

INSIDE: FIRST MONTHLY LP SUPPLEMENT

# Melody Maker

February 7, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

Shirley  
Bassey

See Page 7

## TO DANCE - OR NOT TO DANCE

That is the \$64,000 question

**A**S Count Basie enters London—to play for concerts only—the \$64,000 question in the minds of British jazz audiences is: Why can't we dance to a band like this?

The pulsating, powerhouse beat of the Basie Orchestra has the jazz fans rocking in their seats. Why not on the floors of Britain's ballrooms?

But the next seven days will decide whether bands like Basie's will be allowed to play for dancers.

### AFM SAYS YES

On Tuesday, VIPs of Britain's all-powerful Musicians' Union will meet to thrash out this revolutionary project.

Their opposite numbers in the States—the American Federation of Musicians—favour a ballroom exchange scheme. And they have tossed the ball firmly into the lap of the MU.

Stumbling-block will be a section of the MU Executive. They are known to oppose the plan. They think it would be bad for British dance band business.

According to the AFM in New York this week, the MU don't mind British bands playing in American ballrooms, but they don't want the same thing in Britain.

Says AFM President Herman Kinnin: "Strict reciprocity is the only basis on which we could work this."

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### TOUR DATES FOR THE LOUIS BAND

**LOUIS ARMSTRONG** and his All Stars kick off their Provincial tour of Britain with two concerts at the Odeon, Leeds, on Tuesday, March 3.

As already announced in the Melody Maker, Satchmo opens his second British tour at the Gaumont State, Kilburn, on Saturday, February 28.

#### Plus Alex Welsh

Other Provincial dates fixed at premiere were Odeon, Newcastle (March 4), Odeon, Birmingham (5th), Colston Hall, Bristol (6th), Davis Theatre, Croydon (Sunday, March 8), Belle Vue, Manchester (9th), Odeon, Glasgow (10th), and De Montfort Hall, Leicester (11th).

The Alex Welsh Band will appear with Louis and the All Stars on each twice-nightly concert, except Manchester, where there will be one concert devoted solely to the Armstrong group.

### Manovani-plus 60 for London show

**MANOVANI** will have a 60-piece orchestra, the largest he has ever conducted, for his only London concert of 1959 at the Royal Albert Hall on Thursday.

He is currently shooting the last of his series of TV films before leaving for America on February 23 for his fourth annual American concert tour.

In America, Manovani will cover 30,000 miles to give 62 concerts.

His new LP, "Continental Encores," was rushed out by Decca this week. It has already figured in the U.S. Hit Parade.

### Lonnie Donegan to sign for Yarmouth

Negotiations for Lonnie Donegan to play a summer season at the Aquarium, Great Yarmouth, were expected to result in contracts being signed by today (Friday).

### Count Basie wings in



Count Basie and his Band stayed overnight in London last week-end. The Count is pictured (above) arriving on Saturday night at London Airport.

## AND HE'S GOT GOOD REASON TO SMILE!

**COUNT BASIE** and his Band return to London from Switzerland tomorrow (Saturday) to start their third British tour.

And the Count can well afford to smile. His opening concerts at the Royal Festival Hall tomorrow are a complete sell-out. The 6,000 seats were snapped up in record time.

And over 6,000 of the 8,000 seats for the two shows at the Gaumont State, Kilburn, this Sunday have already been sold.

### AIRPORT WELCOME FOR ATOMIC MR. BASIE



The Count Basie Band spent 24 hours in London at the week-end en route to Switzerland. Pictured welcoming Basie at London Airport on Saturday are (l-r) the MM columnist Max Jones, agent Harold Dawson, MM Editor Pat Brand, and in the background, Jack Higgins of the Dawson office. The Band returns to London tomorrow (Saturday) for its third British tour.

The Basie Orchestra, with vocal star Joe Williams, arrives at London Airport at 9.40 a.m. on Saturday after a week's engagement in Switzerland. It will be in Britain for 16 days.

#### VIP guests

Members of the Basie Band are to be invited to a special all-night session at the Flamingo Club, W., on Saturday.

Providing the music from midnight to 7 a.m. will be the Tony Kinsey Quintet and the Jazz Couriers.

Featured at the club tonight (Friday) are the Dill Jones Trio with Dizzy Reece (tp), and Harry Klein (b), the Lunette Best Quartet and trumpeter Stuart Hamner.

"You can be sure that we'll swing!" says the Count in an exclusive MM article on page 2.

### Toni Dalli added to 'Palace' bill

Italian singer Toni Dalli will appear on the Connie Francis bill which opens a 10-day run at London's Palace Theatre from February 23.

As already reported, Lonnie Donegan follows with a fortnight at the Palace from March 9.







# ON THE BEAT

SOMEbody once said (it might have been me) that jazz is to pop music what poetry is to doggerel. And although the best of the pops have occasionally approached poetry in their lyrics (and often musically become the basis for instrumental jazz improvisation), "absolute" jazz has seldom been successfully wedded to "absolute" poetry.

America has tried it, notably in San Francisco. But too often the poetry has been too "far out" and the jazz a mere free-riding session behind the spoken word.

Last week in London, a session took place that could well be the most successful of all such marriages. When the Tony Kinsey Quintet set up behind the poet Christopher Logue and recorded a half-hour programme of their work for the Third.

**Integrating**  
I say "their" work, because this was probably the most integrated Poet and far-from-pleasant partnership so far attempted.

Co-ordinator of the scheme was jazz writer Charles Fox who told me this week: "To begin with Chris and I discussed mood and tempo, and then played the poems, with our suggestions, for Tony Kinsey and Bill Le Sage to hear."

Bill and Tony then played them over, assimilating the mood and meaning of each



BY PHIL BRAND

piece, and submitted back their own suggestions and modifications before writing the music. It was give-and-take all the way.

The result is "Red Bird Dancing on Ivory"—a love sequence backed by an instrumental line-up jazz accompaniment (chase choruses, instrumental solos, somewhat more counter-rhythms) which will be heard on different material on TV on February 14.

**Exciting**  
To me, this seems an exciting pride to what might be a completely new field of jazz and lyric writing. A long-overdue

step in the direction pointed by the Walton-Sitwell "Fascade" collaboration in the early '30s. And a welcome (if obviously less "commercial") change from the "Lollipop" school of composition.

**Hunting**  
IN Town on a "talent hunt" is that jazz-loving American in Paris, Ben Benjamin—"and," he told me on Wednesday, "I'm having a ball." His adventures so far had been seeing "Auntie Mame," discovering the "Lil" "misleading" the Down Beat, and visiting the Flange.

He's over here to fix British talent for his famous Blue Note Club and already his eye on the jazz scene is on the Kinsey Quintet. "The French music," he told me, "is now working on an exchange plan. Paris will itself have a ball. For the Blue Note was opened by such stars as Stan Getz and Sarah Vaughan. It is the haunt of stars."

And currently features an outfit comprising one of France's finest pianists, René Utriger, bassist Pierre Miche-



lot, the guitarist Jimmy Goulay, drummer Kenny Clark... And Lester Young.

**Orchestrating**  
It was in the 20th-Century Fox cautions that composer Hugo Friedhofer—whose music for "The Young Lions" has just been nominated for an Academy Award—was discussing the score with conductor Lionel Newman.

Whatever he says, Newman, Friedhofer: "A little over-orchestrated, wouldn't you say?"

**Influencing**  
JUST how do others see us? Summing up, the announcer stated that, apparently "the New Elizabethans" was being played by six old men from Bourbon Street—the George Lewis Band!

**Reeling**  
DID AR-TV make an approach to Elvis Presley? Did he agree to appear on the screen? What figure did he quote?

It is a mystery which nobody at TV House wishes to discuss. According to my information, though, he was approached to appear in "The 1959 Show" and agreed to do so—but only to mime to two of his discs.

Nobody will deny it. Nobody will deny it. Nobody wants to be quoted as confirming or denying.

Perhaps because they are still reeling at the fee I'm told he received.

For six minutes' silent mouthing and exhalation. Which works out at over a pound a second.

**Asking**  
THEY were watching a singer on television at the 142 Club. "Who's that?" asked a member of the audience in close-up. Somebody mentioned a name.

"The other shook his head. 'Never heard of him. What does he do?'"

**Natural**  
"This was Boxing Day, 1956. He took a night off and left his video in the club. I started to play them and it seemed to come quite naturally."

"Tell me about the tour with Brubeck's Quartet," I said.

He laughed. "It was like a family outing," he said. "There was Brubeck, his wife and two children and Jo Morello and his wife. They and the other boys used to stop the coach to take pictures of old ruins. The British boys used to run to the nearest bar."

Brubeck said his favourite place of all was Shearing, because he could play any style. He said: "Man, I really did those records that Shearing made in England. That drummer took some bombs in the right places."

The drummer, incidentally, was Norman Burns. Brubeck also said that our group sounded "like our own."

"Do you like Brubeck's piano?" I asked.

"No. I liked the others though." He rose to go, turned and said: "When were you born?"

"June 14." "That makes you Gemini. What time were you born?" "2.30 p.m." "I'll look that up for you and let you know about yourself," he said.

THE charm of MGM's "Gigi" is not very difficult to define. To the gaiety of Paris in the Naughty Nineties add the pathetic appeal of Leslie Caron.

Persuade those twin giants of "My Fair Lady," Jay Lerner and Frederick Loewe, to supply words and music and photograph the lot in gorgeous colour.

"The lot" includes, of course, other outside personalities, in addition to Leslie Caron, Maurice Chevalier, handsome Louis Jourdan and Hermione Gingold, who adds her rich conversational gurgle to the background music.

Leslie Caron, in the title role, plays the pouty schoolgirl who emerges, in the best Hollywood tradition, into a startling maturity. He who gets startled most by the abrupt transformation is Gaston (Louis Jourdan), a rich friend of the family, who finds in the somewhat odd domesticity that surrounds Gigi a relief from the boredom of his amours.

**Pearls**  
Gigi is being raised by her grandmother (Hermione Gingold) and "educated" by her aunt (Liselotte). Both ladies, many times conquered but never matrimonially enslaved, hold unorthodox views. Gigi is instructed to regard the world of men as her oyster and to use the equipment she possesses in the search for pearls. Gigi is acquiescent only

on the surface. Her perplexity at the materialistic philosophy is given vent by a Lerner and Loewe song in which she complains that she doesn't understand the Parlophone.

Gaston is under the tutelage of Madame (Maurice Chevalier) veteran of countless affairs, whose enthusiasm for the chase keeps her going, even if the pace is nowadays a trifle hot. "I'm Glad," he warbles gallantly. "I'm Not Young Anymore."

And all Gaston's heart catches up with his lower instincts in good time and it is all good clean fun in the end.

Lerner and Loewe have proved that they can repeat their "My Fair Lady" success. Songs are cleverly interwoven with the story and the title number is a pretty ballad with a lyric to match.

**Flavour**  
Miss Caron can play the little innocent on her head and Chevalier at 70 still commands the screen all the time he is within camera range.

Cynics will enjoy "Gigi" and sentimentalists will love it. It is witty, heart-warming and has all the ingredients of a hit show. Plus the garnishing that adds flavour—Sauce Piquant.

—Tony Brown



Maurice Chevalier—he still commands the screen all the time he is within camera range, says Tony Brown.

Supported by veteran stars Maurice Chevalier and Hermione Gingold, she sits across an enchanted Paris scene with background of Lerner and Loewe songs which will get you humming as you leave the cinema.

Alan Jay Lerner and Frederick Loewe are our newest team of successful partners. Their new musical, "Gigi," is a charming story of a young girl who is raised by her grandmother and educated by her aunt.

They have written a gem of melody, the apt turn of a word and they have brought to the screen a picture of a young girl who is raised by her grandmother and educated by her aunt.

Next week I'll tell you how they came to meet, and we'll talk about the "Gigi" songs.

—Hubert W. David

## SONGSHEET this week spotlights the men responsible for 'My Fair Lady' and 'Gigi'.

# LERNER AND LOEWE

YOU can now book seats for "My Fair Lady" from September until August, 1960. So says a notice at the Drury Lane Theatre box office, and for Alan Jay Lerner and Frederick Loewe, the writers of this fabulous musical, this means yet more of the good things in life and the certainty of a seat among the immortals in Show Business. This show is the greatest money spinner of all time.

Lerner and Loewe through their own company, Lowell Corporation, have a 30 per cent interest in the world rights of the show, and what that means for the initial production of "Gigi."

This LP recording was a major problem in itself. For Rex Harrison had never made a record before and working in a recording studio was to prove a nerve-racking experience for him.

So Lerner decided to make the disc with exactly the same routine as was to be used on the stage. To create a similar atmosphere, the lights were lowered and a scratch audience of friends and backroom boys and girls were quickly gathered.

**Another gem**  
In this way Rex Harrison was put at his ease. The whole cast got together after the show opened on Broadway, and the complete disc—of music gems which can be enjoyed in the home—was in the can by nightfall. Not bad going by any standards.

This week Alan Jay Lerner and Frederick Loewe add yet another glittering jewel to their collection of "On The Street Where You Live," "My Fair Lady" and "Pantomime." "Gigi" is a new musical, the new Columbia Theatre in Shatbury Avenue opened in London for the first time, and its opening attraction is the MGM musical "Gigi," which has been turned into a musical spectacle by Lerner and Loewe from the best selling novel of the same title.

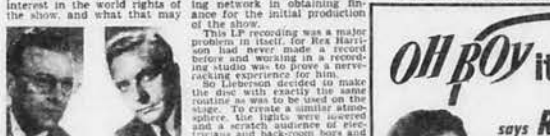
As a straight play, "Gigi" had a very mediocre run when produced at the New Theatre in 1945. But Lerner and Loewe, with a couple of years' experience, have turned it into a musical which has been a smash hit since it was first produced in 1945.

It was one show that really took up to the regulars and producers had sought to give it. Although Chappell, publishers of the musical score, endeavoured to put a ban on the playing and performance of the music before the production

of "My Fair Lady" completes its first year. Rex Harrison, Julie Andrews, and Stanley Holloway, the original stars, are still with the show and you may recall all the talkshow that preceded that glorious opening night on March 30 last year, when London went wild with delight.

It was one show that really took up to the regulars and producers had sought to give it. Although Chappell, publishers of the musical score, endeavoured to put a ban on the playing and performance of the music before the production

The songwriters' coupon appears this week on page 11.



LERNER LOEWE



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When you start in the business you're ambitious to win polls, says Tubby Hayes.

**I'm an Aquarius and that helps**

**TUBBY HAYES**

tells Maurice Burman

**DRINKING** beer and munching

worst sandwiches, Tubby Hayes lolled back contentedly in my armchair.

With his rotund shape and confident ease of manner, he looked rather like a young Bavarian prince of a bygone era discussing his winnings at the Casino as he repeated my question: "What is it like to win the poll on tenor? Let me put it like this: 'In the Melody Maker of April 20, 1951, you said I would win the poll. I did. I was 20. I let you down by four years—I was 24 on January 30, 1959.'

"When you start in the business you have that kind of ambition, and frankly it is quite a nice feeling. Especially when you know that you're going to win. Don't, Tommy, Art and Skid, and they're all such great players."

Of course, working with Ronnie Scott has been wonderful for me. I have learned a lot from him in the last two years, and he has always been tops over here.

Back in 1951 everyone was trying to imitate Stan Getz and they all sounded as if they were playing on a drain pipe. Today the style has gone back to a more earthy sound and technique is more advanced."

More beer and sandwiches were brought and Tubby filled up steadily and munched. He paused, brushed his jacket and rubbed his face.

"You have said nothing about my Vibe," he went on. "I've been playing them one year and 363 days."

"You seem to have a detailed mind for dates," I said.

**Memory**  
He tapped his head with his finger. "That's the old Aquarius. I was born under the star of Aquarius in the West. But because the water changed to beer, Aquarius are supposed to have a good head for remembering past events and dates."

"In our band, Ronnie was born January 20, Geoff O'Connell was born on the 20th, and me on the 30th. And all being Aquarius helps us to play better together."

"What about your drummer and pianist, Bill Eyden and Terry Shannon? Don't they play well together with you?" I asked.

He stopped munching in mid-air. "I never thought of that. But they are great players," he added. "And they fit very well indeed."

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## TOP 10 LPs **Melody Maker**

WEEK ENDING JANUARY 31, 1952

Rank	Last week	Title	Artist	Label
1	(1)	SOUTH PACIFIC.....	Soundtrack.....	RCA
2	(2)	MY FAIR LADY.....	Original Cast.....	Philips
3	(5)	ELVIS' GOLDEN RECORDS.....		RCA
4	(3)	COME FLY WITH ME.....	Sinatra.....	Capitol
5	(7)	OH BOY!.....	TV Cast.....	Parlophone
6	(10)	KING AND I.....	Soundtrack.....	Capitol
7	(6)	KING CREOLE.....	Elvis Presley.....	ROA
8	(9)	ONLY FOR THE LONELY.....	Sinatra.....	Capitol
9	(—)	OKLAHOMA.....	Soundtrack.....	Capitol
10	(4)	COMO'S GOLDEN RECORDS.....		RCA

## Now Paul Anka is back with an oldie

**STILL** the oldies come rolling back. Heading the three that have emerged this week is Paul Anka's version of "All Of A Sudden My Heart Sings," from the early 1940s, strongly placed at No. 10. Pop reviewer Laurie Henshaw gave this as one to watch only last week.



### Britain's 20 top tunes

## Britain's 20 top tunes

[illegible]

## Johnny Cash

## It's just about time

HL9 8780

## Eddie Cochran

### C'mon everybody

HLU 8792



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## TOP 20 POPS

WEEK ENDING JANUARY 31, 1987

1	(1)	I GOT STUNG ONE NIGHT .....	Elvis Presley .....	RC .....
2	(3)	TO KNOW HIM IS TO LOVE HIM .....	Teddy Bears .....	London .....
3	(2)	BABY FACE .....	Little Richard .....	London .....
4	(6)	AS I LOVE YOU .....	Shirley Bassey .....	Philips .....
5	(7)	KISS ME HONEY .....	Shirley Bassey .....	Philips .....
6	(8)	SMOKE GETS IN YOUR EYES .....	Platters .....	Mercury .....
7	(5)	THE DAY THE RAINS CAME .....	Jane Morgan .....	London .....
8	(9)	PROBLEMS .....	Everly Brothers .....	London .....
9	(4)	IT'S ONLY MAKE BELIEVE .....	Conway Twitty .....	MGM .....
10	(—)	ALL OF A SUDDEN MY HEART SINGS .....	Paul Anka .....	Columbia .....
11	(—)	DOES YOUR CHEWING GUM LOSE ITS FLAVOUR .....	Lonnie Donegan .....	Pye-Nixa .....
12	(11)	TOM DOOLEY .....	Kingston Trio .....	Capitol .....
13	(12)	HOOTS MON .....	Lord Rockingham's XI .....	Decca .....
14	(17)	TEA FOR TWO CHA CHA .....	Tommy Dorsey Orchestra .....	Brunswick .....
15	(20)	HIGH SCHOOL CONFIDENTIAL .....	Jerry Lee Lewis .....	London .....
16	(13)	LOVE MAKES THE WORLD GO ROUND .....	Perry Como .....	RCA .....
17	(10)	TOM DOOLEY .....	Lonnie Donegan .....	Pye-Nixa .....
18	(—)	WEE TOM .....	Lord Rockingham's XI .....	Decca .....
19	(19)	IN APPLE BLOSSOM TIME .....	Rosemary June .....	Pye-Intersc .....
20	(—)	THE WORLD OUTSIDE .....	Four Aces .....	Brunswick .....

