

INSIDE: FOUR-PAGE WINTER LP SUPPLEMENT

Melody Maker

January 17, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

Johnny
Mathis
See Page 3

MEET 'ANNA LUCASTA'



The startling film version of "Anna Lucasta" at the Gaumont Cinema, Hammersmith, yesterday (Thursday). In this scene from the film, "Anna Lucasta," played by Eartha Kitt, is seen being rescued by Jim Dandy, the Senior (Sammy Davis Junior). The film, which is completed by Bill Reid (chaus.) and Johnny Richardson (dram.), is to receive its British premiere on February 13. It is reviewed on Page 3 by Tony Brown.

Keep Track of Your LPs

THIS WEEK

222 records are listed—222 and review in the latter of the Melody Maker's popular, free, four-page LP Supplement.

In it are the important LPs issued during the past three months.

NEXT MONTH

The MM introduces a new feature—Sight & Sound—Your LP issues will be spotlighted each month in a new and up-to-date style.

There will also be news of the latest record reproducing equipment, mixes, tape recorders, etc.

Joan Regan out of 'Cinderella'

JOAN REGAN was unable to fulfil her rôle in "Cinderella" at the Clissold Empire on Monday, Tuesday and Wednesday because of having a cold. Replacing her in the title rôle of "Cinderella" was Patricia Henry, daughter of theatre M&S Cheshire. Henry is due to return to production yesterday (Thursday).

ARMSTRONG —MINUS THE 'CIRCUS'

ALEX WELSH TO TOUR WITH LOUIS

THE honour of sharing the bills with the Louis Armstrong All Stars has fallen to the Alex Welsh Band which comes fourth in the casting poll of the Melody Maker Readers' Poll.

The Welsh Band will play

the opening 20 minutes of each concert throughout the tour.

Archie Semple ill

But the "jazz" virtuoso Archie Semple, may not make the tour. He was struck down last week by a severe illness which has paralysed his right side. He has been told that he will never recover in hours—or months.

Four of the band—Alex

Carroll, drummer Fred Hunt—have been

together for over three years. The band is com-

pleted by Bill Reid (chaus.) and Johnny

Richardson (dram.).

THERE will be no "circus"-type acts for Louis Armstrong when he returns to Britain next month.

Louis and his All Stars open their second tour at the Gaumont State, Kilburn, on Saturday, February 28.

CINEMAS ONLY

But it will be a tour with a difference.

- OUT are Variety acts;
- OUT are "vast auditorium" locations;
- OUT is the revolving, "merry-go-round" stage gimmick;
- OUT are fancy-priced tickets.

It was the Variety padding that angered jazz fans and critics at the 1956 Empress Hall concerts. Dancer Peg Leg Bates and Ella Logan were added to the Armstrong bill. And Ella's five numbers sparked off a slow handclap and shouts of "We want Louis!"

This time, instead of the All Stars' music resounding

Back Page, Col. 3

ALL-DAY TRIPS FOR NIGHT JAZZ

SOME 3,000 jazz fans from all over Britain will be heading for London today (Friday) for the all-night "Carnival Of Jazz" at the Royal Albert Hall.

Jazzmaster George Webb, of the MM, We have had over 100 bookings and the fans all over the country. Some 100 Americans are even travelling here. Scotland, England and Wales are there, coming from Coventry.

Non-stop trad

From 10.30 p.m. to 7 a.m. will be the bands of Chris Barber, Ken Colyer, Artie Shaw, Eddie Calvert, Graham Stewart, Mike Daniels, Liverpool's Merseybeat Jazz Band and singers Alan Parker and Nancy Doreen Beauty and Bertie Brookes.

The show will be compere by the musical soothsayer, The Alberta.

Mike Preston for TV '1959 Show'

Singer Mike Preston has two TV dates next week—in ABC-TV's "The 1959 Show" on Thursday, and ABC-TV's "On Board" on Saturday.

He starts a tour of concert one-nights at the Gaumont, Ipswich, on Friday, and the Gaumont, Balsall Heath (B.H.), the Cine Cinema, Hull (11th), Ritz, Wigan (12th); City Hall, Newcastle (13th); and City Hall, Sheffield (14th).

AMES BROS HALT FOR SUNDAY TV

ANOTHER top American act has been booked here for a one-shot television appearance—the Ames Brothers—leading TV and night-club vocal group—and they will appear at the London Pavilion this weekend.

Their latest disc—"Red River Rose"—climbed into the American charts last week.

The Ames Brothers were strapped up for the show at the Pavilion, and the connection was with Ed Sullivan's TV show. They will be flying in from Lisbon for their final appearance.

The Pavilion show is compered by Bernard Bresslaw, who will be joined by Dickie Rockwood, Italian-born jingle boy Trediani and compere Bruce Forsyth.

Davison to Moscow

Agent Harold Davison plans to go to Moscow early next week in hospital there.

As Paul's manager, I want to visit him to see how he is," said Davison. "Ed told the MM, 'I shall also discuss some business matters in Moscow.'

DO-IT-YOURSELF-BY HUMPH



Humphrey Lyttelton has the lead part in ABC-TV's "Hobbit Club" on Saturday. Humphrey gave a lecture on cooking last week, then prepared a few numbers. He is pictured above examining one of the models on set at ABC's Birmingham studios.

STOP PRESS

Archie Blair, head of Cadence Records, will arrive in London, Alice Cooper, David Lee, with the Everly Brothers, and Andy Williams, will be in Britain for three hours before flying to Continent for first of series of TV appearances. The first of these will be by London Records at Savoy Hotel, noon Saturday.

GALA NIGHT

The Savoy Club is to hold a Gala Night for a host Joe Harrold on January 26.

*Stop
Press,
U.S.A.*

Teenage jazz for Newport

From BURT McNAMARA

NEW YORK. Wednesday— Marshall Brown, director of the Newport International Band and before that, the Farmington High School Band, is preparing to conduct for the 1959 Newport Festival.

After auditioning 400 young musicians, Brown has picked a 19-piece band whose age range from 14 to 20.

