis opens his five-week nationwide tour.

Agent Leslie Grade confirmed on Wednesday that he was now setting up the Lewis itinerary, which will include TV dates.

Meanwhile, Jerry Lee's latest disc—his third British release—is being issued today (Friday) on the London label. It is titled "You Win Again."

## CLEO LAINE IN CLASH WITH MU

BANDLEADER Johnny Dankworth clashed with Musicians' Union officials late on Wednesday night.

He threatened to walk out of a BBC late-night broadcast if the MU insisted that singer Cleo Laine should become a member.

## Warning

The MU had warned Dankworth that members would not be allowed to play unless she became a member.

But minutes before the broadcast began Cleo agreed to join the Union. "I just did it to keep the peace," Cleo told an MM reporter.

Cleo is due to sing with the band on its debut in "Sunday Night At The Palladium" this week-end.

Youth is OK: Lotis See Page 7

## 'Oscar' for Frankie!



NO wonder Frankie Vaughan is smiling. On Tuesday he learned he had won the "Oscar" of the Personality of 1957 by the Variety Club of Great Britain. A good wind-up for Frankie's visit to America on Monday. See also page 4.

## ANKA, CRICKETS NEW DATES

NEW dates have been set for the British tours of Paul Anka and the Crickets.

Extra shows by Anka are at Slough (March 8), Rochester (15th) and Dudley (14th). The Crickets concert has been reset for March 22 instead of 23.

The Crickets will now play at the Ritz, Wigan, on March 18 instead of at Blackburn.

Anka flies into Britain from New York next Thursday morning and opens his 22-day tour at the Music Hall, Aberdeen, on the following Saturday.



"Hold it," says Max Bygraves to the Rags Sisters as he poses for this MM picture after their "Sunday Night At The Palladium" show. Max was making his first TV appearance of the year.



● Nat 'King' Cole

IN a recent "Ebony" magazine article, singer Nat "King" Cole charges major advertising agencies and firms which spend millions on television time with a "public be damned" attitude on the question of employing Negro stars.

Telling, "Why I Quit My Show," Cole, who lost his nationally televised programme in mid-December, says the agencies and companies are prejudiced and seek to camouflage their bias by

## NAT 'KING' COLE

tells how he lost his TV show because of colour-conscious sponsors

Using the South as a whipping-boy to avoid sponsoring qualified Negro artists.

Using this method, "the Madison Avenue boys and big companies control and dictate what is seen on TV and govern the tastes of the people."

Cole calls himself "The Jackie Robinson of television" because, just as Jackie was the first Negro to get into major league baseball when he joined the Brooklyn Dodgers, Nat was the first Negro to have a television show of his own.

Cole revealed that he had to give up his show after 64 consecutive weeks even though it was highly rated and was going into from three to four million homes.

### SACRIFICES

To do the show, Nat says he turned down half a million dollars in dates, ploughed back part of his own salary into the production and made other personal sacrifices.

"Madison Avenue, centre of the advertising



says HUMPHREY LYTTLETON

## Louis is NOT finished

MAX JONES said practically all there was to say in praise of the Armstrong autobiography on Brunswick (LAT2211-4). Among the 48 titles, there's enough music to refute, five times over, the off-heard suggestion that Louis has no further contribution to make, that he is now just repeating less well what he has done before.

On several tracks he and the current All Stars succeed in carrying the original versions, "King Of The Zulus" and "Two Deuces," for example, are far less scrappy than the originals, and Armstrong's own contribution to them is better poised, more profound and believes it or not, less marred by fluffs.

Here are two performances which can be added, forthwith, to the long list of Armstrong's masterpieces.

If further proof were needed of Satchmo's continued technical competence, here he plays rings round "Cornet Chop Rins," a test-piece written in the angular, atypical style appropriate to the cornet, and much harder to play on trumpet.

With Trummy playing an exemplary ensemble part, these Hot Five re-creations must stand as the finest examples of New Orleans-style playing to be found in contemporary jazz, bettering even the consistent Kid Ory Band.

### Long silence

From those who, since the Armstrong tour, have been chanting of *nostalgia*, the All Stars can't play New Orleans jazz, that Louis is incapable of providing the necessary simple, direct lead that Trummy doesn't know how to play a correct ensemble part, we may now look forward to a long period of silence.

The King Oliver Band recreations are less successful, though each has its moments. Yank Lawson is brought in to play the Oliver parts, and Louis moves down to second trumpet—a role which, understandably, he fulfils with less manifest enthusiasm than he did 35 years ago.

### Far too busy

Lawson is far too busy and effusive in the lead role (what a pity they didn't use Muggsy) still a zealous Oliver man and Louis contents himself with just a few tentative long notes, barely audible in the general racket.