## TOP 10 JAZZ DISCS

2	(2)	MY FAIR LADY (LP).....	Shelly Manne.....	Veggie
1	(1)	ONE NEVER KNOWS (LP).....	Jazz Quartet.....	London
3	(1)	ATOMIC MR. BASIE (LP).....	Count Basie.....	Columbia
4	(1)	THE MOST HAPPY PIANO (LP).....	Erroll Garner.....	Philips
5	(6)	MODERN JAZZ QUARTET (LP).....	.....	London
6	(7)	THE COSMIC SCENE (LP).....	Duke Ellington.....	Philips
7	(5)	ELLA FITZGERALD AT THE OPERA HOUSE (LP).....	.....	Columbia
8	(—)	BASIE PLAYS HEFTY (LP).....	Count Basie.....	Columbia
9	(—)	PLENTY, PLENTY SOUL (LP).....	Milt Jackson.....	London
10	(9)	CHRIS BARBER IN CONCERT—Vol. III (LP).....	.....	Pye-Nixa

~~~~~**Top Twenty**~~~~~  
publishers and  
other versions

[illegible]

## AMERICA'S TOP DISCS

[illegible]

## NEWS-ON RECORD

[illegible]

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ **POP PAGE** ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ February 7, 1959. MELODY MAKER—Page 7 ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

***SHIRLEY has boomeranged right back!***

★ **FINISHED**—that's what they reckoned about Shirley Bassey when she left Britain for Australia in a cloud of headlines just over a year ago. "No one comes back after that," they said.

★ **'—but even I didn't expect it to be like this!'**

work to get them there. Shirley has been plugging both numbers since the

chester in Essex for week's Variety. Backstage on Monday

But how long can you get? In just over six months, Shirley's album has been boomeranged right back into the star track. She's surprised even—again.

"When I left for Australia," said Shirley, "a lot of people shrugged their shoulders and said 'Well, that's that. It's all over.'"

But Miss Bassey showed them all.

And this last month she has been steadily plugging her disc club by two and even three times a week.

"It was hard work," but well worth it," says Shirley.

Shirley's album has been the last single to make the Top Ten Paramount chart. Because of the record these days, actually getting a single to the air is a great stimulant for artists.

**by**  
**BILL HALDEN**

**Versatility**

"Mind you, so far as I'm concerned, her forte is the big, loud, ostentatious ballad."

[illegible]

February 7, 1959. MELODY MAKER—Page 7

☆☆☆☆☆ ☆☆☆☆☆



☆☆☆☆☆ ☆☆☆☆☆

# Stan Kenton—without the fireworks

dismiss his music as "pretentious," says the 18-year-old. Admirers blurt out superlatives like "goggle-eyed film fans." Perhaps for a clear picture, one must wait for posterity to give its verdict. There is something redolent of the American scene in Kenton's music; at times a ruminating almost dissociate quality pervades his work.

LP made by the "Cry Guy" Ray has more now released than any other contemporary featuring Johnnie with the Billy Taylor Quartet. RAY has a more sophisticated innate sense of jazz, given it a little more bite, and is clearly swinging accompanied by bassist Taylor and his troupe.

**Kingston Trio**  
I HARDLY think that The

Titles: It All Depends On You; My Ideal; Too Hard-Hearted; You're a Good Fellow; Teach Me Tonight; Nevertheless... All Through the Night; Accidentally Accidentally; The Accidental Table; They Can't Take That Away from Mr. Kazinski; I Can't Escape From You; Beginning To See the Light. (Philips EBL7285)

**SATISFYING** Raspberries, Strawberries, will

**POP DISCS BY**  
**Laurie Henshaw**

match their "Tom Dooley" hitwise. But you never know."  
(Reprinted 45-CL111985)

★.. **COULD..** To my mind, this is one of the most satisfying Kentons

Other recordings (not to be confused with the new RCA release) include: Kevin Smith (Parlo, 45-84232); Sharon Ryan (Pye, 45-781234); and Terry Hall: A Sunday Kind of Love; Moon Song; Early Autumn; The Things We Love; Last Summer; We'll Be Together Again; How Deep Is The Calling; The Night We Called It A Day. (Capitol T1068)

... **CLICK!**

JOHNNIE RAY—his new LP is one of his best.

**Tomorrow's hits**

Make a diary note to check these discs. Either could be the Hit Parader of the Year!

**JOHNNIE RAY** The All-American Boy (London HJ5798), Bill

**ENTER PRICHARD, LAW**

★ **Life**... Marion offers a sha-chu style of the 1930s hit "Jeepers Creepers," while Tony Danza (L.A. 58) and J. Marley (L.A. 59) double

in Italian.                                                                                                                                               

## Tomorrow's hits

Make a diatribe to dig these discs. Either could make the Hit Parade.

**BILL PARSONS:** The All-American Boy (London HLE896). Bill was the saga of a youngster who became a rock-'n'-roll star and was inducted into the Army. So peters for guessing who he has in mind? This rocker swings all the way.

**THE BEATLES:** The Beatles and the Beatles and the Beatles (London HLE900). Another rocker whose motel, glumly, cynicism could pay dividends for the Ray boy.



## NEWSBOX

by Jerry Dawson

**DESPITE** threatened action by the Football Association, a football match between teams drawn from the pantomime casts at Leeds Grand and Bradford Alhambra was played last Sunday.

But the FA warning resulted in the match, which was a 3-3 draw, being played on a local park pitch instead of a League ground.

**DANCING TIME**—On Thursday, Feb. 18, the first heat of a cha-cha competition will be held at the new Pina Ballroom, London. Prize, a week's holiday in Paris, for the winning couple. The Denny Rogers Orchestra, disbanded after its date last Saturday at the Salon de Danse, Northampton, where Denny Rogers has retired for business reasons, on Feb. 18. Ted Heath plays at the White Rock Pavilion, Hastings.

**SPORTSMEN**—Martin Boland, Yorkshire's White Eagle Jazz Band, is in line for Rugby League county honours. He plays for Burnley, current leaders of the Yorkshire section of the Rugby League.

**SAINTS AND SINNERS**—The Saints Jazz Band and the Sinners will be joined in a band for a one-night-only performance at the Regent Theatre, London, on Monday. The Sinners will be joined by the Saints.

**GUESTS**—Bonnie Ross is due at Chichester Jazz Club next Tuesday (Feb. 10). She will be joined by the band. The band will be joined by the band. The band will be joined by the band.

**NAMES**—BANDS—The Delaney Band is to appear at the Pina Ballroom, London, on February 18. The band will be joined by the band. The band will be joined by the band.

## HAROLD DAVISON PRESENTS

## COUNT BASSE AND HIS ORCHESTRA

**SAT. 14 FEB** 6.30 & 9.0  
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# George Lewis Band battles with 'flu

**THE veteran George Lewis Band was hit by 'flu on the last lap of its British tour.**

At St. George's Hall, Bradford, on Friday, the band struggled through four of them—Lewis, Kid Howard (tpt.), Alcide Pavaqueau (bass) and Jim Robinson (tmb.)—were feeling ill.

Robinson was continually forced to stop playing by a bad cough.

After the show a crowd of over 100 fans waited outside.

## U.S. JAZZ SINGER AT THE ASTOR

**JOHNNY HARTMAN**, one-time singer with Earl Hines and Dizzy Gillespie, opened at London's Astor Club on Monday for a fortnight's cabaret season.

Johnny, here for cabaret, TV and theatre engagements, follows up with a week's doubling engagement at the Metropolitan, London, on Monday.

He then goes to Manchester and Chester. Other dates are also being fixed by agent Will Johnson.

Johnny's new formula? "Ballads and beat," he says. "I mix 'em up—depending on the audience reaction."

**Keir and Colyer share the stand**

The Dave Keir and Ken Colyer Bands share the stand at the Croydon Jazz Club, Star Room, on February 13.

Dave is booked for The Cedar, Green Street, tomorrow (Saturday). Ken will play at Woolwich (21st), Royal Victoria, Dartford (27th).

Dave will not be joining the Jack Henderson Group as reported in last week's MM.

## Departure delayed

The stage door appealing for the band to come out and play, but they were not fit enough.

Instead a group of local musicians played several numbers in the street before being stopped by the police.

**Confined to bed**

With all six members of the group ill, the band ended its British tour at London's New Victoria Cinema on Sunday and the following day Lewis was confined to his hotel bedroom with a doctor in attendance.

Because of the flu, the band were unable to leave yesterday (Thursday) for Denmark where it starts its Continental tour (Friday) or tomorrow. For the

## Nixa rush out the 'Valmouth' LP

Pre-Nixa have rushed recorded an LP of the band's Wilson musical "Valmouth," now above the London's Saville Theatre.

The recording of the stage production, which was recorded in the band's own studio, is now being rushed to the shops by this weekend.

Pre-Nixa have rushed recorded an LP of the band's Wilson musical "Valmouth," now above the London's Saville Theatre.

## Peter Kay joins Sound Drama, Ltd.

Peter Kay, who was Phillips' recording studio manager and chief engineer, has joined Sound Drama, Ltd., as Director of Audio Services.

He will be responsible for the recording of the band's Wilson musical "Valmouth," now above the London's Saville Theatre.

## AL SAXON JOINING BBC's 'DIG THIS'

**AL SAXON**—who crashed into the best-sellers with his "You're Exposed for the BBC's 'Dig This' LP"—has been signed by producer Francis & Xerxes in the first programme.

The series is presented by Al Saxon and will run until Wednesday, May 20.

At the moment, David is appearing in "Sinbad the Sailor" at the Alhambra Theatre, Glasgow. This is expected to terminate early next month.

## Teenage Wildcats

A new rock and Cha-Cha group for the rest of the series. He will share vocals with Gary Marshall, Susan Jones and Barry Barnett.

Saxon, a 20-year-old Londoner, has accompanied Lorne Donegan and other stars on piano. He also plays trumpet, vibes, accordion and guitar.

Questioned about the future of the band, Saxon said: "We were booked until June and we have a lot of new tunes and we may be back in the autumn."

He is extremely pleased with the series. It is a brand new show with brand new faces and is not out to copy "Oh Boy" or any other production. Viewing figures dropped a bit after the initial show but have picked up since."

## Classics and jazz swap batoneers

The largest Old Time orchestra in the world, with 120 members, is playing at the Pina Ballroom, London, on Friday (Feb. 13). It will be the 60-piece Bournemouth Symphony Orchestra, under its conductor Charles Groves.

And the same orchestra will have the same experience of providing Viennese waltzes under the baton of a dance band leader—Haydn Powell, the Ballroom's resident MD.

In "retaliation," general manager R. Barker has arranged that Charles Groves take over the dance orchestra for jazz sessions during the evening.

## Flying visit

The Dutch Swing College Band paid a flying visit to Ireland on Tuesday for a concert at the Floral Hall, Belfast.

The band, which gave the Dutch jazzmen an enthusiastic welcome.

## EUROVISION—FROM BRITAIN

Best house at the New Victoria Cinema, the Lewis Band was nominated by British banjoist Peter Doolan.

Lewis had asked for him to "sit in" after he had been earlier in the tour.

Doolan returned to Britain three weeks ago after a year leading a group in Germany.

## Welcome to Breen

Singer Bobby Breen and a quartet from the Johnny Dankworth Orchestra will be resident on Wednesday nights at the Blue Note Club, "Welcome Inn," which opens on February 11.

The quartet is tenorist Danny Moss, trumpeter Jackie Hanson, drummer Kenny Gore, banjoist Eric Dawson and pianist Dave Lee.

## Minks a round for Preager Ork

**MINK** Tone Music—that is the new sound achieved by Hammerrsmith Palmside Lou Preager after "years of experimenting."

"Mutes lined inside and out with real mink," explains Lou. "I had been trying for years to get a new sound easy on the ears. It was my wife who suggested mink."

Lou's new sound was introduced on the Light Programme "Music While You Work" yesterday (Thursday). And it has already gone on Gala's low-price record.

Gala are also linking up with Lou's new sound. The regular Hammerrsmith Palmside Preager band will be introduced by AR-TV each Friday at 6.10 p.m.

All placed finalists will be given a recording test and the winner will be signed by Gala Records.

## Archie Semple out of hospital

Clarinetist Archie Semple was released from St. Thomas' Hospital last Wednesday after treatment for a mysterious illness which paralysed his right side.

His wife, Sue, told the MM on Wednesday: "He is a great deal better now and is now working on his right side. He is improving rapidly and he hopes to be OK within a couple of weeks."

He should definitely be able to return to the Alex White Band before a start, touring with Louis Armstrong.

## JACK PAYNE GUESTS

Diego Valentini and Lucie Malet will be the guests on the BBC-TV's "Jack Payne Show" on February 28.

David Hughes will start his own fortnightly BBC-TV series "Make Mine Music" on April 8. Guests in the first programme will include Louis Armstrong, Rikki Fulton and the Kaye Sisters.

David will be supported by Eric Robinson's Orchestra and the George Mitchell Singers as well as various guests in each of the 45-minute shows.

The series is presented by David Hughes and will run until Wednesday, May 20.

At the moment, David is appearing in "Sinbad the Sailor" at the Alhambra Theatre, Glasgow. This is expected to terminate early next month.

## JAZZ BAND BALL

Jazz will be featured for the first time at this year's Ball at Press Ball which will be held on March 17.

Booked for the Ball are clarinetist Mike Jessop and his Jazz Band, Harry Nichol and his Jazz Band, and George Major (dr.).

## THE KALIN TWINS

**THE KALIN TWINS** IT'S ONLY THE BEGINNING

Quite a bit of a hit

THE WORLD OUTSIDE THE FOUR AGES

## THE DIARY

**THE DIARY** NEIL SEDAKA

Another hit from the U.S. Top Twenty

## THE WORLD OUTSIDE

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Three of the stars who sang in the first heat of the British version of the Eurovision Song Contest on Monday are pictured above. They are, from left, Glen Nelson, John Kenna and Steve Martin. The final can be seen on BBC-TV tomorrow (Saturday).



Picture at San Remo, Italy, on Saturday, are "Volare" composer Domenico Modugno (left) and his wife, Franca. They are escorting his publisher, Signor Diego Calogno.

## (Air) Time, Gentlemen!

**THE** recently formed vocal-instrumental Taverne Quartet, featuring three sizzling, one-television stars, and an eight-week radio series, "In the Air," in addition, negotiation, radio series, and a concert with a major recording label are currently proceeding.

Comprising Peter Crawford—formerly leader of his own five-on-the-air band, Eddy Broughton, based in London, and his wife, and a regular on the radio, and a major recording label are currently proceeding.

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# EUROVISION HEAT WIN FOR MODUGNO

**To follow 'Volare'?**

**ITALY'S** singing troubadour Domenico Modugno, the man who scooped the pool with "Volare" at last year's San Remo Song Festival, has brought off a double.

## ALMA ILL: OUT OF SONG SHOW

**ALMA COGAN** was a cold victim this week. Away from having to cancel her star spot in Monday's Eurovision Song Contest, she will be well enough to make her scheduled trip to Paris on Monday to appear in "Europe 1" the first show being televised and broadcast on the Olympia on Tuesday (10th).

## EUROVISION—FROM ITALY

Three of the stars who sang in the first heat of the British version of the Eurovision Song Contest on Monday are pictured above. They are, from left, Glen Nelson, John Kenna and Steve Martin. The final can be seen on BBC-TV tomorrow (Saturday).

## Britain answers with own hits

**THE** first British Heats of the Eurovision Song Contest, 1958-59, are to be held at the Pina Ballroom, London, on Saturday (Feb. 14). The winners of the heats will be selected by a jury of 100, made up of 50 members of the public and 50 members of the press.

The three winners on Monday were "Big Little Bigger" sung by Pearl Carr and Teddy Johnson, "Suddenly" (Glen Mason) and "One Lonely Heart" (Steve Martin).

## 179 songs

Over 179 songs from professional writers throughout Britain have been submitted to the contest. Three songs were chosen on Monday, and a further 176 on Tuesday.

## NEWS SPOTLIGHT

**JES** AYLING is giving up the management of Streatham's Locarno Ballroom next week to resume bandleading. He opens with a 13-piece outfit at Parley's Orchard Ballroom on February 23, succeeding Syd Dean's Band.

Les, who played at the Orchard between 1953-5, will combine bandleading with running a theatrical agency in Richmond.

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## Next jazz recital at the 10A

Monday will feature Benny Green and his Jazz Band, and a Personal Choice by Kitty Grimes.

## Opening

On March 30, the band will be joined by the band. The band will be joined by the band.

## After two years at the 'Rose and Crown'

Staines the Monks Jazz Band has moved its Tuesday sessions to the Crown Hotel, Chertsey.

## Appearing

This week at the 10A, Monday will feature Benny Green and his Jazz Band, and a Personal Choice by Kitty Grimes.

## Resident at the Southern Jazz Club

Kris Slick's Southern Jazz Band is currently featuring two vocalists—Patti Clarke and Ella Mitchell.

## Stars in a charity concert at St. Andrew's Hall, Glasgow

On February 22, the Stars of the Southern Jazz Band will be joined by the band. The band will be joined by the band.

# Mr. Donegan & Mr. Bilk



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# Melody Maker

FEBRUARY 7, 1959 EVERY FRIDAY 6d.

## Tour all set for Woody Herman

PLANS for Woody Herman to lead an Anglo-American big band in Britain have been settled. His tour will open on April 4.

The famous American leader will bring six musicians from the States and the group will be built up to a 16-piece by British jazzmen.

A spokesman for the National Jazz Federation, which is organising the tour, told the MM: "We can't pick the British musicians until we know who Herman is bringing with him. Several top names have been mentioned but Woody has not settled his line-up yet."

The band will play 19 concerts in 19 days, ending the tour on April 19. The American artist will be featured on the first part of each concert, with the Anglo-American big band playing the second half.

### BRITAIN TO SEE CARMEN McRAE

Singing star Carmen McRae will kick off her first European tour with a visit to Britain in April.

Being lined up for her are a TV show, a concert tour and, monthly, night club dates. McRae is a lesson to all of us. It is a real tragedy.

Buddy Holly was married only a few months ago. His disc sales had soared to 100,000 after he severed connections with his ex-wife, Norma. He was killed in a plane crash on February 3, 1959.

The Big Bopper, 27-year-old J. P. Richardson, sold a million copies of his Mercury disc of "Chantilly Lace" and he was to have received a Golden Disc at the end of the tour. A Texas disc-jockey for eight years, he was an active songwriter. He left a widow and five-year-old daughter.

Ritchie Valens, 17-year-old star of Dot Records, was making his first, in-person tour. His "Donna" is currently fourth in the U.S. Hit Parade.

### REDHEAD AT THE LYCEUM



### COLYER JAZZMEN FOR BEAULIEU

THE Ken Colyer Jazzmen have been signed for the 1959 Beaulieu Jazz Festival to be held over the August Bank Holiday.

Colyer joins the other jazz groups and artists previously announced—the bands of Ted Heath, Johnny Dankworth, Humphrey Lyttelton, Acker Bilk and Mike Mulligan, with guest stars Cleo Laine and pianist Lennie Payne.