The band's library will include scores by Bill Russel, Adolphus Busch, John Lewis, etc., and will be premiered before jazz writers and the Newport directors in the next few weeks.

All change

THE Jimmy Dorsey-Lee Castle Orchestra was signed by a long-term contract by Epic Records this week.

The Dorsey-Castle organization was formerly with Pioneer-Record.

Back to school

THE Modern Jazz Quartet will be in residence at the University of Illinois from April 1 to 4, performing in the University's Festival of Contemporary Art.

The quartet will appear with the University Symphony and new works by John Lewis, the jazz quartet and string orchestra will be premiered.

Just jottings

THE Al Cohn-Zoot Sims Quintet open at the Half Note next Saturday night. Mandel is in line for another big film job—to write the music for "The King and I," next production. "On the Beach."

CONNIE FRANCIS 3-WEEK TOUR

NEW YORK, Wednesday—Connie Francis on Thursday signed a contract for a three-week British tour starting on March 2.

She was set by British agent Leslie Grade and her manager, George Scheck.

Connie, whose latest disc, "You Always Hurt Me," is now No. 1 on the charts, clinching the hit-parade, was in Britain in August for Variety and TV.

DIANA DORS

Two TV dates

OTHER Trans-Atlantic traffic this week included British bandleader Danny Kaye, who is due to appear in New York for 10 days for appearances in the movie "Alien" and Paul Silvers TV show.

Being set to make the journey to Britain is the American organist-pianist, Earl Grant, who is being scheduled for two TV appearances in February.

REG OWEN

Hit Parade

BUTTERFIELD-8 REGULAR Reg Owen will tour America soon, if a deal can be worked out.

Agents Jack Green, of the Alexander office, and Mannie Rosen, of the New York office, are planning to spot Owen fronting an American band.

Owen's single, "Manhattan Spiritual," is in the hit-record race.

CHRIS BARBER

Show the way

CHRIS BARBER'S single, "Petite Fleur," appears to be showing the way to various American charts, records released at about the same time.

From REN GREVATT

Barber's version is getting strong initial sales reaction.

Other discs are by Wilson Pickett, the Four Lads, the Four Freshmen, the Jazz Quartet on Club, Bob Crosby and Don and Raymond Le Feuvre on Decca.

STOP PRESS NOTE: In London on Wednesday, the first 100 copies of "Petite Fleur" were pushing the million mark. The record is now No. 1 in the States and the disc is fifth in the German Hit Parade.

Also, the British release by Nina in February.

ROSEMARY JUNE

Solo flight

THRUSH Rosemary June, of the Ray Charles Singers group, who recently came to London to record on his own, is now back in New York where her TV show is being down the road to success.

"Sunday Night At The Paladium" next Sunday (January 18).

Her solo disc entry at the moment is "I'm A Little Bit Shy." After England, she will

return to the States. After England, she will

be back in New York.

From HOWARD LUCRAFT

HOLLWOOD, Wednesday—Feature song in the musical "The Big Sweepstakes" is "Petite Fleur," Robert Wagner star. "Say One For Me" is called "The Night That They Killed Rock-n-Roll."

MEL TORME has a part in "The Big Sweepstakes" as "The Big Operator." The first "Stan Kenton With Strings" LP has just been released and it's titled "Lush Interlude."

Jazz Festival

THE second annual West Coast Jazz Festival will be held on October 2, 3 and 4 at the Monterey (California) Fairgrounds. Starting next year, however, Northern Soul Grecians will play host to the screaming Lionel Hampton band. The music of Frank Loesser, "Guys and Dolls," and "Pajama Game," starring Dick Borkhardt, will be played by Cuban-American concert pianist Jorge Bolet.

No films, unless . . .

IT'S reported that starlet Yvonne Linn, sometime love interest of Frank Sinatra's life, is giving up film roles they are religious. Signs of this are appearing in "The Head's Up a Grand Jazz à la Carte" concert that also features the vocalists Shirley Bassey and Andre Previn.

Capitol Records have just signed a Victor Silvester LP here.

Freberg to wed

WEDNESDAY Stan Freberg will marry his Danica secretary Donna Lee on the beach of January 24, and Stan's minister friend will be the Rev. Jimmie Sinatra-Perry. Lavish restaurant in Beverly Hills is to be valeted Puccinini.

Leaving Kenton

AT the conclusion of the current Las Vegas engagement, Ted Neeley, Perkiss, who has been with the band since its formation, is leaving. He will join the London Orchestra. Billy Root may return from his present tour of Australia. John O'Brien, former singer on the Liberace TV show, has been signed by MGM to a seven-year film contract.

TV thriller for Britain

THE Peter Gunn TV series, with sparkling jazz backgrounds composed by Hank Mancini, is played by top West Coast stars, is seen to good effect in Britain. Mancini, Van Dyke, Perry and Anthony get together over the last few months of the year for the sake of their three-year-old son, Perry.

Encore!

LOUIS PRIMA and Keely Smith are continuing their evening ovation by a full house of film celebrities on the last night of the year. The show, which is breaking run at the Hollywood Palladium, "Rouge," British and "Montgomery Clift" (Squadronaires) is now living in Los Angeles and working for a

HOW TO WIN FRIENDS . . .

TORONTO, Wednesday—It has not been for Jonah Jones. Jonah Astaire might never have made his recent spectacular career.

Jones, here for a week's engagement at the Colonial, told me that Astaire has been most impeded by Jonah's album "Muted Jazz" that he bought a copy and started dancing to it.

When TV executives called him (after 14 or 15

offers) to do a show, Astaire said he would—on condition that Jonah Jones appeared with him.

Stan James' "Infirmary" was one of the programme's highlights. Now Jonah is appearing in the first of Astaire's next TV shows in the autumn, as well as in his next film.

Around Town

RUD FREEMAN, the star of the show this week, says he is making over a trip to Europe.