In "Dipperrmouth" he emerges to take the three traditional Oliver choruses, values again beneath Lawson's lead for the penultimate time. Then bursts forth in a characteristic grandstand finish.

"Canal Street," Lawson leads the first three ensemble choruses and then, quite unobtrusively, Louis takes over in the fourth chorus to give an object-lesson in New Orleans lead.

### Takes over

Likewise in "Snag It," after Lawson has led for the opening ensemble, they do the famous trumpet break together, with Louis taking a wonderfully fruity second part. Louis takes over for the final ensemble and poor Yank vanishes entirely.

One of the most striking things about this historical set is the way, in every phase, Louis seems to recapture the sound of the original.

When he moves on from the early groups to the first big band sides, we can almost hear the transition to the famous "cloudy tone" about which so much was written at the time.

No doubt, this is largely an association of ideas, but it helps one to appreciate the command



says HUMPHREY LYTTLETON

which Louis still has over every aspect of his art.

Here he tackles numbers which earned him world acclaim as a trumpet virtuoso—and consistent with his strict professional habits, he plays them in the same way.

There are trivial concessions to *anno domini*—"When You're Smiling" and "Some Of These Days," which end with a straight chorus pitched an octave higher than normal trumpet range, are taken a tone down in key.

Otherwise, Louis takes on everything that he did 20 years ago, with only the occasional sign of strain.

### Much better

Two brief footnotes: Despite the frequent cracks about the current rhythm section, it encourages Louis to play—and one a thousand times better than the Peterson Trio on the Ella and Louis discs.

And despite the frequent cracks about the present band, it has no difficulty in carrying the tracks by the old Al Stars, Hines and Catlett notwithstanding.

"Stanley, I don't think you read my column. In any case, you have just heard I have not 'discarded' Ella and Louis."

I know you, dear boy, and that was for my benefit. If you had been alone you would have been playing some West Coast jazz or Brubeck.

"What do you think of Brubeck?" I asked.

"He sounds like a heavy-handed piano tuner, with more than an average technician, who should be in perpetual work because he is constantly knocking the piano out of tune."

"He hasn't got the genuine Paul Desmond in a very great jazz player with a constant flow of new ideas."

"Why do you like Peterson?"

"For the same reason I used to like Teddy Wilson."

"You don't like Wilson now?"

"Of course I do, but Oscar has

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Earl Hines



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# ROCK ME ON TV



● Bing Crosby ● Betty Hutton ● Frank Sinatra

They were not afraid. They helped Nat by appearing on his TV show

industry, and their big clients didn't want their products associated with Negroes," says Cole. "I proved it."

"I also proved that a Negro star can have a TV show that will have acceptance even in the South. The Madison Avenue boys and the companies scramble all over each other to sign Negro guest stars to help boost the ratings of white stars, but they won't put money on a Negro with his own show."

Cole gives grateful credit to NBC, which, he says, believed in him and stood by him—he has been tipped off, he says, that they have another show lined up for him. And he pays tribute



Johnny Dankworth—seen here with Nat—is another who has taken a firm stand on racial prejudice, turning down tours of America and South Africa in case he was committed to act against his principles.

Leonard Feather

## I'm miserable on 'Off The Record'

"I REFUSE to talk," said Stanley Black, "unless you give me a cup of tea. I know you, Burman, and I want to be forthright." He went over to the piano and banged out Doh, Ray, Me, Fah, Soh, Lah, T, T, T. Tea was served.

I put on the new Ella and Louis record. "That's wonderful," he said, "but it's not today's music. We have a different standard."

"Tommy Steele, for instance, is a great little artist—usually—but today he leaves a lot to be desired."

When the series started I used to look forward to conducting lovely arrangements for artists with some real talent. Nowadays, if there is one decent arrangement, it's an event. I have to conduct two guitars, pugging basin and washboard.

"Popular music covers a wide field and an important programme like 'Off The Record' should mirror every aspect of it. But I feel that undue emphasis has been given to rock and skiffle artists in recent editions."

"Of course, Stanley, you could always refuse to do the programme."

"I can't, because next year the position may become worse and I'll look back with profound regret to the wonderful days of skiffle and rock."

Stanley Black's first job was as a straight pianist with 16 and a straight pianist with no knowledge of jazz or dance music—he even thought dance bands used 'cellos.

How much do you earn now?"

"Isn't that question in rather doubtful taste, Maurice?"

"I may be. Nevertheless, how much do you earn?"

"A little more than £4 15s. a week, and mind your own business."

"What of the future?"

"He sighed. I can only see as far as the road round the date on the calendar."

"Sympathetically, I went into the kitchen and put the kettle on again."