The Colyer band has also been booked for a jazz ball at the Northampton Polytechnic, E.C. on February 26 and for concerts at Brighton on February 28 and Bournemouth on March 1.

Ken is negotiating a tour of Germany in March.

## THEFT NETS HEATH NEW BBC SERIES

THE thief who last month stole and burned all Ted Heath's trombone parts may have unwittingly done Ted a "good turn."

Following the theft, Ted and BBC producer John Hopper had to plan a last-minute revision of the Heath Band.

"Live band numbers were interspersed with recordings of many former Heath Band stars."

The novel airing was such a success that the BBC is now planning a similar series of broadcasts. They will start on Easter Monday (March 30).

Agent Jack Green of America's Willard Alexander office has been trying to push this project through for some time.

Green points out that, if today took to dance dates, they could be extended to six weeks instead of the usual three. "This would thus cut overall costs."

POOTNOTES: On page 2, Count Basie says: "Frankly, we like to be known as the Count Basie Orchestra. We can do certain things as a band that we can't do as a quartet."

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# THE CRASH KILLS STARS

NEW YORK, Wednesday.—The world's pop fans were shattered this week by the tragic deaths of three top disc stars—Buddy Holly, Big Bopper (J. P. Richardson) and Ritchie Valens.

Holly had been set to fly to Britain for a TV show on March 8.

The three singers died when their chartered, single-engine plane crashed near Mason City, Iowa, at 1 a.m. on Tuesday. They were appearing in a package show "The Biggest Show Of Stars For 1959" and had hired the plane to take them from a date at the Surf Ballroom, Clear Lake, Iowa. The pilot of the plane was also killed.

Top vocal group, the Platters, and the rest of the show had travelled by coach.

'A lesson' Tim Gale of General Artists Corporation, which was booking the show, told the MM: "We have fought against artists chartering their own planes. May be this is a lesson to all of us. It is a real tragedy."

Buddy Holly was married only a few months ago. His disc sales had soared to 100,000 after he severed connections with his ex-wife, Norma. He was killed in a plane crash on February 3, 1959.

The Big Bopper, 27-year-old J. P. Richardson, sold a million copies of his Mercury disc of "Chantilly Lace" and he was to have received a Golden Disc at the end of the tour. A Texas disc-jockey for eight years, he was an active songwriter. He left a widow and five-year-old daughter.

Ritchie Valens, 17-year-old star of Dot Records, was making his first, in-person tour. His "Donna" is currently fourth in the U.S. Hit Parade.

The Marquette Club held a Gala Night on Friday to welcome back almost all the residents of the hospital.

Joe's Quintet was supposed to be a nine-piece for the occasion and he prepared to leave for the hospital. Joe is pictured at the session with his wife, Dorothy.

World of Jazz Page 11.

## BARBER SMASH HIT AT COVENTRY

ON the eve of its American tour, the Chris Barber Band on Sunday broke all box-office records at the Coventry Theatre.

With all 2,100 seats sold and some 400 people standing, the theatre had the biggest audience in its 21-year history.

Five of the band—Chris Pat Haines (tpt.), Monty Sunshine (trb.), Graham Burdick (drl.) and blues singer, Otilie Patterson—leave aboard the 58 America from Southampton on Monday. The remaining two—Eddie Smith (bjo.) and Dick Smith (bass)—fly to New York on February 17, 18 and 19.

The band will play 32 concerts in two months but the final itinerary has not been settled.

With Herman It will open on February 16 at either New York Town Hall or at Concord, some 75 miles outside New York.

Barber's "Petite Fleur" disc—currently ninth on the American Hit Parade—was rushed out in Britain this week by Nixa.

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### Harriott is back



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\* By special request—the first MONTHLY—

JANUARY ..... 1959

# L.P. Supplement

This first monthly LP supplement presents a page one preview of "All The Winners," the 10 in. LP made by the 1959 MM Poll-toppers. It was rushed to America for the judgment of famous jazz writer Leonard Feather. Here is his verdict.

## This reaches the American standard

Rhythm sections no longer weak spot

IT'S a safe bet that if this record were heard in a blindfold test by any musician, American or British—or certainly by any critic—it would be impossible for him to surmise with any degree of assurance that it was not an American recording.

The performances, at least, give no hint, though on a couple of tracks the recording quality and balance might induce suspicion.

Best track is the opener, "Hark Dog." Ken Moulie's "Shanty Rogers" theme is a pleasant framework for a series of loose, happy solo in which Ronnie Ross' baritone and Bill Le Sage's vibas stand out.

Surprise An unfortunate detail is the slightly over-metallic timbre of the instruments on both Bill's solo and Dave Goldberg's, though creatively their work cannot be faulted.

The Lennie Felix solo came as a surprise before and, having

seen him listed in second place in the voting, was taken aback not also in a jazz singer, for even Ella Fitzgerald recently came into the crossfire of this curious battle of the critics when one of them denied her admission into the charmed circle, claiming she was just a pop singer—a great one, mind you, but not a jazz one.

So let it just be said that

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Ronnie Ross (bar.)—seen here with Bert Courtney.

It's unfortunate this track is so short—much shorter than a couple of other items that show considerably less resourcefulness. But at least it indicates that much more should be heard from Ash and Scott, and that a couple of Vee's sidemen, who didn't even get into the poll listings at all individually, deserve a better fate.

It is difficult to assess the record on an overall basis, since it ranges from the trivial and the non-descript to the vital and valuable.

Judged not by British but by general standards, the level of musicianship is in all but one instance higher than anything that was coming out of Britain a decade ago.

The rhythm sections, on the whole, are no longer a weak factor. And the better soloists—as has been shown time and again in the cases of Victor Feldman and others less well known who have been absorbed successfully into the U.S. jazz scene—do not have to be judged by any special condescending yardstick.

Perhaps because this was essentially a window for solo talents rather than a writer's workshop, there are no indications here of any composer-arranger talent comparable with the improvisational abilities of the leading British jazzmen.

Perhaps next time it will be possible to inquire into the matter how short, in which the work of Dankworth (or Madeo, or Keating, or anyone worthy) is given a chance to show what can be done in the way of venturesome, rhythmic and structural ideas.

Judged by the standards of "Down Beat," in which the ratings range from one to five stars, this LP deserves about 3½, but "Hark Dog" and "One for the Boys" on their own would have rated at least four.

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## "ALL THE WINNERS" 1958/9

MELODY MAKER ALL STARS — "Hark Dog"

LENNIE FELIX (Piano Solo) — "Scene '59, Act 2" ★ THE POLKA DOTS — "Monday Date"

KENNY BAKER'S ALL STARS — Poll Winners ★ CLEO LAINE — "Sugar"

VIC ASH SEXTET (featuring JOHNNY SCOTT, Flute) — "One for the Boys"

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whose record "McJAZZ" on Pye-Nixa is rated by "N.M." critic Steve Race as one of the "great records of our time" are touring

### MELODY MAKER

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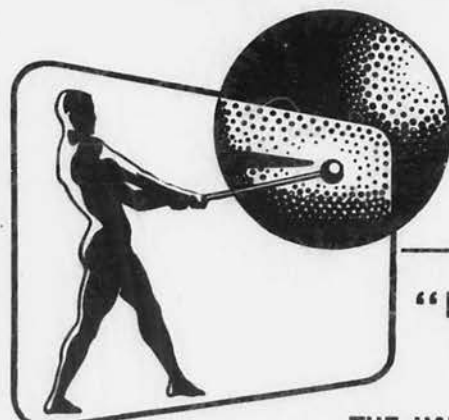




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**THE HARRY SIMEONE CHORALE  
"THE LITTLE DRUMMER BOY"** coupled with **"DIE LORELEI"**  
JAR 101 (45 and 78)

## I'm sticking to records

I HAVE been bitterly disappointed at many of the concerts given by visiting American units—including those of Armstrong and Basie.

The musicianship, agreed, has been superb. But what has happened to the jazz?

It seems to have been left on the artists' records, and the best one can hope for on seeing them in the flesh are jazz-slanted arrangements.

—T. Barnett, *Ozbridge, Middlesex.*  
**Too good**  
WHAT a deplorable waste of talent!—Britain's finest tenor saxist sitting delectably in the rear section of Cyril



### DON'T FORGET

Each week the MM offers free LPs for lively letters. Send yours to: "Mailbag," Melody Maker, 189 High Holborn, W.C.1

Stapleton's band on ITV's "The Melody Dances." Too talented for the current tastes of a rock-crazy trad-crazy Britain, this fine musician is forced to disband his own group through lack of support.

Throughout the programme I awaited a tenor chorus—even a brief eight bars—but in vain. Not even in the swing version of "In a Persian Market." It was Don Rendell I saw, wasn't it—or did these tele-

vised eyes deceive me?—M. W. Prime, *Hemel Hempstead.*

### Deletions

IT is unfortunate that so many jazz classics are being deleted from the catalogue.

These discs are a must with any collector, and though sales would be limited, would it cost the companies so very much to keep them in circulation?—B. Kain, N.14.

### Reissues

RCA's introduction of their new label, which will feature reissues at cut price, should move other companies to follow suit.

After all, it is hardly fair that the same price should be charged for old material as for brand new recordings. —P. Jerome, *Portsmouth, Hants.*

### Where's the jazz?

AS far as stereophonic reissues are concerned, the record companies seem to have forgotten that jazz exists. —J. Cyprian, *Greenford, Middlesex.*

### LP winner

WHAT vocal groups? WHERE is Leonard Feather hiding the dozen vocal groups who he claims are no

eyes deceive me?—M. W. Prime, *Hemel Hempstead.*

different from the Polka Dots? (M.M. last week.) For perfect diction, along these boys could give them all a lesson—Hazel Goss, *High Wycombe, Bucks.*

### How about Monty?

HUMPHREY LYTTLETON bemoans the lack of prominence given to Sidney Bechet as composer of "Petite Fleur."

Appraise—if it's warranted—should be reserved for the end of each number. I, for one, go to concerts to hear jazz, not to hear Monty Sunshine, who can at

tribute the hit recording to Chris Barber. He doesn't even mention Monty Sunshine, who can at

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## Yes—but not at ANY price

THE question of whether American bands should be given sanction to play in dance halls is many-sided.

Prima facie, there is no argument. As a dance music, jazz is most naturally and comfortably at home in places which accommodate dancers.

Even the most earth-bound rhythmically under-privileged citizen must find in the current Count Basie Band, a strong invitation to seize the nearest partner and cut loose.

And, undoubtedly, there would have been more widespread satisfaction in the Duke Ellington tour if the concert presentation had been laced with a few jumping dance dates.

It's all too easy to say, "What are we waiting for?" and to blame the reactionaries on the MU executive for frustrating the course of nature.

The problem is far more complex than that.

To begin with, is it economically feasible? The gloomy MU prophets—if indeed they exist—who predict that the move would ruin the dance band business over here would be right if admission fees for U.S. dances were poured into the stratosphere.

As the concert prices have done.

Not just £ s. d.

Experience in the concert field has shown that there is not just the money to sustain high-priced American attractions, and British ones, too.

With the best will in the world, and as one who has often raised his voice in favour of the lavish importation of American jazzmen on the grounds that it would benefit British jazz, I cannot see anything to be said for a move which would squeeze British hands off the dance-hall circuits.

It isn't solely a matter of £ s. d. Local jazz has flourished and fourished since the war largely because it has acquired an audience.

Jazz doesn't prosper in a vacuum. It's a popular art-form and it needs people, right there on the spot.



Says HUMPHREY LYTTLETON

At present, there is a large audience for British jazz—larger than ever before. In the main, it is loyal and appreciative.

It's intelligent, too—intelligent enough to know that when Basie, Ellington or Armstrong are around, they must be heard at all costs. If that cost is exorbitant, then it will fork out—and recoup by giving local attractions a miss.

Change

After all, they can be heard on other days. And, hey presto! with out any basic change in its views or attitude the audience for British jazz becomes a potential audience—which is about as nourishing to a jazz man's soul as a potent meal is to his stomach.

There are crabbier types who will say: "Who cares? So long as we can hear Duke or the Count, what does it matter if the whole of British jazz vanishes down the drain without a trace?"

It matters because post-war events, both here and on the Continent, have shown that a thriving healthy local jazz scene has worked towards an increased interest in jazz in general and American jazz in particular. All visiting American bands have commented on our good audiences.

These audiences were not conjured like a rabbit out of a hat. They were built up by local jazz activity.

If that activity should ever wane, American jazz in Britain will eventually wane, too.

This is all worth saying now before the tide gets in, an all for seeing American bands in our dance halls. But—impressions please note—NOT at any price.

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Why doesn't some film company film Mezz Mezzrow's life story from his book, "Really The Blues"? asks reader Mike Ainsworth, of Runcorn, Cheshire.

different from the Polka Dots? (M.M. last week.) For perfect diction, along these boys could give them all a lesson—Hazel Goss, *High Wycombe, Bucks.*

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## Meet the Sensational MELFI KIDS!

Here are the sensational successful Melfi Kids — Accordionist Vin, Drummer Viv and their pianist sister Val, aged 18, 15 and 17 respectively. In the background father plays the Guitar and Mother is on the Double Bass. This week they are at the METROPOLITAN, EDGWARE ROAD, following that with a booking at Chester and thereafter a 14 week tour of England and the Continent. They are seen here in Arthur Bell's new BELL MUSIC shop at Surbiton. Hear them in "Accordion Time," Radio Luxembourg (208 metres) at 6.45, Sunday, March 1st.

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# THE BEAT

**STRANGE** are the ways of the British record companies. A new trend—cha-cha—comes into being. And what happens? The market is flooded. Not by authentic, or specially written, cha-cha material, but by a spate of hastily adopted "standard" numbers that make a mockery of the music.

So that the lats are filled with ridiculous titles like "Down By The Old Bull and Bush Cha-Cha," "Manhattan Serenade Cha-Cha," and similar material that is not only musically but "atmospherically" quite unsuited to the idiom.

In effect, the same thing is happening to cha-cha as happened to Duetland. In an effort to jump on the bandwagon while it is still rolling, the companies are, in fact, steering it to disaster by attempting to foist money music on the public.

And now (whilst cha-cha is going great guns in the ballrooms) they are wondering why the discs don't sell.

**Nouse-eating**  
It is the old, old story. "Rock" is popular—so let's "rock" everything from "On The Street Where You Live" to "You Are My Heart's Delight." Rangle pianos are popular—so let's put a rangle piano on everything we record.

Tom Dooley is a success. But in this case we go from the ridiculous to the nauseous. With a record so repellent in content that I am astounded that any record company could allow its name to be associated with it.

**Curse**  
THE company is Capitol Records. The disc is "Knockout Girl." Recorded by two Country and Western singers called the Lovin' Brothers. And this is the story they have to tell.

Of a young man who takes his girl-friend for a walk each Sunday. Until, one Sunday, she gives him a certain look. Whereupon he starts bawling her brains out.

Though he has her on her knees begging for mercy, this flower of American youth does not stop until she is dead. There is a reference to the amount of blood.

But he is not content with that. He drags her to the river and strangles her, with the curse:

**Charming!**  
THIS charming tale does not end there. For the young man returns home about midnight and, on his mother com-



menting upon the blood-spattered clothing, calmly explains: "I was cleaning off my nose." To me the entire affair brings on a state of acute nausea.

And the fact that the hero of this pretty tale eventually lands up in gaol does nothing to reconcile me to the fact that it has been thought fit to record it.

Still, you that a British company has thought fit to issue it.

**Riposte**  
BUT let's turn to something more pleasant. And like the story being telling of Leslie Grace being accused of giving too much on television time to entertainment, and too little to the culture.

It reminds me of "We had a group of young people in a discussion programme only the other day."

"But that's not what we mean by culture," they told him. "Said Leslie: 'Well, it certainly isn't what I mean by entertainment!'"

**Their duty**  
I WROTE the other day how the Los Angeles branch of the American Federation of Musicians had formed a committee "to convince owners that a good in-tune piano is most desirable."

The East London Branch of our own Union is also campaigning on behalf of its piano-playing members.

And Branch Secretary Eric McKee tells me that they have already been successful when complaints have been made to various organisations about the state of pianos.

But they have gone further. Last year they published a

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**DELLA** can be earthy, too

DELLA REESE—billed as "The Cinderella Of Song," presumably because she's been a long time getting to the bright lights—is a more versatile performer than last Sunday's ATV spot could hope to suggest.

Though I haven't heard her in person, I know three of her Jubilee LPs. And they cover a lot of ground—blues, gospel songs, jazz standards and intelligent ballads.

Della Reese has the kind of vocal vigour that usually speaks of early "church-rock" training. In her case, experience was gained at the New Liberty Baptist Church of Detroit, her home town.

In the summer holidays she worked with Mahalia Jackson's concert group, later with the Clarks Ward Singers, and during her college years led her own gospel team, the Meditation Singers.

After this Della, who was in Delaware for some 20 years ago, with her clarinetist Jimmy Hamilton's band and with Duke Hawkins before breaking into the night-club field.

**Empty bed blues**  
DELLA, not certain what she would be singing in tomorrow's "Saturday Spectacular," expected to do two songs, and said: "We'll probably swing one."

It was on the cards that she would be singing in tomorrow's "Saturday Spectacular," expected to do two songs, and said: "We'll probably swing one."

**Basie unique**  
BASIE is back, and the unique texture and relaxation of his music is a welcome sight to the split-second perfection of his sections, asserts daily that