ABOUT two Mrs. Louis Leterrier, a former director of the New York Philharmonic, will appear. But as Music Director of a three-day jazz festival in New York City, Oct. 10-12, at the Hotel Plaza, Bronx, N.Y., during the height of the racing season.

Watch Out!

WATCH those new records of the week. The Fear Preps with perhaps their strongest of all, "I'm Not Your Kind," will appear. But as Music Director of a three-day jazz

festival in New York City, Oct. 10-12, at the Hotel Plaza, Bronx, N.Y., during the height of the racing season.

WHAT'S NEW IN MUSICAL INSTRUMENTS

Off target

SINGER Johnny Mathis who proves himself a real jazzier on personal appearances, said he had no desire to record "Chances Are" and "I'd Rather You" because they were inferior material.

Stars in Panto

EVE BOSWELL, actress from Newcastle, Ronnie CARROLL, dancer from Scotland, Jackie DENNIS, dancer from the Wood, Empress.

Lorraine DEMOND, comedienne, Dorothy Dandridge, dancer from Washington, Alice DEVEREUX, dancer from Cambridge, Dorothy Dandridge, dancer from Bristol.

Dick HUGHES, comedian, The Melody Almanac, London.

Tommy REED, dancer from Glasgow.

Kathleen KATE, dancer from Liverpool.

Laurette LONDON, dancer from Birmingham.

Sammy LOTIS, dancer from Bristol.

Marilyn MUNROE, dancer from Birmingham.

MLA Dancers, Hippodrome, Holloway.

Ruby MURRAY, Queen City, Theatre, Birmingham.

Dame PENELOPE, Queen City, Theatre, Birmingham.

Joan REGAN, comedienne, Empire, Chipping Norton.

Liza ROZA, dancer from London.

Edwin SAGE, dancer from the Wood, Empress.

Tommy SPENCE, dancer from the Wood, Empress.

Constance TEE, comedienne, Coliseum, W.

THREE MAHARADS, comedienne, Palace, Manchester.

Dick VALENTINE, dancer from London.

Dave WHITFIELD, dancer from London.

Marie WILLIAMS, dancer from London.

Tony YOUNG, dancer from Stockton.

Constance TEE, comedienne, Coliseum, W.

George Lamb Band on tour.

George LEWIS Band, Tuesday, City Hall, New York.

Thursday: St. Andrews Hall, Detroit.

Friday: Brixton Hall, Brixton.

Saturday: Town Hall, Birmingham.

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And yet another win for KENNY BAKER and his

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"My 'New Creation' responds to every demand I make of it"—so says Kenny Baker, and adds his sincere thanks to all his fans who recently voted him TOP TRUMPET in the MELODY MAKER POLL FOR THE ELEVENTH SUCCESSIVE OCCASION.

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JOHNNY MATHIS talks about—

THE PROBLEM OF BEING A STAR

"I DON'T think there's any such thing as not liking everything about a certain form of music or art. A lot of people say they hate rock-n-roll. Most of them don't know what they're talking about, because much of what they think they don't like isn't rock-n-roll at all."

San Francisco's Johnny Mathis, in New York for the Pat Boone TV show, was talking to me in a crowded sandwich shop at a rehearsal break.

"There's a lot that I don't like about rock-n-roll music. A lot of it is garbage. But take Ray Charles. Many people call him a rock-n-roll artist, but he's got a great rhythm and blues and jazz artist. But whatever you call him, what he does is real and genuine."

Mathis's personal preferences of artists give a clue of his real likes and dislikes. Sinatra and Peggy Lee are all great singers. Of course I've been influenced by their singing. If you can't sing, I don't know what you can help but laugh some of his feelings. But I've never in any way tried to take somebody else's place."

Every artist who finally makes the grade has his problems on the way up, Mathis had his, too.

► INNOCENT

"It takes a lot of work to condition yourself to success. You can work a long time getting to the top. I was working for 10 years. But then all of a sudden you become famous and it takes a lot of doing getting used to that."

For one thing, you have to learn how to talk with people. I've found that most people want to know what you think. I also avoid knocking anybody. Mathis says, "I'd be shocked if I thought such and such a singer. If I don't like him, I plead innocent. I just don't listen to him. I don't like so how can I discuss him?"

For youngsters who think they can sing, Mathis has this advice: "Don't find out if you can sing. Don't let yourself be tested by other people. It's hard for them to be objective. Find your own instruments. If it thinks you are worth a god at it, then you probably are."

► REGULATIONS

"After that, you've got to study and plan and that means planning for a career, not a one-night stand. I've been singing for ten years and I still am. Great opera singers have to study, why shouldn't you? With that background, maybe he'll be a little better and will stay up on top longer."

Soon, Johnny Mathis embarks on his first movie work. The picture concerns shooting three scenes. Producer Ray Stark has assigned Mathis the



REN GREVATT

reports from New York

lead role and he will do plenty of singing in the film. Aside from that, he's booked into the rest of the year.

But there is some chance that he may be booked for a week.

"I love to go to England. I think they really want me," Johnny told me. "It would be difficult to get away. I have a problem of using my own rhythm section. I've worked closely with these boys and I've got to use them in England?"

"But I can't according to the present union regulations. I'd be much better off if I could take my group to appear with me."

The Columbia Records star

who has meant so very much this year to his label, credits his disc discovery and the making of his initial hit "I'm Gonna Make You Love Me" to George Avakian, now chief of the Warner Brothers Record label.

► A STAR

"I owe much to him," Johnny said. "I hope I'm always as good as I was the day George Avakian came along."

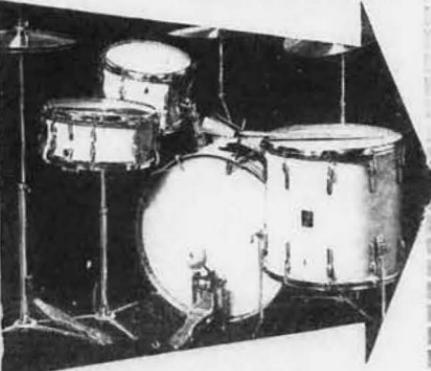
Avakian indeed, found a star. Mathis took to the stage the few months ago, alongside Paul Boone, who are selling albums almost like singles.