MAURICE BURMAN talks to STANLEY BLACK

## If you ask me

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### 'BROKEN DATE'

THIS is ballet with a beat. A completely contemporary picture of modern youth: its hopes and heartbreaks, joys and illusions, selfishness and sensuality. It is brilliantly based on an idea of 23-year-old French writer Françoise Sagan, designed by 29-year-old Bernard Blier, and the music by the equally youthful Michel Magne contains more worthwhile melodies than many a U.S. musical. The story it tells will be better understood by the under-20s than by their disapproving elders. But even the latter cannot easily deny the sincerity with which it is enacted.—P.B.

At a Paris rehearsal—L.R. Claude Bolling, Françoise Sagan, Noelle Adam, Toni Lander, Vladimir Skouratoff.

## ON THE BEAT

THIS monstrous tax. That is how MPs of all parties refer to the 60 per cent. purchase tax on musical instruments. And as this year's Budget draws nearer, the campaign to abolish it is gaining momentum.

Questions have been asked in Parliament, and last week a meeting was held at the House of Commons by the Educational Group of the Musical Instrument Association.

Says the Association: "The Government has already removed the Entertainment Tax. But the musician playing in the orchestra pit is singled out for victimisation, and has to pay an exorbitant fine."

Not only every time he has to buy a new instrument, but every time he has his instrument repaired.

"Because all accessories are also subject to this tax." All, that is, except the organ and the piano. And why these two have been exempted, nobody knows!

### Indefensible

As for the rest, if you buy a trombone you pay between £3 and £31 11s. tax; on a saxophone, from £16 to £41 5s.; on a cornet, from £5 to £13 5s.; on a violin, between £7 and £105 12s.

All adding up to a vast revenue for the Chancellor of the Exchequer? Too vast for him to slash from the Government receipts?

Not at all! Total annual receipts from this "Tax on Living Music" are well under £1 million. It is up to every member of the MP to continue to press for

the abolition of this indefensible imposition.

### Fast work

It was fast work on the part of the Boulting Brothers. Everything was set for the release yesterday (Thursday) of their new picture, "Happy is the

with PAT BRAND



Bride," at London's Ritz Cinema and 38 other cinemas.

Then, on Friday last, they had a call from Ben Nisbett, of Fedman's. Paddy Roberts had come in with a title song for the picture, written that morning.

They rushed to Fedman's, heard it—and then called in every single copy of the film. All Tuesday was spent dubbing in a new soundtrack, with Rosemary Squires singing behind the credits and in the closing moments of the picture.

By Wednesday new copies were distributed. On Thursday night, the picture had its premiere.

Happy is the Bride. Happy the Boulting Brothers. And Happy is Paddy Roberts.

### Silent Bronzy

BILL BRONZY has written an extract from Chicago. I give an extract:

"My voice is really one. Guess I will never sing again. And you know what that means to me. . . . The two operations cost me \$700 and \$750, and now I am having treatment at \$13 a week and they say I must have another operation to get my [speaking] voice back."

"I don't know what that will cost. Maybe just as much as anything else, and all my friends in London can do to help. . . ."

The Coliseum concert in aid of Big Bill is on March 9.

### Off the record

BETWEEN them, Derek Franklin, of the Hedley Ward Trio, and singer-publisher Benny Lee have sparked off a craze that's sweeping the Alley. Alley titles.

And among their choicest selections are: "Suddenly It's The Western Brothers!" "Percy Edwards in Hi-Fi." "Bertha Wilmos sings Gershwin."

Jimmy Wheeler at Las Vegas! And (my favourite): "Bob and Alf Pearson Under Glass."

### If

IF you were watching the Perry Como Show on Wednesday you saw Como, Ginger Rogers and Pearl Bailey wondering who composed the number.

"If."

# MY FIRST LOVE SAYS JOHNNY OTIS

"JOHNNY OTIS isn't nearly as bad as his music." Sleepy Stein told me. (Mr. Stein is proprietor of the world's only all-jazz radio station). Sleepy amplified: "Johnny is really a very fine musician."

So I wasn't surprised to find that the frank, friendly and very likeable Mr. Otis—due in Britain in April—named Charlie Parker as his all-time favourite musician.

"Jazz will always be my first love," Johnny insisted. "In 1945 I had my own large jazz group. It was in the early bop style—a kind of cross between Basie and Gillespie. Paul Quinichette and Henry Collier were in the band and there were other great jazz stars. The outfit was on the road for three years. However, in 1948 bookings became so tough that we gave up."

But Johnny was very definite about one thing.

"I don't apologise for rhythm and blues and rock-'n'-roll," he avowed. "As a matter of fact I'm very grateful for it. It makes me a lot of money. But I do love the real blues and singers like Jimmy Rushing and Joe Turner. I confess, too, to liking country and western and almost all sincere folk music, provided it's genuine. How about the bad sounds in rock-'n'-roll—the nasal electric guitar, for example?"

### Lived with Negroes

"Yes, I like it," said Johnny. "It's the conception that counts. It's what the guys play."