**Meeting of Giants**  
IT was a great day for show business when lyric writer Alan Jay Lerner met composer Frederick Loewe at Lamb's Club in New York. For some time before the meeting, both writers had a strange feeling that they were waiting for the ideal partner to arrive.

Loewe's father was a celebrated opera tenor who created the role of Prince Danilo in the initial production of Franz Lehár's "Merry Widow."

**Musical flair**  
It is not surprising that son Frederick has a musical flair. He studied the piano under the famous Busoni at 11, began a career as soloist with leading European symphony orchestras. He accompanied his father to America in 1924, but as a concert pianist he encountered terrific opposition and had to take any job to make both ends meet.

Going west, he was in turn cowpuncher, gold miner, and horseback policeman carrying the mails over the Montana mountains.

**Honky tonks**  
But his piano playing days were not forgotten. He worked his way back east by a series of short-term engagements in honky tonks.



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**THE K.E.M.E. STAFF BAND** of the Royal Northumberland Fusiliers have vacancies for instrumentalists, all grades, for the 1956 season. This is a fine opportunity for any young man with ambition of a free musical, indoor and outdoor education, and facilities for study at Kneller Hall for suitable musicians. Vacancies are available for the following instruments: Trumpet, Trombone, Euphonium, Cornet, Clarinet, Saxophone, Flute, Oboe, Bassoon, Bass, and Drums. Applications should be sent to the Bandmaster, apply to Brigade Bandmaster, Fusiliers Brigade, Penham Barracks, Newcastle, to the following address: **THE K.E.M.E. STAFF BAND** will shortly have vacancies for the following instruments: Trumpet, Trombone, Euphonium, Cornet, Clarinet, Saxophone, Flute, Oboe, Bassoon, Bass, and Drums. The Band also provides a full musical education and requires **DRUM PLAYERS**, particularly **COLLEGE APPRENTICES** for first instance to the following: **THE K.E.M.E. STAFF BAND** will shortly have vacancies for the following instruments: Trumpet, Trombone, Euphonium, Cornet, Clarinet, Saxophone, Flute, Oboe, Bassoon, Bass, and Drums.

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# MELODY MAKER

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## BBC Festival —with a beat

BEAT artists and bands have top spots in the first of the BBC's Festival Of Dance Music shows on March 28 at the Royal Albert Hall.

"It will be a tremendous rockin' show," says producer John Hooper. "We are aiming at a strong rock and cha-cha programme but we will contrast it with other types of popular music."

The "beat" artists include Bob Miller and his Millerons and sisters Susan, Joan and Al Baxon, from the BBC-TV's "Dig This!" (former "StarFive" resident Don Lang, the jazz Couriers and saxist Johnnie Gray.

**NDO booked**  
Other stars booked for the first show are the Northern Dances Orchestra, directed by Alvin Ainsworth, the Prater-Hayes Four, Singers Joan Small, Sheila Houston and Jane Marlow, and the Oscar Rabin Orchestra, directed by David Ede.

On Wednesday, the BBC confirmed that Ted Heath and his Music ex-100 Special will appear at the third festival on April 11. No other names have been released for the second concert which takes place on April 4.

Parts from all three festivals will be heard on the Light Programme.

### RECORD

#### RACKETEERS

DON'T MISS  
NEXT WEEK'S  
FRIGHTENING  
EXPOSURE

#### DANISH VISITOR

Danish visits virtuoso Wanda Tweek flew into London on Wednesday to give the BBC's "Words And Music" show on BBC-TV yesterday (Thursday).

His act included a comedy version of "Colonel Bogey" arranged by Norman Percival for a 50-piece orchestra. Wanda records for Decca.

### ROARING TO THE TOP!

## A PUB WITH NO BEER

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Now Ready Two Great Cha-Cha's  
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HIGH SOCIETY • WEARY BLUES  
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IF YOU COULD CARE  
JAZZ ME BLUES  
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WHEN YOU WERE SWEET SIXTEEN

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# JANE MORGAN SET FOR TV

JANE Morgan, song star whose recording of "The Day The Rains Came" has been riding high in the hit parade for the past nine weeks, is coming to London to star on television.

She will headline ATV's "Sunday Night At The London Palladium" on February 22, and on the 25th, film

## But no tour

a show to be televised on ATV's "Saturday Spectacular" on March 7. Says Norman Payne of the Music Corporation of America: "Bernard DeSoto offered Jane the opportunity of appearing on the forthcoming Frankie Vaughan bill at the London Palladium."

**No Palladium**  
"She was very disappointed at having to turn down this wonderful offer, but her state-side commitments are so heavy that she was forced to refuse." For the same reason, there is no opportunity for Jane to make personal appearances while in Britain.

## Humph-Clara Ward in Essen Festival

The Humphrey Lyttelton Band, American trumpet Buck Clayton and the Clara Ward Singers have been booked for the Essen Jazz Festival on April 19. At the end of their 10-day tour of Britain, the Lyttelton Band and the Ward Singers will fly to Germany on April 13 to rehearse for a TV show from Baden-Baden on April 14. While in Europe, Clayton will discuss with agent Harold Davison the proposed tour by his artists later in the year.

Norman Payne added that his office is also negotiating for British visits by Gordon MacRae, Tommy Sands, Tony Martin and Spike Jones.

## MU BLACKLIST CO-OP DANCES

**KETTNERING Industrial Co-operative Society, Ltd.** has been blacklisted by the Music Corporation of America.

According to a Union statement, the dispute arose because the Society refused to recognise the Union and employs non-Union bands for its Saturday dances at the town's Central Hall.

The statement adds that a number of well-known bands in Northern have refused to appear until the dispute has ended.

## Colour bar ended at Scala ballroom

The colour bar is off at Wolverhampton's Scala Ballroom, blacklisted by the MU last year because of the ban. It was withdrawn on Saturday by Mr. Michael Garding, managing director of Clival Properties, which has been over the Scala since the ban. A 21-year-old soloist and director of the company, which previously leased the Scala, was charged with uttering a forged document with intent to defraud.

### IMPORTANT ANNOUNCEMENT

DUO TO THE TERRIFIC DEMAND FOR TICKETS TO HEAR THE WORLD'S GREATEST BIG BAND, HAROLD DAVISON HAS ARRANGED A

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## MELODY MAKER

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## BBC JAZZ POLL

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**EXPERIMENTAL** ☐  
Send this coupon with your name and address to: "Jazz", BBC, London.

## The Modern Way

Maestro **Len Chas**, former manager of Edinburgh's Nova Scotia Band, has formed a modern quartet. **Kerry Harris** (piano, drums) and **Ted Topp** (bass, etc.).

## \*EIGHT EXTRA PAGES INCLUDING CRITICS' POLL RESULTS!

# MELODY MAKER CRITICS' POLL SPECIAL

In this Poll Special supplement the MM presents its famous Critics' Poll, PLUS special articles on many of the winners, PLUS special photographs. Keep its eight packed pages for reference.

# WISER MEN OR FOGGIES?

It is always pleasant to watch a self-styled expert make a fool of himself—which may explain the great interest aroused by the first MELODY MAKER Critics' Poll.

As one of the more pessimistic arbiters of jazz taste remarked on delivering his completed form: "I suppose the results will be followed by a storm of letters telling us what utter fools we are." Could be!

Once again, 25 professional British jazz critics have been asked to vote for their three favourite musicians in 21 sections. Their first, second and third choices were allotted three, two and one points respectively. How far do the critics' verdicts agree with the recent MELODY MAKER Readers' Poll? Of the 20 similar categories, both readers and critics picked the same winners in nine.

In both polls, Duke Ellington was elected Musician of the Year and also top Composer and Arranger, but was beaten by Count Basie for the Big Band title. In the case of the Critics' Poll, Basie reversed last year's decision by only one point. Other winners to satisfy both critics and readers were the Modern Jazz Quartet (Louis Armstrong (tp), J. J. Johnson (trb), Milt Jackson (vibes) and Ella Fitzgerald (female singer)).

It is perhaps more interesting to note the differences. The critics elected Jimmy Hamilton (trb), Johnny Hodges (alto), Coleman Hawkins (trb), Harry Carney (bar), Earl Hines (pno), Freddie Greene (gtr), Oscar Pettiford (bass), Max Roach (drum), Sidney Bechet (miscellaneous instrument), Johnny Rushing (male singer) and the Lambert Singers (vocal group).

In the same sections, the readers preferred Jimmy Gouffrie, Paul Desmond, Stan Getz, Gerry Mulligan, Erroll Garner, Barney Kessel, Ray Brown, Shelly Manne, Frank Wesel, Frank Sinatra and the Hi-Los.

There is no New Star category in the Readers' Poll, the critics' selection being Ray Charles who beat fellow singer, multi-instrumentalist Mose Allison by a mere one point. Last year's New Stars were Ruby Brad, Frances Newells and Phil Woods.

There were several near-ties, victories being gained by only one point in the sections for Big Band, Bass, Vocal Group, New Star and Miscellaneous and Coleman Hawkins from Stan Getz in the latter only four points separated Coleman Hawkins from Stan Getz.

Only two points separated Jimmy Hamilton from Edmond Hall among the clarinetists and Coleman Hawkins from Milt Jackson in the saxophone section. The easiest win of the Poll? Duke Ellington as top composer scored 27 points, a margin of 27 over John Lewis who was second with 20.

Despite the controversy among judges for yourself!

**HOW THE CRITICS VOTED**  
see pages ii and iii



Ellington—Musician of the Year



**BOB DAWBARN**  
sums up the critics' results



**EARL HINES**

Lifted eyebrows from the more modern-minded will probably greet the second successive win by Earl Hines and Freddie Greene.

British critics are often accused of bias against local musicians. On this occasion they voted Jimmy Hamilton (trb), Johnny Hodges (alto), Coleman Hawkins (trb), Harry Carney (bar), Earl Hines (pno), Freddie Greene (gtr), Oscar Pettiford (bass), Max Roach (drum), Sidney Bechet (miscellaneous instrument), Johnny Rushing (male singer) and the Lambert Singers (vocal group).

On the whole, the critics, like the readers, judge as regards the jazz music of the 1950s and the 1960s in American jazz, although at least four of the four points separated Coleman Hawkins from Stan Getz.

With the prominence given to the jazz music of the 1950s and the 1960s in American jazz, the critics may be considered reactionary old fogies or men who refused to be stampeded by new reputations and recently established stars. You can judge for yourself!

## THE MODERN JAZZ QUARTET

Thanks the Readers of the MELODY MAKER for its election as the "World's Greatest Small Jazz Combo" in the 1958 Melody Maker International Poll... and a personal thanks from our Vibrabassist, Milt Jackson, for his election as the "World's Greatest Vibes Player."















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DISCS • JAZZ • TV • VARIETY • POPS

# Melody Maker

February 21, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

# Record Rackets

See Page 3

BEAUTY QUEEN CO-STAR



Former beauty queen Anne Heywood is Frankie Vaughan's leading lady in "Heart Of A Man" which is being shot at Pinewood. The new Show Business team is pictured this week during a break in filming. Frankie plays a young singer who becomes a TV idol, while Anne is cast as a high-class singer. The film will be presented at the beginning of June. (See also page 5.)

Jack Good & Harry Robinson row over 'Lord Rockingham.' And...

# GOOD LORD, HE'S OUT!

And this is  
what started  
it all...

**JACK GOOD**  
Has to announce that he is the sole proprietor and producer of  
**LORD ROCKINGHAM'S XI**  
**LORD ROCKINGHAM'S 2nd XI**  
as recorded by him on Decca Records  
presented by him in the A.B.C. Television Ltd. show and television  
production of his "Oh Boy!"  
The entire production is owned solely by him.  
Sole Business Management: (London) Newspaper Ltd., 4 Colindale Ave., London N.W.9

WHO owns rights to the name of Lord Rockingham's XI—Jack Good or Harry Robinson?

It is this dispute that has rocked MD Robinson out of the "Oh Boy!" show—and brought an action that will be heard in the High Court today (Friday).

Harry Robinson's contract with ABC-TV's "Oh Boy!" series ends on March 7. A new MD is taking over after that date. And he is almost certain to be 24-year-old John Barry, leader of the John Barry Seven.

Today, Harry Robinson will apply for an injunction against Jack Good. He wants to stop "Oh Boy!" producer Good from "asserting that he is the proprietor of the name of Lord Rockingham's XI and that Robinson has no rights in the name."

The Robinson-Good row was sparked off when Jack Good advertised in the Melody Maker three weeks ago that "he is the sole originator and proprietor of Lord Rockingham's XI."

And this week, Harry Robinson has also taken space in the MM—to announce his future plans. He says he is forming a new group, Harry Robinson & His. Back Page, Col. 3

He told the MM: "The producer, Ronnie Taylor, wanted to take me off the speciality spot and just have me in the background with the band. So I have asked to leave the show."

STOP PRESS

At press-time, ABC-TV were attempting a reconciliation. There is now a possibility Robinson may accept new contract.

AND TITO BURNS  
IS QUITTING  
'ON THE AIR'

BANDLEADER Tito Burns, formerly of "Six-Five Special," is to quit the Granada-TV Wednesday-evening show "On The Air." The show, which stars singers Jackie Rae and Ann Henry and comedian Graham Stark, has included a weekly feature spot for Tito. He told the MM: "The producer, Ronnie Taylor, wanted to take me off the speciality spot and just have me in the background with the band. So I have asked to leave the show."

# LAMBERT SINGERS IN LONDON BILL

THE Dave Lambert Singers are flying to Britain to star with the Humphrey Lyttelton and Johnny Dankworth Bands in a Christian Action fund-raising concert at the Royal Festival Hall on Monday, March 2.

The Lambert Singers—consisting of Dave, Annie Ross and John Hendricks—topped last week's MM Critics' Poll for their "Sing A Song of Basie" LP, a novel, multitrack album of vocal-instrumental stylings of Count Basie specialties.

Dave, Annie and John have been specially released from Stateside commitments by New York agent Willard Alexander in order to appear in the Festival Hall show. A similar Christian Action concert in October, 1957, pulled in over £10,000 for the US raised in the South African Bantu Trial. Says Dennis Matthews, who

is producing the concert for Canon Collins, presenter of St. Paul's Cathedral: "Jazzmen have always fought to improve race relations. So far as they are concerned, no race problem has ever existed."

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# DANKWORTH COUNTS OFF HIS AWARDS



Johnny Dankworth was presented on Sunday with awards to mark his five victories in the recent Melody Maker Readers' Poll. The presentation was made by MM Editor Pat Brand at the reopening of Johnny's club at the Fairbank Rooms, Charing Cross Road. He is pictured with band members (l-r) Danny Rhoads (mb.), Dave Lindup (dr.), Kenny Clarke (tr.), Tony Chaudry (tb.), Derrick Abbott (tp.), Dave Lee (pno.).

# Jones Boys losing Mr. Ruby Murray

Bernard Burgess, husband of Ruby Murray and a founder member of The Four Jones Boys vocal team, leaves the act this week-end.

He is to be replaced by Clem Ralcliffe from Morton Fraser's Harmonica Gang.

His first appearance with them will be on March 2 when they start a week in cabaret at Nottingham Palace. On the 10th the act starts two weeks of one-night-stands with Cliff Richards, followed by a week at the Asor Club, W.

"We had a disagreement and Bernie decided to leave" was the statement given to the MM by other members of the act.

# BARRY CRYER IN VARIETY TOUR

Singer-comedian Barry Cryer starts his first Variety tour on March 2 at Sheffield Empire.

Barry entered show business from Leeds University, starred for six months at the Windmill, played in "Expresso Bongo" and has just finished cabaret at the Cafe de Paris.

His Fontana recording of "Purple People Eater" is top of the Hit Parade in Finland and he has a part in Frankie Vaughan's film "The Heart Of A Man."



# Stop Press, U.S.A.

## 'ROAR LIKE A DOVE' FOR DORIS DAY

From HOWARD LUCRAFT

HOLLYWOOD, Wednesday—Doris Day will be in Scotland early next year to film "Roar Like a Dove." Elvis Presley gave blood to the Red Cross in Friedberg. They say that Lady Adele really bought a one-way ticket to Palm Springs, where Frank Sinatra is relaxing in the sun. Sales of single records here are down 30 per cent, but LP sales are up.

**Used-car lot**  
J. OUTH, owner of a second-hand car business, said he had sold a 1957 Ford to Harry James Jr. and 17,000 pounds for a 1957 Ford. He said the car was a 1957 Ford, but the buyer thought it was a 1958 Ford. He said the car was a 1957 Ford, but the buyer thought it was a 1958 Ford.

**Like father...**  
ANTONIO DOMINGO, 10-year-old son of "Paco," is to make his debut as a solo singer. He is to sing "Paco's Song" at the Royal Albert Hall. He is to sing "Paco's Song" at the Royal Albert Hall.

**Winning team**  
HUGH MARTIN and Baldo Basso, who composed the music for the movie "Who is Sylvia?" have won the Academy Award for Best Original Score.

**In-and-out**  
SINGER Dick Haymes came to Hollywood for a job in "The Big Operator," but left in a hurry when he learned that the film was a flop. He said the film was a flop, but the studio said it was a hit.

## TOP SONGS

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No. 3 **TO KNOW HIM IS TO LOVE HIM**  
ALL OF A SUDDEN  
No. 6 **MY HEART SINGS**

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and 22 weekly payments of 7/6 - NO EXTRA FOR POSTAGE  
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DAVID JACOBS spins the TOP TEN POPS from TOP POP CLUB RADIO LUXEMBOURG 9pm FRIDAYS

# Edie and Steve to tour, but...

NEW YORK, Wednesday—Edie and Steve Lawrence, who have been very kind in asking me to come quite a few times. But I would never go without Steve. The speaker was ABC-Paramount Records singing star Edie Gorme.

**Home from home**  
Edie and husband, singer Steve Lawrence, now an Army Private assigned to the U.S. Army band in Fort Meade, Md., were in New York for the weekend. Steve to do the Steve Allen show and Edie to be featured on the Pat Page Show.

**Holiday**  
What will they do when the Army band is over? Edie said from now? First I think we'll go to Hawaii and just loaf for a while, said Edie Gorme. Then we're looking forward to the time when we can both go to England and when we do we want to stay a while and meet the people and see the country. I must be delighted over there.

## MEET THE STARS with REN GREVATT

Connecticut Avenue, and Private Lawrence drives to his Army post daily.

**Package star?**  
GAC has named Conway Twitty as a possible new entry in the forthcoming pop artist package for British Frankie Avalon and Bobby Darin have both been listed as possibilities.

**LES BROWN**  
New deal  