"SALE OF HIS NINE LP'S IS OVER 200,000 EACH THIS IS THE MARK OF A MAJOR ARTIST WHO IS GOING TO MAKE THE CROSBY OR THE SENATI OF THE FUTURE."



Johnny Mathis—he has studied singing for ten years.

DRUMS that INSPIRE



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Ray Ellington

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JOHNNY DUNCAN & HIS BLUE GRASS BOYS



Tony Kinsey

THE TONY KINSEY QUINTET



Ronnie Lord

EDMUND EDWARDS CLUB



Don Ross

DUKES OF DIXIELAND

FILM REVIEW

Mr. Versatility

MRS. VERSATILITY, starring Betty Barnes, is a new musical comedy in the grand manner. It is co-produced with Edith Head and directed by Otto Preminger, and stars Anne Francis as the title character. Only someone of her dancing and song ability can do justice to the goodtimes Charlie and Mrs. Barnes have in store for Anne (Barbara Kell). He proves himself a natural, the two of them a most artful heart-throb. Her vivacious, exuberant, irreverent, attractive her to a rich and elegant young couple, and Anne is embarrassed by the struggle to escape her past.

Barbara Kell is an agreeable actress, and Barbara Kell manages to carry some weighty scenes as an interesting person. P.

MAILBAG**New Year Honours—
how about
musicians?**

THE recent New Year's Honours List included a famous film actor and sportsman. Isn't it about time an honour was awarded to a musician for his services to British jazz or popular music?

-R.B. Hale, Romford, Essex.
• LP WINNER.

'Dig This!'

"**DIG THIS!**" and "Oh Boy!"—names that conjure up all that is bad in music. Surely both the BBC and ITV cannot believe the public actually enjoys these shows?

If one of our two channels would have the courage to screen 30 minutes of pure jazz at 6 p.m. each Saturday night their so important "viewing figures" might show a considerable improvement—D. H. Head, London, E.17.

Top Ten?

UNANIMOUS DECISION "DIG THIS!" WILL REACH TOP TEN, 1959—Teenagers, South-East London.

Outcry

We had the same outcry when "6.5 Special" started—and did that turn out a flop in the end?

And does Dennis Matthews think that Britain has ever had such a bad year? What about Poll-topping Polka Dots who improve with every performance?—Bill Lawrence, London, N.4.

Balated

A BREWERY's plea for three minutes silence for the death of Queen Elizabeth I was belated. Surely this should have been observed when "6.5 Special" first appeared—M. A. Bell, Buckingham Hill, Epsom.

Jazz fans

I WAS most disappointed in the New Year. In London, the band was greeted at Euston Station. I am not referring to the Omega Brass Band but to the Duke Ellington manner of many of the fans.

This sort of behaviour does much to keep up, and perhaps increase, the general public's prejucide against jazz.—R. H. Cuff, Dover, Kent.

• LP WINNER.

Barney Kessel

YOU stated in last week's Melody that Barney Kessel has never appeared in this country. I would like to point out that he appeared at the Gaumont State, Kilburn, with JATP in March, 1957. T. A. Rotherham, S.21.

Latecomers

RECENTLY Bob Dasham asked me if the unrepresentativeness of concertgoers here in Norway, let me say, are refused admittance to cinemas, theatres, etc., if a ticket had been bought in advance and no refund can be hoped for.—Ola Risan, Oslo, Norway.

U.S. discs

I WAS disappointed to find the "American Top Twenty" Discs missing from your last two issues.—E. G. Prior, High Wycombe, Bucks.

Absence of the chart was due to delay in the arrival of our American correspondents. Details will appear on page 6 this week, however.

Each week the MM awards LPs for lively letters. Send your entries to "MAILBAG," MELODY MAKER, 109, High Holborn, W.C.1.

ON THE BEAT

THIS Monday will see one of the first tangible results to follow upon the formation of the Stars Campaign for Inter-racial Friendship—the opening of the Harmony Club in Notting Hill Gate for young people of all races, creeds and colour.

The idea of such a club came from Josephine Douglass, 25, of Notting Hill Gate. On Monday it will become a reality in St. Mark's Church Hall, Blythiel Crescent.

Giving it a send-off will be musical celebrities including Johnny Dankworth, Frank Holder, Libby Morris, Eddie Connor, Larry Parnes, Tally Hall, TV actor, Harvey Hall, who will present a message specially recorded by Paul Robeson.

Coffe and . . .

AMONG the club's patrons will be the young who bring their friends into close contact with teenagers.

One is Peter Green of Greenwich, who runs a juke box and the familiar help-yourself coffee machine; the other, Cyril "The Juke Box" Shack of the Bel-Air Inn.

It is due to them that the club already has the latest type juke-box and coffee machine.

Discord

THE proprietors of some 160 juke boxes in Britain are still awaiting the outcome of their dispute with the Performing Right Society, so are the operators of nearly 100 other ballrooms throughout Britain, who will be equally affected by the decision.

For the moment, at least, a new licence scheme will be set up.

Instead of fees for playing copyrighted music being fixed according to a formula based on capacity and admission price, the new plan will have two points: levy on gross revenue. "Monstrous . . . monstrous . . . extortionate!" cry the ballroommen.

'Never!'

CALMLY presiding over the Tribunal is Mr. Walter Fletcher, the P.R.S. representative, who suggests that it might assist matters if the ballroom owners would produce representative figures to speak for them.

Never! say the ballroommen. They are a secret between themselves and the tax collector. Who wants to let the world—and our competitors—know how we are doing?

The hearing, as they say, continues.

Accord

I DREW attention last week to the similarity of jazz taste between Miles Davis and America's "Down Beat" readers. In 14 out of 18 similar cases, their votes were identical.

Now comes a cable with the Metronome's poll results. How do these compare with the MM poll?

Again, in 14 out of 18 similar

categories, MM readers' selections for first place are identical.