Johnny Otis is white-of-Greek origin. However, he always lived in a Negro neighbourhood. He was brought up with the music of the coloureds.

"I worked for 10 years in the South," he pointed out. "You know the Negroes have come further than any other race in such a short time. They have contributed so much to the world."

Johnny was born, in 1922, in Vallejo, California. He was raised in Berkeley. He never said and wanted to be either a farmer or a doctor.

"But I changed my mind when I saw and heard Victor Feldman."

After getting married Johnny came to Los Angeles. His swinging band was popular at the famous Club Alabama here during the mid-forties.

"It was about four years ago that rock-'n'-roll really started big and it was right here in southern California. It all



Johnny Otis, pictured with his family in Hollywood

## HOWARD LUCRAFT

sends this special report from Hollywood

seemed to begin with Big Jay McNeely and the "Gee" and "Shoeborn" numbers," said Johnny.

"Nowadays, hillbilly is all mixed in with our music. The coloured kids love Presley—especially 'Don't Be Cruel'."

Here, the coloured kids always lead in accepting new musical styles. The white and Mexican kids follow.

"To be truthful, I can't understand the popularity of some of the horrible out-of-tune rhythm and blues vocal groups. The kids seem to like the syrupy sound and the exaggerated dramatics."

How about the reported riots at rock-'n'-roll dances?

"We got \$15 apiece, per week. The boss owned the adjoining rooming house and restaurant. At the end of the first week my bill was eight dollars more than my salary! The next week we managed to make five dollars each extra by clearing out a cesspool."

### Feldman II

When Johnny went back to Berkeley he married his hometown sweetheart, a young Negro lass named Phyllis. Phyllis is now the proud mother of Junice, aged 10, Laura (6) and little Johnny Junior, who is nicknamed Shuggie. Shuggie, at the tender age of four, is astounding absolutely everyone with his prowess at the drums.

He bids fair to be another Victor Feldman.

After getting married Johnny came to Los Angeles. His swinging band was popular at the famous Club Alabama here during the mid-forties.

"It was about four years ago that rock-'n'-roll really started big and it was right here in southern California. It all

## This book should have been a Hollywood film

GENERALLY speaking, the writers of really good songs rarely get the fame they deserve—unless, of course, Hollywood is hard-up for a musical subject.

The film city has missed a trick or two in its time—and certainly it gaffed in passing up the life story of Eric Maschwitz. "No Chip On My Shoulder" (Herbert Jenkins, 18s.).

But what a delightfully obvious title! "These Foolish Things" would have made! Maschwitz has written scores of songs and almost as many musical plays—New Faces, "Summer Song" and "Carissima" (Silly man!)

But to my mind, he has done

nothing to equal his lyrics for "These Foolish Things," an essay in evocative couplets. The song, as a whole, was a cut or two above the run of British songs (or American, for that matter) and it has deservedly become a standard.

### Disappointed

When Maschwitz heard Strachey's melody, he was bitterly disappointed. Strachey, disliked the title—wanted to call it "These Little Things." Silly man!

In 20 years, Maschwitz esti-

mates that he and his partner have made as much as £40,000 from that one song.

### Songwriter

When he went to Hollywood as a scenario writer, he was hailed as a gifted songwriter, as indeed he is. He found he was expected to do little else but draw his fat pay cheques and that was too frustrating to a man of his insatiable energies.

He was a pioneer broadcaster, playwright, editor—and, in the war years, a secret service man. One can't help feeling that his main talent was dissipated in the hectic round of varied activity.

### Fascinating

In Maschwitz, I believe, Britain produced one who might have been the first of a long-writing dynasty, a name to breathe reverently with those of Berlin, Rodgers and Porter—and without disrespect.

Nevertheless, I found his life story a truly fascinating account—Tony Brown.

## APPEALING MAXINE

THERE is a strange, inexplicable quality about the singing of coloured starlet Maxine Daniels, although it is somewhat brittle and has a slightly exaggerated vibrato.

Hearing her on Monday at Brighton Hippodrome, I found it difficult to divine what makes her performance so appealing.

The basic answer is no doubt the influence of her self-confessed idol, Ella Fitzgerald. At her best in her numbers she projects a song with marked emphasis, moves neatly and looks most attractive. One tip, Maxine: don't sing too close to the mike.—Chris Hayes.

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Roll 'em Pete;  
Hound dog;  
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Write for particulars. Applications to the undersigned not later than 12 noon on Monday, 3rd March, 1955.

A. C. ROSS, Clerk to the Whitby U.D.C.  
Council Offices, St. Hilda's Terrace, Whitby, Yorkshire.

**VIOLAPHONIST** for semi-pro quartet. Box 412, "M.M." Wanted for the Royal Artists Agency. Apply to Director, 1000 Broadway, New York 10, or Mons Barabats, Aldershot, Hants.

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