TWO great names in the band world are being rejuvenated by a possible new entry in the forthcoming pop artist package for British Frankie Avalon and Bobby Darin have both been listed as possibilities.

**ROUND THE WORLD—WITH THE MM**  
MANTOVANI flies to the States on Tuesday for the start of his American-Canadian tour at Milford, New York State, on Saturday.

**Strike goes on**  
PARIS.—The Musicians' strike is still unsettled and the recording houses are having to go to Munich to get their work done. The strike is still unsettled and the recording houses are having to go to Munich to get their work done.

**Disc memorial**  
NEW YORK.—Mercury Records is to issue a memorial disc to the late Harry James. The disc will be a collection of his best work. The disc will be a collection of his best work.

**Irish jig**  
DUBLIN.—Bridie Gallagher, the singer from Dougalstown, has just had her first British tour. She is to tour with the "Stratford" band.

**Open frontiers**  
BERLIN.—The German Musicians Union has relaxed its ban on British musicians playing resident jobs in Germany. Following a new agreement.

## Armstrong in London

(With accompanying Feb. 20)  
Louis ARMSTRONG, alto saxophone, trumpet, piano, drums, and vocals, will be in London for a short tour. He is to play at the Royal Albert Hall.

**LONG Tin Pan Alley**  
they have a saying: If you can't beat the rackets-join 'em. The men who run pop music are nothing if not rackets. They know that to launch a new song today, you need more than faith and hope.

**Only an innocent**  
would publish a number, then sit back and wait for the public to buy it. A song means absolutely nothing until it is recorded. And a recording is merely a blank disc until it is played.

**And the public**  
isn't going to buy a record in quantities until the disc jockey gets it a spin. It may seem a simple enough process. But look at it from the point of view of the hopeful songwriter.

**He has three**  
formidable hurdles to surmount before he can get his song into the record company. First he must persuade a publisher to buy his song. The publisher then has to persuade a record company to cut it. And the record company has to get the disc jockey to get the record on the air.

**That's a three-**  
fold job of persuasion. Then, if you think it's easy, have a word with any songwriter. Songwriters and record companies are not always in good luck.

**The fact is, you have**  
to buy your way in. True, the "buying" may take the form of an expensive lunch for an important disc jockey, or a bottle of whiskey at Christmas time, or a free record player or merely free petrol for his car.

**But these things**  
would normally cost the disc-jockey plenty. His own cash says in his pocket. He repays the favours in goodwill.

**Many disc jockeys**  
are completely honest of course. They would turn white at anything so blatant as a cash bribe. But the best of men can be seduced by kindness. And the men who exploit records make it their business to be sweet to the DJs. Even if they hate their guts.

**It gets the records**  
played. And for those naive enough to believe that money never seduces hands ponder on this. Any DJ with a peak-hour programme could put practically any record on his own price. Few music publishers or A&R men would be so foolish as to refuse him. In fact, life would be a far less complicated affair for them if record playing could be reduced to a straight business deal.

**For that's just what**  
recording is—Big Business. And the record programmes are—despite the worthy if unrealistic promises of the BBC Charter—advertising agencies.

**As the songwriters**  
who find publishers and A&R men "cut-throats" in their royalties. This is a wonderful racket. You, the publisher or A&R man, secure that the song has merit, given some modification, better to change anything. A slice of the royalties is the price you demand for publishing or recording the number. Why use an alias, you ask? Let's just call it modesty. And just think what rich pickings are to be had now that the amateurish song is in vogue.

## ARMSTRONG IN LONDON

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**He has three**  
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**The fact is, you have**  
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**But these things**  
would normally cost the disc-jockey plenty. His own cash says in his pocket. He repays the favours in goodwill.

**Many disc jockeys**  
are completely honest of course. They would turn white at anything so blatant as a cash bribe. But the best of men can be seduced by kindness. And the men who exploit records make it their business to be sweet to the DJs. Even if they hate their guts.

**It gets the records**  
played. And for those naive enough to believe that money never seduces hands ponder on this. Any DJ with a peak-hour programme could put practically any record on his own price. Few music publishers or A&R men would be so foolish as to refuse him. In fact, life would be a far less complicated affair for them if record playing could be reduced to a straight business deal.

**For that's just what**  
recording is—Big Business. And the record programmes are—despite the worthy if unrealistic promises of the BBC Charter—advertising agencies.

## ARMSTRONG IN LONDON

(With accompanying Feb. 20)  
Louis ARMSTRONG, alto saxophone, trumpet, piano, drums, and vocals, will be in London for a short tour. He is to play at the Royal Albert Hall.

**LONG Tin Pan Alley**  
they have a saying: If you can't beat the rackets-join 'em. The men who run pop music are nothing if not rackets. They know that to launch a new song today, you need more than faith and hope.

**Only an innocent**  
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## TONY BROWN investigates

He has given rise to a wonderful racket, known dramatically as The Fight For The B Side.

You just have to "persuade" some mercenary A&R man to put your dingy little song on the back of a Number One plug.

One vocalist was ordered to record a "B" side number recently. A couple of weeks after obeying, he drifted into the publishers to get a copy of the song. They hadn't even bothered to print it.

We all know about the fake requests. A disc jockey agrees to include a certain number in his programme. "Send a copy of the record to my home address," he says. "Oh, and tune played for Sophie Soap."

Not all the discs played in the request features have actually been requested. Some listeners are vague. They want a bright programme. She happens to be a girl fan.

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## SELMER CONTINUE TO SWEEP THE POLLS!

Confirming Britain's poll winners...

| CLARINET      | SOPRANO            | ALTO          |
|---------------|--------------------|---------------|
| Vic Ash       | Ronnie Chamberlain | Ronnie Ross   |
| Carl Burdette | Flute              | Joe Harriott  |
| Dave Shepherd | Tubby Hayes        |               |
| GUITAR        | TENOR              | BARTONE       |
| Bert Weedon   | Tubby Hayes        | Harry Klein   |
| Judd Proctor  | Ronnie Scott       | Joe Temperley |
| Roy Plummer   | Tommy Whittle      | Tubby Hayes   |
| Denny Wright  | Ronnie Ross        | Ronnie Ross   |

International and Critics' poll winners include...

| CLARINET       | TRUMPET         | ALTO         | TENOR           |
|----------------|-----------------|--------------|-----------------|
| Benny Goodman  | Louis Armstrong | Lee Konitz   | Stan Getz       |
| Barney Bigard  | Clark Terry     | Paul Desmond | Coleman Hawkins |
| Buddy Collette | Harry Edison    | Phil Woods   | Zoot Sims       |
| Tony Scott     | Harry James     | Sunny Stitt  | Paul Gonsales   |
| Buster Bailey  |                 | Bud Shank    | Ben Webster     |
|                |                 | Benny Carter | Bob Cooper      |

All these play SELMER  
Be Selmerwise







# TOP 10 LPs

WEEK ENDED FEBRUARY 14, 1959

- (1) SOUTH PACIFIC.....Soundtrack..... RCA
- (2) MY FAIR LADY.....Original Cast..... Philips
- (3) GIGI.....Soundtrack..... MGM
- (4) CONTINENTAL ENCORES.....Mantovani..... Decca
- (5) COME FLY WITH ME.....Sinatra..... Capitol
- (6) ONLY FOR THE LONELY.....Sinatra..... Capitol
- (7) COMO'S GOLDEN RECORDS.....RCA
- (8) THE BEST OF SELLERS.....Peter Sellers..... Parlophone
- (9) OH BOY!.....TV Cast..... Parlophone
- (10) ELVIS'S GOLDEN RECORDS.....RCA

## Shirley makes the top—but faces a strong challenge

HIGHLIGHT of an interesting week has been the rise to top place of Shirley Bassey's "As I Love You." But this was almost overshadowed by the entry of two versions of The Little Drummer Boy. One by the Beverly Sisters, shot straight to No. 10. But Top Rank, debuting with the Harry Simeone Chorus disc, also at No. 10.

The Platters' "Smoke Gets in Your Eyes" and Deane's "Chewing Gum" are both setting the Top Ten alight, and, at third and fifth positions, look set to progress even further.

Robert Earl is an artist who always merits, but rarely achieves, a place among the best sellers. It is good, therefore, to see his "Wonderful Secret of Love" setting in—though so far only at No. 20. This disc has been hanging around the fringe of the chart for some time.

It's been a case of long time no see Billy Eckstine, who returns to the Top Twenty with "Gigi."

This young lady also crops up in our LP and jazz charts. In the former, the Gigi Soundtrack has moved up to No. 2, and in the jazz list an Andre Previn conductors also the studio orchestra in the straight version.

The king of singing strings, Mantovani, also rates high in the LP section. His Continental Encores has come in for the first time—and shot straight to No. 4.

# TOP 20 POPS

WEEK ENDED FEBRUARY 14, 1959

- (3) AS I LOVE YOU.....Shirley Bassey..... Philips
- (1) I GOT STUNG ONE NIGHT.....Elvis Presley..... RCA
- (6) SMOKE GETS IN YOUR EYES.....Platters..... Mercury
- (2) TO KNOW HIM IS TO LOVE HIM.....Teddy Bears..... London
- (7) DOES YOUR CHEWING GUM LOSE ITS FLAVOUR.....Lonnie Donegan..... Pye-Nixa
- (5) KISS ME HONEY.....Shirley Bassey..... Philips
- (10) A PUB WITH NO BEER.....Slim Dusty..... Columbia
- (4) BABY FACE.....Little Richard..... London
- (8) PROBLEMS.....Everly Brothers..... London
- (11) THE LITTLE DRUMMER BOY.....Beverly Sisters..... Decca
- (10) HIGH SCHOOL CONFIDENTIAL.....Jerry Lee Lewis..... London
- (12) THE DAY THE RAINS CAME.....Jane Morgan..... London
- (14) PETITE FLEUR.....Chris Barber..... Pye-Nixa
- (13) ALL OF A SUDDEN MY HEART SINGS.....Paul Anka..... Columbia
- (15) THE LITTLE DRUMMER BOY.....Harry Simeone Chorus..... Top Rank
- (18) MY HAPPINESS.....Connie Francis..... MGM
- (12) IN APPLE BLOSSOM TIME.....Rosemary June..... Pye-Inter
- (9) IT'S ONLY MAKE BELIEVE.....Conway Twitty..... MGM
- (19) GIGI.....Billy Eckstine..... Mercury
- (20) THE WONDERFUL SECRET OF LOVE.....Robert Earl..... Philips

## TOP 10 JAZZ DISCS

- (3) ATOMIC MR. BASIE (LP).....Count Basie..... Columbia
- (1) MY FAIR LADY (LP).....Shelly Manne..... Vogue
- (4) ONE NEVER KNOWS (LP).....Modern Jazz Quartet..... London
- (2) THE MOST HAPPY PIANO (LP).....Erroll Garner..... Philips
- (5) STAN GETZ AND J. J. JOHNSON AT THE OPERA HOUSE (LP).....Columbia-Clief
- (6) BASIE PLAYS HEFTI (LP).....Count Basie..... Columbia
- (7) ELLA FITZGERALD AT THE OPERA HOUSE (LP).....Columbia
- (8) GIGI (LP).....Andre Previn..... Vogue
- (9) PLENTY, PLENTY SOUL (LP).....Milt Jackson..... London
- (10) BACK COUNTRY BLUES (LP).....Sonny Terry and Brownie McGhee..... London

ALL STORES SUPPLYING INFORMATION FOR RECORD CHARTS. LONDON: New, W. Jones, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. BIRMINGHAM: H. C. Morgan, Ltd., 5, The Arcade, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. BRISTOL: W. 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Jones, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. WALSLEY: W. Jones, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. WOLVERHAMPTON: W. 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## TWENTY TOP TUNES

- (1) SOUTH PACIFIC.....Soundtrack..... RCA
- (2) MY FAIR LADY.....Original Cast..... Philips
- (3) GIGI.....Soundtrack..... MGM
- (4) CONTINENTAL ENCORES.....Mantovani..... Decca
- (5) COME FLY WITH ME.....Sinatra..... Capitol
- (6) ONLY FOR THE LONELY.....Sinatra..... Capitol
- (7) COMO'S GOLDEN RECORDS.....RCA
- (8) THE BEST OF SELLERS.....Peter Sellers..... Parlophone
- (9) OH BOY!.....TV Cast..... Parlophone
- (10) ELVIS'S GOLDEN RECORDS.....RCA
- (11) MANDOLINS IN THE MOONLIGHT.....Light..... Decca
- (12) THE WONDERFUL SECRET OF LOVE.....Robert Earl..... Philips
- (13) SOMEDAY (AI) (2-1).....Duke Ellington..... Capitol
- (14) TOM DOOLEY (AI) (2-1).....Duke Ellington..... Capitol
- (15) IT'S ONLY MAKE BELIEVE.....Conway Twitty..... MGM
- (16) DOES YOUR CHEWING GUM LOSE ITS FLAVOUR.....Lonnie Donegan..... Pye-Nixa
- (17) TO KNOW HIM IS TO LOVE HIM.....Teddy Bears..... London
- (18) ONE YOU LOVE (AI) (2-1).....Duke Ellington..... Capitol
- (19) THE DAY THE RAINS CAME.....Jane Morgan..... London
- (20) A PUB WITH NO BEER.....Slim Dusty..... Columbia
- (21) I GOT STUNG (AI) (2-1).....Duke Ellington..... Capitol
- (22) LAST NIGHT ON THE BACK PORCH (AI) (2-1).....Duke Ellington..... Capitol
- (23) MY UKULELE (AI) (2-1).....Duke Ellington..... Capitol
- (24) IN APPLE BLOSSOM TIME.....Rosemary June..... Pye-Inter

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## Top Twenty publishers and other versions

- (1) AS I LOVE YOU (Mantovani).....Mantovani..... Decca
- (2) I GOT STUNG ONE NIGHT (Elvis Presley).....Elvis Presley..... RCA
- (3) SMOKE GETS IN YOUR EYES (Platters).....Platters..... Mercury
- (4) TO KNOW HIM IS TO LOVE HIM (Teddy Bears).....Teddy Bears..... London
- (5) DOES YOUR CHEWING GUM LOSE ITS FLAVOUR (Lonnie Donegan).....Lonnie Donegan..... Pye-Nixa
- (6) KISS ME HONEY (Shirley Bassey).....Shirley Bassey..... Philips
- (7) A PUB WITH NO BEER (Slim Dusty).....Slim Dusty..... Columbia
- (8) BABY FACE (Little Richard).....Little Richard..... London
- (9) PROBLEMS (Everly Brothers).....Everly Brothers..... London
- (10) THE LITTLE DRUMMER BOY (Beverly Sisters).....Beverly Sisters..... Decca
- (11) HIGH SCHOOL CONFIDENTIAL (Jerry Lee Lewis).....Jerry Lee Lewis..... London
- (12) THE DAY THE RAINS CAME (Jane Morgan).....Jane Morgan..... London
- (13) PETITE FLEUR (Chris Barber).....Chris Barber..... Pye-Nixa
- (14) ALL OF A SUDDEN MY HEART SINGS (Paul Anka).....Paul Anka..... Columbia
- (15) THE LITTLE DRUMMER BOY (Harry Simeone Chorus).....Harry Simeone Chorus..... Top Rank
- (16) MY HAPPINESS (Connie Francis).....Connie Francis..... MGM
- (17) IN APPLE BLOSSOM TIME (Rosemary June).....Rosemary June..... Pye-Inter
- (18) IT'S ONLY MAKE BELIEVE (Conway Twitty).....Conway Twitty..... MGM
- (19) GIGI (Billy Eckstine).....Billy Eckstine..... Mercury
- (20) THE WONDERFUL SECRET OF LOVE (Robert Earl).....Robert Earl..... Philips

## AMERICA'S TOP DISCS

- (1) LONELY TEARDROPS.....Jackie Wilson (Brunswick)
- (2) I GOT A WIFE (AI) (2-1).....Duke Ellington (Mercury)
- (3) ALVIN'S HARMONICA.....David Seville (Mercury)
- (4) TALL PAUL.....Annette (Decca)
- (5) I CRIED A TEAR.....Layla Boney (Atlantic)
- (6) GOTTA TRAVEL ON.....Bobby Darin (Atlantic)
- (7) MY HAPPINESS.....Connie Francis (MGM)
- (8) CHILDREN'S MARCHING.....Song (MGM)
- (9) I'VE HAD IT ALL (AI) (2-1).....Duke Ellington (Mercury)
- (10) VENUS.....Frankie Avalon (Capitol)
- (11) SMOKE GETS IN YOUR EYES.....Platters (Mercury)
- (12) KISS ME HONEY.....Shirley Bassey (Philips)
- (13) A PUB WITH NO BEER.....Slim Dusty (Columbia)
- (14) BABY FACE.....Little Richard (London)
- (15) PROBLEMS.....Everly Brothers (London)
- (16) THE LITTLE DRUMMER BOY.....Beverly Sisters (Decca)
- (17) HIGH SCHOOL CONFIDENTIAL.....Jerry Lee Lewis (London)
- (18) THE DAY THE RAINS CAME.....Jane Morgan (London)
- (19) PETITE FLEUR.....Chris Barber (Pye-Nixa)
- (20) ALL OF A SUDDEN MY HEART SINGS.....Paul Anka (Columbia)
- (21) THE LITTLE DRUMMER BOY.....Harry Simeone Chorus (Top Rank)
- (22) MY HAPPINESS.....Connie Francis (MGM)
- (23) IN APPLE BLOSSOM TIME.....Rosemary June (Pye-Inter)
- (24) IT'S ONLY MAKE BELIEVE.....Conway Twitty (MGM)
- (25) GIGI.....Billy Eckstine (Mercury)
- (26) THE WONDERFUL SECRET OF LOVE.....Robert Earl (Philips)

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# POP PAGE

## you must have a sound

says JANE MORGAN

REN GREVATT reports from New York

JANE MORGAN is thrilled to be going back to Britain. "I went there for four weeks about five years ago and I stayed for 18 months, the glamorous singing star of Kapp Records told me this week."

In fact, the first records I ever made in English were made in Britain on Parlophone. I never had a really big hit then. But now I'm going back as an artist with a hit record. So it's ironic, doesn't it?"

Oddly enough, Jane Morgan credits rock-and-roll for at least part of her success on record.

Five or six years ago, we were going through a period of vocal stunts. It was a real period, because there was nothing for the youngsters to dance to. Then along came the rock influence.

Today the formula for a hit, if there is any formula, is originality. You've got to have a sound. Presley has both originality and a sound. You also have to try to pick out a powerful song.

"But as it turned out, I think rock helped me. My song 'The Rain Came' and my latest record, 'If Only I Could Live My Life Again', were both done by Gilbert Becaud, a fine French writer."

He's working on some new material for me, and I'll be seeing him when I'm in Europe.

Incidentally, the French versions of these songs have come extremely well in Canada.

Miss Morgan reminded me about her last visit to London.

"After I came back to America, I was offered four weeks at the Colony, and I went back and stayed for a year and a half."

When I finally came back to New York I was appearing at the Latin Quarter when Dave Kapp saw my act and became interested in recording me.

Up till then, nobody was interested because they thought I was too continental. So my first record with Dave was something real American, called 'Baseball, Baseball'.

But as it turned out, my first really big hit was 'Fascination', which of course came from Europe.

Jane has hopes one day of doing a Broadway musical.

Interested because they thought I was too continental. So my first record with Dave was something real American, called 'Baseball, Baseball'.

But as it turned out, my first really big hit was 'Fascination', which of course came from Europe.

Jane has hopes one day of doing a Broadway musical.

# Pick of the pops

## TOMORROW'S HITS

### ★ BUDDY HOLLY

"I Got a Wife" (AI) (2-1).....Duke Ellington (Mercury)

### ★ BOBBY DARIN

"I Cried a Tear" (Atlantic)

### ★ RICKY NELSON

"Gotta Travel On" (Atlantic)

### ★ GARY MILLER

"The Railroad Song" (Capitol)

### Beverly Sisters

"The Little Drummer Boy" (Decca)

### Earl Grant

"The Little Drummer Boy" (Decca)

### Bill Crompton

"The Little Drummer Boy" (Decca)

### Helen Merrill

"The Little Drummer Boy" (Decca)

### Sonny James

"The Little Drummer Boy" (Decca)

### Modugno

"The Little Drummer Boy" (Decca)

### Teddy Johnson & Pearl Carr

"The Little Drummer Boy" (Decca)

### WATCH THIS!

JANE MORGAN, the girl who's been penetrating the country's pop scene with her new album, 'If Only I Could Live My Life Again', is now working on some new material for me, and I'll be seeing him when I'm in Europe.

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Jane has hopes one day of doing a Broadway musical.















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| 6         | My Love          | 6                | Never           |
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## Search for star to lead parade