They differ in regard to Clarinet (Tony Scott)—with the MM's Oufire second; Trumpet (Mike Mainieri) placed second; Small Combos—and completely again in regard to the first three Big Bands: Basie, Armstrong (Don Elliott).

They reverse the Vocal Group vote, making Freshman first and Hi-Los second.

But agree completely with the Modern Jazz Quartet and Miles Davis, and second Small Combos—and completely again in regard to the first three Big Bands: Basie, Armstrong (Don Elliott).

There is one surprise, however. In the ten Trumpet pieces listed by "Metronome," the name of Louis Armstrong does not even appear.

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Jazz on the right rails

IF one were looking for significant events in the jazz field, I imagine the British Railways would be almost at the bottom of one's list of fruitful venues.

Yet tucked away in the syllabus for the Western Region's Annual Festival of Drama and Music is an item which might well have important repercussions on the local jazz scene.

Local jazz competitions for Ladies' Choirs, Operatic Arias, Verse Speaking and Spontaneous Speech, which will be held at Reading Town Hall this coming March, are two examples.

Competitors will be required to play two numbers: one in slow tempo and one in fast tempo, the total time not to exceed six minutes.

Initially this section will be concerned principally with categories: (a) Traditional, (b) Mainstream, (c) Modern, and candidates are requested to state which of these best suits the group's style and conveniently falls.

Thus, to commendably high terms, read the rules for the Jazz Groups section. The competition is open to Jazz Soloists supported by rhythm section.

Now, all of this makes pretty extraordinary reading, emphasised by the deadpan way in which it is presented. It is something introduced among the more traditional competitive items.

I understand the initiative for this more unusual jazz festival, Hon. Director of Music, Mrs. Edric Cundell, CBE, HON. RAM, M.A., Principal of the Guildhall School of Music.

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TRUVOICE**P.A.
EQUIPMENT****TRUVOICE DYNAMIC MICROPHONE**

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Loudspeaker: 10 in. dia.
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Head diameter: 14".
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Weight: 10 lb.

Cable: 20 ft. heavy duty twin screened.

"SLIDE GRIP" MIKE STAND

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XXXXXX

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A.C. operation 200-250V 50-60 cycles. 14-watt output 3 m.f. provided, one for microphone, two for instruments, all three with volume control. Bass and bass treble tones independently adjustable, a tremolo device operates by knobs 2 and 3, but may be switched on or off.

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Base stand £1.1.0

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Brochure P.A.H.3. or see your dealer.

Selmer

LONDON

two jazz sets devoted to G.I.s compositions will become available in the near future. Dot Records, and Three Glenn has just completed one for the Warner Bros. label.

Unlikely

I DISCUSSED last week the possibility of agreement between the MU and the AF of Britain, and the AF of America in British and American dance halls. Optimistic, I reported, were New York agents William Alexander and Jack Green, who would like to bring Ted Heath over for dance hall dates in March.

Ted Heath tells me he considers it unlikely that the AF will consent.

"I would have considered a trip March. But as I have heard nothing from them, I shall certainly not consider going over again until March."

Lament

GILBERT faces the Altes as the cricket enthusiasts discuss the latest news from Australia. "No cricketer I am myself, but I could not help but notice the great interest shown by some cricketers out from the windows of Essex Music:

"Hand down your head, Tom Graveney. . . ."

I suggest that an honorary position be reserved for him in next year's jazz poll. This is the American approach to jazz, so rare in this country.

Mr. Cundell is a jazz-lover, though he has a great interest in jazz techniques. As says, there is no room in his life-time, to make a study of all forms of music.

But he accepts jazz as a serious art-form whose practitioners have as much claim to the title of artist and musicianship as the classically-trained men.

But without publicity flooded into the Local Authority area, it is unhelpfully familiar when Arts Festivals embrace jazz, having been easily inserted in the syllabus alongside other amateur competitions.

The entries here are confined to railwaysmen from the Western Region, so it is unlikely that, at this early stage, the competition will have any ripple on the surface of local jazz.

But a start has been made. And I for one hope that other Festival Committees will follow suit. I also hope that amateur jazzmen will take advantage of a much-needed medium for the expression of their talents.

Young musicians just starting up often ask me: "How do we get going?" We have a band and we rehearse twice a week. Where do we go?

It's always hard to say—there's a serious shortage of stepping stones from the amateur to the other extreme of success and recognition.

And this is where local or trade festivals could play a big part. The example has been set. Let it be taken up.



Great records of our time**STEVE RACE REVIEWS—**

'Body and Soul' by the Goodman Trio

UNIQUE most of the major changes in our type of music, chamber-music jazz did not develop over a number of years. It did not grow from early, fumbling attempts on the part of forward-looking jazzmen.

It sprang into life, mature and immediately influential, with the birth of the Benny Goodman Trio.

In this sense, the trio's "Body And Soul" is the most historic recording to be dealt with in this series so far.

Until July, 1935, jazz had been rough-hewn, earthy, hot and strong. Though certain musicians in certain moods had used some of the techniques of Ellington and Armstrong, no one had yet taken the essentials of jazz—creativity and beat—and used them in the setting which had already given the world half of its greatest art music.

If Ellington's orchestral works were his Beethoven symphonies, jazz had yet to find its Tchaikowsky Quartet.

Some people think that jazz can never exist as does chamber music in the salon—or in the 20th century equivalent of the drawing room of old. They are entitled to their opinion, though I do not share it.

No doubt jazz spent its early years in the bar-room or parading the noisy streets of New Orleans, rough and raunchy. But it need not remain so.

The records so far

Django (Modern Jazz Quartet); Melancholy Blues (Louis Armstrong); The Blues (Billie Holiday); Best (Benny Carter); Fever (Prestiss); The Thrill Is Gone (Fats Waller); Let There Be Love (Count Basie); Strange Fruit (Josh White); Fever (Duke Ellington); I've Got My Love To Keep Me Warm (Lynne); Someday My Prince Will Come (Dorothy Dandridge); Paganini (Charlie Parker); Ellington Highlights 1946.