**WANTED!** A top beat singer to star in the BBC's "Festival of Dance Music" next month.

And leading the search is producer John Hooper. John wants him to round off the star bill he has lined up for the first show on March 21 of the BBO Festival at the Royal Albert Hall.

"I have already tried Tommy Steele, Cliff Richard and Marty Wilde," he told the MM. "But Steele is fully occupied with his pantomime and Wilde and Richard are tied up with 'Oh Boy!' and other dates."

The programme just needs a bill-topping beat singer to really round things off.

### 'Down Beat'

Already booked for the show—titled "Down Beat"—are Bob Miller and the Millerens, the Jazz Couriers, the Northern Dance Orchestra, the Fraser Orchestra, the Oscar Robinson Orchestra directed by David Cole, the Dave Brubeck Trio, the Don Lang and Joan Small, the Buxton, June Marlowe, tenorist Johnnie Gray and a late addition—the Bobcats Dixie Group.

The Bobcats—a trio of Fulham schoolboys—were discovered by John Hooper on a Carroll Lewis broadcast last summer.

No bands have yet been booked for the second concert, titled "Pop Beat" on April 1. But the roll call Gary Miller, Glen Mason and Jackie Rae. Producers are Johnnie Stewart and Geoffrey Owen.

### Mr. Wonder Man

He's Mr. Wonder Man, say the stars. Harold Pendling, the impresario, now tells his own story of how the great names of show-business come from all over the world at a wave of his hand. It is being serialised in "The People."

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## STREET OUT FOR SUGGLERS

**CUSTOMS** investigators swooped on several West End musical instrument dealers last week in a search for smuggled American instruments.

A spokesman for the Customs and Excise Department told the MM: "It is true that we have been making inquiries at various premises."

"It is a bit early to say whether any action is being taken but there is a possibility of court proceedings."

A spokesman for a firm of leading West End musical instrument dealers commented: "Customs officials have visited most West End shops and I gather that they are after American instruments which have been brought into this country without being declared."

### Big demand

"Of course, it has been happening on a very small scale for years without much being said but it looks as though someone is being greedy and overdoing things."

The demand for American instruments is very big. Not necessarily because they are much better than ours, but because the younger musicians like being seen with them.

### 3-D Club again

The second "live" airing of stereo will be heard on March 7, 11.15 a.m.

Andre Arco and his Cha-Cha-Cha cut a 12-inch LP on Monday for stereo expert Simon Harcourt-Smith. The disc will be issued on a major label in the near future. The band is pictured (above) during the session at the Cosmos Hall. With Andre are (l-r) Saulist Fred Terry, tenorist Keith Barr and baritone-nazist Dennis Ackerman.

### AT JACK OF CLUBS

The Tracy Sisters start a week the Jack of Clubs, W., on March 30.

Stockton, on March 30. Following a week at the Granada, Shrewsbury, on March 16, the group then makes a concert tour of the town on Sunday Night at the Granada cinema from March 23. A week at the Empire, Glasgow, starts on March 30.

## MORE DATES FOR MARINO MARINI

**MORE** Provincial dates have been set up for the Marino Marini Quartet, which returns to Britain next month to star in "Sunday Night at the London Palladium" on March 8.

The new provincial dates are at the Empire, Liverpool, for the week of April 6, Empire, Newcastle (18th), Hippodrome, Manchester (20th), Empire, Plymouth (21st) and Empire, Leeds (24th 4).

### Stockton opening

As already announced, the Marino Quartet opens its out-of-town variety tour at the Globe, Stockton, on March 30.

### Report and pictures of the BBC's

### JAZZ SATURDAY

### GOOD v. LORD

From Page 1

and his Hootsman, "all of whom play on the 'Oh Boy!' show."

It is likely that he will sign a recurring contract for the Hootsman with Pyrama. Discussions took place with the duo company on Wednesday.

The big question at present moment was whether the present members of Lord Rockingham's XI would follow Lord Rockingham out of the ABC-TV show. Various meetings have taken place this week, but on Wednesday many of the members had still not decided.

Commented axist Cyril Beubert: "It is all very strange and upsetting. Everyone in the band seems divided so we haven't yet decided one way or the other."

### Red Price stays

Staying on the show will be tenor star Red Price. Although featured with the Rockingham XI, he says: "I am booked as a musical-comedy act separate from the band. I am definitely staying."

Lord Rockingham's XI has won millions of followers since it first appeared on the "Oh Boy!" programmes in September. And the rocking outfit with the big best topped the hit parade with such discs as "Rockin' Mon"—which topped the hit parade for three weeks—and "Wee Tom."

It is the goodwill built up by the Lord Rockingham XI that is the subject of the dispute between Jack Good and Harry Robinson.

### 'Camera Test'

The Tommy Wolf Trio makes its TV debut on February 22 when it appears in All-TV's "Camera Test."

Planiat Tommy lode, Roy Stone (lode) and Roy Cooper (lode).

## Stereophonic Cha-Cha-Cha



Andre Arco and his Cha-Cha-Cha cut a 12-inch LP on Monday for stereo expert Simon Harcourt-Smith. The disc will be issued on a major label in the near future. The band is pictured (above) during the session at the Cosmos Hall. With Andre are (l-r) Saulist Fred Terry, tenorist Keith Barr and baritone-nazist Dennis Ackerman.

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## HARRY ROBINSON

CONDUCTOR/DIRECTOR of the Band on the "OH BOY!" Show and COMPOSER/ARRANGER of the following HITS:

### FRIED ONIONS

### BLUE TRAIN

### WEE TOM

### HOOTS MON

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## HARRY ROBINSON

### & HIS HOOTSMEN

(All of whom play on the "OH BOY!" Show)

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DISCS • JAZZ • TV • VARIETY • POPS

# Melody Maker

February 28, 1959 FOR THE BEST IN JAZZ Every Friday 6d.

Armstrong arrives!  
See Page 3

## MM puts music biz in a spin

# DISC PROBE DEMANDED

**THE MELODY MAKER's** startling exposure of rackets in record plugging has brought a swift demand for action by the powerful 1,000-strong Songwriters' Guild of Great Britain.

Says general secretary Vic Knight: "I hope the article has come to the attention of the BBC's director-general. He should seek out the facts and act on them, even if it means changes."

## THE DAY JANE CAME

London Records star Jane Morgan made her British TV debut on last Sunday's Palladium show and appears on "Saturday Spectacular" on March 7. See review, page 9.

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## INTERNATIONAL JAZZ



Jazz stars from America and Europe played to packed audiences at the 1959 BBC Radio Festival over the week-end. Photographs by Eric Jolly were there for the MM to get these exclusive pictures. (See above) is American tenorist Sonny Rollins.

### ACCUSATIONS

And on Monday, the Popular Publishers' Committee of the Music Publishers' Association will hold a special meeting. Down for discussion are the accusations made by MM special investigator Tony Brown on the alleged "fixing" of BBC record request programmes and of disc-jockeys.

### RACKETS

Says a music publisher, who wishes to remain anonymous: "Tin Pan Alley should refuse to sign the annual agreement permitting the BBC to play copyright works until the whole business is put on a sounder footing."

The Musicians' Union, too, would like the matter brought into the open.

Says assistant secretary Harry France: "Tony Brown's article was ideally timed. The Union can endorse the majority of his statements about the record rackets."

### 'DEPLORING'

"We especially deplore the high-priced plugging of American-type 'pop' music to the detriment of the British variety."

On Tuesday, the BBC took the unprecedented step of issuing a two-page statement to the Melody Maker, answering Brown's allegations.

Disc-jockeys, too, have hit back at accusations of bribery by cash gifts, free petrol or expensive lunches.

### 'NOT MANY'

The BBC statement declared: "Not many requests get by our rigid scrutiny of request cards."

Record programmes are supervised by producers who are fully aware of all possible pitfalls. To suggest, as Tony Brown does, a supervisory committee to build programmes is absurd.

Back Page, Col. 2

## BRUCE TURNER FOR LOUIS TOUR

**SAXIST-clarinettist-bandleader Bruce Turner has been added to the bill for Louis Armstrong's British tour.**

He is to be featured with the Alex Welsh Band which will play the first half-hour of each concert. Regular clarinettist Archie

Simple is not yet fully recovered from the mysterious new illness which has paralysed his right side.

Alex told the MM that Simple will travel with the show and hopes to play for at least part of the tour.

Louis and his All-Stars fly today (Friday) and kick off their second British tour with two concerts at the Gaiety Theatre, London, tomorrow.

Making the tour with Louis for the second time are a Trummy Young (trumpet), Billie (piano) and blues singer

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Velma Middleton. New faces are Peanuts Huggins (trumpet), Mort Herbert (bass) and Danny Barcelona (drums). (See page 3)

From Sweden came baritone star Lars Gullin (above). Representing Britain was the Joe Marshall Quintet which topped the bill at the Palladium show. See report on page 20.



# Stop Press, U.S.A.

## Jazz aids Pettiford

From BURT KORALL

NEW YORK, Wednesday.—A benefit was held on Monday at Birdland for Oscar Pettiford. The noted bassist was seriously injured in an auto crash in Vienna recently and is in dire need of funds.

At the club were dozens of celebrities, including Steve Allen, Louis Armstrong, Gerry Mulligan, Gigi Gryce, Matt Mahoney, Mary Lou Williams, Billy Taylor and Donald Byrd.

ALAN DEAN, the British singer, seemed to popularity in the U.S. a few years back. Then he lapsed to obscurity. I am pleased to say things are looking up for Alan. He recently settled in Miami, and since moving South he's become the lead of a thriving jazz group.

In addition, his appearances around the country on Stan Kenton's last tour have revived audience and disc sales. Currently, two recording companies are vying for his services.

TV RAGE Dick Clark is going into the movie business. A company he has formed has signed a pact with United Artists to produce two films, one of which will star Clark.

THE jazz collector can look forward to a rash of interesting releases in coming months. In the past few weeks, to release a new LP, one has to be a member of the Birdland Jazz Club. The Fletcher Henderson and Duke Ellington recordings, edited from old masters and Paramount masters, are a backward glance at the past. The Duke Ellington and Duke Ellington recordings, which is notable for the playing of Louis, the Original Zephyr Band and the Ellington All Stars.



## LOUIS ARMSTRONG AND HIS ALL-STARS

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# CHRIS BARBER TOURS U.S.—IN STYLE

NEW YORK, Wednesday.—The Chris Barber Band is currently swinging through America in Barber's latest acquisition—two new Pontiac cars.

The band's opening at the world's largest night club, The Cornucopia Hotel, 73 miles from New York City, was a hit and the hotel rebooked it for a further three days at the end of the tour.

Impressive All the members of the group were ill on the boat trip—Chris himself for two days. The name of their arrival, all the band made for Ryan's, the New York Club, where they sat in with the Wilbur De Paris Band and impressed such famous jazzmen as Zoot Sims and Oscar Simons.

IF Union permission is granted, the band will be seen on a coast-to-coast TV hook-up.

## EARL GRANT

Coming for TV EARL GRANT, popular American recording artist, whose big disc was "The End," may be seen on TV.

## WILDING ANNIVERSARY

From HOWARD LUCRAFT

HOLLYWOOD, Wednesday.—To celebrate their wedding anniversary Mr. and Mrs. Michael Wilding went with Eddie Fisher and Liz Taylor (Wilding's ex) to the Crescendo to hear the Stan Kenton Orchestra.

Miklos Rozsa used the Rome Street Conductors' band in his score for "Ben Hur." The record was issued on an LP here by Lonnie Donegan claiming he is "London's No. 1 singer."

Joining Harry James BASSIST Harry James has joined the late Ray Biederbecke. Gene Norman is currently playing James' French MD Gerard Cayla in Hollywood. Wingy Manone is looking very good, leading a six-piece band in the lounge of the fabulous new Stardust Hotel, in Las Vegas.

Space sounds IRON CAPTAIN's studio LP "Orbit" has just been issued by Capitol. One of 1,500 Hollywood studio musicians, who played on the LP, is a member of the band.

Tops for films DIMITRI TIOMKIN's "The Man and The Sea" was voted the best film made in 1958 by Down Beat magazine. "The Man and The Sea" was voted the best film made in 1958 by Down Beat magazine.

## HIS FACE DIDN'T FIT

NEW YORK, Wednesday.—A scheduled concert to the Dave Brubeck Quartet has been canceled. The President of the University of California, Dr. Clark Kerr, has been elected President of the University.

The President, Stuart Hood, said that he did not know the Brubeck Quartet and that he did not know the Brubeck Quartet.

Busier and busier THERE are now more than 1,000 TV sets in the United States and the company income has risen from \$100 million in 1957 to \$100 million in 1958.

DAVID HAKEN, whose song "Laurie" has been recorded, is now in London for television work.

## MEET THE STARS with REN GREVATT

BOBBY DARIN came to England for TV appearances in May 1958, but he was in the William Morris office was close to completion this week.

Package for Britain BOBBY DARIN is almost certain to make appearances in Britain in April. The news was confirmed by the band's manager, Joe Gorda. Gorda said that he was in the U.S. with the band, and he was in the U.S. with the band.

BUDDY HOLLY Disc memorials THE disc industry has taken note of the passing recently of three top-selling artists. "D" Records of Houston, Texas, has issued a memorial LP for the late Buddy Holly.

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Conal, meanwhile, has finished out a Buddy Holly memorial LP, which contains great hits by the artist. Mercury has also released an album by the band, although it has not been designated as a memorial. By an ironic coincidence the album had just been released at the time of the tragic plane crash.

STEVE LAWRENCE ABC signs him LAWRENCE, husband of Eydie Gorme, has signed a new contract with ABC. He will be appearing on the show "The Steve Lawrence Show" in the U.S. Army in Virginia.

ERROL GARNER Going West... ERROL GARNER has embarked on a tour of the West, which includes a date with the Indians in the U.S. Army in Virginia.

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# St. LOUIS He's Back

LOUIS ARMSTRONG and his All-Stars fly into London Airport today (Friday) from Berlin. They are here for an 11-day concert tour—their second visit to Britain—and are assured of a triumphal reception.

Ever since 1932, when he came over for the first time, Armstrong has been a tremendous favourite with British audiences, musicians and jazz writers.

The results of the Melody Maker polls, this year and last, show there has been no decline in popularity.

The All-Stars kicked off their '59 European tour with a decisive hit in Stockholm, where every seat was taken for six shows given in three days.

Since then—in Sweden, Denmark, Holland, Germany and Austria—they have enjoyed pretty much the same kind of success.

They say that the band take for granted whenever they appear in Great Britain that they will be welcomed with a warm reception.

My head and my wife Lucille are all anxiously waiting to see you all smiling faces!

Love you all madly, Louis Armstrong

As for Louis, he added, "I feel great. I played very much better than last time he was here."

And Karl Lyman, of Düsseldorf, speaking of the second of two concerts at the Apollo Theatre here says: "It was the finest concert Louis has ever given here and the best I have ever heard from him."

The theatre was sold out for both shows. The audience was Armstrong's from the start and the atmosphere was one of warmth and regard. Part of the band's appeal, I am sure, lies in the maximum relaxation it achieves.

Enthusiastic I phoned Trummy Young in Berlin to ask how the reconstructed All-Stars were making out. He sounded enthusiastic about the performance and reception and personally happy as a result of some high-level density carried out in Berlin last year.

"I feel great," he said. "Teeth very good. I think the group is hanging together nicely that it's superior now to when you last heard it. Of course, you'll have to form your own opinion."

Among other things, Trummy said it was a feature number regularly now, but ducted vocally with Popo in the High Society. "Hum song, 'Now You Has Jazz'."

Lyman's report is that at Düsseldorf the first half began with the "Sleepy Time" theme tune, followed by "Indiana," a very fine "Basin Street," "Tiger Rag," the vocal duet, a "Sweet Georgia Brown," featuring Billy Kyle, Peanuts Hucko and Autumn Leaves, "The World's

After triumphs on Continent

Popular

New Faces

Mort Herbert

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New Faces

Mort Herbert



Louis Armstrong opens his British tour at the Gaumont State, Kilburn, on February 28. He appears there from March 1, then goes to the Odeon, Leeds (March 3), the Odeon, Newcastle (4th), the Odeon, Nottingham (5th), the Odeon, Tottenham Court Road (7th), the Theatre, Crystal Palace (8th), the Manchester (9th), the Odeon, Glasgow (10th) and the Montfort Hall, Leicester (11th).

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**I NEVER** thought I'd see the Basie tenorist Billy Mitchell play a 100-year-old piano. Or Marshall Royal investigate a secret stairway. Or Eddie Jones admiring a Mark I Spitfire.

But it's happened.

On Thursday last. When swing hit The Palace. Beaulieu home of the now famous Festival—at about the same moment as the 1956 spring seemed to hit the trees of the surrounding New Forest.

And a few moments after Marshall Royal had made personal history by eating, for the first time, a cold-kidney pudding. Lord Montagu was throwing a lunch for the Basie Band between their rehearsals at Cardiff and Southampton, and for leading British jazzmen.

And my picture shows one of the many hilarious scenes that occurred when the boys afterwards toured the well-known Motor Museum.

For them, it was a memorable incident in their European tour. For me, an odd sensation to experience the history of the Ancient and Modern.

Until I remembered that the Palace itself is now part and parcel of the British jazz scene. And that the music of the Basie Band will live on as sturdily as the Palace itself.



with Pat Brand

**Subtle**  
AD. in last week's "Variety". I am extremely happy (?) about the concert of the new song "Father Time" by the standard, established hit "Mister Sandwich", and I hope the writers remember me in their prayers.—Pui Ballard.

**Tact?**  
Was it a temporary mental blank or a nice gesture to a rival company? At the British Phonograph Committee's dinner on Tuesday to discuss the abolition of the 60 per cent. purchase tax on records, J. F. Lockwood, of EMI, was pointing out:

"It is on the strength of... the Tommy Steele and what-have-you that we spend enormous sums on records of more permanent value."