NEXT WEEK: Frank Sinatra.

**The Goodman Trio—
a superbly integrated
unit, almost unique.**

THIS MADE HISTORY

any more than Minou Drouet will necessarily cease to be a beauty as her speaking improves. I am afraid if we are to believe New Orleans musicians had been fortunate enough to have expert guidance in those early days, they would have lost their great jazz feeling while playing with what we now call a more legitimate tone.

And jazz has been none the worse for that, though I do not claim that it would have been any better.

To me, I like a great deal of traditional jazz as it is. I merely challenge the right of certain people to claim that certain musicianship and good jazz are, by definition, linked.

If true jazz can only be played at full volume by half-trained musicians, it hardly seems to be worth all the admiration it has received.

The fact is that jazz can be rough and ready; it can also be cultured and refined.

If this were not so, one would have to reject the exquisite, controlled tone of Armstrong—an outstanding product of skill and thoughtful musicianship.

For every rule, the purist seems to be glancing exceptions.

If jazz ceases to be jazz when it is written down and read by others, then let me say the last Ellington masterpieces? Faced with "Black And Tan Fantasy,"

one must either reject the rule or reject Ellington himself.

It is difficult to conceive a jazzman, who is the equal of Jack Teagarden?

Those of us who have been listening to jazz for some time have noticed that the purists usually come round in the end.

When Ellington and the young Basie were current, the purists praised Luis Russell. When Charlie Parker was at his peak, the purists said they discovered Buck Clayton. As Miles Davis began to top the polls, they praised Lester Young.

In this age of Sonny Rollins, Charlie Parker has at last become "respectable." A great many jazzes player.

The only restriction I would put on jazz is that it be played by sincere jazzmen. In what way does it serve to augment it?

The Goodman Trio proved suddenly, in one brief session, that "Body and Soul" was one of the critics called it at the time could be as exciting as music played with the mailed fist of a jazzman.

One merely had to adjust one's ears, as the aperture of a movie camera opens to receive a moving light.

"Body and Soul" is packed with delights for any listener with his ears open.

The Goodman Trio almost certainly deserved it. Well, included a bass player not needed unit from the start. I have the impression that Goodman felt the need to augment it.

Teddy Wilson, so sadly forgotten these days, with the enormous grace with a brawling left hand, and subtly tasteful rhythmic ideas too often overlooked by listeners brought up on the raw meat of Pat Wallen.

contd. on page 10

This version of the Benny Goodman Trio's "Body And Soul" was recorded in 1935 and issued in Britain on HMV B 331. It is now unavailability. The same group, however—Goodman (cls.), with Teddy Wilson (pno.) and Gene Krupa (dr.)—has also recorded it on Philips BBE12132 (12 in. LP) and Philips BBL7001 (EP).



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FROM ALL NEWSAGENTS AND BOOKSTALLS

GEORGE LEWIS BAND REVIEW

Shouts for Lewis!

HOW does one review a George Lewis concert? As I left the Odeon in London's Tottenham Court Road, on Sunday after the band's two opening British concerts, I wondered what standards one could use.

All the normal criteria just do not apply. One cannot speak of technique, pitch, tonal variation, musical subtlety or even correct tuning.

Instead one must judge the degree of excitement—the stimulation to the emotions.

For the tremendous volume of applause, the band was obviously a huge success with the vast majority of the packed audience. Nevertheless I felt that only in the last two numbers did the band really spring to life and build to an exciting crescendo, rousing cheering.

But to put finalities first, The show opened with the Ken Colver Band with Colver himself having the effect of off nights.

Between the eyes

His attempts to move into the high register were equalled in embarrassment only by his vocal on "Breeze." This rhythmic section was as steady as usual and the two occasions hand conferences were held to decide upon the next number.

Exempt from criticism was clarinetist Ian Webster who played a succession of most interesting solos, all the way.

Ken kicked off with "Royal Garden Blues" during which Jim Robinson played a chorus from "Dippermouth" and pianist Joe Robichaux got things moving for the first time with a hammering solo that hit you right between the eyes.

"Chimes Blues" opened with an impressive solo始祖 by Bob Wing before Lewis went into the familiar "Old Huguenot Cross." Here was the definite, more clarified sound of the records backed by bowed bass.

After the interval, Howard was back again for the first time as a singer, sounding remarkably like Arkwright on "Hallé Hallé" and "Am I Wrong With The King?" This was followed by one of the high-spots—"Just A Closer Walk With Thee," with the vocal by drummer Joe Watkins backed by Howard.

Caught fire

Kid Orr's "Savoy Blues" had everyone up trumpet before Robinson played the traditional Ory chords and the vocalists sang octave lower than Ory.

Then, on "Mahogany Hall Stomp," the group caught fire again, the fine music building to a fantastic climax.

The excitement was maintained with an up-tempo "Runnin' Wild" which left the audience shouting for more.

An announcement that the Colver Band would join

by BOB DAWBARN

Lewis's men for a two-hand number was met with a round of applause that deserved the idea.

At least they didn't play the "Saints." Instead we had "I'm In Love With You."

I was left wishing I had heard more of Kid Howard. What I had heard was most impressive.

Lewis, on this occasion, was some way below the standard he set on his last tour, but there was still a limp, clear tone.

Robinson's trombone is indeed trying to offer the fire-laden tones of New Orleans devotees. His pitching is consistently off and his tone somewhat unrelated to what is going on.

Robichaux is an excellent blues pianist who at times blazes with energy for the rest of the group.

Bassist "Slow Drag" provided most of the rhythm. He wiped his head, rocks from side to side and stamps his foot with remarkable energy.

Drummer Watkins was rather inconsistent. At times he drove the band with a fury that was others he became plodding.

The fact remains that this is a band that has a genuine admirer of New Orleans jazz can possibly miss.



The Lewis band in action in London last Sunday. Seen in this MM picture are (l-r) Jim Robinson, Joe Watkins, Kid Howard and George Lewis. No genuine admirer of New Orleans jazz should miss this band, says Bob Dawbarn.

YOU MUST HAVE SPARK!

BASIL KIRCHIN arrived at my flat wearing a neat dark suit and a thick brown shirt. He was nonchalant, but rather tense. I asked him about the big band he used to lead and he leaned forward in his chair.

"The big band I had 18 months ago was the best of its kind. The Ellington boys wouldn't believe it was English and Ernie Wilkins, when I played the tape over to him in America, said it sounded coloured."

"But the boys were young and wild and I had a job keeping them under control. Also I was far from controlled myself."

"I had a lot of fun and the other acts would turn up late for rehearsal and I would now with them as I wanted the boys to have a break before the show. And I used to air my beefs too publicly."

"To overcome this, I have taken a course in mental yoga and I have enough control to know when to stop and when to snap back into control when needed."

"Is this all really necessary?"

"The ability to lose control when you want to is that little thing that people call spark. Like a boxer who is in control, it is the way he uses his power that is losing control. These few seconds when he has his man on the run, which makes him think that much better. After all, this is only psychology."

"What's this got to do with jazz?"

WORKED WITH HARRY ROY

"Psychology goes through all walks of life; jazz, films, writings. And I compose jazz and write film and TV scripts. Though my jazz compositions get performed, I have had no luck with my scripts."

"Are you a happy man?"

"Spiritually—beautifully so. Just physically I am frustrated. Without conceit or ego, it is a fact that I have a lot of creative talent in me but while I have proved this to myself in concrete form, I have not been able to prove it to the world."

"And this is because I can't get to see the people who put these ideas into operation. I did record for Parlophone my Newspaper Suite, but it has never been released. I have written many articles about famous people—I have one called 'Princess Margaret'."

Blackpool-born Basil started on drums at 12 in his father's band, the Royal Knights. Now he has his own group at the Romanos Club in Gerrard Street. He looks like an American television comic.

"Please give your impressions of America."

"I was there early in July last year and my impressions were completely different from what I had been led to expect. Basically the American way of life is all on top, but there is nothing underneath. All the shops have exactly the same things."

IVY LEAGUE SUIT

"I tried out a new Ivy League suit—I looked like a herring—but you can't get any other type. Music seems to be the only thing which has depth."

"You are not impressed by America, yet you are wearing a certain style."

"THAT IS FOR HAIR HEALTH REASONS AND CERTAINLY NOT TO LOOK AMERICAN. DO YOU KNOW I AM TERRIBLY NERVOUS ABOUT MY HEALTH?"

"IT IS THE ONLY THING I HAVEN'T CONQUERED." HE SAID AS HE ROSE TO GO.

STEVE RACE

(from page 5)

Gene Krupa, rarely saving his exhibitionist tendencies for his band dates, handled a pair of sticks with such a pair of which would not discredit a young drummer in 1958.

In the course of his musical career, Krupa deserves the eternal gratitude of every broad-minded jazz enthusiast.

Moses Goodman, Wilson and Krupa deserve the eternal gratitude of every broad-minded jazz enthusiast.

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THIS WORLD OF JAZZ



Mezz Mezzrow, Danny Alvin and Art Hodes. See last item below.

MEZZ IS NEXT

BEING laid up has its compensations. You can catch up a bit on your reading and listening—and this applies only to record reviewers—enjoy the rare privilege of playing records for no other reason than that you wish to hear them.

Among the reading caught up on at home this week were several Jazz Book Club reissues and, also from Phoenix House, Peter Gammond's Duke Ellington volume.

The Book Club scheme seems to confirm that everything does come to him who waits; and the wait is not dreadfully long.

The latest to arrive from the Guild concerning Jazz," is a collection of essays first published in 1957. Before that I had "Blue And His Orchestra," "Jazz-Essence," and Andre Hodeir's "Jazz: Its Evolution And Essence."

These have already been reviewed. What is clear is that each, despite its faults, will stand well asked for it, and Hodeir's unique book of criticism is worth very much more.

More recently "Blue And His Orchestra Blues," which sparked off a lot of controversy, 12 years ago, will be the next six shillingsworth. The JBC recently caused confusion by announcing this as the choice for February, '58, instead of February, '59. I'm happy to correct the mistake.

Dismal digging

ONE of the penalties of staying at home indisposed is that you are much at the mercy of wireless and television.

And here dismal past the standard of jazz and popular music can be. I know there were better singers, but a week's ordeal by radio and TV has convinced me that rhythmic singing doesn't even begin to exist.

For 15 minutes I listened to last Saturday's "Oh Boy!" without once being moved to tap a foot or even wiggle a toe. Then I gave up and switched despairingly to "Duke Tails." It was worse... a sort of poor madman's "Oh Boy!"

If this guileless stuff doesn't swing, what is going to?

Note from the past

ONE Christmas card brought me a real note from the past. It was signed: "Duke Ellington's Freddie Jenkins' left-handed trumpet player, Gravy Jones." And on the back was this: "Let the Duke know I'm around."

I don't know how many of today's kids remember him. But the reader, especially those of us in the Ellington band when it was here in 1933, will remember the sharp-looking animated lead trumpet, whose showmanship earned him the nickname "Gravy."

Jenkins played with Duke from 1928 to 1934. Then, in '34 he made some titles under his own name for Bluebird and on one of them, "Swingin' Em Down," you can be heard to hear the real McCoy.

Last year he died in his late sixties, was that ill health had forced him to give up playing. And now, enclosed with his greetings, comes his business card—a sales representative for a Fort Worth (Texas) real estate agency.

Underrated drummer

MY comment on Danny Alvin's death (December 20) brought forth information from Jeff Aterton, son-in-law of a specialist on the doings of Chicago and Dixieland.

He says that Daniel Alvin Viniello, to give the drummer his right name, died in the University of Illinois Hospital on December 19.

"Alvin's Mass was said on the 9th in Chicago's Holy Trinity Church," writes Alvin. "Present were Alvin's widow, Pauline, a brother and sister, and musicians including Art Hodes, George Brunis, Hey Hey Humphries, and others."