Tommy is on record! Assuming her intentions that if the Chancellor of the Exchequer abolishes the tax, the benefit would at once be passed on to the public, he stated that it was hoped "to achieve the conditions that obtain in America—where a record can be sold for the price of a meal in Lyons and not a day's wages."

**Simple**  
It was one of those rock-'n'-roll sessions where the combined talents of the musi-

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FRANK YELLOW BIRD I GOT A FEELING



It took Alma half-an-hour to pass through. The same amount of time for Dutch comedian Wim Bouwens. One-and-a-half hours for the Old Vic Company.

Mike Preston recently came through in one hour. They gave jazz at the Phil. a thorough going over, too. But the Basie Band had a pretty smooth passage.

**Really?**  
A READER last week advised putting that fast-moving sound-radio series "Sing It Again" on TV. And this week I hear that the BBC hierarchy is showing signs of interest in the programme.

A call reached producer Johnnie Stewart the other day.

**Desperate**  
IN their desperate search for oldies suitable for cha-cha treatment, A&R more spend half the afternoon thumbing through the catalogues.

**New**  
I THOUGHT I knew most of the exercises for lucid sleep on a session. But a new one came to light this week when a musician arrived three-quarters of an hour late for a BBC recording.

**You have to 'sell' your instrument, says Sonny Payne**

SONNY PAYNE, Basie's dynamic drummer, was fixing his kit on stage at Croydon before the first show. Slim, shortish and handsome, his eyes twinkled as he spoke about himself.

"I've played drums since I was seven. My dad's been drumming for 20 years and I really do think he's the end."

"I'd like to be like him—he's settled. I'm still carefree. It's nice but I want to be more settled."

**Showmanship and ability**  
"We musicians have a saying. We say a man's really blowing, but he'll be a bit when he's settled. Drums are my first love but I also want to enjoy the little things in life. I'm not married and I'd like to be."

"But I enjoy the band and the audience. My showmanship is natural. I don't put it on and I don't hold it back. Some well-known critics have panned me for it. I've been called a ham. But still, more critics like me than not."

"I try for a combination of showmanship and ability. I'm always trying to perfect my ability. You just can't stand still. Jazz isn't like that. But I also believe you should be able to sell your instrument."

"This is show business—we're not playing chamber music."

At this point Eric Delaney came and joined us. Payne handed him a 14-7-6 cymbal. Try this, Eric, and tell me what you think of it next time we meet. Sonny turned to me. "Eric is a great drummer. He guesses me."

**Deep red**  
Eric went a deep red, panted the air and his face glowed with a babbling incoherency.

"We're in your favourite band?" I asked.

"Well, it's pretty wonderful working with Basie. But I really don't have one. I like Heath, Les Brown, Ellington and Darius. British bands are great."

"I'll tell you this. I don't think American drummers are better than the British. We've been exposed more to jazz and we have been many wonderful musicians. Compagni is the size of your country, you're as good as us."

"Beat is limited to one country or race. Take Jack Parnell, he's European most understand. I've dug him for years. I bought a 'Dr. Man Frebop' when I was a kid. He's a great drummer."

Maurice Burman

THE BASIE BAND isn't playing chamber music," Sonny Payne tells Maurice Burman.

They won't let me work in New York, so—

# I'm settling in London

Billie Holiday tells Max Jones

BILLIE HOLIDAY looked almost as surprised to find herself in London on Sunday night as I felt at seeing her here.

"The whole thing was a rush. We only heard about this TV date two or three days ago," she said when she was safely off the Jet Clipper. "That's why I couldn't let you know in time. I knew damn well you'd be here anyway."

The TV date was for "Chelsea At Nine." On Tuesday, Lady Day sang "Porgy," "Please Don't Talk About Me" and "Strange Fruit" at the Granada Theatre in the King's Road.

**In March**  
The last was accompanied largely by her pianist, Mal Waldron. The others had the full support of Mal and Peter Knight's orchestra. The entire show was filmed, and viewers will see it in March.

Opinions differ about Billie's extraordinarily expensive singing—now more than ever. But for my part I have to state that she is still the most gripping storyteller in the game.

On a song that measures up to her, she can communicate the mood with an almost painful intensity. Part of it is "soul," part is expert timing. Then there is the troubled tone—Eliel Waters said she sings as though her shoes are too tight—and what Billie had described last week as "the curiously instrumental quality of her vibrato."

The subject of vibrato came up spontaneously, while the Lady relaxed one evening at the Club Caribe in Leicester Square.

Proprietor Alex. Graham maintained a flow of recorded music, and when one of the L's got under way, Billie demanded to know: "Who is that? Sounds as though she's crying. She reminds me of Judy Garland with that vibrato."

It turned out that the owner of the vibrato was Roberta Sherwood, and Billie went on to tell us:

"When I got into show business you had to have that shake. You didn't, you was dead. I didn't have that kind of vibrato, and when I sang people used to say: 'What's she putting down?'"

"I always did try to sing like a tenor, or some horn. That big vibrato fits a few voices but those that have it usually have too much. I just don't like it. You have to use it sparingly. You know, the hard thing is not to sing with that shake."

**Like a horn**  
I read Billie some of the things Miles Davis said about her to Nat Henloff. Among them: "I love the way she sings... like Lester Young and... like Armstrong play... she doesn't need any horns. She sounds like one anyway."

Billie smiled faintly and said: "That's how I try to sound. I didn't know I succeeded."

The record that brought Billie close to the gramophone was "Billie Holiday" with Betty Carter. On the Peacock label, Betty Carter used to be billed as "Miss Brown" when she sang with Lionel Hampton.

Billie listened a long while in silence before saying: "I love her. She's really got something. On the slow tunes her decision's bad—that's the only fault I've got to find. I think she's crazy—she can scat like Leo Watson. You remember Leo?"

**Years ahead**  
I did, of course, but Betty Carter was new to me. This didn't surprise Billie, who suffers from no delusions about the British public, though she likes working to it.

"Betty's five years ahead of her time," Lady said to clear up the situation. "They don't dig her even in America, so you know they won't dig her here."

The possibility of making "An Afternoon With Miles Davis" in "The Jazz Review," December 1958.

**Mal Waldron**  
SINCE April 1957, Lady Day's regular piano player has been Mal Waldron, a talented New Yorker still only just the wrong side of 30.

Waldron is known here from records with Jackie McLean and Charlie Mingus; also from the Newport 1957, and "Sound of Jazz" tracks by Billie Holiday. This last includes his own solo, "Nervous."

He is heard, but not mentioned, on Billie's latest album, "Lady In Satin." And he has recorded with Teddy Charles, G. E. Ammons, several Prestige combos featuring Thad Jones, Frank Wes, Art Farmer, Don Byrd and others, and under his own name.

His Prestige albums are titled, "Mal 1," "Mal 2" and "Mal 3." Singing on the third is Elaine, his wife, who used to sing with Fred Demerion as Elaine Greenwich.

Today (Friday), back in the States, he is working with Billie and Ray Ellis's orchestra on a 15-song set for MGM.

Waldron played also before taking up piano. He worked with Ike Quebec and Lucky Miller, before Mingus, and from '56 to '57 did combo work with Lucky Thompson.

He particularly admires the playing of Randy Weston, Herbie Nichols, Bud Powell and Monk.

Billie Holiday was in London this week for a TV date. She returned to the States on Wednesday.

Europe her headquarters is still much in Billie Holiday's mind. I reported last November that she contemplated settling here, and she insists now that she will buy a house in London and work in Britain, France, Sweden and wherever the opportunity arises.

The reason is simple. "I can't get my police card to work New York, so how can I make it there?" she asks. "America won't let me work, so I'm going to make it in Europe or somewhere."

Billie argues that she's paid for any offences she's committed, and expiated the deeds. She wants a fair chance to go on earning her living. The withholding of a police card means she is unable to work in New York clubs.

On the face of it, her case sounds reasonable. "I'm Billie Holiday," she explains. "Singing's the only thing I know how to do, and they won't let me do it. Do they expect me to go back to scrubbing steps—the way I started out?"

**Lester Young**—one of Billie's influences—played on many of her early tracks.

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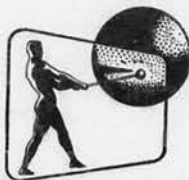
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# The Miller Heritage

FOR millions of British people in their thirties, two sounds are indelibly associated with the Second World War. The sound of an air-raid siren, and the sound of the Glenn Miller Orchestra.

One bar of "Moonlight Serenade" is enough to revive memories of NAAFI canteens and Nissen huts across half the world.

For one or two lucky ones, it recalls evenings spent hearing the Miller band in person at the Queensbury Club, or at that historic "Jazz Jamboree" in the Stoll Theatre.

Now times have changed—as they have a way of doing. Glenn Miller is no more; the AEP Orchestra has long ago broken up. The Queensbury Club, once again the London Casino, houses Cinerama. The Stoll Theatre, or what is left of it, is reputed to be an untidy sea of rubble at the foot of Kingsway.

### Fantastic

Glenn Miller's influence on the history of the dance band is one of the most fantastic continuing stories in show business.

It is not just that he created the first really successful "gimmick sound," although 20 years later there is still no better way of scoring romantic passages for records, or indeed for any dance band section.

The Miller band's quality of the "Orchestra Wives" period—had what can only be described as "class." It created, and through its records has sustained, the Golden Age of the dance band.

"Moonlight Serenade" remains one of the few really beautiful sounds in pop music. "Story Of A Happy Night," one of his personal favourites (though not, perhaps, of Tchotchky's), suffers only from being sung by the wrong Eberle.

Certain of the evening numbers, like "Caravan," "Clipped" and "Daring Of Pearls," set a new level in clearly-planned instrumental with universal appeal, though they suffered

Great records of our time  
**GLENN MILLER'S 'KALAMAZOO'**  
(HMV BD 5808; DLP 1059)

from the Miller band's one great failing: weakness in the soloist.

My "Great Record" choice must in the end be "Kalamazoo" due largely to the arrangement.

Listening again to that 1942 classic, one's first reaction is of sheer value for money. It was worth sitting down to listen to a record in those days.

In these slap-dash times of vocal-chorus-and-back-to-the-middle-eight routine, Miller's "Kalamazoo" stands out as a thesaurus of inspiration.

It runs just over three minutes. But in that time one's interest never wanders. Attention is directed in turn to the whole range of the orchestra's soloist and vocal group.

Like Vaughan Williams' "Orestes" or Britten's "Young Person's Guide," it merits the honourable word "arrangement."

Jerry Gray once told me that he liked to work on eight or 10 scores at any given time. An attitude towards the importance of arranging which it would be hard to match these days.

He meant that inspiration was still a factor in his arranging life, and having worked on "Holidays For Strings" one morning, he might find his mood more suited to "American Patrol" in the afternoon.

One of the great attractions of "Kalamazoo" is the Tex Beneke vocal. Beneke was one of the first soloists whose charm depended on the fact that he could not really sing at all. (He was not the last.)

The tone of his voice was exactly complementary to that of the Modernaires first the field with the polished harmony singing which has reached its undreamed-of peak with the Hi-Lo's.

The tone of his voice was exactly complementary to that of the Modernaires first the field with the polished harmony singing which has reached its undreamed-of peak with the Hi-Lo's.

Particularly well done is the distribution of the lines between Beneke and the Modernaires.

By the end of the record one feels that the words have been handled by a real team of singers, in the way that 11 foot-tallers can become a single unit rather than just a collection of individuals.

Certain harmonic novelties in "Kalamazoo" pass unnoticed these days, although at the time they were eagerly copied by arrangers all over the world.

A chord of the 13th, written in open-scoring for vocal group; the Modernaires added 9th chord at the end of the first chorus, with Marion Hutton singing the tonic on top, the thick, open-scored fifth; the plaintive ensemble, like 1939 Basie—such devices may have been used before, but not on one record or with such simple taste.

The ideal arrangement is one which shines like a diamond in a stream. After 17 years, "Kalamazoo" remains as fresh and sparkling as when it was written.

A Glenn Miller performance of these days was something of a satanism. The pungent ensemble, the singing sax team, the tremendous air of enthusiasm and, above all, of professionalism: all contributed to compulsive listening.

A Miller programme was something which, without perhaps knowing why, the whole family could enjoy. "One for mum, one for dad, one for ails and one for the lad" was a catch-phrase phrase, but it was true, too.

It is due to the care and those generation-old records is thought which Glenn Miller and his staff devoted to every attachment on the part of disc-jockeys and BBC producers, or created. It is a rich and even to slick propaganda work, seemingly ageless heritage.

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### THE RECORDS SO FAR

Django (Modern Jazz Quartet): Melancholy Blues (Lionel Armstrong); California Suite (Mel Turner) Singin' The Blues (Bibi Reid); Noplicity (Miles Davis); Fery (Peggy Lee); Frankie and Johnny (Erroll Garner); Let's Dangle (Count Basie); Strange Fruit (John White); Four Brothers (Woody Herman); I've Got My Love To Keep Me Warm (Les Brown); Someday My Prince Will Come (Dave Brubeck); Parker's Mood (Charlie Parker); Ellington Highlights 1948; Body And Soul (Benny Goodman); The Frank Sinatra Story; Melanz (Sandy Brown); Tenderly (Oscar Peterson Trio); Stan Getz and J. J. Johnson at the Opera House; Porgy (Billie Holiday).

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### Show reviews

#### Jane Morgan—no complaints

"WE'VE had Americans on this programme before," remarked composer Bruce Forsyth to a pair of "Beat The Clock" contestants on last week's Sunday Night At The London Palladium.

He was referring, we can assume, to the transatlantic stars who've trod the boards on that famous stage so frequently—and a few of them on slender pretensions to artistry.

No complaints about Jane Morgan, however. The girl decorates the home TV screen, and, like the majority of her performing compatriots, positively exudes assurance.

Jane Morgan proved to be a competent singer, too, with a hit record to her credit. The Day That The Rains Came. But, not wishing to be ungallant, no world-beater.

Is she the superior, I wonder, to Joan Regan or Lita Roza? And will these British girls ever top the hit list of any Big American TV show?

Nevertheless, Miss Morgan was well worth a place in the showplace of the nation. The only question is, which nation does it represent?—Tony Brown.

#### Roy's the boy!

LOCAL boy Roy Castle returned to his native north London, "Tunbridge" at the Ritz Cinema when he opened the 1959 variety season with a polished act.

Roy, quite the most talented new-comer in British music hall, has an act which contains something for everyone.

He gaps, dances, sings, plays credible guitar and trumpet and rounds off a sparkling act with some remarkably good impressions.—Stanley Pearson.



● ROY CASTLE

#### Our best jazz—on the air

"MUSIC In The Modern Age" is a programme which is broadcast every Friday on the Light Programme, at 7 p.m. presents exactly what its title proclaims. Each week you can hear the very best of our small jazz groups.

Last week we heard the Jazz Couriers and the Reg Wade Four. The former, with Ronnie Scott, Tony Hays and their satellites, played the most exciting jazz and the most moving.

Embers, written by Tubby, is a short, but full time, which features really exciting solos by the composer.

The Wade Boys, with Johnny Scott (sax), Pete Isaacs (guitar), Dave Willis (bass) and Reg on vibes, played precise and 32/20-like type of jazz.—Maurice Burnham.

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## NEWSBOX

By Jerry Dawson

**FORMED** 10 weeks ago and currently making their Variety debut at Brighton Hippodrome, the Monarchs have been booked for the summer season with Bruce Forsyth and Gary Miller at Alexander Gardens, Weymouth.

Parlophone have issued their first disc coupling "The Greatest Mistake Of My Life" and "Jukebox Chin-Chin". Their names are Rod Gregg, Chick Douglas and Clyde Ray. Rod and Chick come from an act called the Cockatoos and Clyde was with the Peter Garrowford Trio.

**SWITCH**—L. Ayling, former manager at Merco's Stratfordham Locarno, has returned to headlining. He has taken over the vacancy at the Orchard, Putney. With him are three members of the Logans: Graham Morris (singer), Alan Lloyd (dr.), and vocalist Johnny Lane. Former West Riding leader Gordon Moner has returned to Yorkshire as manager of the Gaumont Ballroom, Bradford.

**NO SALE**—Veteran ballroom proprietor that after long negotiations with the NDO, he has decided NOT to sell his Trocadero ballroom. Derby, which have been taken over the old Grand Theatre for conversion into a ballroom.

### Star visitors

**STARS**—Ken Skene, the NDO's Dennis Newey will appear at Manchester's Club Kessel on March 28 following that evening. Mickey Ashman (Mar. 12), Alex Welsh (19th) and Mike Mulligan (26th) are to appear at New London Jazz Club. Connie Francis (Mar. 11) and Louis Armstrong (16th) make 5th-time appearances at the Colston Hall, Bristol.

**INTRODUCING**—On Tuesday in the Southern Home Service (8.30 pm), the Studniarski are introduced by yours truly in time to celebrate success by the NDO.

**NEW**—The three-month-old Stafford Jazz Society meets every Wednesday at the Borough Hall with Norman Green's modern quintet. New premises for Sutton Colne's Bluesians Jazz Club are at the St. Nicholas Hall, Bexley. Major in East Yorkshire, now presents Saturday dancing to the Ken Rich Quartet and band. Fred Kirk were formerly with John Barry Seven.

## Great drums these Autocrat" says drummer leader BASIL KIRCHIN



**SEE THEM** at your local dealer or send for illustrated brochure.

**HEAR THEM** on Basil Kirchin's latest record of "Skin Tights" backed by "Rock-a-conga" (Parlophone R4127)

For sparkling appearance—tone—all round performance—Autocrat reign supreme.

The Basil Kirchin Band are currently appearing at the Club "ROMANO", Gerrard Street, London, W.1.

Write for literature and name and address of nearest stockist. JOHN GREY & SONS LTD., 79/83 Paul Street, London, E.C.2

## NJF BOSS WORKS OUT ANGLO-U.S. BAND

# Woody Herman to tour Park cinemas

## DOWN IN THE FOREST...

**LONNIE DOWSON** will throw a party next month for the Forest in his new house on the fringe of the Forest in the N.E. He moves in on March 3. This week, for the first time, he has a "house" complete with furnishings—it will be the one-time 42-week holiday's labourer something in the region of £15,000.

Loonie will top at London's Palace Theatre for two weeks from March 22 with Alma Cogan.

Next week he goes to Bristol at the Peterborough. Next week he goes to his own show at Great Yarmouth.

This summer he will star in his own show at Great Yarmouth.

Herman will be the first

**WOODY HERMAN** and a mixed group of American and British jazz stars will kick-off a 15-day tour at the Royal Festival Hall on April 4.

Other dates fixed are: Oaumont, Southampton (5th), Colston Hall, Bristol (6th), Gaumont, Plymouth (7th), Civic Hall, Wolverhampton (8th), Odeon, Leeds (11th), Odeon, Birmingham (12th), Odeon, Newcastle (13th) and Philharmonic, Liverpool (17th).

Herman will be the first

### By BOB DAWBARN

## JOHNNIE RAY TO FILM FOR ATV

**JOHNNIE RAY** will make his first film for the new television company, ATV, during his visit to Britain next month.

He will be appearing with him will be blonde singer-actress Shani Wallis. The series results from the MCA appearance together last year in a "Saturday Spectacular" which has since been screened all over the world.

"It was great fun," said Ray at his first appearance on Monday. "We did a duet and danced. He's a dear to work with. In reality he's a very nice man."

Shani is now accompanied by her husband, the pianist, who has many songs, including "For Auld Syne," "Intimacy" at 8.30 and "High Spirits."

**Mantovani**—plus his four key men

**FOUR** British musicians have gone with Mantovani on his American-Canadian tour, which starts tomorrow (Saturday) at Milland (New York State).

They are Wally Haworth (bass and concert manager), Stan Nease (lead trumpet), Charlie Bortner (percussion) and Lionel Solomon (bass).

These musicians flew to the States on Tuesday and will arrive in New York on Wednesday.

Mantovani was due to be greeted by the promoters of the tour at a cocktail party in New York on Wednesday evening.

During his 20,000-mile itinerary, he will conduct a symphony orchestra, chiefly composed of musicians who have been employed on his previous tours.

his American line-up, no British musicians can be chosen. Woody is expected to bring an American lead trumpet, trombone, sax, piano, bass and drums.

## JAZZMAKERS FOR DAVE LAMBERT CHARITY SHOW

**THE** Jazzmakers, the all-star group featuring drummer Alan Gansley and baritone-saxist Ronnie Ross, have been added to the Christian Action concert at the Royal Festival Hall on Monday, March 2.

As reported last week, America's Dave Lambert singers and the bands of Humphrey Lyttelton and Johnny Dankworth are appearing at this jazz show in aid of improved race relations.

Dennis Matthews, who is producing the concert for Canon Collins, the preacher of St. Paul's Cathedral, told the MCA appearance together last year in a "Saturday Spectacular" which has since been screened all over the world.

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**Jazz Ball**

There will be a Jazz Ball in the evening, with the Lyttelton Band playing in the restaurant and the Dankworth Orchestra in the ballroom.

The Halls Orchestra will be heavily featured throughout the Festival, which closes with a Source on the 22nd.

**Ted Heath to play in Spain**

**LITA ROZA** will re-star with Ted Heath and his band in a new production, "The Lita Roza Show," which will be played at the Palace of Sport stadium on April 2, 4 and 6.

It was with Ted Heath that Lita won vocal fame. She subsequently branched out as a soloist in her own right.

The occasion will mark Ted's first trip to Spain with his band. The booking was negotiated by agent Johnny Riscoe.

**RICKY NELSON**

Never be anyone else but you

HEL 8617

**CHARLIE GRACIE**

Doodlebug

Q 73032

## STARS ON STAGE FOR JAZZ SATURDAY FINALE



It was "a stage everyone" for the finale of the BBC's "Jazz Saturday" last week-end. Shot are Ian Christie, Frank Parr, Mick Mulligan, Terry Lightfoot, Acker Bilk, Bruce Turner, Ken Hattaway, Al Farnsworth, Dick Powell, Benny Parsons, Gus Dudgey, Betty Smith, George Chisholm and Sandy Brown.

## SUMMER DATE

The Hedley Ward Trio will join Charlie Chester at the Weymouth Pavilion, Bournemouth, for the summer.

**JAZZ TRIBUTE TO JOHN BARBIROLI**

**THE** Johnny Dankworth and Humphrey Lyttelton Bands are to give the national Festival of Music at Buxton, which is subtitled "A Tribute to Sir John Barbirolli."

The Festival takes place from Whit Sunday (May 17) to Friday, May 22. Sir John will take the chair at the Pavilion Gardens on Whit Monday when Humphrey and Dankworth will perform on "Modern and Traditional Music."

**Jazz Ball**

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Doodlebug

Q 73032

**PERRY COMO**

Kiss me and kiss me and kiss me

Tomboy RCA-1111

## JOHNNY MATHEIS FOR PALACE?

**AMERICAN** singer Johnny Mathis is in line to play a season of the Palace Theatre, London, in April.

As we closed for press on Wednesday negotiations were nearly finalised for the "A Certain Smile" disc star to top the bill at the Palace for a two-week season starting on April 8.

The Variety season at the Palace opened on Wednesday when Connie Francis started a 10-day season. With her on the bill are Tony Dall, comedian George Martin and the Hedley Ward Trio.

Following Connie at the theatre will be Johnny Ray, who gave a fortnight there on March 1.

Johnny Ray will be followed by a strong variety bill headed by Lonnie Donegan and Alma Cogan which opens on March 22.

**Alan Kane staying at the Gargoyle**

Bandleader Alan Kane has signed a new contract with Jimmy Jacobs and Michael Klinger to remain at the Gargoyle Club, Soho, until May 1959.

He will stay leading his quintet during the summer instead of accepting a third consecutive big-band season at Bullin's, Regent Street.

Previously, his band, led by Ken Tynes (pno), Jimmy Mack (gtr), Buddy Winter (sax), and a deputy drummer, while Alan played the Bullin's season.

The extended cabaret show at the Gargoyle this week includes the newly formed Three Wise Guys vocal-instrumental group.

**BOBBY DARIN**

Plain Jane

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**VERA LYNN**

Walk with faith in your heart

F 11112

**DECCA**

RECORDS

**CORAL**

## NO SCREAMS-BUT WHAT A LOT OF TALENT

**Mudriks, too**

**NAMED** as one of the star supporting attractions for the Palace Theatre on Wednesday night, which is unusual when an American Hit Parade star opens in London.

Instead of the usual well-deserved curfew, the girl has been putting the word "Hit" into the Hit Parade.

Not only does she have the last from New Jersey first out the rock-treated odious.

Which have again to fame but she also shows what she can do with ballads and spirituals. And it's very pleasant listening.

The petite 20-year-old has the effect of restoring your faith in America's ability to produce talent rather than just Hit Parade gimmicks.

But other than that, she is a versatile singer. She is little to en- Frutkin's, she is in the re- maining of the bill.

The low continues at Birmingham (12th), Middleborough (13th), Manchester (14th), London (15th), Winsted (16th) and Burnley (17th).

**Connie Francis**

Connie Francis

Connie Francis

Connie Francis

Connie Francis

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# HUMPHREY LYTTELTON CLUB

"THE 100," 100 Oxford St., W.1  
Friday, February 27th  
MICKY ASHMAN'S JAZZ BAND  
Saturday, February 28th  
THE AVON CITIES JAZZ BAND  
with PAM COSTER  
Intermission  
ONE SHOT'S STRING QUINTET  
Sunday, March 1st  
"NEW ORLEANS NIGHT"  
GRAHAM STEWART SEVEN  
FEATURING JOHNNY DANKWORTH  
DICK CHARLESWORTH  
AND HIS CITY GENTS  
Monday, March 2nd  
"PER ACKER AND ASTRA"  
MR. ACKER BILLY'S  
PARAMOUNT JAZZ BAND  
Tuesday, March 3rd  
THE FAIRWEATHER/BROWN  
ALL STARS  
Wednesday, March 4th  
HUMPHREY LYTTELTON  
AND HIS BAND  
Thursday, March 5th  
TERRY LIGHTFOOT'S  
NEW ORLEANS JAZZMEN  
Your host and company:  
PETER BURNHAM  
Special concessions: Thurs. 28th,  
S.M. Forces, Nurses, etc. 29th.  
Sessions from 7.30 p.m. to 11.30 p.m.  
Dance on 29th and 30th in L.C. Office.  
1 Great Chapel Street, W.1. General 7404

**KEN COLYER JAZZ CLUB**  
At Studio 51, 10-11 St. Vincent Street,  
Leicester Square (Tube)  
FRI. (7.30)  
**KEN COLYER JAZZMEN**  
SAT. (7.30)  
—Welcome back to the  
**IAN BELL JAZZ BAND**  
SUN. 1.30 & 7.15  
**KID SHILLITO WED. 7.30**  
MON. 7.30  
—These wonderful gentlemen... the  
**TEMPERANCE SEVEN**  
All-Nite Rave No. 4, 1959  
SAT. 7th MARCH at midnight  
S.M. HALLS: STONYVILLE JAZZMEN  
DICK CHARLESWORTH JAZZ BAND

**NOTICE**  
The Third Annual Hampshire  
**OPEN JAZZ CONTEST**  
will be held at the  
**ROYAL BALLROOMS, BOKINGWORTH**  
On Monday, 23rd March  
Judge: HARRY GOO  
There are a few vacancies in the  
contest for Traditional and Modern  
Jazz Groups.  
Entry forms immediately from—  
The Manager, Royal Ballrooms, Bokingworth

**HUMPHREY LYTTELTON DANCE**  
Saturday, Feb. 28th, 7.30-11.30 p.m.  
Seymour Hall, Seymour Place, W.1  
Tickets: 6/-, at the door  
Special: Humphrey & Co. Marjorie  
Lester. Patron. Box. 10/6

**ROYAL ALBERT HALL**  
MARCH 28, at 7.30 p.m.  
BIC Light Programme presents  
**JAZZ SARDINIA**  
"Disiend and After"  
JOHNNY DANKWORTH & HIS ORCHESTRA  
HUMPHREY LYTTELTON & HIS BAND  
ALEX WELSH & HIS BAND with BERYL BRYDEN  
LENNIE BEST QUARTET with BERT COURTLEY  
KENNY BAKER RONNIE ROSS  
TUBBY HAYES KATHLEEN STOBART  
Book Now! 15/-, 12/6, 9/6, 7/6, 6/-, 3/-, from  
Hall (KEN. 8212) and usual Agents.

**FRIDAY-contd.**  
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SUNDAY-contd.

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# JAZZ CLUB CALENDAR

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# THE DANKWORTH CLUB

**NO MEETING THIS WEEK**  
but if you wish to hear  
RONNIE ROSS  
ALLAN GANLEY  
DICKIE HANLEY  
DAVE LEE  
DANNY MOSS  
DERRICK ABBOTT  
KENNY CLARK  
ART ELLEFSON  
LAURIE MONK  
and others. MAKE A DATE AT THE  
**TAVISTOCK RESTAURANT**  
18 CHANCERY CROSS RD. for  
**SUN. MARCH 15**  
P.S.—Don't forget that the  
**JOHNNY DANKWORTH ORCHESTRA**  
and **THE JAZZMAKERS** are  
at the **FESTIVAL HALL** on  
**MONDAY, MARCH 2**

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# Melody Maker

FEBRUARY 28, 1959

EVERY FRIDAY 6d.

## Cheaper discs— if tax is cut

ANY reduction in purchase tax on gramophone records will be passed on in full to the record buyer. That assurance was given by both EMI chairman J. F. Lockwood and Decca boss E. R. Lewis on Tuesday.

### BILLIE HOLIDAY IN BRITAIN

AMERICAN Lady Day—jazz singer Billie Holiday—has been in London with her pianist, Ma' Waldron, on Monday. After a day of rehearsals on Monday, they telecast on Tuesday for Granada's Chelsea 1000 on Tuesday. The show will be screened on March 19.

Before leaving London Airport for home on Wednesday morning, Billie visited several London clubs, including the Humphrey Lyttelton Club, to hear Jerry Bryden, and the Darnley Club, to hear pianist Billy Ternette.

She told the MM that she had a strong desire to write in Europe—and a particularly British (see page 9).

### Rico Cha-Chaleros debut in Scotland

Andre Bito and his 16-piece Cha-Chaleros play their first seasons in Scotland when they open for a fortnight at Green's Playhouse Glasgow, from Monday.

"We shall be playing cha-cha, as well as Latin-American specialties and selections from our standard comprehensive dance library for the Scots fans," says Andre.

This band's U.S. band appears as usual at the Marquee, W.1.

### Alma Cogan back after U.S. trip

Alma Cogan returned from her four-day New York trip on Wednesday. While in New York she arranged for the American release of her latest HMV disc "Last Night On The Blue Beach" and also started talks for an autumn season at the Desert Inn, Las Vegas.

On Monday she starts a week at the Embassy, Perthborough.

### Film completed

Frankie Vaughan, completes his Rank film, "The Heart Of A Man," at Pinewood studios today (Friday).

During the week-end, location work will be done in London, including a Saturday Spectacular, setting at the Prince of Wales Theatre.

### NEW

## Dixieland Arrangements

WHO'S SORRY NOW — CHICAGO  
DOCTOR JAZZ — IT'S TIGHT LIKE THAT  
MARGIE — WHISTLING RUFUS

BILL BAILEY • JAZZ ME BLUES  
TIN ROOF BLUES • HIGH SOCIETY  
BLACK BOTTOM STOMP  
LIVELY STABLE BLUES  
WOLVERINE BLUES  
AND A GEORGIA CAMP MEETING

### THE NEW SID PHILLIPS GRADUATED CORRESPONDENCE COURSE FOR CLARINET

Write now to—  
THE SID PHILLIPS MUSIC SCHOOL  
Suite 1, 42 Shepherd's Row, London, E.C.2. Tel. 7736

### MEMORISE YOUR MUSIC

It is now possible to learn to play from books. "THE ART OF MEMORISING," is a book from the Sid Phillips Music School, which contains confidence and insight with ease of confidence. Make informed and efficient.

The "Master-Method" Courses, London, E.C.2.  
1. Coder Close, Bromley, Kent.

### RUSS CONWAY

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### ABC-TV bosses held a top-level conference yesterday (Thursday) to discuss the "Oh Boy!" best show.

On Wednesday, Ron Rowson, Programme Controller of the network, told the Melody Maker: "In a programme of this type we have to keep ahead to hold the big audience we have established."

"It is quite possible that we

### At special meeting

shall look for a new sound for the 12-week series of programmes from March 7. It is necessary to review shows of this type from time to time otherwise they might well die. Likely to be number one on

the agenda is the fate of "Hoots Man." Harry Robinson as MD of "Oh Boy!" At present, Harry had not been issued with a new contract with ABC until March 7.

Change or no change, "Oh Boy!" is set to run for a further 14-week run after its summer break from May 19, it is due to run on September 12.

### Court action

Last Friday's High Court action between Jack Good and Harry Robinson over the name of Lord Rockingham's XI has been adjourned until Tuesday.

Through counsel, Jack Good undertook not to publish or cause to be published any statement to the effect that the name of Lord Rockingham had not become part of Robinson's stock-in-trade and identified with him.

### Hootsmen

Harry Robinson, who last week announced in the MM that he was forming a new recording group, Harry Robinson and his Hootsmen, told the MM on Monday: "I may decide to use a different name from 'Hootsmen'. I don't want the outfit dated before it's started."

Pre-Nixa has already offered to sign the new recording group.

### HARRIOTT GROUP IS HIT OF REMO FESTIVAL

From GIUSEPPE BARRAZETTA

SAN REMO, Wednesday.—British group, the Harriott Quintet was one of the big successes of the 1959 San Remo Festival.

The Quintet—Joe (alto), Hank Basso (soprano), Harry Robinson (soprano), George Goode (bass) and Bobby Orr (drums)—performed with the top-of-the-bill group on the day of a four-day festival.

After the show, the musicians took part in an all-star jam session at a plush restaurant in the mountains just outside the town.

The accent at the Festival has been on modern jazz and Sunday's show headlined America's representative, the Sonny Rollins Trio and the Horace Silver Quintet.

Enthusiast Rollins led Henry Grimes (bass) and Peter Simon (drums) in a bluesy jam, took the stage with Blue Mitchell (trumpet), John Laferriere (trumpet), Calvin Taylor (bass) and Louis Hayes (drums).

### In Society

MM staffman Bob Dawburn is the recipient of a congratulatory letter from the Harriott Quintet, who are the winners of the 1959 San Remo Festival.

The next programme, "The Harriott Quintet," will be presented by saxist Ronnie Ross.

### Club started by the Jazzmakers

The Jazzmakers opened their own Thursday-night jazz club at the Plymouth, Dorset Lane, London, this week.

Thanks to the club, the jazz scene is being led by saxist Ronnie Ross and drummer Alan Dancy, both winners in the recent Melody Maker Readers' Poll.

### —and by trumpeter

Trumpeter Jim Weller has formed a six-piece traditional band which started Saturday night sessions at the Croydon Jazz Club Hotel last week.

With Jim Weller (trumpet), Jeff Hoan (trumpet), Pete Neward (bass), Ken Barry (piano) and Kenny Elvin (drums).

### NEXT WEEK MARCH LP SUPPLEMENT

Reviews and Pictures

### Back to TV

Singer Ronnie Carroll, who finished his Sheffield pantomime season tomorrow (Saturday), returns to television on March 3 with an appearance in AR-TV's "Late Extra" show.

### DISC PROBE—From Page 1

"The BBC and many of its popular record programmes reflect what is popular and selling to its listeners. It would be foolish to ignore this."

"We are looking into the question of the distribution of records left to the discretion of de-jays, although there are comparatively few."

"Of course, the proportions are in favour of American music. The BBC cannot play on gramophone records, since British music has to be on records."

"The real answer is to en-

### Past and future

"Certainly I have expensive tastes. Many of them are with record people. But we have to keep in mind that the top people are not the only ones who buy records. If anything, I would regard such tastes as a liability for record buyers rather than a liability for me."

"I get letters from publishers asking me to play their records. And, so do other disc-jockeys. But that doesn't mean we take any notice of them."

Paul Adams, de-jay of this week's "Afterglow" Choice, says: "Petrol and lunchies? Who needs them? I don't."

### B—nuisance!

"The publishers? They're not a nuisance. They're just the life out of you. I have to turn the phone."

"I get letters from publishers asking me to play their records. And, so do other disc-jockeys. But that doesn't mean we take any notice of them."

"With the BBC playing such a big part in the life of the nation, it is not surprising that it is the BBC which is the incentive for recording British music."

"The BBC is unduly influenced by what is selling." Does it and appreciate that top people are in front of me and they all look pretty genuine."

"The BBC should be of course, but it is not the only one. The BBC admits fairly that it is not the only one. It is in that it is concerned with the public, there is reason enough for an industry."

### DE MONTFORT LANE • LEICESTER

SUNDAY, MARCH 22nd, at 5.40 p.m. & 8.0 p.m.

Arthur Kimbell presents AMERICA'S TOP VOCAL STAR

## CONNIE FRANCIS

Plus a Big All-Star Supporting Bill

Balcony 10.6, 9.6, Gallery 7.6, Stalls 5.7, 5.1, Musical Box Office, Charles St. Leicester, or Arthur Kimbell, 39 Rugby Rd., Ninkley, Leicester.

Famous Name Orchestra offers GUARANTEED MINIMUM RETAINER OF ONE THOUSAND POUNDS A WEEK. Lead Trumpet. Work includes Long Resident Engagement near London plus Radio and Television Sessions.

Also required Trombone or other Instrumentalist doubling Guitar.

Write in strict confidence to Box Number 6625,

"Melody Maker," 96 Long Acre, London, W.C.2.

### WANTED

Experienced Musicians

5 months' resident engagement commencing June 7.

7 Sessions Weekly. Top Money

Letters to "Show Band," 32 Manor Rd., Wellington, Surrey

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Vol. 34 No. 1321

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