"Danny, a native of New York, got his first break with Sophie Tucker's troupe at the historic Rehearsal Room in New York. He then worked with Eddie Condon and with Wayne King, Charles Straight, Joe Kappa and Art Hodes. After this, he became a leader."

"Alvin returned to New York in '36, was at the Hickory House, and then with Mamone at the Savoy. He spent some time in Europe before moving into Nick's for almost a decade. He had a long spell at Jimmy Ryan's with Hodes before returning to the Middle West."

"Alvin then joined the great jazz band, the Kings of Dixieland, in Chicago, then formed his own Kings of Dixieland for the Basin Street Club. Two years ago he took over the club."

"Learning more about the past, he began passing on a lot of the comments to Dave Tuten and Gene Krupa. Danny Alvin was a well-liked drummer, and surely one of the most underrated in Dixieland jazz."

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Donegan talks on TV 'Party'

LONNIE DONEGAN is negotiating with **ATV** for a proposed series of six half-hour programmes to be screened in the spring. The series is tentatively titled "Lonnies Party."

ALMA HEADS HER OWN PACKAGE

ALMA COOGAN will head her own variety tour from March 15 to April 12. Alma Donegan in a package unit as provisionally planned.

Alma Donegan will appear at the Embassy Theatre, Peterborough. The Hedley Ward Trio is lined up as a supporting attraction.

Antique

A casual stroll down Charing Cross Road resulted in Alma's latest recording, "Last Night in the Church." "I was on my own one side, but it intrigued me when I played it," she says.

It was the old Savoy Havana Band I took it to Wally Henton at Parlophone. "I left with me that I should do it. Now I'm hoping for a hit!"

Currently in "Aladdin" at Hull, Lonnie has three TV dates for the next month.

ITV Channel

On January 24, makes a guest appearance in ABC-TV's "Oh Boy!" on January 31 in **ATV's** "Saturday Spectacular" and on February 7 he has a return visit to **ATV's** "The Jack Jackson Show."

On January 27, Lonnie plays at the Victoria Palace, Piccadilly Circus and the following week is at Belfast Opera House.

He is also negotiating for a nationwide "Party" tour which will start on March 30.

DISC TAKE-OVER

The disc jockey staff arranger at Francis, Day & Hunter, has taken over the job of record advertising from Maurice Clark, who has left the firm.

Tommy has accompanied the disc jockeying cars on their Dennis Loris, Gary Miller and Tony Brent.

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BANDLEADER Vic Ash—MM Pollwinning clarinetist—is to join the Vic Lewis Orchestra for its third American tour.

The Vic Ash Sextet will be disbanded until Vic has finished the 16-concert tour which opens on February 6. The trip is in exchange for the Vic Band.

Dates will include New York, Washington and Milwaukee.

CARL ALANS FOR LOSS & PREAGER

JOE LOSS and Les Preager, recently selected by specially appointed committees on Tuesday to receive two of this year's Gold Disc awards, will be presented by Mecca Dancing for outstanding achievement in the field of ballroom dancing.

Joe Loss won the award for the male dancer of the year and Les Preager to play for ballroom dancing with Fred Heath as runner-up. Fred Heath is resident at Hammersmith Palais.

Les Preager was voted best male dancer with Bob Miller as runner-up.

Darryl Davidson was elected Most Outstanding Old-Time Banjo player.

Certificates will be presented at the Lyceum, Strand, on February 9—the 53rd Anniversary of Mecca Dancing Ltd.

Andre Rico plays for football club

Andre Rico and his Cha-Cha Band will play for the Southbury Football Club on Saturday (21st). The event is a charity ball at Hammersmith Palais at 8 p.m. The band includes Andre and Phil Tate Bands will also play to raise funds for the Club.

Andre Rico and his band play in the Hammersmith Palace in place of Bernard Davies.

Two changes in the Basil Kirchin Band

Accordionist Dave Davani and saxophonist Dickie Smith have left the Basil Kirchin Band, resident at Club Rounders, Gerrard Street. Dave is rejoining Arnold Bailey at the Edmunds Ross Club. Tony Dakin has come in for Davani, but no permanent replacement has been fixed for Hickstall-Smith.

SATCHMO TOUR

From Page 1
In vast halls, it will be heard in the more intimate atmosphere of smaller clubs.

The tour will last 11 days—22 shows in all. And instead of the usual \$1000-a-night fee, the highest-priced seat will be \$15.

Other seats range from \$8 to \$15.

Not only have prices been slashed, but Louis will play the whole show—part from the A&W spots by the Alouette.

Explaining his new look Armstrong said: "I am grateful to Harold Davison," he says. "It isn't fair to the fans to present

THANKS
LOUIS ARMSTRONG has sent a message of thanks to the Melody Makers for the wonderful honour. The Melody Makers is the most kind, kindest regards—Louis Armstrong."

A LOT

Variety acts on a jazz bill. If you're advertising a jazz show, this page could be useful.

It will be a full two hours' jazz show, brief musical numbers to the All Stars. Carl Gottschalk, who has performed previously with Jack Teagarden, takes over from Sid Wilson. Hallie Harriet, Herb Jeffries, Jack Leibberg and drummer Jimmy Cobb will be the musical steps in for Barrett Deems.

The "old faces" are trumpetman Jimmie Lunceford, pianist Kyle and vocalist Velma Middleton.

The return shows take place at 6 and 8.45 p.m.

Other additions to the regular Lewis Orchestra will be Harry Hall and Bill Metcalfe (tpts).

Lewis's full line-up for the tour includes: Eddie Condon, Kenny Wheeler, Hall and Metcalfe (tpts), Ace Gould (tmb), Eddie Rabb (drums), Ingermeier and Brian Rogerson (bass).

Told the MM that he hoped the tour would bring him to Britain by a major label with whom he is negotiating.

He intends taking a short holiday at his home at 35, Beechfield Road, London, N.4.

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Pictures and Story
FRANK SINATRA
By STEVE RACE
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